Idin Samimi Mofakham

Mantiq Al-Tayr: The Conference of the Birds

for

santur, percussion, ensemble, electronics & video

2022

About the notation:

The score is notated in the Helmholtz-Ellis JI Pitch Notation system (HEJI) to control every slight detail in the intervals and pitches and be respectful of the ancient and contemporary modal scale of Iranian classical music. As the essential part of this piece is based on my research on the natural harmonic series and notating the playable harmonic nodes, it was crucial to choose the HEJI notation system to be extremely precise in the size of the intervals and pitches.

The small numbers next to the sharps, flats, and naturals are the deviations in cents from the 12-TET and present the pitches' exact size as they should sound in the piece. I have also provided the interval ratios necessary for a more straightforward harmony analysis.

When tuning the strings, please take time to obtain clear, resonant, and beatless pure Pythagorean intervals, so the pitches of the open strings would be : G -4¢, D -2¢, A +0, E +2¢, C -6¢, (Pythagorean tuning). The concert pitch note for this piece is A4 = 442 Hz.

There are no time signatures involved in this piece, the divisions control the piece's temporality in seconds. Each bar is ten seconds long, and each page consists of six measures, thus taking 60 seconds = one minute for each page.

Explanation of microtonal accidentals:

The Extended Helmholtz-Ellis JI Pitch Notation (HEJI) is designed by Marc Sabat and Wolfgang von Schweinitz and used as a core notation in this composition.

PYTHAGOREAN JUST INTONATION | PRIMES 2 and 3 only

PTOLEMAIC JUST INTONATION | PRIMES up to 5

 SEPTIMAL JI | PRIME 7

UNDECIMAL | PRIME 11

TRIDECIMAL | PRIME 13

In the Santur part I have used traditional accidental of Iranian classical music for the musician's convenience:

(Koron) and lowers the pitch by approximately 40 cents.

Explanation of general signs:

crescendo dal niente

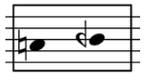
decrescendo al niente

transition from one performance technique to another

rapid rupture of the sound

tremolos (always irregular, varying in speed through time)

continuous hold of the given pitch


continuous repetition of the given pitches

shows the duration of repetition of the pitch(es) inside the repetition boxes in case of multiple pitch choices

Percussion:

suspended cymbal

suspended frame drum (Daf)

tuned plates G and A

Glockenspiel

Crotales

Bass Drum

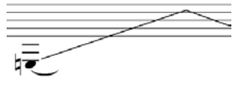
Large Tam-tam

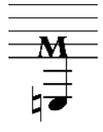
Santur:

Some parts of the score are designed for improvisations based on the given modal structures of classical Iranian music within the structure of the piece.

Lowest string on the instrument should be retuned and lowered to ♮D.

Woodwinds:

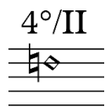

random harmonic glissando
(pressure type described in the score when necessary)


multiphonics: the fundamental pitch of the multiphonics is described in the score. However, the multiphonics themselves will be chosen during the rehearsals as a collaboration between the composer, conductor, and performers.

Strings:

Bowing abbreviations:

