

Hybrid spektakkel

Hybrid Spectacle

for cello solo, ensemble, electronics and visuals

Knut Vaage

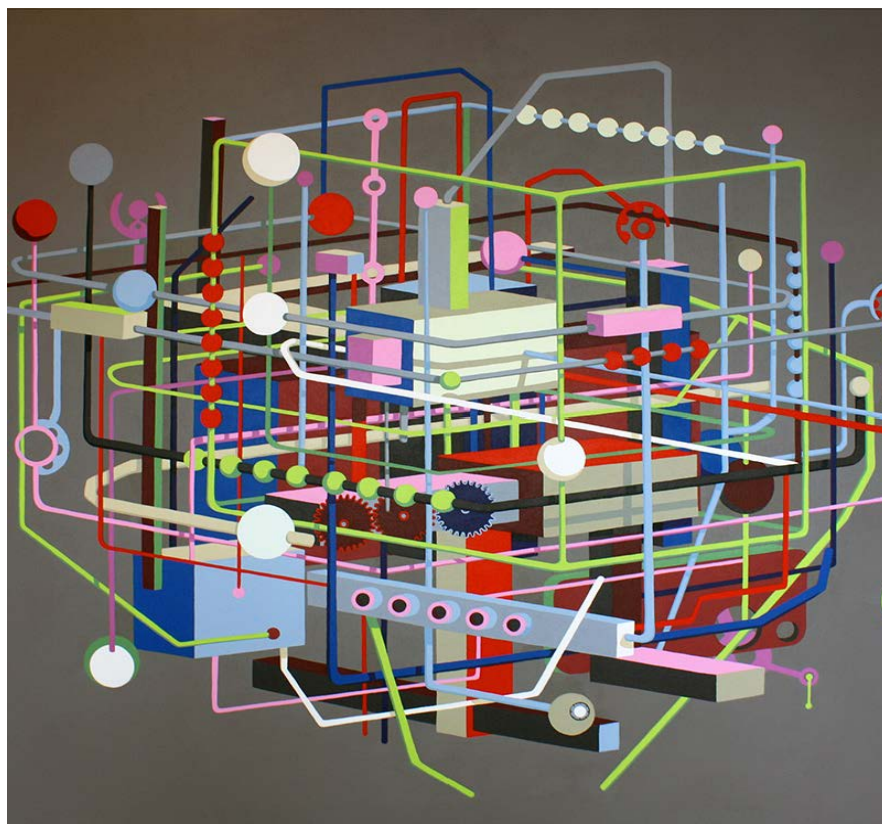
2020

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to
John Ehde and BIT20 Ensemble

premiered at the Borealis Festival 2020

Cello solo: John Ehde
BIT20 Ensemble
Conducted by Trond Madsen
Electronics: Thorolf Thuestad
Transducers: John Hegre
Visuals: Birk Nygaard



"Utopolis #9", Silje Heggren, 2018, acrylic on canvas

Commissioned by BIT20 Ensemble

Finance by



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INSTRUMENTATION:

Flute (doubling Bass Flute and Piccolo)
Oboe (doubling English Horn)
Clarinet in Bb (doubling Bass Clarinet)
Bassoon (doubling Contra Bassoon)
Trumpet
Horn
Trombone
2 Percussion
Harp*
Piano*
2 Violin
Viola
Cello
Double Bass

Cello soloist**

Piano Frame*** (no ord. mic)

Conductor treating Perc-instruments****

Percussion setup:

Perc. 1:

Tuned Gongs (deep octave: c, d, e, f, g, a), Marimba (to low C), Tubular Bells, Crotales (itches ad lib.), Talking Drum, Log Drums, Hi-hat, Sustain Cymbal, S.D., Tomtom

Extra: 1 bow (for Marimba and Crotales)

Perc. 2:

Vibraphone, Tubular Bells, Bass Drum Orchestral (G.C.), Tam-tam, 4 Japanese Rins, 5 Clay Pots, Darabuka (w. painting on skin), Musical Saw, S.D., Sustain Cymbal

Extra: 2 bows (for Vibraphone)

*Harp and Piano have one transducer each.

** Cello is treated in two ways: amplified into electronics, or through pedal-setup and transducer (detailed info in score). The cellist will need a big Tom-tom for the transducer Scordatura during "Introduction": IV tuned down a 5th to F (Tune back before continuing into "Part 1")

***Extra player is needed for Piano Frame with bass transducer and normal transducer. Must be able to use loop pedal, and route Solo Cello, Piano, Marimba and Bassoon into the Piano Frame, as well as routing Bass Clarinet into the Piano)

****Conductor uses 1 transducer microphone on 1 Timp (medium or big), G.C., Frame Drum (no ord. mics). Conductor must play Bull Roar

Piano, Piano Frame and conductor transducers are with micro-cameras mounted on. Harp and cello transducers are for sound only. A pan camera, and a few more micro-cameras without transducers are used as instructed in the score

ABOUT THE SCORE:

Accidentals apply through the whole bar within the same octave. Trills are chromatic if not marked. Tremolos are unmeasured if not marked

The score gives the performers freedom to improvise. Conductor may adjust the length of each Senza misura bar adapted to what is written.

The piece is divided into Introduction, De Profundis 1-3, Part 1-4 and Interlude 1-3 (the Interlude material reappear a last time in the Coda.).

Most parts of the score are notated in Senza misura. For those parts, the bars are numbered like "A-2-3-4-5-B-2-3-4-5 etc. At Part 2,3 and 4 the rehearsal letters start from A over again.

No bar numbers are used. For the Misurata parts, rehearsal letters and some places, also sub-numbers are used to mark cue-points or to make rehearsal easy even without bar-numbers.

The Hybrid between acoustic and electronic sound and the visual part must be taken care of by intense listening and equality between the performers of the instruments,

the electronics, and the visual part. The nick names in the electronic part refers to a workshop on relations between ensemble and electronics.

For future performances, the sound designers are welcome to make their own versions inspired by the short descriptions on each part, and by listening to the documentation recording.

ACKNOWLEDGMENT:

Hybride Spectacle is included in our research project at the Grieg Academy; *(un)settling Sites and Styles*. It has been partly developed with John Ehde (my partner in this project) and sound designer/programmer Thorolf Thuestad. Transducer technology is designed by John Hegre. Special effects are developed and combined in new ways as a

part of the research project on workshops during 2018. The piece include quotes from *Svev*, premiered at the Borealis festival in Bergen 2018 by Valen Trio.

Svev took material from *Etudes* made in collaboration between John and me, and from some of my other pieces. The electronics was further tested and developed in the pieces *Hybrid 1* for solo cello and electronics (premiered at Avgarde in 2018), and *Hybridization* for ensemble and electronics (premiered at Grieghallen in November 2019 by BIT20 Ensemble).

Many thanks to BIT20 Ensemble with their conductor Trond Madsen, and the Borealis Festival for making possible the world premier of *Hybrid Spectacle* 7th of March 2020.

PERFORMANCE:

The visuals are projected on three big sized canvases spread in a half circle with the musicians. 3 lasers and some micro-cameras on the musicians/instruments will be needed.

Audience may have been invited to a small exhibition before music starts with original paintings used for projection. Audience enters when Solo Cello starts a drone sent into a

Piano Frame placed by the entrance door. Audience, after passing the Piano Frame, is guided to sit down during the first minutes of the piece. Musicians and conductor

are among audience from the start. On Introduction number 3, ensemble and conductor walks slowly to their positions, carrying small FM radios receiving FM-noise.

For the sound part, a full PA with surround is needed. The ensemble should be microphoned, but instruments that is exited by transducers should not be amplified

in the PA (conductor's perc, piano frame, and drum for soloist). Please read bottom lines in score to get details about amplification, electronics, transducers and visuals.

All instruments are amplified if needed. Description of amplification in the score to raise or lower the relative level of the listed instrument(s). In first edition, the surround

is included in the effects if not mentioned. All instruments (except Piano Frame and conductors perc.) has to be placed behind PA, and monitors can not be used behind PA because of heavy processing.

DURATION: c. 60 min.

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no

Scores available from NB noter, Nasjonalbiblioteket/National Library of Norway

P.Box 2674 Solli, N-0203 OSLO, noter@nb.no

Hybrid spektakkel

Hybrid Spectacle

Score in C

All instruments with mics:
instructions for amplification/effects notated in score.
Adapt dynamics to electronics

Knut Vaage

Introduction

Senza misura

10"

Solo Cello and Piano Frame

2

10"

3

4

5

A

2

30"

3

10"- 60"

Score for woodwinds, brass, percussion, and piano.

Woodwinds: Bass Flute, Oboe, Bass Clarinet, Bassoon, Trumpet in C, Horn in F, Trombone.

Brass: Trumpet in C, Horn in F, Trombone.

Percussion: Percussion 1, Percussion 2, Percussion Conductor.

Piano: Harp, Piano.

Instructions: All instruments start "OFF STAGE". At measure 3, they begin "FM RADIO NOISE" and "turn on radio (not in sync.), walk slowly to position on stage (among audience)".

Introduction

Senza misura

10"

Solo Cello and Piano Frame

Scordatura: Lowest string (IV) sounding 5th lower than notated

2

10"

3

4

5

A

2

30"

3

10"- 60"

Score for strings and solo cello.

Strings: Violin I, Violin II, Viola, Cello, Double Bass.

Solo Cello: IV tuned down to F.

Instructions: All instruments start "OFF STAGE". At measure 3, they begin "FM RADIO NOISE" and "turn on radio (not in sync.), walk slowly to position on stage (among audience)".

Solo Cello Specifics: *mf* dynamics, "small variations, free dynamic (continue)", "Transducer on cello (low F will get double resonance from cello body)", "Cello ring modulator", "Circular bow", "Cello harmonics Natural Harmonic", "delay pedal ON", "ring mod. ped. ON change timbre and pitch by using foot pedal attached to R.M pedal freq. (open IV only)".

Introduction

Senza misura

10"

Solo Cello and Piano Frame

2

10"

3

4

5

A

2

30"

3

10"- 60"

Score for electronics and visual elements.

Electronics: Conductor's perc and Piano Frame: NO AMP (for the whole piece).

Piano frame: Strike on lowest strings w. flat hand (Send S. Cello to Piano Frame bass transd.) (continue), Loop Solo Cello, Playback loop, send to Pno Frame bass transducer.

Transducer: *p* dynamics, "Quite dark room", "3 painting projections (Utopolis) with laser frames".

Visuals: Spots on Solo Cellist and Piano Frame player. Ambient light from screens and spots only.

* The Piano Frame is placed with distance to Grand Piano and Solo Cello

De Profundis

4 30" Cello transducer drum 5 20" Double Bass trem. B 10" Tuned Gongs 2 15" Bass Clar. 8va b 3 15" Bass Dr. super ball 4 15" Hp/Pno bass

Bs. Fl. Turn off radio
Switch on light on stand

Ob.

Bs. Cl. Bass Clarinet
Turn off radio
Switch on light on stand
continue pitch from Cello/DB
n *mf*
(breathe w. needed)
small variations, free dynamic

Bsn.

C Tpt.

Hn.

Tbn.

Gongs Tuned Gongs
ad lib. (no sync.)
amp. (mic on low C, if more mics, adapt dynamic)
Turn off radio
Switch on light on stand
p *mf* *p*
no amp.

B. Dr. Bass Drum (G.C.)
Turn off radio
Switch on light on stand
super ball, rotating patterns ad lib.
(create sub. sounds)
small variations, free dynamic

Cond. give cues (when majority of audience are seated)

Hp. Turn off radio
Switch on light on stand Harp ad lib. (no sync.)
mf

Pno. Turn off radio
Switch on light on stand Piano (Grand)
ad lib. (no sync.)
mf *dolce*

Transducer on deep tom-tom through volum pedal.
Melodic gliss. impro (IV only)
ord. 4 30" Cello transducer drum 5 20" Double Bass trem. B 10" Tuned Gongs 2 15" Bass Clar. 8va b 3 15" Bass Dr. super ball 4 15" Hp/Pno bass

S.Vc. Transducer on Tom-tom
pedals OFF *f* *mf*
small variations, free dynamic
delay pedal ON delay pedal OFF

Vln. I

Vln. II

Vla.

Vc.

D.B. Double Bass
Turn off radio
Switch on light on stand *n* *f*
bowing/trem. ad lib.
small variations, free dynamic

4 30" Cello transducer drum 5 20" Double Bass trem. B 10" Tuned Gongs 2 15" Bass Clar. 8va b 3 15" Bass Dr. super ball 4 15" Hp/Pno bass

Amp. opt. soft AMP Harp (blend w. ens.)

Electr. Tuned Gongs, surround (slow/rotating)
Bass Clar. pitched 12 steps down
Bass Drum (G.C.) emphasize sub

Trans. (Pno frame - S.Cello)

Vis. (Laser/projections)

Light inside transducer Tom-tom (by Solo Cello)
Spot on each instrumental entrance. (Get instructions for which instruments above)
(Spot on Double Bass)
(Spot on Gongs) etc.

5 **C** **2** **3** **4**

Bs. Fl. 15" *Bs.Fl. gliss./bend* *mf* (rep. poco ad lib.) 15" *Hn/Tbn bend/gliss.* 10" *Double Bassoon* 15" *Cello ens./Eng.Hn* 15" *Strings (all)*

Ob. **English Horn** *mf* *bend* *adapt dynamic*

Bs. Cl. *ad lib. (no sync.)* *pp* *mf* *small variations, free dynamic*

C. Bn. **Contrabassoon** *pp* *mf* *small variations, free dynamic* (breathe w. needed)

C Tpt. **Trumpet** *Turn off radio* *Switch on light on stand*

Hn. **Horn** *Turn off radio* *Switch on light on stand* *mf* *bend* (rep. poco ad lib.) *adapt dynamic*

Tbn. **Trombone** *Turn off radio* *Switch on light on stand* *mf* (rep. poco ad lib.) *adapt dynamic*

Gongs *mf* *p* *mf*

B. Dr. *mf*

Hp. (rep. poco ad lib.) *adapt dynamic*

Pno. (rep. poco ad lib.) *adapt dynamic* (Xca)

5 **C** **2** **3** **4**

S.Vc. 15" *Bs.Fl. gliss./bend* 15" *Hn/Tbn bend/gliss.* 10" *Double Bassoon* 15" *Cello ens./Eng.Hn* 15" *Strings (all)*

Melodic gliss. impro (IV only)

ord. *volume pedal* *mf* *delay pedal ON* *Natural Harmonic*

Vln. I **Violin** *Turn off radio* *Switch on light on stand* *adapt dynamic*

Vln. II **Violin** *Turn off radio* *Switch on light on stand* *adapt dynamic*

Vla. **Viola** *Turn off radio* *Switch on light on stand* *adapt dynamic*

Vc. **Cello** *Turn off radio* *Switch on light on stand* *adapt dynamic*

D.B. (rep. poco ad lib.) *adapt dynamic*

5 **C** **2** **3** **4**

Amp. Amp on Bass Flute (blend w. ens.) (opt. AMP Hp) (opt. continue)

Electr. (Gongs. Surround) (Bs.Cl. pitched down) (G.C. sub.) (fade effect Bs.Cl.) (Pno frame - S.Cello) (Enforce harmonics on C.Bsn.) (Pitch down Cello ens. 7 steps) (Pitch down Strings (except D.B.) 7 steps)

Trans. (Laser/projections)

Vis. (Spots on each entrance)

5 15" Trumpet (looped) **D** 15" Rising lines 2 15" 3 15" Vibraphone(Harp) 4 15" Hp/Pno high trem. 5 Molto dim. 20" Tune Solo Cello

Bs. Fl. ad lib. (no sync.)

E. Hn. *p* adapt dynamic

Bs. Cl. *f*

C. Bn. *f*

C Tpt. bend *mf* adapt dynamic *p* ad lib. (no sync.) *f*

Hn. *p* *f*

Tbn. *p* *f*

Gongs *p* *mf* *f* l.v.

B. Dr. *f* l.v.

Hp. *f* bisbigliando *pp* sub. *f*

Pno. *pp* (ad lib.) *f* *cresc.* *dim.*

(~~20"~~)

5 15" Trumpet (looped) **D** 15" Rising lines 2 15" 3 Melodic gliss. impro (IV only) 15" Vibraphone(Harp) 4 15" Hp/Pno high trem. 5 Molto dim. 20" Tune Solo Cello Transducer OFF

S.Vc. (R.M. freq. change) ring mod. ped. ON volume pedal *f* pedals OFF Tune low string back to C, while playing pizz. check all strings (pizz.)