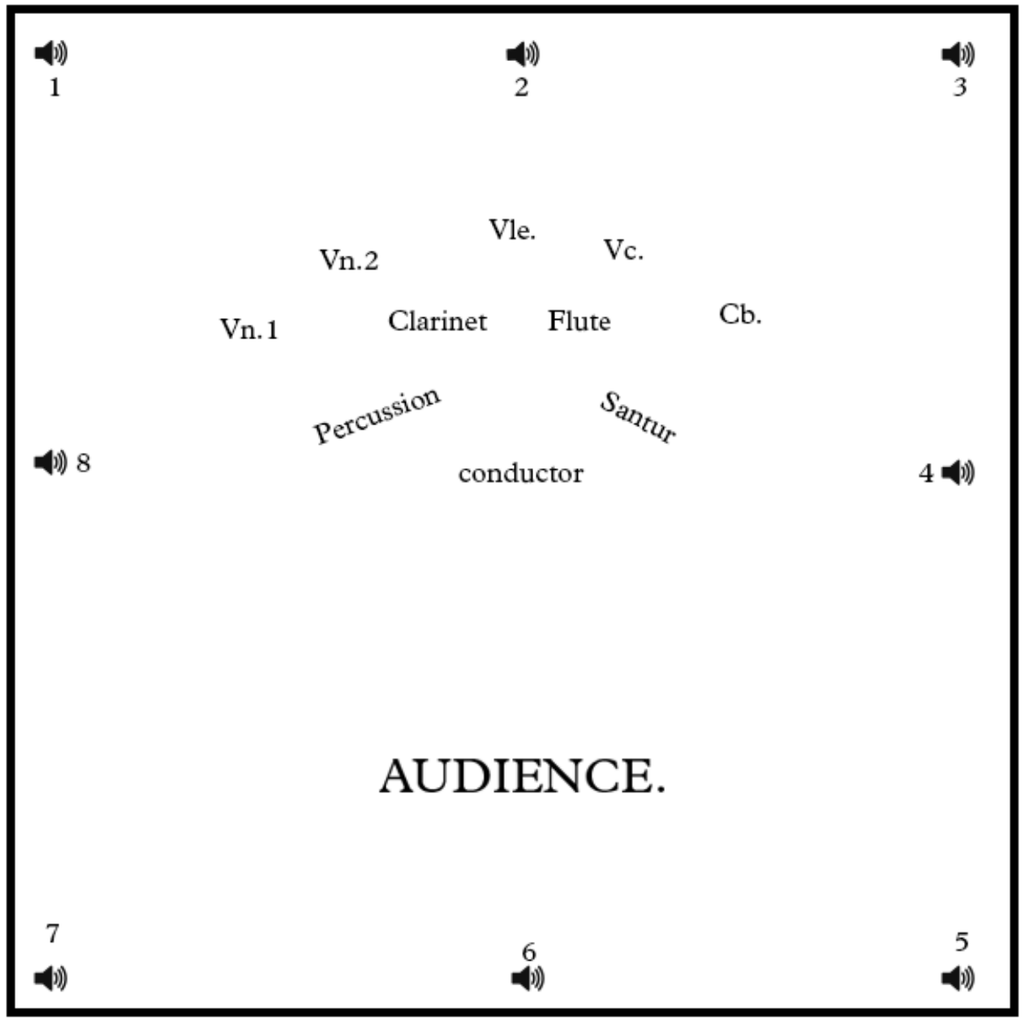
ord.	ordinario
m.s.p.	molto sul ponticello (aggregate many overtones)
on the bridge	to create white noise
overpressure	to create scratchy noise
ord. pressure	back to ordinary bow pressure



natural harmonics are displayed by the number of the overtone and the string number

*Every alteration from the given signs and additional verbal directions are explained in the score.

Localization and Spatialization:



Amplification:

All instruments should be amplified, and their sound should be defused into the playback system, including the fixed media material. If needed a moderate reverb considering the size of the room should be added.

Acoustic instruments diffusion in the 2, 4, 6 & 8.

Video projection:

A 360-degree video projection should be provided. However, in case of technical difficulties, it can be reduced to the three sides of the audience or only as a background of the ensemble.

The video projection should be as large as possible, so the process in the visual material could affect the concert hall`s lighting.

Light:

The concert hall should be as dark as possible when the concert starts, only with the percussion entrance a weak spotlight opens on the performers. The light of the concert hall should gradually change during the performance from pitch black to extreme white light at the end.

Duration: 70 minutes

for Jennifer Torrence & Mirsaeed Hosseiny Panah

Mantiq Al-Tayr: The Conference of the Birds

Prologue

Idin Samimi Mofakham

0" ♩ = 60 10" 20" 30" 40" 50"

Santur

Percussion

Bass Flute

Bass Clarinet in B♭

Violin I

Violin II

Viola

Violoncello

Contrabass

Tape

36.8 Hz

ppp

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1'00" 1'10" 1'20" 1'30" 1'40" 1'50"

Tape

ED spectra opens up

p

BASS DRUM *fluently and in flow*

2'00" **accel.** **rall.** 2'10" 2'20" 2'30" 2'40" 2'50"

B.D.

ppp with bass drum soft mallets

Tape

p *p* *p*

3'00" **accel.** **rall.** 3'10" 3'20" 3'30" 3'40" 3'50"

B.D.

pp sim.