Vln. I change strings ad lib. *f*

Vln. II change strings ad lib. *f*

Vla. *f*

Vc. *f*

D.B. *f* *pp* *pp*

5 15" Trumpet (looped) **D** 15" Rising lines 2 15" 3 15" Vibraphone(Harp) 4 15" Hp/Pno high trem. 5 Molto dim. 20" Tune Solo Cello

Amp. (Amp on Bass Fl.) Amp bowed Vibraphone (fade effect)

Electr. (Pitch down Strings) (Gongs. Surround) effects OFF (G.C. sub.) (Enforce harm. C.Bsn)

Trans. (Pno frame - S.Cello)

Vis. (Laser/projections) Fade laser/paintings Camera on Harp and Piano Cameras on Solo Cello Cello ens/Double Bass (Spots on each entrance) --> crossfade cameras w. projections, pan through all musicians --> Camera on Harp and Piano --> Cameras on Solo Cello Cello ens/Double Bass all instr. w. spots (Tprt the last one)

Part 1

2 3 4 5

soft AMP (blend w. ens.)

Bs. Fl. *n* *mf* *pp* (al *n* ad lib.)

E. Hn.

Bs. Cl.

Bsn. change to Bsn. *n* *mf* *pp* (al *n* ad lib.)

C Tpt.

Hn.

Tbn.

Gongs *pp* l.v. **Marimba** (♩ = c. 96) adapt to Hp rhythm medium soft mallets * * Opt; hold 4 mallets; softer for low notes, 2 harder for highest notes

T.T. *pp* l.v. **Tam-tam**

Hp. *pp* strike on lowest strings w. flat hand (♩ = c. 96) *p* even 16 notes *mf* continue poco ad lib. melodic, freely (loco)

Pno. *pp* strike on lowest strings w. flat hand R.H. (for each attack, move position on string) *loco* fingertip on string to produce harmonics change position ad lib. L.H. play on lowest C (key) *play mf sounding pp*

Part 1

2 3 4 5

Vln. I *n* *s.t.*

Vln. II *n* *s.t.*

Vla. *s.t.* *n* *mf* circular movements w. bow from s.t. to s.p. continuously

Vc. *s.t.* *mf* *p* circular movements w. bow from s.t. to s.p. continuously

D.B. *s.t.* *mf* *p*

Part 1

2 3 4 5

Amp. (Amp on Bass Fl.)

Electr. Strings. Dancing Grasshoppers gradually

Trans. * blend w. ens. Strike on lowest strings w. flat hand **Loop Piano**

Vis. Laser frame on

Camera inside Piano - (continue cameras until Interlude - except letter K)

Camera on Harp - string research #2 (overtones)

Camera in Piano Frame - string research #1 (strikes on bass strings)

E

2

3

Misurata (♩ = c. 96)

Bs. Fl. *mp* *lento rubato ad lib.*

E. Hn. *mf*

Bs. Cl. *mf* *mp* *lento rubato ad lib.*

Bsn. *mf* straight mute

C Tpt. *mf* straight mute

Hn. *mf* straight mute *pp* senza sord.

Tbn. *mf* straight mute *pp* senza sord.

Mrb. *f* freely *p* like above

T.T. *p*

Hp. *sfz* *p* (even 16 notes) *sub*

Pno. (harmonics continue ad lib.)

(*sub*)
(*acc.*)

E

2

3

Misurata (♩ = c. 96)

Vln. I circular movements w. bow from s.t. to s.p. continuously *mf* *p*

Vln. II circular movements w. bow from s.t. to s.p. continuously *mf* *p*

Vla. *p*

Vc. *p*

D.B. *p* ord.

E

2

3

Misurata (♩ = c. 96)

Amp. (Amp on Bass Fl.)

Electr. (Strings. Dancing Grassh.)

Trans. Playback loop, send to Pno Frame bass transducer *softly*

Vis. (laser) (Laser frame continuing w. video) Video part nr 1 (all screens)
(blend Cameras (Hp, Pno) w. video ad lib. Continue until Interlude - except letter K)
switch from Piano Frame camera to Pan camera Piano Frame

F

Bs. Fl.

E. Hn. *freely* *mp* *mf*

Bs. Cl.

Bsn. *mf* *p*

C Tpt. *(con sord.) freely* *p* *mp*

Hn. *mp* *mp*

Tbn. *mp* *mp*

Mrb. *mf* *p* *mf* *p*

T.T.

Hp.

Pno. *(8vb)* *(Xca)*

F

Vln. I

Vln. II

Vla.

Vc.

D.B.

F

Amp. *(Amp on Bass Fl.)*

Electr. *(Strings. Dancing Grassh.)* *Strings: Effect OFF*

Trans. *(loop playback)*

Vis. *(video)*

G

free intonation (poco bend)

Bs. Fl. *p sub. (poco swell)* *mf* *mf* *mf*

E. Hn. *mf* *p sub. (poco swell)* *mf* *p sub.*

Bs. Cl. *p sub. (poco swell)* *mf* *mp dolce* *mf*

Bsn. *mf*

C Tpt. *mf* *p* *mf* *p*

Hn. *mf* *p sub. (poco swell)* *mf* *p sub.*

Tbn. straight mute *mp dolce*

Mrb. *mf* *p*

Vibraphone

Vib. *mf con Ped.* l.v. *(mf)* l.v.

Hp. solo melodic, freely (loco) *sfz* *p*

Pno. *(8vb)* *(Xco)*

G

s.t. ord. *lento rubato ad lib.*

Vln. I *mp dolce e legato*

Vln. II *mp dolce e legato* *mp dolce e legato*

Vla. *mp dolce e legato*

Vc. *mp dolce e legato*

D.B. *mf p sub.*

G

(Amp on Bass Fl.)

Electr.

Trans. (loop playback)

Vis. (video)

H

Bs. Fl. *p* 3

E. Hn. *p* 3

Bs. Cl. *p* 3 *mp dolce*

Bsn. *mf*

C Tpt. *mf* 3

Hn. *p* 3

Tbn. *mp dolce*

Mrb. *mf* *p*

Vib. *l.v.* (con Ped. sempre)

Hp. *solo* 5 6

Pno. *(8vb)* *(8va)*

H

S.Vc.

Vln. I 3

Vln. II

Vla. 3

Vc. 3

D.B.

H

Amp. (Amp on Bass Fl.)

Electr.

Trans. (loop playback)

Vis. (video)

I

Bs. Fl. *mf* freely 3 6 *f*
 E. Hn. *mf* freely 5 *f*
 Bs. Cl. *mf* freely 6 *f*
 Bsn. *mf* freely 6 *f mp*
 C Tpt. *mf* freely 5 6 *f*
 Hn. *mf* freely 3 3 3 *f*
 Tbn. *f*
 Mrb. *mp*
 Vib. *mf* Ped. sempre
 Hp. *mfz* *mfz* *mfz* *p* (solo) 5 6
 Pno. (Sub) (Rec.)

I

S.Vc. *f* freely 3 6 5 *mf dolce*
 Vln. I ord. free intonation (poco gliss.) *p sub. (poco swell)*
 Vln. II ord. free intonation (poco gliss.) *p sub. (poco swell)*
 Vla. ord. free intonation (poco gliss.) *p sub. (poco swell)*
 Vc. ord. free intonation (poco gliss.) *p sub. (poco swell)*
 D.B. *mf dolce*

I

Amp. (Amp on Bass Fl.)
 Electr.
 Trans. (loop playback)
 Vis. (video) Pan camera Solo Cello (blend w. video) (continue until Interlude - except letter K)

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

Hp.

Pno.

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

Trans.

Vis.

mp

p dolce

senza sord.

mfz

(*sub*)

(*rec.*)

(loop playback)

(video)

J

Bs. Fl. *p*

E. Hn. *f* *p*

Bs. Cl. *p*

Bsn. *f* *p*

C Tpt. *mp dolce* *senza sord.*

Hn. *f* *p*

Tbn. *f* *p*

Mrb. *f* *p*

Vib. *mfz* *mfz* *mfz*

Hp. *mfz* *mfz* *mfz* (gliss. ad lib.)

Pno. *mp*

(Soo) *8vb*

J

S.Vc. *f* *ff*³

Vln. I *mf*

Vln. II *mf*³

Vla. *mf*

Vc. *mf*³

D.B. *f* *mf*

J

Amp. (Amp on Bass Fl.)

Electr.

Trans. (loop playback) fade Loop

Vis. (video)

K (♩ = c. 63) (2)

Bs. Fl. *f* rapidly poss.

E. Hn. *f*

Bs. Cl. *f* rapidly poss.

Bsn. *f*

C Tpt. *f*

Hn. *f*

Tbn. *f*

Mrb. *f* *mp*

Vib. *f* rapidly poss.

Hp. *f* rapid gliss. ad lib. l.v.

Pno. *pizz. sfz* *sfz*
 ord. R.H. pizz. w. nail on same string (to make string vibration extreme for camera)
 L.H. attack on key
mf (8vb) *mf*

K (♩ = c. 63) (2)

S.Vc. *f*

Vln. I *ff stacc.* *p*

Vln. II *ff stacc.* *p*

Vla. *ff stacc.* *p* crush

Vc. *ff stacc.* *p* crush

D.B. *ff stacc.* *p* crush

K (♩ = c. 63) (2)

Amp. (Amp on Bass Fl.)

Electr. Strings. Nails on blackboard - - - - -

Trans.

Vis. (video) -
 Camera inside Piano -
 Camera: piano string only (show close-up vibration, all screens)
 string research #3 (key-pizz)

Bs. Fl. *solo* *mp* *rep. pattern ad lib.* *rep. 3X*
 E. Hn.
 Bs. Cl.
 Bsn. *mp*
 C Tpt.
 Hn.
 Tbn. *mp dolce* *Harmon*
 Mrb.
 T.T.
 Hp.
 Pno. *sfz*
 S.Vc. *mf* *rep. 3X*
 Vln. I *crush* *p*
 Vln. II *crush* *p*
 Vla.
 Vc.
 D.B.
 Amp. *rep. 3X*
 Electr. *(Strings. Nails on blackb.)* *swell (cresc/dim) while repeated* *max volum at 2de rep* *Loop Piano*
 Trans.
 Vis. *(video)* *(Cam. inside Pno)*

L

Bs. Fl. *sfzp* *f* *p*

E. Hn. *sfz*

Bs. Cl. *pp*

Bsn. *mp* *mp*

C Tpt. Harmon *sfz*

Hn. Harmon *sfz*

Tbn. *sfz* *mp*

Mrb.

T.T. Tam-tam *sfz* l.v.

Hp. w. plectrum rapid scratch longwise on string *sfz* l.v.

Pno. *sfz*

(8^{sub}) (8^{co})

S.Vc. *sfzp* *sfzp* *f*

Vln. I behind bridge (b.b.) *f*

Vln. II behind bridge (b.b.) *f*

Vla. behind bridge (b.b.) *f*

Vc. behind bridge (b.b.) *f*

D.B. behind bridge (b.b.) *f*

L

Amp. (Amp on Bass Fl.)

Electr. (Strings. Nails on blackb.) → (effect OFF)

Trans. (loop Piano) Playback loop, send to Pno Frame bass transducer (ad lib.)

Vis. (video) (Cam. inside Pno) string research #3b (key-pizz into Piano Frame)

(8^{sub}) (8^{co})

Bs. Fl. *f sfz p f p f sfz p*

E. Hn. *p sfz*

Bs. Cl. *sfz*

Bsn. *mp*

C Tpt. *sfz sfz*

Hn. *sfz sfz*

Tbn. *sfz mp sfz*

Mrb. *mp*

T.T. *sfz l.v. sfz l.v.*

Hp. *sfz l.v. sfz l.v.*

Pno. *sfz l.v. sfz l.v.*
 (Xeo) *sub Xeo.*

S.Vc. *sfz f sfz p f*

Vln. I *ord. measured trem. p sim. fp*

Vln. II *b.b. f ord. measured trem. p sim.*

Vla. *b.b. f ord. measured trem. p sim.*

Vc. *ord. measured trem. p sim.*

D.B. *ord. measured trem. p sim.*

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame) (loop playback)

Vis. (video)

string research #4 (longwise rapid gliss. Hp/Pno)

M

Bs. Fl. *f*

E. Hn. *mp*

Bs. Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Mrb.

T.T.

Hp. *mp* ord.

Pno.

(*g^{sub}*)
(*Xco.*)

M

S.Vc. *ff*

Vln. I *f p sub. (stacc.)* ord.

Vln. II *f p sub. (stacc.)* ord.

Vla. *f p sub. (stacc.)* ord.

Vc. *f p sub. (stacc.)* ord.

D.B. *f p sub. (stacc.)* ord.

M

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame)
(loop playback)

Vis. (video)

* allow overflow on sfz

Bs. Fl. *sfz* *sfzp*
 E. Hn. *sfz*
 Bs. Cl. *p* *sfz* *5:4* *change to Clar. (in Bb)*
 Bsn. *sfz*
 C Tpt. *sfz* *mf* *sfz*
 Hn. *sfz* *mf* *sfz*
 Tbn. *sfz* *mf* *sfz*
 Mrb. *sfz*
 T.T. *sfz* l.v. *sfz* l.v.
 Hp. *(p)*
 Pno. *sfz* l.v. *sfz* l.v.
 S.Vc. *sfzp* *f*
 Vln. I *b.b.* *3* *sfz*
 Vln. II *b.b.* *3* *sfz*
 Vla. *b.b.* *3* *sfz*
 Vc. *b.b.* *3* *sfz*
 D.B. *b.b.* *3* *sfz*
 Amp. (Amp on Bass Fl.)
 Electr.
 Trans. (Pno frame) (loop playback)
 Vis. (video)

N

Bs. Fl. *f* *sfz* *sfzp*

E. Hn. *mf*

Bs. Cl.

Bsn. *mf*

C Tpt. (con sord.) *mf*

Hn. (con sord.) *mf*

Tbn. (con sord.) *mf*

Mrb.

T.T. *sfz*

Hp. *f*

Pno. *sfz* l.v.

(*8vb*)
(*Acc.*)

N

S.Vc. *ff* *f*

Vln. I ord. *p* *f* *p sub. (stacc.)*

Vln. II ord. *p* *f* *p sub. (stacc.)*

Vla. ord. *p* *f* *p sub. (stacc.)*

Vc. ord. *p* *f* *p sub. (stacc.)*

D.B. ord. *p* *f* *p sub. (stacc.)*

N

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame) (loop playback)

Vis. (video)

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

T.T.

Hp.

Pno.

(*Opb*)
(*Xeo*)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame)
(toop playback)

Vis. (video)

O

Bs. Fl. *f*

E. Hn.

B♭ Cl. *f* *mp*

Bsn.

C Tpt. *f*

Hn. *mf* senza sord.

Tbn. *mf* *mp* senza sord.

Mrb. *f*

T.T. *f con Ped.* **Vibraphone**

Hp. *f*

Pno. *f* *Rec.*

O

S.Vc.

Vln. I *fp*

Vln. II *f*

Vla. *f* *fp*

Vc. *f* *fp*

D.B. *f* *fp*

O

Amp. (Amp on Bass Fl.) $\frac{3}{4}$

Electr. $\frac{3}{4}$

Trans. (Pno frame) (loop playback) (transducer, no cresc.) $\frac{3}{4}$

Vis. (video) $\frac{3}{4}$

Bs. Fl. *f* *f*
 E. Hn. *f* *mp*
 B♭ Cl. *f* *mp*
 Bsn. *f*
 C Tpt. *mf* *mp* senza sord.
 Hn. *mp* *mf* *mp*
 Tbn. *mf* *mp*
 Mrb. *f*
 Vib. *mp* *f* *mp* *f*
 Hp.
 Pno. (Rec.)
 S.Vc. *ff*
 Vln. I *f* *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f* *mp*
 D.B. *f* *mp*
 Amp. (Amp on Bass Fl.)
 Electr.
 Trans. (Pno frame) (loop playback)
 Vis. (video)

Interlude

Lento rubato (♩ = c. 63)

Musical score for the first section of the interlude, featuring instruments: Bs. Fl., E. Hn., B♭ Cl., Bsn., C Tpt., Hn., Tbn., Mrb., Vib., Hp., and Pno. The score is in 2/4 time and includes dynamic markings such as *ff*, *p dolce*, *f*, *mp*, and *pp*. Performance instructions include "close mic", "bow (w. D.B. bow)", "Ped. sempre", "rapid gliss. ad lib.", and "l.v.". The section concludes with a *p* dynamic marking and a "play louder" instruction.

Interlude

Lento rubato (♩ = c. 63)

Musical score for the second section of the interlude, featuring instruments: S.Vc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 2/4 time and includes dynamic markings such as *ff*, *pp dolce e legato*, and *pp*. Performance instructions include "con sord.", "ord. con sord.", and "pp dolce e legato".

Interlude

Lento rubato (♩ = c. 63)

Technical score for the third section of the interlude, detailing audio and visual elements. It includes instructions for Amp. (Amp on Bass Fl.), Electr., Trans. (Pno frame, toop playback), and Vis. (video, opt. cue for final image). The section concludes with "Amp Tutti" and "Solo Cello blend w image".

Part 2

Senza misura 10"
Bs Fl (looped)
lowest pitch ad lib.

2

10"
Mar. fade

3

10"
Timp. trans. w Bs Fl.

4

30"
Timp. ped. solo

5

20"
Mar. soft chord

Bs. Fl. *pp* bend ad lib. when repeted, variate bend TACET

Ob. change to Oboe

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb. mallets keep chord *pp*

Perc. 2

Cond. Bs Fl transducer Timp. ped. ad lib. when repited, variate ped. ad lib.

Hp.

Pno.

Part 2

Senza misura 10"
Bs Fl (looped)
sord. off

2

10"
Mar. fade

3

10"
Timp. trans. w Bs Fl.

4

30"
Timp. ped. solo

5

20"
Mar. soft chord

S.Vc.

Vln. I sord. off

Vln. II sord. off

Vla. sord. off

Vc. sord. off

D.B. sord. off

Part 2

Senza misura 10"
Bs Fl (looped)

2

10"
Mar. fade

3

10"
Timp. trans. w Bs Fl.

4

30"
Timp. ped. solo

5

20"
Mar. soft chord

Amp. Amp Bass Flute Amp Tutti

Electr. (Bs.Fl.) (cave reverb ad lib.) (effect OFF Brass/W.w) Mar. Wobbling multi-layers

Trans. (Mar. Ad lib.) Add wobble on Bs.Fl. sampling. Dramatic swell to make transducer move on Timp. Send Bs. Fl. sample to Timp. transducer

Vis. (Cam. Bass Flute) Camera on conductor transducer Pan camera on Marimba low C Camera on transducer/conductor (transducer robot, moves by itselfes from vibration) Cameras following instrumental entrances

28 **A** *Wind landscape*

20" Solo Cello on bridge

2 20" Strings on bridge

3 **Lento molto** 10" Brass wind

4 5" Rins (perc) solo

5 10" Ob/Bsn wind

B 15" FL./Cl. wind

Bs. Fl. shi ss sho ssj

Ob. sa si ss sho ssj

Bb Cl. sho ss sho ssj

Bsn. fingering: (b̄) fah ss sho ssj

C Tpt. shi ss sho ssj

Hn. ssj sho ss sho

Tbn. fah ss sho ssj

Mrb.

Perc. 2 4 Temple Singing Bowls solo, rhythms and pitches ad lib. play w mallets variate w bowing

Cond. Move transducer to Frame Drum on G.C. (preparation for G5)

TACET

Hp.

Pno. move camera to trem. position

Wind landscape

bow on bridge (whispering sound)

20" Solo Cello on bridge (ad lib.)

2 20" Strings on bridge

3 **Lento molto** 10" Brass wind

4 5" Rins (perc) solo

5 10" Ob/Bsn wind

B 15" FL./Cl. wind

S.Vc. (p) (play louder)

Vln. I bow on bridge (whispering sound) (ad lib.) (p) (play louder)

Vln. II bow on bridge (whispering sound) (ad lib.) (p) (play louder)

Vla. bow on bridge (whispering sound) (ad lib.) (p) (play louder)

Vc. (ad lib.) (p) (play louder)

D.B. bow on bridge (whispering sound) (ad lib.) (p) (play louder)

Wind landscape

20" Solo Cello on bridge

2 20" Strings on bridge

3 **Lento molto** 10" Brass wind

4 5" Rins (perc) solo

5 10" Ob/Bsn wind

B 15" FL./Cl. wind

Amp. Amp Tutti

Electr. Solo Cello. Wind landscape

(Mar. Wobbling multi)

Trans. (loop playback)

Vis. (Fade Cam. transd) Pan camera on Solo Cello (Cam. following instruments)

Strings. Wind landscape

(Brass only) Brass/Woodwind. Wind landscape

Loop Marimba

Temple Bowls. Reverb

add Ob./Bsn. to Wind landsc.

add Flute/Clar. to Wind landsc.

*) Drum-like perc-effect on woodwinds (connected with T.R. in Flute)

2 45" Hp/Pno/Pno Frame pizz 3 5" Strings OFF 4 5" Flute (close to mic) 5" Fl./Bs.Cl.: perc 5 Pno.Fr/Pno/String trem. C Mar. pling plong impro/Hp trem 2 5" Brass: Perc.

Bs. Fl. change to Flute *lunga* sparsely, lots of rests, impro small variation

Ob.

B♭ Cl. change to Bs.Cl. Bass Clarinet *lunga* sparsely, lots of rests, impro small variation

Bsn.

C Tpt. *) small knocks and strikes on instr., variate *) perc.

Hn. *) small knocks and strikes on instr., variate *) perc.

Tbn. *) small knocks and strikes on instr., variate *) perc.

Mrb. (w. fingers) pling plong impro pitches ad lib. *f* (sounding less)

T.S.B. let ring TACET

Hp. ca. range; rhythms and pitches ad lib. harmonics ad lib. *pp* (*mp*) let ring TACET RH trem. on strings (sidewise w. fingertips) *ppp* *mp*

Pno. ca. range; rhythms and pitches ad lib. pizz. *pp* (*mp*) let ring TACET RH trem. on strings - letting chord ring (sidewise w. fingertips) LH mute strings w. fingers *ppp* *mp* *ppp* LH press chord silently, senza ped.

2 45" Hp/Pno/Pno Frame pizz 3 5" Strings OFF 4 5" Fl./Bs.Cl.: perc 5 Pno.Fr/Pno/String trem. C Mar. pling plong impro/Hp trem 2 5" Brass: Perc.

S.Vc. trem., crosswise w. fingertips *ppp* *mp*

Vln. I like guitar trem w. fingers *ppp* *mp* *ppp*

Vln. II like guitar trem w. fingers *ppp* *mp* *ppp*

Vla. like guitar trem w. fingers *ppp* *mp* *ppp*

Vc. trem., crosswise w. fingertips *ppp* *mp*

D.B. trem., crosswise w. fingertips *ppp* *mp*

2 45" Hp/Pno/Pno Frame pizz 3 5" Strings OFF 4 5" Fl./Bs.Cl.: perc 5 Pno.Fr/Pno/String trem. C Mar. pling plong impro/Hp trem 2 5" Brass: Perc.

Amp. Amp Tutti (continue) Boost Strings/Hp/Pno/ Mar

Electr. (Strings. Wind landsc.) (S. Cello. Wind landsc.) (Brass/Ww. Wind landsc.) Brass/Woodwind. Fracture perc (Mar. Wobbling multi) (T.Bwl. Reverb) Hp/Pno. Sparkling

Trans. pizz on strings (blend w Pno/Hp) *p* ca. range; rhythms and pitches ad lib. Playback Mar. loop, send to Pno Frame bass transducer *pp*

Vis. (Pan cam. S.Cello) Pan camera on Solo Cello

string research #6 (trem. crosswise strings)
Vaage - Hybrid spektakkel

3 5" Harp/low strings cresc. 4 change to Bs.Fl. 5" Pno/Vlns/Vla cresc. 5 15" Ob/Bsn: perc. D Bass Flute 10" Bs.Fl./Bs.Cl.: perc 2 Mar./Clay Pts crossfade 3 15" Clay Pots solo 4 5" Brass/S.Cello: Perc.

Fl. *) pop on long joint or bell (opt. change pitch by fingering) *) perc. T.R. lunga sparcely, lots of rests, impro small variation change to Flute

Ob. sparcely, lots of rests, impro small variation

Bs. Cl. *) pop on long joint or bell (opt. change pitch by fingering) *) perc. slap tongue perc. lunga sparcely, lots of rests, impro small variation

Bsn. sparcely, lots of rests, impro small variation

C Tpt. sparcely, lots of rests, impro small variation

Hn. sparcely, lots of rests, impro small variation

Tbn. sparcely, lots of rests, impro small variation

Mrb.

Cl.Pts. Clay pots play w. handles of mallets solo, rhythms ad lib. impro ad lib.

Hp. ppp mp ppp continue pattern of swell (cresc./dim.) let ring

(L.H. mute)

Pno. mp ppp mp continue pattern of swell (cresc./dim.) let ring

S.Vc. 3 5" Harp/low strings cresc. 4 5" Pno/Vlns/Vla cresc. 5 15" Ob/Bsn: perc. D Bs.Fl./Bs.Cl.: perc 2 Mar./Clay Pts crossfade 3 15" Clay Pots solo 4 5" Brass/S.Cello: Perc. tail piece strike w. hand

Vln. I mp ppp mp continue pattern of swell (cresc./dim.)

Vln. II ppp mp ppp continue pattern of swell (cresc./dim.)

Vla. mp ppp mp continue pattern of swell (cresc./dim.)

Vc. ppp mp ppp continue pattern of swell (cresc./dim.)

D.B. ppp mp ppp continue pattern of swell (cresc./dim.)

Amp. (Boost Str/Hp/Pno/ Mar) AMP tutti continue

Electr. (Brass/Ww. Fracture) Clay Pots. Clay landscape (gradually increase the effect)

Trans. (loop playback)

Vis. (Cam. Pno Frame transd) (Pan cam. S.Cello) (Cam. following instruments) (Cam. inside Pno)

5 5" Strings tail piece perc **E** 15" Ob/Bsn: perc. 2 Flute Hp/Pno/FU/Cl: Perc. Talking drum 15" 3 Pno/Hp small sounds 20" 4 Brass: Perc. OFF 5 5" Solo Cello glitch **F** 5" 2 Solo Cello glitch

Fl. *lunga* sparcely, lots of rests, impro small variation

Ob. *perc.* sparcely, lots of rests, impro small variation

Bs. Cl. *slap tongue perc. lunga* sparcely, lots of rests, impro small variation

Bsn. *perc.* sparcely, lots of rests, impro small variation

C Tpt. sparcely, lots of rests, impro small variation

Hn. sparcely, lots of rests, impro small variation

Tbn. sparcely, lots of rests, impro small variation

Talk. (M.M. c. 72) Individual tempo (not in metric sync) Talking Drum *turn to mallets*

Cl.Pts.

Hp. *Strike and mute w. flat hand* tap, knock and strike on soundboard, soundbox, nick, pillar etc. opt. add pedal noise

Pno. *Strike on strings and mute w. flat hand* tap on cover, knock on side and metal frame etc. opt. add pedal noise from damper *senza Ped.*

5 5" Strings tail piece perc **E** 15" Ob/Bsn: perc. 2 Hp/Pno/FU/Cl: Perc. Talking drum 15" 3 Pno/Hp small sounds 20" 4 Brass: Perc. OFF 5 punta del arco s.t. 5" Solo Cello glitch **F** 5" 2 Solo Cello glitch

S.Vc. *ppp* (IV continue, allow distortion)

Vln. I tail piece strike w. hand

Vln. II tail piece strike w. hand

Vla. tail piece strike w. hand

Vc. tail piece strike w. hand

D.B. tail piece strike w. hand

5 5" Strings tail piece perc **E** 15" Ob/Bsn: perc. 2 Hp/Pno/FU/Cl: Perc. Talking drum 15" 3 Pno/Hp small sounds 20" 4 Brass: Perc. OFF 5 5" Solo Cello glitch **F** 5" 2 Solo Cello glitch

Amp. (opt. boost Strings)

Electr. (Clay P. Clay landse) (Brass/Ww. Fracture)

Trans. (loop playback) Loop Pno/Hp Playback loop, send to Pno Frame bass transducer let ring

Vis. (Cam. Pno Frame transd) (Pan cam. S.Cello) (Cam. following instruments)

Camera inside Piano
Camera on Harp and Piano
string research #7 (dry sounds)

3 10" Strings trem/gliss. Hp/Pno scratch 4 10" Fl./Bs.Cl.: perc 5 10" Ob/Bsn: perc. G 10" Brass: Perc. 2 5" Brass/W.w: perc 3 5" Hp/Pno high trem. 4 15" Hp/Pno gliss. down

Fl. perc.: pizz./lip vacuum mouth piece smack sharp, very short kissing sound pop on end of mouth piece w/ flat hand

Ob. perc: tongue smack pop on instr. w.out mouth piece (change pitch w. keys)

Bs. Cl. mouth piece smack sharp, very short kissing sound

Bsn. mouth piece smack sharp, very short kissing sound

C Tpt. tongue pop release sharply from palate hand pop pop on mouth piece (on instr.) add fingering

Hn. tongue pop release sharply from palate hand pop pop on mouth piece (on instr.) add fingering

Tbn. tongue pop release sharply from palate hand pop pop on mouth piece (on instr.)

Gong Tuned Gong p i.v.

T.T. Tam-tam p i.v.

Hp. A rapid scratch w. nail lengthwise on winding of bass string change ad lib. between A and B (no sync.) B (down down/up) scratch secco on windings of bass strings (optional with broken credit card) improvise unpredictable rhythms high measured trem. (bisbigliando) pitches ad lib. gradually downwards both hands keep steady effects/rhythm

Pno. A rapid scratch w. nail lengthwise on winding of bass string change ad lib. between A and B (no sync.) B (down down/up) scratch secco on windings of bass strings (optional with broken credit card) improvise unpredictable rhythms high measured trem. across strings (mute ad lib) gradually downwards both hands keep steady effects/rhythm

3 10" Strings trem/gliss. Hp/Pno scratch 4 10" Fl./Bs.Cl.: perc 5 10" Ob/Bsn: perc. G 10" Brass: Perc. 2 5" Brass/W.w: perc 3 5" Hp/Pno high trem. 4 15" Hp/Pno gliss. down

S.Vc. sfz ord. punta d'arco on lowest string only (noise on highest pitches) keep low note, or repeat gliss up/down once

Vln. I pp ord. punta d'arco on lowest string only (noise on highest pitches)

Vln. II pp ord. punta d'arco on lowest string only (noise on highest pitches)

Vla. pp ord. punta d'arco on lowest string only (noise on highest pitches)

Vc. pp ord. punta d'arco on lowest string only (noise on highest pitches)

D.B. pp ord. punta d'arco

Amp. Hp/Pno. Scratch Brass/Woodwind. Glitch smack

Electr. (S.Cello. Robot gl.) Hp/Pno. Oposite

Trans. Strings: Robot glitch - gradually increased effect

Vis. (Pan cam. S.Cello) Camera inside Piano string research #9 (Harp/Pno trem. across strings)

(Cam. following instruments) Camera on Harp and Piano string research #8 (string scratch)

5 10" Frame drum transducer H 30" Brass/W.w: glitch 2 2 10" Fade glitch 3 20" FL/Cl. poetic (bend) rep. transform grad. gliss. poss. ad lib. 4 10" Brass: poetic

Fl. smack: make short kissing sounds on parts of instr. mouth piece smack prepare *pp non cresc.* use c. 2 min on transf. (pitches adapted ad lib.) TRANSFORM

Ob. perc: tongue smack etc. prepare *pp non cresc.* use c. 2 min on transf. (pitches adapted ad lib.) TRANSFORM

Bs. Cl. mouth piece smack sharp, very short kissing sound Harmon T.O. ord. (bend) rep. transform grad. gliss. poss. ad lib. *pp non cresc.* use c. 1:40 on transf. (pitches adapted ad lib.) TRANSFORM

Bsn. mouth piece smack sharp, very short kissing sound Harmon T.O. ord. (bend) rep. transform grad. gliss. poss. ad lib. *pp non cresc.* use c. 1:40 on transf. (pitches adapted ad lib.) TRANSFORM

C Tpt. mouth piece smack sharp, very short kissing sound Harmon T.O. ord. (bend) rep. transform grad. gliss. poss. ad lib. *pp non cresc.* use c. 1:40 on transf. (pitches adapted ad lib.) TRANSFORM

Hn. mouth piece smack sharp, very short kissing sound Harmon T.O. ord. (bend) rep. transform grad. gliss. poss. ad lib. *pp non cresc.* use c. 1:40 on transf. (pitches adapted ad lib.) TRANSFORM

Tbn. mouth piece smack sharp, very short kissing sound Harmon T.O. ord. (bend) rep. transform grad. gliss. poss. ad lib. *pp non cresc.* use c. 1:40 on transf. (pitches adapted ad lib.) TRANSFORM

Marimba mallets keep chord *pp* dynamic poco ad lib., swell to get small resistors to jump on conductor's drum

T.T. l.v. l.v.

Cond. Mar. transducer G.C. Frame Drum on G.C. (containing a handful of small resistors) *pp* R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam)

Hp. R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam)

Pno. R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam)

5 10" Frame drum transducer H 30" Brass/W.w: glitch 2 2 10" Fade glitch 3 20" FL/Cl. poetic 4 10" Brass: poetic

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5 10" Frame drum transducer H 30" Brass/W.w: glitch 2 2 10" Fade glitch 3 20" FL/Cl. poetic 4 10" Brass: poetic

Amp. Mar. Wobbling multi-layers (Brass/Ww. Glitch) - (Hp/Pno. Oposite) - (S.Cello. Robot gl.) - (Strings: Robot gl.) - send Mar. to cond. transducer

Electr. Brass/Woodwind. Poetic night landscape

Trans. showing patterns of jumping resistors inside Frame Drum Camera on conductor transducer Pan camera on transducer/conductor

Vis. (Cam. inside Pno) - (Cam. following instruments) -

5 20" Ob/Bsn: poetic I 20" S. Cello bow bridge side 2 25" Strings bow bridge side 3 10" All fade, not Brass 4 25" Brass: poetic solo

Fl. TRANS

Ob. ord. (bend) rep. transform grad. gliss. poss. ad lib. pp non cresc. use c. 1:30 on transf. (pitches adapted ad lib.) TRANSFORM

Bs. Cl. TRANS

Bsn. ord. (bend) rep. transform grad. gliss. poss. ad lib. pp non cresc. use c. 1:30 on transf. (pitches adapted ad lib.) TRANSFORM

C Tpt. TRANSFORM (bend) rep. transform grad. gliss. poss. ad lib. pp non cresc. use c. 20 sec. on transf.

Hn. TRANSFORM (bend) rep. transform grad. gliss. poss. ad lib. pp non cresc. use c. 20 sec. on transf.

Tbn. TRANSFORM (bend) rep. transform grad. gliss. poss. ad lib. pp non cresc. use c. 20 sec. on transf.

Mrb.

T.T.

Cond. (Frame Dr./G.C.) - - - - - Take off Frame Drum

Hp.

Pno. move inside camera

5 20" Ob/Bsn: poetic I 20" S. Cello bow bridge side 2 25" Strings bow bridge side 3 10" All fade, not Brass 4 25" Brass: poetic solo

S.Vc. (p) bow on side of bridge press hard, sound/noise ad lib.

Vln. I bow on side of bridge (p) press hard, sound/noise ad lib.

Vln. II bow on side of bridge (p) press hard, sound/noise ad lib.

Vla. bow on side of bridge (p) press hard, sound/noise ad lib.

Vc. bow on side of bridge (p) press hard, sound/noise ad lib.

D.B. bow on side of bridge (p) press hard, sound/noise ad lib.

5 20" Ob/Bsn: poetic I 20" S. Cello bow bridge side 2 25" Strings bow bridge side 3 10" All fade, not Brass 4 25" Brass: poetic solo

Amp.

Electr. (Mar. Wobbling multi) - - - - - (Brass/Ww. Poetic landsc.) - - - - - (Brass only)

Trans. S.Cello. Human - - - - - Strings. Human - - - - - Sample Brass for use in Part 3, 13 (page 56)

Vis. (Cam./Pan cam. on cond/transd) - - - - - Pan camera on Solo Cello - - - - - (Cam. following instruments)

5 (♩ = ca. 140) 10" S. Cello brush strings J Brass: OFF 2 10" Strings brush strings 3 20" Tap instruments 4 Misurata (♩ = c. 140) 12" Bs. Cl./Bsn. pattern rep. 7X

Fl. Ob. Bs. Cl. Bsn. C Tpt. Hn. Tbn.

Log Drum brush sidwise w. flat hand (w. fingers) pp f

Darabuka brush sidwise w. flat hand (w. fingers) pp f

(♩ = ca. 140) CONDUCT THE BEAT even with no time signature Misurata (conduct ordinary) rep. 7X

Cond.

brush sidwise on soundboard w. wire brush tap on soundboard pp f

Hp.

brush sidwise on soundboard w. wire brush tap on soundboard pp f

Pno.

5 (♩ = ca. 140) 10" S. Cello brush strings J Brass: OFF 2 10" Strings brush strings 3 (add string) 20" Tap instruments 4 Misurata (♩ = c. 140) 12" Bs. Cl./Bsn. pattern rep. 7X

S.Vc. Vln. I Vln. II Vla. Vc. D.B.

brush strings lengthwise firmly up an down (M.M. c. 140) (crush) f

brush strings lengthwise firmly up an down (M.M. c. 140) (add string) (crush) f

brush strings lengthwise firmly up an down (M.M. c. 140) (add string) (crush) f

brush strings lengthwise firmly up an down (M.M. c. 140) (add string) (crush) f

brush strings lengthwise firmly up an down (M.M. c. 140) (add string) (crush) f

5 (♩ = ca. 140) 10" S. Cello brush strings J Brass: OFF 2 10" Strings brush strings 3 20" Tap instruments 4 Misurata (♩ = c. 140) 12" Bs. Cl./Bsn. pattern rep. 7X

Amp. Boost Pno/Hp/Perc (Log Dr/Darabuka) AMP tutti continue Amp OFF Woodwind and Brass

Electr. (Brass/Ww. Poetic landsc.) - S.Cello. Dancing Grasshoppers Strings. Dancing Grasshoppers (effect OFF Brass/W.w)

Trans. Hp/Pno. Swirling

Vis. Pan cam. on Solo Cello Video nr 2

(Cam. following instruments) - (Cam. on Darabuka w pattern on skin, to O2)

5 Follow metric score **K** 2 3

Fl. *f*

Ob. *f*

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn. *f* Harmon T.I.

L. Dr. *ff* RHYTHM *espress, but keep 16-notes rhythms (poco ad lib.)*

Dar. *ff* RHYTHM *espress, but keep 16-notes rhythms (poco ad lib.)*

Hp. *p* *brush strings lengthwise w. wire brush firmly up an down (M.M. c. 140)* *low pitches ad lib.* *ff* *(add strings)*

Pno. *p* *brush strings lengthwise w. wire brush firmly up an down (M.M. c. 140)* *medium pitches ad lib.* *ff* *(add strings)*

5 Follow metric score **K** 2 3

S.Vc.

Vln. I RHYTHM

Vln. II RHYTHM

Vla. RHYTHM

Vc. RHYTHM

D.B. RHYTHM

5 Follow metric score **K** 2 3

Amp.

Electr. (S.Cello. Dancing Grassh.) (Strings. Dancing Grassh.) (Hp/Pno. Swirling) Hp/Pno. Dancing Grasshoppers

Trans.

Vis. (video) (Cam. following instruments) Camera inside Piano Camera on Harp and Piano string research #10 (brush strings) (Fade Cameras)

4 5

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H.

Dar.

Hp.

Pno.

sticks
+
pp

4 5

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

4 5

Amp.

Electr.

Trans.

Vis.

AMP off Hi-Hat

(S.Cello. Dancing Grassh.) -

(Strings. Dancing Grassh.) -

(Hp/Pno. Dancing Grassh.) -

(video) -

(Cam. inside Pno) -

(Cam. following instruments) -

L

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H. **RHYTHM** *p*

Dar. **RHYTHM**

Hp. **RHYTHM**

Pno. **RHYTHM**

L

S.Vc. **RHYTHM**

Vln. I **RHYTHM**

Vln. II **RHYTHM**

Vla. **RHYTHM**

Vc. **RHYTHM**

D.B. **RHYTHM**

L

Amp.

Electr. (S.Cello. Dancing Grassh.)
(Strings. Dancing Grassh.)
(Hp/Pno. Dancing Grassh.)

Trans.

Vis. (video)

2 3

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H.

Dar.

RHYTHM

mp

Hp.

RHYTHM

Pno.

RHYTHM

2 3

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

RHYTHM

ff

2 3

Amp.

Electr.

Trans.

Vis.

(S.Cello. Dancing Grassh.)

(Strings. Dancing Grassh.)

(Hp/Pno. Dancing Grassh.)

(video)

4

change to Picc.

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H. **RHYTHM** *mf*

Dar. **RHYTHM**

Hp. **RHYTHM**

Pno. **RHYTHM**

4

S.Vc. **RHYTHM**

Vln. I **RHYTHM**

Vln. II **RHYTHM**

Vla. **RHYTHM**

Vc. **RHYTHM**

D.B. **RHYTHM**

4

Amp.

Electr.

Trans.

Vis.

(S.Cello. Dancing Grassh.)

(Strings. Dancing Grassh.)

(Hp/Pno. Dancing Grassh.)

(video)

5

M

Piccolo
whistle tone

pitch ad lib.

Picc.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H.

Dar.

Hp.

Pno.

5

M

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

M

Amp.

Electr.

Trans.

Vis.

(S.Cello. Dancing Grassh.)

(Strings. Dancing Grassh.)

(Hp/Pno. Dancing Grassh.)

(video)

Amp on Piccolo -----▶ (continue)

Piccolo. High pitched soft landscape -----

Cameras following instrumental entrances -
(Picc.)

*) 1) turn vocal and blow as pan flute
2) long joint w. bell (keys held down) and blow as pan flute

2 Senza misura 5" Tutti dim. 3 5" Solo Cello behind bridge 4 5" Strings behind bridge 5 10" Hp/Pno medium high trem. N Hp/Pno gliss. down 10"

Picc. prepare high pitched soft sound pitch ad lib. *) high pitched soft sound

Ob. prepare high pitched soft sound pitch ad lib. *) high pitched soft sound

Bs. Cl. prepare high pitched soft sound pitch ad lib. *) high pitched soft sound

Bsn. prepare high pitched soft sound pitch ad lib. *) high pitched soft sound

C Tpt. prepare opt. play on turned mouth piece high pitched soft sound make space for each other, make rests pitch ad lib.

Hn. prepare opt. play on turned mouth piece high pitched soft sound make space for each other, make rests pitch ad lib.

Tbn. prepare opt. play on turned mouth piece high pitched soft sound make space for each other, make rests pitch ad lib.

S.Dr. S.D. fingernails on skin, rotate, making noisy sound pp

Dar. RHYTHM pp

Cond. (= ca. 140) CONDUCT THE BEAT (for 16notes patterns)

Hp. RHYTHM pp let ring high measured trem. (bisbigliando) n pitches ad lib. gradually downwards both hands keep steady effects/rhythm

Pno. RHYTHM pp let ring high measured trem. across strings (mute ad lib) n gradually downwards both hands keep steady effects/rhythm

2 Senza misura 5" Tutti dim. 3 behind bridge 5" ord. Solo Cello behind bridge 4 5" Strings behind bridge 5 10" Hp/Pno medium high trem. N ord. (still b.b.) Hp/Pno gliss. down 10"

S.Vc. RHYTHM pp behind bridge 5" ord. Solo Cello behind bridge 4 5" Strings behind bridge 5 10" Hp/Pno medium high trem. N ord. (still b.b.) Hp/Pno gliss. down 10" transform to bowing on body by changing grad. into IV

Vln. I RHYTHM ord. IV behind bridge pp

Vln. II RHYTHM ord. IV behind bridge pp

Vla. RHYTHM ord. IV behind bridge pp

Vc. RHYTHM ord. I behind bridge pp

D.B. RHYTHM ord. I behind bridge pp

2 Senza misura 5" Tutti dim. 3 5" Solo Cello behind bridge 4 5" Strings behind bridge 5 10" Hp/Pno medium high trem. N Hp/Pno gliss. down 10"

Amp. Amp. tutti

Electr. (Picc. High pitched landsc.) (S.Cello. Dancing Grassh.) (Strings. Dancing Grassh.) (Hp/Pno. Dancing Grassh.) Brass/Woodwind. High pitched soft landscape Hp/Pno. Oposite

Trans. (video) Pan camera on Solo Cello Fade Video slowly

Vis. (Cam. following instruments) (opt. repeat string research)

2 20" Hp/Pno low trem. 3 10" S.Cello bow on body 0 20" Strings bow on body 2 5" Calmly (♩ = c. 80)

Picc. —————

Ob. —————

Bs. Cl. —————

Bsn. —————

C Tpt. —————

Hn. —————

Tbn. —————

S.Dr. *mp* brush sidwise w. flat hand *pp*

Dar. *mp* RHYTHM brush sidwise w. flat hand *pp*

Cond. CONDUCT THE BEAT (for 16notes patterns) (conduct/give cues as needed) (metric)

Hp. R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam) let ring

Pno. l.v. R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam) let ring

2 20" Hp/Pno low trem. 3 10" S.Cello bow on body 0 20" Strings bow on body 2 5" Calmly (♩ = c. 80)

S.Vc. *pp* dolce e legato molto con sord. ord.

Vln. I *mp* transform to bowing on body by changing grad. into IV *p* bow on body, firmly up/down

Vln. II *mp* transform to bowing on body by changing grad. into IV *p* bow on body, firmly up/down

Vla. *mp* transform to bowing on body by changing grad. into IV *p* bow on body, firmly up/down

Vc. *mp* transform to bowing on body by changing grad. into IV *p* bow on body, firmly up/down

D.B. *mp* transform to bowing on body by changing grad. into V *p* bow on body, firmly up/down

2 20" Hp/Pno low trem. 3 10" S.Cello bow on body 0 20" Strings bow on body 2 5" Calmly (♩ = c. 80)

Amp. Boost S.Cello/Perc

Electr. (Brass/Ww. High pitched landsc.) → Obo/Bassoon. High pitched soft landscape → (S.Cello effect OFF) Solo Cello. Cave reverb ad lib.

(S.Cello. Dancing Grassh.) →

(Strings. Dancing Grassh.) →

(Hp/Pno. Oposite) →

Trans. Pan camera on Solo Cello

Vis. (fade video) → Pan camera on Solo Cello Laser trace carefully

(Cam. following instruments) → (Cam. on Drums)

3 Hp/Pno poetic 4 Double Bass 5 Vibraphone Marimba

Picc.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb. Marimba soft mallets

Vib. Vibraphone *ppp dolce*

Hp. *pp* (blend ord. and harmonics ad lib.)

Pno. *pp* pizz. rhythm and pitches ad lib.

3 Hp/Pno poetic 4 Double Bass 5 Vibraphone Marimba

S.Vc. *pp* *n*

Vln. I

Vln. II

Vla.

Vc.

D.B. ord. con sord. *ppp dolce*

3 Hp/Pno poetic 4 Double Bass 5 Vibraphone Marimba

Amp.

Electr. (Ob./Bsn. High pitched landsc) (S.Cello. Cave rev.) Hp/Pno. Sparkling Tutti. Cave reverb ad lib. (except Hp/Pno/Ob/Bsn)

Trans. opt. pizz on strings (blend w Pno/Hp)

Vis. (Pan cam. S.Cello) (Laser carefully) Camera inside Piano Camera on Harp

P Strings/Picc. **2** Clarinet Horn bend

Picc. *ppp dolce* *pp*

Ob.

Bs. Cl. ord. *ppp dolce*

Bsn.

C Tpt.

Hn. Harmon *ppp dolce*

Tbn.

Mrb.

Vib. (Reo.)

Hp. rep. ad lib.

Pno. rep. ad lib.

(Reo.)

P Strings/Picc. **2** Clarinet Horn

S.Vc. *ppp dolce* *pp* *n*

con sord. ord.

Vln. I *ppp dolce* con sord. ord.

Vln. II *ppp dolce* con sord. ord.

Vla. *ppp dolce* con sord. ord.

Vc. *ppp dolce* con sord. ord.

D.B.

P Strings/Picc. **2** Clarinet Horn

Amp.

Electr. (Ob./Bsn. High pitched landsc.) (Tutti. Cave rev.) (Hp/Pno. Sparkling)

Trans. Loop Marimba

Vis. (Pan cam. S.Cello) (Laser carefully) (Cam. inside Pno) (Cam. on Harp)

3 Trumpet 4 Tromb./Pno Frame 5 Picc./Cl. high pitch

Picc. whistle tone
pitch ad lib.

Ob.

Bs. Cl. high pitched soft sound
pitch ad lib.

Bsn.

Harmon

C Tpt. *ppp dolce*

Hn.

Tbn. Harmon *ppp dolce*

Mrb.

Vib. bow (w. D.B. bow) *p*

Hp.

Pno.

3 Trumpet 4 Tromb./Pno Frame transform gradually into air sound (extreme flautando) 5 Picc./Cl. high pitch

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3 Trumpet 4 Tromb./Pno Frame 5 Picc./Cl. high pitch

Amp.

Electr. (Ob./Bsn. High pitched landsc.)
(Tutti. Cave rev.)
(Hp/Pno. Sparkling)

Trans. Playback loop, send to Pno Frame bass transducer

Vis. (Pan cam. S.Cello)
(Laser carefully)
(Cam. inside Pno)
(Cam. on Harp)

Cameras following instrumental entrances - (on P5) (Picc.)

Q Senza misura 5" Bow Crot. 2 Solo Cello harmonics 30" 3 Strings harmonics 30" 4 Brass: high pitch 30" 5 Ob/Bsn: high pitch whistle tone 30" R Marimba bow 30" 2 Strings gliss down 10"

Picc. CONTINUE change to Bs.Fl.

Ob. (15") high pitched soft sound CONTINUE

Bs. Cl. high pitched soft sound CONTINUE

Bsn. (15") high pitched soft sound CONTINUE

C Tpt. prepare high pitched soft sound make space for each other, make rests

Hn. prepare high pitched soft sound make space for each other, make rests

Tbn. prepare high pitched soft sound make space for each other, make rests

Crotales bow, pitches ad lib. use 2 bows, impro beauty-landscape

Crt. CONTINUE let ring TACET Marimba bow (w. D.B. bow) p

Vib. opt. join impro beauty landscape and improvise freely CONTINUE

Hp. (15") CONTINUE

Pno. (15") CONTINUE

Q Senza misura 5" Bow Crot. 2 improvise, slow change between random natural harmonics sord. off III 30" Solo Cello harmonics 30" 3 Strings harmonics 30" 4 Brass: high pitch 30" 5 Ob/Bsn: high pitch 30" R Marimba bow 30" 2 Strings gliss down 10"

S.Vc. p molto lento

Vln. I sord. off improvise, slow change between random natural harmonics p molto lento

Vln. II sord. off improvise, slow change between random natural harmonics p molto lento

Vla. sord. off improvise, slow change between random natural harmonics p molto lento

Vc. sord. off improvise, slow change between random natural harmonics p molto lento

D.B. sord. off improvise, slow change between random natural harmonics p molto lento

Q Senza misura 5" Bow Crot. 2 Solo Cello harmonics 30" 3 Strings harmonics 30" 4 Brass: high pitch 30" 5 Ob/Bsn: high pitch 30" R Marimba bow 30" 2 Strings gliss down 10"

Amp. (Ob./Bsn. High pitched landsc.) - - - - - Brass/Woodwind. High pitched soft landscape - - - - -

Electr. (Tutti. Cave rev.) - - - - - S.Cello. Pitch reverb - - - - -

(Hp/Pno. Sparkling) - - - - - Strings. Pitch reverb - - - - -

(opt. unlimited ring mod, on Crot. and Vib.) - - - - - Mar. Dancing Grasshoppers or Ad lib - - - - -

Trans.

Vis. (Pan cam. S.Cello) - - - - -

(Laser carefully) - - - - -

(Cam. following instruments) - - - - -

(Cam. inside Pno) - - - - -

(Cam. on Harp) - - - - -

48 *De Profundis 2*

3 10" Low strings circle bow 4 10" Gong/Tbn 5 10" Horn S 10" Tam-tam super ball 2 10" Gong repeat 3 10" 4 10" Tam-tam repeat 5 10"

Bs. Fl. *Bass Flute*

Ob. *CONT* prepare

Bs. Cl.

Bsn. *CONT* prepare

C Tpt.

Hn. Harmon *p f p*

Tbn. Harmon *p f p*

Gongs Gong *p* l.v.

T.T. *Tam-tam* *p* l.v. friction roll w. super ball l.v. max. loudness (like low freq. moaning) *p* move mallet (constantly)

Hp. *pp* strike on lowest strings w. flat hand l.v. (opt. TACET)

Pno. *pp* strike on lowest strings w. flat hand l.v. (opt. TACET)

De Profundis 2

3 10" Low strings circle bow s.t. 4 10" Gong/Tbn 5 10" Horn S 10" Tam-tam super ball 2 10" Gong repeat 3 10" 4 10" Tam-tam repeat 5 10"

S.Vc. *p*

Vln. I

Vln. II

Vla.

Vc. circular movements w. bow from s.t. to s.p. continuously *p*

D.B. circular movements w. bow from s.t. to s.p. continuously *p*

De Profundis 2

3 10" Low strings circle bow 4 10" Gong/Tbn 5 10" Horn S 10" Tam-tam super ball 2 10" Gong repeat 3 10" 4 10" Tam-tam repeat 5 10"

Amp.

Electr. Pitched down Gong/Tam-tam. Sunrise - Pitch gradually up S.Cello. Dancing Grasshoppers Low Strings. Dancing Grasshoppers

Trans. (gradually Dancing grassh.) Strike on lowest strings w. flat hand *pp* l.v. (opt. TACET)

Vis. (Laser trace continue) Utopolis painting projections Camera OFF

T 10" 2 10" Strings circling bow 3 change to Flute 10" Piano repeat 4 10" 5 Flute 10" Flz/trem. cresc

Bs. Fl. *n* *mf*

Ob.

Bs. Cl. *mf*

Bsn.

C Tpt.

Hn. *p* *f* *p* *p* *f* *p*

Tbn. *p* *p* *f* *p*

Gongs *l.v.*

T.T. *l.v.*

Hp. (opt. TACET)

Pno. (opt. TACET) *(♩ = c. 63)* (play like drums) *pp* *con Ped.*

T 10" 2 10" Strings circling bow 3 10" Piano repeat 4 10" 5 Flz/trem. cresc

S.Vc. *p*

Vln. I circular movements w. bow from s.t. to s.p. continuously *p* *f*

Vln. II circular movements w. bow from s.t. to s.p. continuously *p* *f*

Vla. circular movements w. bow from s.t. to s.p. continuously *p* *f*

Vc. *p* *f*

D.B. *p* *f*

T 10" 2 10" Strings circling bow 3 10" Piano repeat 4 10" 5 Flz/trem. cresc

Amp.

Electr. (Gong/T.t. Sunrise) Pitched up reverberation (S.Cello. Dancing Grassh.) (Low Str. Dancing Grassh.) Strings. Dancing Grasshoppers (opt. TACET)

Trans.

Vis. Laser trace fade (Utopolis paintings) (morphing paintings) Video nr 3

Part 3
Misurata (♩ = c. 63)
jet stream

Fl. *sfz*

Ob. *p*

Bs. Cl. *sfz* *p*

C. Bn. *p*

C Tpt. *sfz*

Hn. *sfz* *p*

Tbn. *sfz* *p*

Tomtom *f* *mf* continue poco ad lib.

T.T. *sfz* rapid scratch w. triangle beater

Hp. *sfz* rapid scratch w. plectrum longwise on string

Pno. *f* *8^{vb}* (play like drums) *8^{vb} con Ped.* loco

Part 3
Misurata (♩ = c. 63)

S.Vc. *f* *ord.* *measured trem.*

Vln. I *ord.* *measured trem.* *p*

Vln. II *ord.* *measured trem.* *p*

Vla. *ord.* *measured trem.* *p*

Vc. *ord.* *measured trem.* *p*

D.B. *ord.* *measured trem.* *p* *mf*

Part 3
Misurata (♩ = c. 63)

Amp. *NO AMP* (opt. soft amp. tutti)

Electr. *effects OFF*

Trans. *Loop Piano* *Playback loop, send to Pno Frame bass transducer* *Loop*
* in background (C#)

Vis. *(video)* *(Camera OFF)* *Pan camera on Piano Frame*

* it will not be possible to get the loop/dubbing in sync with the piano, so perform it like a shimmering reverberation

A

Fl.

Ob.

Bs. Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

Tomt.

T.T.

Hp.

Pno.

(con Ped. sempre)

A

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

A

Amp.

Electr.

Trans.

Vis.

Dub (Pno frame) (loop playback)

Loop

Dub

(C#,C)

(C#,C,H)

(video)

(Pan cam. Pno Frame)

Fl.

Ob.

Bs. Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

Tomt.

Vib.

Hp.

Pno.

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

Trans.

Vis.

Vibraphone

measured trem.

ord.

(into ensemble)

Loop

Dub

(C#C,H,b)

(Pan cam. Pno Frame)

B

Fl.

Ob.

Bs. Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

Tomt.

Vib.

Hp.

Pno.

B

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

Amp.

Electr.

Trans.

Vis.

(Pno frame)
(loop playback) ————— Loop ————— Dub —————
(C#,C,H,b[♭],a¹)

(video) -----
(Pan cam. Pno Frame) -----

C

Fl. *p* *f* *ff*

Ob. *p* *f* *mp* *ff*

Bs. Cl. *mf*

C. Bn. *mf* *ff*

C Tpt. *mf* *f* *mp* *f* *mf* *f*

Hn. *f* *mp* *f* *mp* *ff*

Tbn. *ff*

Tomt. */*

Vib. *ff*

Hp. *ff* *8va* *(8va)*

Pno. *ff* *8va* *(8va)*

C

S.Vc. *ff*

Vln. I *f* *ff*

Vln. II *mf* *f* *mf* *f*

Vla. *f*

Vc. *f* *ff*

D.B. *(mf)*

C

Amp.

Electr.

Trans. (Pno frame) (loop playback) **Loop** **Dub**

Vis. (video) *(C#,C,H,b,a¹,a^{b2})*

(Pan cam. Pno Frame)

2 Senza misura 10" Fade all 3 5" 4 20" Piano Frame solo 5 5" Bow Crot.

Picc.

Ob. prepare

Bs. Cl. ff

C. Bn. change to Bsn. prepare

C Tpt. ff

Hn.

Tbn.

Cymb. Cymbal sffz

Vib. Musical Saw bow, pitches ad lib., impro beauty-landscape

Hp. (Qua)

Pno. turn camera to gliss. position

2 Senza misura 10" Fade all 3 5" 4 20" Piano Frame solo 5 5" Bow Crot. *)

S.Vc. (measured trem.)

Vln. I (measured trem.)

Vln. II (measured trem.)

Vla. ff (measured trem.)

Vc. (measured trem.)

D.B. (measured trem.)

2 Senza misura 10" Fade all 3 5" 4 20" Piano Frame solo 5 5" Bow Crot.

Amp. Amp. tutti

Electr. Perc. Unlimited ring mod.

Trans. (Loop) (Pno frame) (loop playback) (C#,C,H,b^b,a¹,a^{b2},g³) (solo) rotate and slide transducer ad lib. on medium high strings

Vis. (Laser frames off) Fade Video slowly Cameras following instrumental entrances
Pan camera on Piano Frame string research #16 (scratch 2)

D

5" S. Cello harmonics

2

5" Strings harmonics

3 Piccolo whistle tone

10" High W.w.

4 25" Pno/Hp Slide gliss.

Picc. pitch ad lib.

Ob. *) high pitched soft sound

Bs. Cl. pitch ad lib.

Bsn. *) high pitched soft sound

C Tpt. pitch ad lib.

Hn. pitch ad lib.

Tbn. pitch ad lib.

Crt.

Saw.

Slide glass or cup on strings w side (flat) firmly w. L.H.
Strokes sfz on strings crosswise same pitches w. R.H.
optional: gliss w. triangle beater, one string only

(pitches ad lib.)

change position ad lib.

Slide glass or cup on strings w side (flat) firmly w. L.H.
Strokes sfz on strings crosswise same pitches w. R.H.

(pitches ad lib.)

change position ad lib.

(con Ped. sempre)

*) microtonal gliss. continue slowly around main pitch

D

5" S. Cello harmonics

2

5" Strings harmonics

3

10" High W.w.

4 25" Pno/Hp Slide gliss.

S.Vc. *ppp* (gliss. sim.) jeté ad lib. sul pont. (gliss. sim.) ord. continue poco ad lib.

Vln. I *ppp* (gliss. sim.) jeté ad lib. sul tasto (gliss. sim.) ord. *ppp*

Vln. II *ppp* (gliss. sim.) jeté ad lib. sul tasto (gliss. sim.) ord. *ppp*

Vla. *ppp* (gliss. sim.) jeté ad lib. sul tasto (gliss. sim.) ord. *mp*

Vc. *ppp* (gliss. sim.) jeté ad lib. sul pont. (gliss. sim.) ord. *ppp*

D.B. *ppp* (gliss. sim.) jeté ad lib. sul pont. (gliss. sim.) ord. *mp*

D.B. adapt to playable artificial harmonics (or use high natural harm. on G-string)

D

5" S. Cello harmonics (Amp. tutti)

2

5" Strings harmonics

3

10" High W.w.

4 25" Pno/Hp Slide gliss.

Amp. Woodwind. High pitched soft landscape

Electr. S.Cello. Space grain (Perc. Ring mod.) Strings. Space grain Hp/Pno. Multiple landscapes

Trans. (loop playback)

Vis. (Cam. following instruments) Camera inside Piano (Cam. on Harp) string research #12 (glass on strings) Pan cam. on Solo Cello

Interlude 2
Misurata (♩ = c. 80)

E

Picc. $\frac{4}{4}$

Ob. $\frac{4}{4}$ prepare

Bs. Cl. $\frac{4}{4}$

C. Bn. $\frac{4}{4}$ prepare
change to C.Bsn.

C Tpt. $\frac{4}{4}$ cup *p dolce*

Hn. $\frac{4}{4}$ cup *p dolce*

Tbn. $\frac{4}{4}$ cup *p dolce*

Mrb. $\frac{4}{4}$ let ring

Saw $\frac{4}{4}$

Cond. $\frac{4}{4}$

Hp. $\frac{4}{4}$

Pno. $\frac{4}{4}$

Marimba close mic bow (w. D.B. bow)

Interlude 2
Misurata (♩ = c. 80)

E

S.Vc. $\frac{4}{4}$

Vln. I $\frac{4}{4}$ continue poco ad lib.

Vln. II $\frac{4}{4}$ continue poco ad lib.

Vla. $\frac{4}{4}$ continue poco ad lib.

Vc. $\frac{4}{4}$ continue poco ad lib.

D.B. $\frac{4}{4}$ continue poco ad lib.

Interlude 2
Misurata (♩ = c. 80)

E

Amp. $\frac{4}{4}$ Brass no AMP (Amp. tutti)

Electr. $\frac{4}{4}$ Picc/Bs.Cl. High pitched soft landscape (S.Cello. Space grain) (Strings. Space grain)

Trans. $\frac{4}{4}$ (loop playback) (Ref. to Video nr 1) Video nr 4 (Cam. following instruments)

Vis. $\frac{4}{4}$ (Cam. inside Pno)

Mar. Dancing Grasshoppers or Ad lib

F

G

Picc.

Ob. *ord.*
pp dolce

Bs. Cl.

C. Bn. *Contrabassoon*
pp dolce e legato

C Tpt. *mp*

Hn.

Tbn.

Mrb. *p (play louder)*

Vib. *Vibraphone*
bow (w. D.B. bow)
p
Prepare transducer

Cond.

Hp. *ord.*
p

Pno.

S.Vc. *(senza sord.)* *ord.*
n *mp dolce*

Vln. I

Vln. II

Vla.

Vc.

D.B. *ord.*
pp dolce e legato

Amp. *(Amp. tutti)*

Electr. *(Picc/Bs.Cl. High pitched landsc.)*
(S.Cello, Trpt, Ob, Vib, Hp. Cave reverb)
(Strings. Space grain)

Trans. *(Mar. Ad lib.)*
(fade Pno effect)

Vis. *(video)*
(Cam. following instruments)
(Cam. inside Pno) Futuristic imagery

Senza misura
20" Trumpet (looped)

H

20" Trans. G.C. (Trumpet fade)

20" Trans. G.C. w Trumpet

3 10" Pno. trans. w. Brass poetic

4 10" Fade G.C. transd.

5 25" Pno. trans. w. Brass solo

Picc. change to Bs.Fl.

Ob.

Bs. Cl.

C. Bn. change to Bsn.

C Tpt. (bend) *pp non cresc.*

Hn.

Tbn.

Mrb. (opt. TACET)

Vib.

Cond. Trumpet trans. on G.C. Move transducer to Timp. position

Hp.

Pno. brass sounds in piano transducer, keep transd. on sound bridge

Senza misura
20" Trumpet (looped)

H

20" Trans. G.C. (Trumpet fade)

20" Trans. G.C. w Trumpet

3 10" Pno. trans. w. Brass poetic

4 10" Fade G.C. transd.

5 25" Pno. trans. w. Brass solo

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza misura
20" Trumpet (looped)

H

20" Trans. G.C. (Trumpet fade)

20" Trans. G.C. w Trumpet

3 10" Pno. trans. w. Brass poetic

4 10" Fade G.C. transd.

5 25" Pno. trans. w. Brass solo

Amp. (Amp. tutti)

Electr. Trumpet. Cave reverb (Mar. Ad lib.)

Trans. Sample Trumpet

Vis. Camera on Trumpet

NO AMP. if used, no PA, but local monitors

Send sampling from Part 2, I4 (Brass poetic) to Piano transducer

Send Trumpet sample to cond. transducer

Camera on conductor transducer
Pan camera on transducer/conductor

Camera inside Piano - (Cam. on Piano) - string research #13 (transducer inside Piano)

I 10" Brass: poetic w. cup

5" S. Cello behind neck

3" Strings behind neck

7" Ob/Bsn keyclicks

Bs. Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

Hp.

Pno.

(cup) ord. (bend) rep. transform grad. gliss. poss. ad lib.

pp non cresc. use c. 1:30 on transf. (pitches adapted ad lib.)

(cup) ord. (bend) rep. transform grad. gliss. poss. ad lib.

pp non cresc. use c. 1:30 on transf. (pitches adapted ad lib.)

(cup) ord. (bend) rep. transform grad. gliss. poss. ad lib.

pp non cresc. use c. 1:30 on transf. (pitches adapted ad lib.)

(5")

(Ped.)

I 10" Brass: poetic w. cup

5" S. Cello behind neck

3" Strings behind neck

7" Ob/Bsn keyclicks

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

behind neck (pizz. ad lib) w. nails or plectrum

behind neck (pizz. ad lib) w. nails or plectrum

behind neck (pizz. ad lib) w. nails or plectrum

behind neck (pizz. ad lib) w. nails or plectrum

behind neck (pizz. ad lib) w. nails or plectrum

behind neck (pizz. ad lib) w. nails or plectrum

I 10" Brass: poetic w. cup

5" S. Cello behind neck

3" Strings behind neck

7" Ob/Bsn keyclicks

Amp.

Electr.

Trans.

Vis.

Amp. tutti

Brass AMP on

Brass. Poetic landscape

(Mar. Ad lib.) (fade Pno transducer)

(Pan cam. on Solo Cello)

Solo Cello. Space grain

Strings. Space grain

Woodwind. Key click multitude

(continue)

Cameras following instrumental entrances (Cam. inside Pno) (Cam. on Piano)

5 **Bass Flute** 10" FL/Cl. key clicks keys only (pitch/tempo ad lib.) **J** 25" Pno/Hp scrape, Cymb. trem. opt. add tapping on instr. 2 10" Strings fragmented 3 10" Strings OFF 4 12" S. Cello wood sounds 5 5" Fade Ww/Brass

Bs. Fl. opt. add tapping on instr.

Ob. change to Eng.Hn.

Bs. Cl. keys only (pitch/tempo ad lib.) opt. add tapping on instr.

Bsn. opt. add tapping on instr.

C Tpt. gliss. down into low pitch

Hn. gliss. down into low pitch

Tbn. gliss. down into low pitch

Log Dr.

Cymbal mallets *pp* NOT in SYNC

Hp. *p* Scrape gently and very slowly with edge of metal along winding of random bass strings (make very slow random melody) NOT in SYNC

Pno. *p* Scrape gently and very slowly with edge of metal along winding of random bass strings (make very slow random melody) let ring

5 10" FL/Cl. key clicks **J** 25" Pno/Hp scrape, Cymb. trem. Dissolve 2 10" Strings fragmented 3 10" Strings OFF 4 12" S. Cello wood sounds 5 5" Fade Ww/Brass

S.Vc. trill w. fingers on body of instr.

Vln. I Dissolve

Vln. II Dissolve

Vla. Dissolve

Vc. Dissolve

D.B. Dissolve trill w. fingers on body of instr.

5 10" FL/Cl. key clicks **J** 25" Pno/Hp scrape, Cymb. trem. 2 10" Strings fragmented 3 10" Strings OFF 4 12" S. Cello wood sounds 5 5" Fade Ww/Brass

Amp. (S.Cello. Space grain) (Strings. Space grain)

Electr. (Ww. Key click multi.) (Brass. Poetic landse.) Cymbal. Sub-merged Hp/Pno. Space grain Solo Cello. Swirling Strings. Swirling

Trans.

Vis. (Cam. following instruments)

62 Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) **K**

2

3

Strings add wood sounds Hp/Pno/Log Dr trem. Brass: tongue pop change to Flute

Bs. Fl. English Horn

E. Hn. *pp* *mp*

Bs. Cl. change to Clar. in Bb

C Tpt. tongue pop in mouth piece: (pulsate tongue directly into mouth piece) open blow air

Hn. tongue pop in mouth piece: (pulsate tongue directly into mouth piece) open blow air

Tbn. tongue pop in mouth piece: (pulsate tongue directly into mouth piece) open blow air

Log Dr. Log Drum tremolo w. fingertips (*p*) brush sidwise w. flat hand (*pp*)

Cymb. let ring

Cond. Bull Roar *n*

Hp. tremolo on soundboard tap w. both hands/fingertips (*p*) brush sidwise w. wire brush on soundboard (*pp*)

Pno. tremolo on soundboard tap w. mallets (yarn) (*p*) let ring

Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) **K**

2

3

Strings add wood sounds Opt. Add moaning ad lib. Hp/Pno/Log Dr trem. Brass: tongue pop

S.Vc. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

Vln. I trill w. fingers on body of instr. Opt. Add moaning ad lib. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

Vln. II trill w. fingers on body of instr. Opt. Add moaning ad lib. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

Vla. trill w. fingers on body of instr. Opt. Add moaning ad lib. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

Vc. trill w. fingers on body of instr. Opt. Add moaning ad lib. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

D.B. Opt. Add moaning ad lib. *mf* Improve: strokes on wood (vivid, free rhythms, no sync.)

Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) **K**

2

3

Strings add wood sounds Hp/Pno/Log Dr trem. Boost Brass Brass: tongue pop Boost Log Drum/Harp

Amp. Eng. Hn. Cave reverb (S.Cello, Swirling) (Strings, Swirling) (fade effect Brass)

Electr. Hp/Pno/Log Drum, Swirling (Cymb. Sub)

Trans. tremolo on soundboard tap w. mallets (yarn) (*p*)

Vis. Video nr 5 (cont. nr 4) Camera OFF Pan camera on Conductor

Senza misura
20" Bull Roar, Log Drum

4

change to Oboe

25" S. Cello across strings

5

50" Strings: across string

Fl.

E. Hn.

B \flat Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Log Dr.

Cymb.

Cond.

Hp.

Pno.

Senza misura
20" Bull Roar, Log Drum

4

c.l. with some hair ord. 25" free amount of rep. pattern, slow gliss.

S. Cello across strings

s.p. molto

5

behind bridge 50" Strings: across string

impro on given material

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza misura
20" Boost Log Drum Bull Roar, Log Drum

4

25" S. Cello across strings Amp. tutti

5

50" Strings: across string

(continue)

Amp.

Electr.

Trans.

Vis.

Log Drum. Swirling

S.Cello. Robot glitch - gradually increased effect

(Pan cam. Cond.)

Pan camera on Solo Cello

(continue)

Cameras following instrumental entrances

L Misurata (♩ = c. 140)

(50" continue to L)

Fl.

E. Hn.

B^b Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Marimba

Mrb.

Vib.

Hp.

Pno.

L Misurata (♩ = c. 140)

(50" continue to L)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

L Misurata (♩ = c. 140)

Amp.

Electr.

Trans.

Vis.

M

Fl. *mp* *mf* Flute

Ob. *p* Oboe

B♭ Cl. *p* Clarinet *mf*

Bsn. *p* bucket

C Tpt. *mf* bucket

Hn. *mf* *p* senza sord. >

Tbn. *mf* *p* bucket

Mrb. *p*

Vib. *p* Reo. Vibraphone

Hp. *mf* *p* *mf* *p*

Pno. *mf* *p* (Reo.)

M

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

M

Amp.

Electr. (Strings. Robot gl.) -
(S.Cello. Robot gl.) -

Trans.

Vis. (video) -
(Cam. following instruments) -
(Cam. on Strings only)

Fl. N

Ob. *mf* *p*

B♭ Cl. *p* *mf*

Bsn. *mf* *p*

C Tpt. *p* *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Mrb. *mf* *p*

Vib. *mf* *p*_{Rec.}

Hp. *mf* *p*

Pno. *mf* *p*

(Rec.)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr. (Strings. Robot gl.)

Electr. (S.Cello. Robot gl.)

Trans.

Vis. (video)

(Cam. following instruments)

(Cam. on Strings only)

Fl. *mf* *ppp*

Ob. *mf* *p*

B \flat Cl. *p* change to Bs.Cl.

Bsn. *p*

C Tpt.

Hn. *mf* *p* *ppp*

Tbn. *mf* *p* *ppp*

Mrb.

Vib. *mf* *p*

Hp.

Pno. *mf* *p*

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

Trans.

Vis. (video) (Cam. following instruments) Camera OFF

Senza misura (tapping: ♩ = c. 88)

P

3" S. Cello tapping string

7" S. Cello slide

12" S. Cello/Vln I/Hp/Pno tap

10" S. Cello/Vln I/Hp/Pno slide

Fl.

Ob. prepare

Bs. Cl.

Bsn. prepare

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

near soundboard near peg repeat pattern 4 x

(mp) in SYNC 8 notes up, 8 notes down

Tap rhythmically on string w. a glass object. Move hand slowly lengthwise from damper towards pin and back.

NOT in SYNC

Strike string with a glass object and slide it lengthwise to make gliss. (slide guitar effect)

near damper near peg repeat pattern 4 x

(mp) in SYNC 8 notes up, 8 notes down

Tap rhythmically on string w. a glass object. Move hand slowly lengthwise from damper towards pin and back.

NOT in SYNC

Strike string with a glass object and slide it lengthwise to make gliss. (slide guitar effect)

senza ped.

P

Senza misura (tapping: ♩ = c. 88)

3" S. Cello tapping string

L.H. mute strings sul t.

2 L.H. pizz ord. S. Cello slide

7" S. Cello slide

3 (sul t <-> sul p. sim.) S. Cello/Vln I/Hp/Pno tap

12" S. Cello/Vln I/Hp/Pno tap

4 NOT in SYNC 10" L.H. pizz S. Cello/Vln I/Hp/Pno slide

(mf) (8 notes up, 8 notes down) tap with a glass object, along the string

even gliss. w. glass object

(mf) in SYNC 8 notes up, 8 notes down tap with a glass object, along the string

(mf) L.H. mute strings in SYNC 8 notes up, 8 notes down

(mf) L.H. pizz. (w. nail)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

P

Senza misura (tapping: ♩ = c. 88)

3" S. Cello tapping string

7" S. Cello slide

12" S. Cello/Vln I/Hp/Pno tap

10" S. Cello/Vln I/Hp/Pno slide

Amp. tutti

Electr. Solo Cello. Sparkling (gradually effect on)

Trans. Laser/led points carefully gradually build

Vis. Cameras following instrumental entrances

Camera inside Piano

Camera on Harp and Piano

string research #14 (tapping/gliss on strings)

(continue)

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap

Strings/Vln 1/Hp/Pno slide

Q

10"
S. Cello TACET

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

Hp.

near soundboard

near peg

repeat ad lib.

(mp) in SYNC.

Pno.

near damper

near peg

repeat ad lib.

(mp) in SYNC.

senza ped.

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap

Strings/Vln 1/Hp/Pno slide

Q

10"
S. Cello TACET

S.Vc.

(sul t <-> sul p. sim.)

(mf) in SYNC.

repeat ad lib.

L.H. pizz

Vln. I

(mf) in SYNC.

sul t.

tap with a glass object, along the string

sul p.

repeat ad lib.

L.H. pizz. (w. nail)

(mf)

Vln. II

(mf) in SYNC.

L.H. mute strings

tap with a glass object, along the string

sul p.

repeat ad lib.

L.H. pizz. (w. nail)

(mf)

Vla.

(mf) in SYNC.

L.H. mute strings

tap with a glass object, along the string

sul p.

repeat ad lib.

L.H. pizz

even gliss. w. glass object

Vc.

(mf) in SYNC.

L.H. mute strings

tap with a glass object, along the string

sul p.

repeat ad lib.

L.H. pizz

even gliss. w. glass object

D.B.

(mf) in SYNC.

L.H. mute strings

tap with a glass object, along the string

sul p.

repeat ad lib.

L.H. pizz

even gliss. w. glass object

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap

Strings/Vln 1/Hp/Pno slide

Q

10"
S. Cello TACET

Amp.

surround, slow random

Electr.

(S.Cello. Sparkling)

(Strings. Sparkling)

(Hp/Pno. Ad lib)

Trans.

Vis.

(Laser/led)

(Cam. following instruments)

(Cam. inside Pno)

2 10" S. Cello dirty trill 3 10" Tapping TACET 4 15" Strings dirty trill. Fl/Cl/Brass flutter

Fl. w.out mouth piece

Ob. w.out mouth piece

Bs. Cl. Bass Clarinet air flutter p

Bsn. w.out mouth piece

C Tpt. open air flutter p

Hn. open air flutter p

Tbn. open air flutter p

Mrb.

Vib.

Hp.

Pno.

2 10" S. Cello dirty trill 3 10" Tapping TACET 4 15" Strings dirty trill. Fl/Cl/Brass flutter

S.Vc. rep. ad lib., vary

Vln. I swell a few pitches to provoke electronic (mp) pp

Vln. II swell a few pitches to provoke electronic (mp) pp

Vla. swell a few pitches to provoke electronic (mp) pp

Vc. swell a few pitches to provoke electronic (mp) pp

D.B. swell a few pitches to provoke electronic (mp) pp

2 10" S. Cello dirty trill 3 10" Tapping TACET 4 15" Strings dirty trill. Fl/Cl/Brass flutter

Amp.

Electr. Solo Cello. Dirty Mickey Mousing (surround) Brass/Woodwind. Flutter landscape (Strings. Sparkling) Strings. Dirty Mickey Mousing

Trans.

Vis. (Laser/led) (Cam. following instruments)

5 *10"* **R** *7"* **2** *35"*

Hp/Pno muted low strings, Ob/Bsn flutter *Cymbal scratch* *Vibraphone bow*
optional change to Bs.Fl. ad lib.

Fl. *air flutter* *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

Ob. *rep. ad lib., change form, pitch and dynamics (grad. cresc.)* *optional change to Cl. ad lib.*

Bs. Cl. *air flutter* *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

Bsn. *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

C Tpt. *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

Hn. *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

Tbn. *rep. ad lib., change form, pitch and dynamics (grad. cresc.)*

Cymb. **Cymbal** *scratch w. edge of stick on top of bell*

Vib. **Vibraphone** *bow, pitches ad lib. use 2 bows, impro beauty-landscape*
con Ped.

Hp. *L.H. mute strings w. palm* *mf* *improvise random notes with low pitches ad lib.* *repeat pattern ad lib.*
(notated pitches a guideline only)

Pno. *R.H. mute strings heavily w. palm near pins* *L.H. on keys* *mf* *improvise random notes with low pitches ad lib.* *repeat pattern ad lib.*
8^{va} senza Ped.

5 *10"* **R** *7"* **2** *35"*

Hp/Pno muted low strings, Ob/Bsn flutter *Cymbal scratch* *Vibraphone bow*

S.Vc. *rep. ad lib., vary*

Vln. I *rep. ad lib., vary*

Vln. II *rep. ad lib., vary*

Vla. *rep. ad lib., vary*

Vc. *rep. ad lib., vary*

D.B. *rep. ad lib., vary*

5 *10"* **R** *7"* **2** *35"*

Hp/Pno muted low strings, Ob/Bsn flutter *Cymbal scratch* *Vibraphone bow*

Amp. *(Brass/Ww. Flutter landsc.)*

Electr. *(S.Cello. Mickey Mousing)* *(Strings. Mickey Mousing)* *Hp/Pno. Impact*

Trans. *Cymbal. Nails on blackboard* *Vibraphone. Spectrum enhancing*

Vis. *(Laser/led)* *Pan cam. on Cymbal*

(Cam. following instruments)
Camera inside Piano
Camera on Harp and Piano
string research #15 (muted bass-strings)

Pling plong impro 1

3

15" Strings pling plong

4

35" Hp/Pno pling plong impro

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Cymb.

Vib.

Hp.

Pno.

air flutter

prepare

mp

secco sempre

rhythms ad lib.

on keys

mp

secco sempre

Pling plong impro 1

15" Strings pling plong

3

4

35" Hp/Pno pling plong impro

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

f

pling plong impro pitches ad lib.

vary pitches and rhythms, make rests

Pling plong impro 1

15" Strings pling plong

3

4

35" Hp/Pno pling plong impro

Amp.

Electr.

Trans.

Vis.

(Brass/Ww. Flutter landsc.)

Solo Cello. Pling plong landscape

Strings. Pling plong landscape

(Hp/Pno. Impact)

(Cymb. Nails blackb.)

(Vib. Spectrum enhanc)

(Pan cam. on Solo Cello)

(Laser/led)

(Cam. following instruments)

(Cam. inside Pno)

De Profundis 3

5 5" Fade W.w/Brass/Vib. S 5" S. Cello circle bow 2 10" G.C/Gong 3 10" Circle low Str/Gong/Bs.Cl 4 10" 5 10" T 10"

Fl. change to Flute

Bs. Cl. ord. n mf n

Gongs Pitched down Pitch gradually up

Vib. G.C. friction roll w. super ball l.v. max. loudness (like low freq. moaning) p move mallet (constantly)

Hp. vary pitches and rhythms, make rests Strike on lowest strings w. flat hand pling plong impro pitches ad lib. l.v.

Pno. vary pitches and rhythms, make rests Strike on lowest strings w. flat hand pling plong impro pitches ad lib. l.v.

5 5" Fade W.w/Brass/Vib. S 5" S. Cello circle bow 2 10" G.C/Gong 3 10" Circle low Str/Gong/Bs.Cl 4 10" 5 10" T 10"

S.Vc. p circular movements w. bow, from s.t. to s.p. continuously

Vln. I circular movements w. bow, from s.t. to s.p. continuously

Vln. II circular movements w. bow, from s.t. to s.p. continuously

Vla. circular movements w. bow, from s.t. to s.p. continuously

Vc. circular movements w. bow, from s.t. to s.p. continuously

D.B. circular movements w. bow, from s.t. to s.p. continuously

5 5" Fade W.w/Brass/Vib. S 5" S. Cello circle bow 2 10" G.C/Gong 3 10" Circle low Str/Gong/Bs.Cl 4 10" 5 10" T 10"

Amp. (Brass/Ww. Flutter landsc.) - S.Cello. Dancing Grasshoppers - Pitched down Gong. Sunrise - Pitch gradually up

Electr. (String. Pling plong landsc) - (Hp/Pno. Pling plong landsc) - G.C. Profundis - Low Strings. Dancing Grasshoppers - Bass Clar. pitched 12 steps down

Trans. Strike on lowest strings w. flat hand l.v.

Vis. (Laser/led) - Painting projection (Utopolis) like in the beginning - (Cam. following instruments)

2 10" 3 10" 4 10" Bs.Cl sub 5 45" Bs.Cl/Bsn transducers

Fl. 6/4

Ob. 6/4

Bs. Cl. 6/4
mf
 Mic routed to Piano transducer. Make transd. slide and jump on strings
 bend ad lib, low pitch ad lib opt. add perc effect to make transd. jump

Bsn. 6/4
 Mic routed to Piano Frame transducer. Make transd. slide and jump on strings
 like digeridoo, on long joint w. bell opt. add perc effect to make transd. jump change to C.Bsn
 sing along w low pich (ad lib)

C Tpt. 6/4

Hn. 6/4

Tbn. 6/4

Gongs 6/4
 Pitched up let ring

B. Dr. 6/4

Hp. 6/4

Pno. 6/4
 put an oblique plank from frame to strings
 receive Bs.Cl to Piano transducer
 make it move down the oblique plank, unpredictable jumping to the strings
 thereafter move around on the strings until signal fades
 (transducer moving freely on strings)

2 10" 3 10" 4 10" Bs.Cl sub 5 45" Bs.Cl/Bsn transducers

S.Vc. 6/4
 improvise, slow change between random natural harmonics
 III
p molto lento
 optional artificial harmonics ad lib. w slow gliss

Vln. I 6/4
 improvise, slow change between random natural harmonics
 III
p molto lento
 optional artificial harmonics ad lib. w slow gliss

Vln. II 6/4
 improvise, slow change between random natural harmonics
 III
p molto lento
 optional artificial harmonics ad lib. w slow gliss

Vla. 6/4
 improvise, slow change between random natural harmonics
 II
p molto lento
 optional artificial harmonics ad lib. w slow gliss

Vc. 6/4
 improvise, slow change between random natural harmonics
 III
p molto lento
 optional artificial harmonics ad lib. w slow gliss

D.B. 6/4
 improvise, slow change between random natural harmonics
 I
p molto lento
 optional artificial harmonics ad lib. w slow gliss

2 10" 3 10" 4 10" Bs.Cl sub 5 45" Bs.Cl/Bsn transducers

Amp. 6/4

Electr. 6/4
 (Gong. Sunrise) -
 (S.Cello. Dancing Grassh.) -
 (Low Str. Dancing Grassh.) -
 (G.C. Profundis) -
 (Bs.Cl. pitched down) -

Trans. 6/4
 put an oblique plank from frame to strings
 route Bs.Clar. to Piano transducer
 route Bsn to Piano Frame transducer
 make it move down the oblique plank, unpredictable jumping to the strings
 thereafter move around on the strings until signal fades
 (transducer moving freely on strings)

Vis. 6/4
 (Painting projection) -
 (Cam. following instruments) -
 Camera inside Piano
 (Laser frames off)
 Camera on Piano Frame Transducer
 Camera on Bs.Cl.
 Camera on Bassoon.

U Misurata (♩ = c. 96)

V

Fl.

Ob.

B♭ Cl. *change to Clar. in B♭*

C. Bsn. *(mic routed to Pno Frame)*
Contrabassoon
mp

C Tpt.

Hn. *pedal note*
8vb ppp → *mp*

Tbn. *pedal note*
8vb p → *f* *ord.*

Gongs *l.v.*
mp
Tam-tam

T.T. *l.v.*
mp

Hp. *mp*
l.v.

Pno. *mp*
(Cello)
remove transducer and plank

U Misurata (♩ = c. 96)

V

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp* → *f*

U Misurata (♩ = c. 96)

V

Amp. *(opt. C.Bsn/Hn/Tbn gradually ringmodulated)*

Electr. *(S.Cello. Pitch rev.) - - - - -*
(Strings. Pitch rev.) - - - - -

Trans. *Bsn. transducer continues in Piano Frame*

Vis. *(Cam. inside Pno) - - - - -*
(Cam. Pno Frame transd) - - - - -
(Cam. Bs.Cl) - - - - -
(Cam. Bsn) - - - - -

W Ringmodulated ensemble in f, play mf to help electronics (♩ = c. 63)

Flute (Fl.) *mf* 6 *f*

Oboe (Ob.) *mf* 6 *f*

B♭ Clarinet (B♭ Cl.) *mf* 6 *f*

Clarinet (Cl.) *mf* 6 *f*

Contra Bassoon (C. Bn.) *f* transd. OFF solo 3

C Trumpet (C Tpt.) *f dolce*

Horn (Hn.) *f dolce*

Tuba (Tbn.) *f dolce*

Tubular Bells (T.B.) *f* *leo.* l.v.

Harpsichord (Hp.) *f* 5 *p bisbigliando* *f*

Piano (Pno.) *f* 5 3 *leo.* 3

W Ringmodulated ensemble in f, play mf to help electronics (♩ = c. 63)

Soprano Voice (S.Vc.) *p* *f* 3

Violin I (Vln. I) *p* *f*

Violin II (Vln. II) *p* *f*

Viola (Vla.) *p* *f*

Violoncello (Vc.) *p* *f*

Double Bass (D.B.) *p* *f*

W Ringmodulated ensemble in f, play mf to help electronics (♩ = c. 63)

Amp.

Electr. Tutti. Ringmodulated. Change mod. freq. manually - follow gestures -

Trans. transd. OFF

Vis. Video nr 7 -

Impro control. Pan cam free -

Small cameras OFF

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

B \flat Cl. *f* *p* *mf*

C. Bn. *p* *f*

C Tpt. *p* *f dolce*

Hn. *p* *f dolce*

Tbn. *p* *f dolce*

T.B. (Reo.) *f* *lv.*

T.B. (Reo.) *f* *lv.*

Hp. *p* *f* *p*

Pno. *f*

S.Vc. *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

Amp. *X*

Electr. (Tutti. Ringmod) -----

Trans. -----

Vis. (video) -----
(Impro control. Pan cam free) -----

Fl. *f*

Ob. *f*

B♭ Cl. *f*

C. Bn. *f* solo 3

C Tpt.

Hn.

Tbn.

T.B. (Reo.)

T.B. (Reo.) 1.v.

Hp. *f*

Pno.

(Reo.)

S.Vc. *f* 3

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f*

Vc. *f* *p* *f*

D.B. *f*

Amp.

Electr. (Tutti. Ringmod) -----

Trans.

Vis. (video) -----
(Impro control. Pan cam free) -----

Y

Fl. *p* *mf* *f*

Ob. *f* *p* *mf* *f*

B♭ Cl. *f* *p* *mf* *f*

C. Bn. *p* *f*

C Tpt. *p* *f dolce*

Hn. *p* *f dolce*

Tbn. *p* *f dolce*

T.B. (Reo.) *f* *l.v.*

T.B. (Reo.) *f* *l.v.*

Hp. *p* *f* *p* *f*

Pno. *f*

Y

S.Vc. *p* *f*

Vln. I *p*

Vln. II *p*

Vla. *f* *p*

Vc. *p*

D.B. *p* *f* *p* *f*

Y

Amp.

Electr. (Tutti. Ringmod)

Trans. (video)

Vis. (Impro control. Pan cam free)

Fl. *f* *p* change to Bs.Fl.

Ob. *f* *p*

B \flat Cl. *f*

C. Bn. *p*

C Tpt. *p*

Hn. *p*

Tbn. *p*

T.B. (Ped.)

T.B. (Ped.)

Hp. *p*

Pno. (Ped.)

S.Vc.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

Amp.

Electr. (Tutti. Ringmod) - - - - -

Trans.

Vis. (video) - - - - -
(Impro control. Pan cam free) - - - - -

Z

Fl.

Ob.

B \flat Cl. *change to Bs.Cl.*

C. Bn.

C Tpt.

Hn.

Tbn.

T.B.

T.B.

Hp.

Pno.

Z

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Z

Amp.

Electr.

Trans.

Vis.

AA

Fl.

Ob.

B \flat Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

T.B. (l.v.)

T.B. (l.v.)

Hp.

Pno.

(Rec.)

prepare change to Bsn.

f dolce

f dolce

f dolce

f

f

(Rec.)

(Rec.)

AA

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

AA

Amp.

Electr.

Trans.

Vis.

(Tutti. Ringmod)

(video)

(Impro control. Pan cam free)

Fl.
 Ob.
 B \flat Cl.
 C. Bn.
 C Tpt.
 Hn.
 Tbn.
 T.B. (mf) (Lv.)
 T.B. (mf) (Lv.)
 Hp.
 Pno. (Lv.)
 S.Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.
 Amp.
 Electr. (Tutti. Ringmod) - - - - -
 Trans.
 Vis. (video) - - - - -
 (Impro control. Pan cam free) - - - - -

Part 4

Pling pling impro 2

Bass Flute 7" *Fl/Cl/Strings multitude* 2 *S. Cello crush progression* 10" 3 *Pling pling impro 2* 7" *Hp/Pno pling pling impro*

Bs. Fl. *pp* impro, murmur on low pitches ad lib.

Bass Clarinet *pp* impro, murmur on low pitches ad lib.

Bsn.

C Tpt.

Hn.

Tbn.

Cymb.

Vib.

Hp. *p secco sempre* rhythms ad lib.

Pno. *p secco sempre*

Part 4 7" *Fl/Cl/Strings multitude* 2 *S. Cello crush progression* 10" 3 *Pling pling impro 2* 7" *Hp/Pno pling pling impro*

S.Vc. *p* sul t. impro, use strings I - IV ad lib. (use Part 4 CUE number 2, 3, 4 to make variation in sound)

Vln. I *pp* impro, murmur on low pitches ad lib. randomly: sweep into higher pitches (non cresc.)

Vln. II *pp* impro, murmur on low pitches ad lib. randomly: sweep into higher pitches (non cresc.)

Vla. *pp* impro, murmur on low pitches ad lib. randomly: sweep into higher pitches (non cresc.)

Vc. *pp* impro, murmur on low pitches ad lib. randomly: sweep into higher pitches (non cresc.)

D.B. *pp* impro, murmur on low pitches ad lib. randomly: sweep into higher pitches (non cresc.)

Part 4 7" *Fl/Cl/Strings multitude* 2 *S. Cello crush progression* 10" 3 *Pling pling impro 2* 7" *Hp/Pno pling pling impro*

Amp. Solo Cello. Nails on blackboard

Electr. Strings. Multitude impro Hp/Pno. Pling pling landscape

Electr. Fl/Cl. Multitude impro (opt. sample Hp/Pno for later use)

Trans.

Vis. Pan camera on U.V. mood (back and forth manually) Pan camera on Solo Cello

Cameras following instrumental entrances

4 5 A

5" Vib. pling pling brushes 20" Cymbal scratch 12" Brass multitude

change to Flute ad lib.

Bs. Fl. *cresc. p.a p.* gradually higher pitches (when changing to Flute, start again with lowest notes, then grad. higher)

Ob.

Bs. Cl. *cresc. p.a p.* gradually higher pitches

Bsn.

C Tpt. Harmon T.O. *pp* impro, murmur on low pitches ad lib. *cresc. p.a p.*

Hn. Harmon T.O. *pp* impro, murmur on low pitches ad lib. *cresc. p.a p.*

Tbn. Harmon T.O. *pp* impro, murmur on low pitches ad lib. *cresc. p.a p.*

Cymb. Cymbal scratch w. edge of stick on top of bell

Vib. wire brushes *mp* pling pling impro pitches ad lib. vary pitches and rhythms, make rests TACET

Hp. pling pling impro pitches ad lib.

Pno. *cresc.* vary pitches and rhythms, make rests pling pling impro pitches ad lib.

4 5 A

5" Vib. pling pling brushes 20" Cymbal scratch 12" Brass multitude

S.Vc. *mp* crush, slow bow, over-pressure (search for 8va bassa) *cresc. p.a p.*

Vln. I *cresc. p.a p.*

Vln. II *cresc. p.a p.*

Vla. *cresc. p.a p.*

Vc. *cresc. p.a p.*

D.B. *cresc. p.a p.*

4 5 A

5" Vib. pling pling brushes 20" Cymbal scratch 12" Brass multitude

Amp. (S.Cello Nails blackb) - (String. Multitude) - (Hp/Pno. Pling pling landse) -

Electr. (Fl/Cl. Multitude) - Vibraphone. Pling pling landscape - Cymbal. Nails on blackboard -

Trans.

Vis. (Pan cam. S.Cello) - (Cam. following instruments) -

2 3 4

Flute 5" Vib. pling plong blast

Strings 15" Strings crush progression

Ob/Bsn 10" Ob/Bsn pling plong impro

Fl. (cresc. sempre)

Ob. pling plong impro pitches ad lib. *f* vary pitches and rhythms, make rests

Bs. Cl. (cresc. sempre)

Bsn. Bassoon pling plong impro pitches ad lib. *f* vary pitches and rhythms, make rests

C Tpt. (cresc. sempre)

Hn. (cresc. sempre)

Tbn. (cresc. sempre)

Cymb. blast sticks

Vib. pling plong impro pitches ad lib. *mf* senza Ped. vary pitches and rhythms, make rests TACET

Hp. (cresc. sempre) *mf*

Pno. (cresc. sempre) *mf*

2 3 4

S.Vc. (cresc. sempre)

Vln. I (cresc. sempre) crush sul t. *p* cresc. p.a.p. (use CUE number A 3, 4 to make variation in sound) impro, use strings I - IV ad lib. crush, slow bow, over-pressure (search for 8va bassa)

Vln. II (cresc. sempre) crush sul t. *p* cresc. p.a.p. (use CUE number A 3, 4 to make variation in sound) impro, use strings I - IV ad lib. crush, slow bow, over-pressure (search for 8va bassa)

Vla. (cresc. sempre) crush sul t. *p* cresc. p.a.p. (use CUE number A 3, 4 to make variation in sound) impro, use strings I - IV ad lib. crush, slow bow, over-pressure (search for 8va bassa)

Vc. (cresc. sempre) crush sul t. *p* cresc. p.a.p. (use CUE number A 3, 4 to make variation in sound) impro, use strings I - IV ad lib. crush, slow bow, over-pressure (search for 8va bassa)

D.B. (cresc. sempre) crush sul t. *p* cresc. p.a.p. (use CUE number A 3, 4 to make variation in sound) impro, use strings I - IV ad lib. crush, slow bow, over-pressure (search for 8va bassa)

2 3 4

Amp. Ob/Bsn. Pling plong landscape

Electr. (S.Cello Nails blackb) - - - - -
 (String. Multitude) - - - - -
 (Hp/Pno. Pling plong landsc) - - - - -
 (Fl/Cl. Multitude) - - - - -
 Vibraphone. Pling plong landscape - - - - -
 (Cymb. Nails blackb.) - - - - -

Trans.

Vis. (Pan cam. S.Cello) - - - - -
 (Cam. following instruments) - - - - -

5 10" **B** 15"
Fl./Cl. pling plong Hp/Pno crush *Brass pling plong impro*

Fl. *pling plong impro pitches ad lib.*
f vary pitches and rhythms, make rests

Ob. *pling plong impro pitches ad lib.*

Bs. Cl. *f vary pitches and rhythms, make rests*

Bsn.

C Tpt. *(cresc. sempre)* *mf* *(harmon) pling plong impro pitches ad lib.*
f vary pitches and rhythms, make rests

Hn. *(cresc. sempre)* *mf* *(harmon) pling plong impro pitches ad lib.*
f vary pitches and rhythms, make rests

Tbn. *(cresc. sempre)* *mf* *(harmon) pling plong impro pitches ad lib.*
f vary pitches and rhythms, make rests

Cymb. *(cresc. sempre)*

Vib.

Hp. *NOT in SYNC*
 Place a metal object firmly on a low bass string.
 Scratch very slowly along the string to create a clicking sound from each winding.
 Improvise random rhythms, starting very slowly, ending with fast scratches on several windings
(p) *(mf)* *(progression)*
 Fast lengthwise scratches (on windings) *f*

Pno. *NOT in SYNC*
 Place a metal object firmly on a low bass string.
 Scratch very slowly along the string to create a clicking sound from each winding.
 Improvise random rhythms, starting very slowly, ending with fast scratches on several windings
(p) *(mf)* *senza ped.* *(progression)*
 Fast lengthwise scratches (on windings) *f*

5 10" **B** 15"
Fl./Cl. pling plong Hp/Pno crush *Brass pling plong impro*

S.Vc. *(cresc. sempre)*

Vln. I *(cresc. sempre)*

Vln. II *(cresc. sempre)*

Vla. *(cresc. sempre)*

Vc. *(cresc. sempre)*

D.B. *(cresc. sempre)*

5 10" **B** 15"
Fl./Cl. pling plong Hp/Pno crush *Brass pling plong impro*

Amp.

Electr. *(Ob/Bsn. Pling plong landsc)* Sample pling plong impro Brass and Woodwinds for use in B5
(S.Cello Nails blackb)
(Strings. Nails on blackb.)
Hp/Pno. Nails on blackboard
Fl./Cl. Pling plong landscape
(Cymb. Nails blackb.)

Trans.

Vis. *(Pan cam. S.Cello)*
(Cam. following instruments)
 Camera inside Piano
 Camera on Harp and Piano
 string research #16 (scratch 2)

2 10" Vib. pling pling mallets 3 change to Bs.Fl. 10" Strings pling pling 4 10" Mar. pling pling impro Bass Flute English Horn

Fl. change to Eng.Hn.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Cymb. TACET

Vib. mallets pling pling impro pitches ad lib. vary pitches and rhythms, make rests

Hp.

Pno.

Marimba pling pling impro pitches ad lib.

2 10" Vib. pling pling mallets 3 col legno 10" Strings pling pling 4 10" Mar. pling pling impro

S.Vc. (cresc. sempre) mf TACET vary pitches and rhythms, make rests pling pling impro pitches ad lib.

Vln. I (cresc. sempre) mf TACET col legno vary pitches and rhythms, make rests pling pling impro pitches ad lib.

Vln. II (cresc. sempre) mf TACET col legno vary pitches and rhythms, make rests pling pling impro pitches ad lib.

Vla. (cresc. sempre) mf TACET col legno vary pitches and rhythms, make rests pling pling impro pitches ad lib.

Vc. (cresc. sempre) mf TACET col legno vary pitches and rhythms, make rests pling pling impro pitches ad lib.

D.B. (cresc. sempre) mf TACET col legno vary pitches and rhythms, make rests pling pling impro pitches ad lib.

2 10" Vib. pling pling mallets 3 10" Strings pling pling 4 10" Mar. pling pling impro

Amp. (Ob/Bsn. Pling pling landsc) (S.Cello Nails blackb) (Strings. Nails on blackb.)

Electr. (Hp/Pno. Nails blackb) (Fl/Cl. Pling pling landsc) (Vibraphone. Pling pling landsc) (Cymb. Nails blackb.)

Trans. Loop Marimba

Vis. (Pan cam. S.Cello) (Cam. following instruments) (Cam. inside Pno)

Multi landscape

5 NOT in SYNC 20" Woodwind multiphonics

C Brass flutter 5"

2 10" Hp/Pno pling plong impro

3 20" S.D. super ball

4 12" Bsn squonk

Fl. (p) overblow into multiph. ad lib. mf repeat and transform into different multiph. ad lib. cresc. ff

E. Hn. (p) NOT in SYNC overblow into multiph. ad lib. mf repeat and transform into different multiph. ad lib. cresc. ff

Bs. Cl. (p) NOT in SYNC overblow into multiph. ad lib. mf repeat and transform into different multiph. ad lib. cresc. ff

Bsn. (p) NOT in SYNC overblow into multiph. ad lib. mf repeat and transform into different multiph. ad lib. cresc. ff prepare squonk (screaming sound) fff

C Tpt. open tongue flutter, pitch ad lib. rep. ad lib., not in sync. ff

Hn. open tongue flutter, pitch ad lib. rep. ad lib., not in sync. ff

Tbn. open tongue flutter, pitch ad lib. rep. ad lib., not in sync. ff

Mrb. ff

Vib. S.D. friction roll w. super ball l.v. (like low freq. moaning) max. loudness ff

Hp. mf rhythms ad lib. * cresc. ending in brutal full range rapid gliss/cluster on upbeat l.v. fff

Pno. mf * cresc. ending in brutal cluster R.H. elbow cluster (white from middle c - down) L.H. w. plank edgewise on lowest strings on upbeat l.v. fff

Multi landscape

5 20" Woodwind multiphonics

C Brass flutter 5"

2 spicc.

3 10" Hp/Pno pling plong impro

4 20" Electronics solo

5 10" Tutti cresc. to peak

S.Vc. cresc. fff

Vln. I cresc. spicc. fff

Vln. II cresc. spicc. fff

Vla. cresc. spicc. fff

Vc. cresc. spicc. fff

D.B. cresc. spicc. fff

Multi landscape

5 20" Woodwind multiphonics

C Brass flutter 5"

2 10" Hp/Pno pling plong impro

3 20" Electronics solo (opt. boost S.D.)

4 10" Tutti cresc. to peak

Amp. Woodwind. Multiphone landscape (String. Pling plong landsc) (Mar. Pling plong landsc) (Hp/Pno. Nails blackb) Peak of the piece! Only very load spot acoustally

Electr. Use pling plong impro Brass and Woodwinds for impro, surround Hp/Pno. Pling plong landsc impro on samplings and effects (Vib. Pling plong landsc) Brass. Flutter landscape ff

Trans. make internal feedback w. guitar amp in loop w. transducer FEEDBACK p ff

Vis. Camera on Piano Frame Transducer (Pan cam. S.Cello) (Cam. following instruments) (Cam. inside Pno) ff

5

30"
Mar. trans. Timp. (+Hp/Pno/Pno.Fr)

Exit Ensemble exit/Bull Roar

30"
7"
D Laser/electronic solo
Laser sound/Bull Roar

Fl. TACET
switch off stand light

E. Hn. TACET
switch off stand light

Bs. Cl. TACET
switch off stand light

Bsn. TACET
switch off stand light

C Tpt. TACET
switch off stand light

Hn. TACET
switch off stand light

Tbn. TACET
switch off stand light

Mrb. TACET
switch off stand light

S.Dr. TACET
switch off stand light

Cond. Mar. transducer Timp.
put a handful of small resistors on Timp.
switch off stand light Bull Roar

Hp. Mar. transducer Harp
(L.v.) playback Mar. loop in background of Timp.
* move transducer to position
TACET
switch off stand light
leaving stage (careful to avoid Laser light)

Pno. Mar. transducer Piano
(Ped.) playback Mar. loop in background of Timp.
TACET
switch off stand light
leaving stage (careful to avoid Laser light)

5

30"
Mar. trans. Timp. (+Hp/Pno/Pno.Fr)

Exit Ensemble exit/Bull Roar

30"
7"
D Laser/electronic solo
Laser sound/Bull Roar

S.Vc. TACET

Vln. I TACET
switch off stand light

Vln. II TACET
switch off stand light

Vla. TACET
switch off stand light

Vc. TACET
switch off stand light

D.B. TACET
switch off stand light

5

30"
Mar. trans. Timp. (+Hp/Pno/Pno.Fr)

Exit Ensemble exit/Bull Roar

30"
7"
D Laser/electronic solo
Laser sound/Bull Roar

Amp. AMP off

Electr. send Mar. loop simultaneously to Harp, Piano and Timp. transducers
Playback Mar. loop on Pno Frame bass transducer
fade Pno/Hp transducers
fade conductor transducer

Trans. playback Mar. loop in background of Timp.

Vis. (Cam. Pno Frame transd) -
Camera inside Piano -
Camera on conductor transducer
Pan camera on transducer/conductor
Camera: showing patterns of jumping resistors on Timp.
Lightning shows active transducers (Spots on Cond/Hp/Pno/Pno Frame)
Keep spot on Solo Cello. Turn off other spots

sound from lasers
(Laser alarm w. rests)
LASER
Turn off spot on Timp. Turn off spots Hp/Pno (keep Solo cello)

② 1'-2' Led/Laser/Bull Roar

③ 35" Led/Laser/Electronics

④ Hybrid fight 12" S. Cello fight

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Cond.

Walking slowly back-stage w. ensemble

Hp.

Pno.

② 1'-2' Led/Laser/Bull Roar

③ 35" Led/Laser/Electronics

④ Hybrid fight Rhythmical pattern to be varied, impro. 12" S. Cello fight

S.Vc. col legno

Transducer on Tom-tom **f** effect ped. ad lib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

② 50" Led/Laser/Bull Roar

③ 35" Led/Laser/Electronics

④ Hybrid fight 12" S. Cello fight

Amp. S.Cello amp w. drum transd. (placed by cellist) (use local speaker by cellist if extra volum is needed)

Electr. Laser/Led. Ad lib. live processing **pp**

Trans. (Send S. Cello to Piano Frame bass transd.) (rev. from cello, transducer(s) in Piano Frame)

Vis. Pan cam. on screen LASER (Laser melodic) (on all screens) Pan camera on Solo Cello

(Led optional)
Turn off spot Timp (keep on S.Cello/Pno Frame)

5 *Led/Laser/Electronics* **E** *15" S. Cello fight* 2 *Led/Laser/Electronics* 3 *18" S. Cello fight*

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

5 *Led/Laser/Electronics* **E** *15" S. Cello fight* 2 *Led/Laser/Electronics* 3 *18" S. Cello fight*

S.Vc. RHYTHM impro on col legno pattern like D4

Vln. I

Vln. II

Vla.

Vc.

D.B.

5 *Led/Laser/Electronics* **E** *15" S. Cello fight* 2 *Led/Laser/Electronics* 3 *18" S. Cello fight*

Amp.

Electr. (Laser/led. Ad lib processing)

Trans. (rev. from cello, transducer(s) in Piano Frame) (continue)

Vis. (Pan cam. S.Cello) LASER

4 *1' 10"*
S. Cello pling pling, free and wildly

5

60"
S. Cello fight

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

4 based on pling pling impro material, make very free solo
(use long notes and quick leaps as well)

ord. *1' 10"*
S. Cello pling pling, free and wildly

60"
S. Cello fight

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

4 *1' 10"*
S. Cello pling pling, free and wildly

5

60"
S. Cello fight

Amp.

Electr. (Laser/led. Ad lib processing)

Trans. (rev. from cello, transducer(s) in Piano Frame) (continue)

Vis. (Pan cam. S.Cello) LASER

Coda

Lento rubato (♩ = c. 50)

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

Coda

Lento rubato (♩ = c. 50)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Loop loop Cello with pedal

n *p dolce*

Coda

Lento rubato (♩ = c. 50)

Amp.

Electr.

Trans.

Vis.

S.Cello amp w. Pno Frame transd. (use local speaker if extra volum is needed)

opt. no effect on Solo Cello (Pno Frame rev. only)

Cave reverb ad lib.

(Laser/led. Ad lib processing) → NOISE *pp* (noise from Laser)

(rev. from cello, transducer(s) in Piano Frame) → (continue)

(Pan cam. S.Cello)

LASER

Utopolis images w. Laser trace

F

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

F

(poco a poco piu lento)
playback loop on drum transducer

S.Vc.

----- Transducer on Tom-tom ----->

Vln. I

Vln. II

Vla.

Vc.

D.B.

F

(noise from Laser frame tuned down to sub.)
S.Cello loop amp w. Drum transd.
(use local speaker by Cellist if extra
volum is needed)

Amp.

Electr.

Trans.

Vis.

(cave reverb ad lib.)

NOISE (pp)

(noise from Laser frame tuned down to sub.)

playback cello loop in drum transducer

(rev. from cello, transducer(s) in Piano Frame)

(Cellist make the transducer sound in Drum by using volum ped. like the beginning)
(continue)

(Pan cam. S.Cello) LASER

Laser-frame on canvases. S.Cello on all screens

G

1' 10" S. Cello super ball

2

60" S. Cello loop tacet

3

7" Noise only

4

Noise off

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

G

1' 10" S. Cello super ball

2

60" S. Cello loop tacet

3

7" Noise only

4

Noise off

S.Vc. friction roll w. super ball max. loudness (like low freq. moaning) (Transd Tom-tom) I.v. turn down volum grad. on pre-amp to fade loop

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

1' 10" S. Cello super ball

2

60" S. Cello loop tacet

3

7" Noise only

4

Noise off

Amp.

Electr. (cave reverb ad lib.) NOISE (pp) (cellist turn down volum on pre-amp)

Trans. (rev. from cello, transducer(s) in Piano Frame) transd. OFF

Vis. (Pan cam. S.Cello) (Laser -frames) (Fade Camera) Camera OFF

Utopolis paintings kept until audience respond Turn off spots S.Cello/Pno Frame