Tape

p *p* *p*

4'00" **accel.** **rall.** 4'10" 4'20" 4'30" 4'40" 4'50"

B.D.

p

Tape

mf

I. Quest

5'00" **accel.** ⟷ **rall.** 5'10" 5'20" 5'30" 5'40" 5'50"

B.D. *p*

Vc. bow as slow as possible 2°/II

Cb. *p*

Vc. bow as slow as possible 4°/II *p*

Cb. *pp*

Vc. *pp* 3°/I

Cb. *p*

Tape *mf*

6'00" **accel.** ⟷ **rall.** 6'10" 6'20" 6'30" 6'40" 6'50"

B.D. *p* *mf*

Vla bow as slow as possible 9°/IV *p* *pp*

Vc. *p* *pp* *p*

Cb. *pp* *p* *pp*

Tape *mf*

7'00" 7'10" 7'20" 7'30" 7'40" 7'50"

B.D.

accel. rall.

p *mf*

Vln. I

bow as slow as possible
4°/III

p *pp*

Vln. II

bow as slow as possible
2°/III

p *pp*

Vla

p *pp* *p*

Vc.

pp *p* *pp*

Cb.

p *pp* *p* *pp*

Tape

mf

8'00" **rall.** *still in flow* 8'10" 8'20" 8'30" 8'40" 8'50"

B.D.

p

Vln. I

p *pp*

Vln. II

2°/I

p *pp* *p*

Vla

p *pp*

Vc.

5°/II

p *pp*

Cb.

4°/I

p *pp*

Tape

mf

9'00" 9'10" 9'20" 9'30" 9'40" 9'50"

try to equally distribute durations in time and flow

San. l.v. *mf*

molto rall. *slow down so much that there is no clear pulsation from the previous rhytmic structure*

B.D. *pp* To Tuned Plates Perc.

Vln. I *mf* *p* *mf*

Vln. II *pp* *mf* *p*

Vla *mf* *p*

Vc. *mf* *p*

Cb. *p* *pp*

Tape *mf*

10'00" 10'10" 10'20" 10'30" 10'40" 10'50"

MÅhur ♮D

San.

improvise in flow - very lyrical -
avoid rhytmic patterns - allow sounds to reverbrate and dissolve in silences

Vln. I

p *mf* *p*

Vln. II

2°/II

pp *mf*

2°/I 2°/II

smooth change between pitches
not to fast in tempo

p *mf*

Vla

4°/II 3°/III

smooth change between pitches
not too fast in tempo

mf *p*

Vc.

mf *p*

Cb.

mf *p* *mf*

Tape

mf

11'00" 11'10" 11'20" 11'30" 11'40" 11'50"

San. Del-kash ♮A sim.

↓ **avoid periodic synchronization**

Vln. I 4°/III 5°/IV smooth change between pitches not too fast in tempo

Vln. II 2°/I 2°/II

Vla 4°/II 3°/III

Vc. 5°/I 5°/II smooth change between pitches not too fast in tempo

Cb. 4°/I 5°/II smooth change between pitches not too fast in tempo

Tape

II. Love

12'00" 12'10" 12'20" 12'30" 12'40" 12'50"

San.
Šur ♮A
p

Plates
TUNED PLATES
l.v.
l.v.

B. Fl.
non vibrato sempre
mf
mf

B. Cl.
non vibrato sempre
mf
mf

↓ **avoid periodic synchronization**

Vln. I
4°/III 5°/IV
change faster between the pitches, smooth and in flow
mf
2°/II 3°/III
change faster between the pitches, smooth and in flow

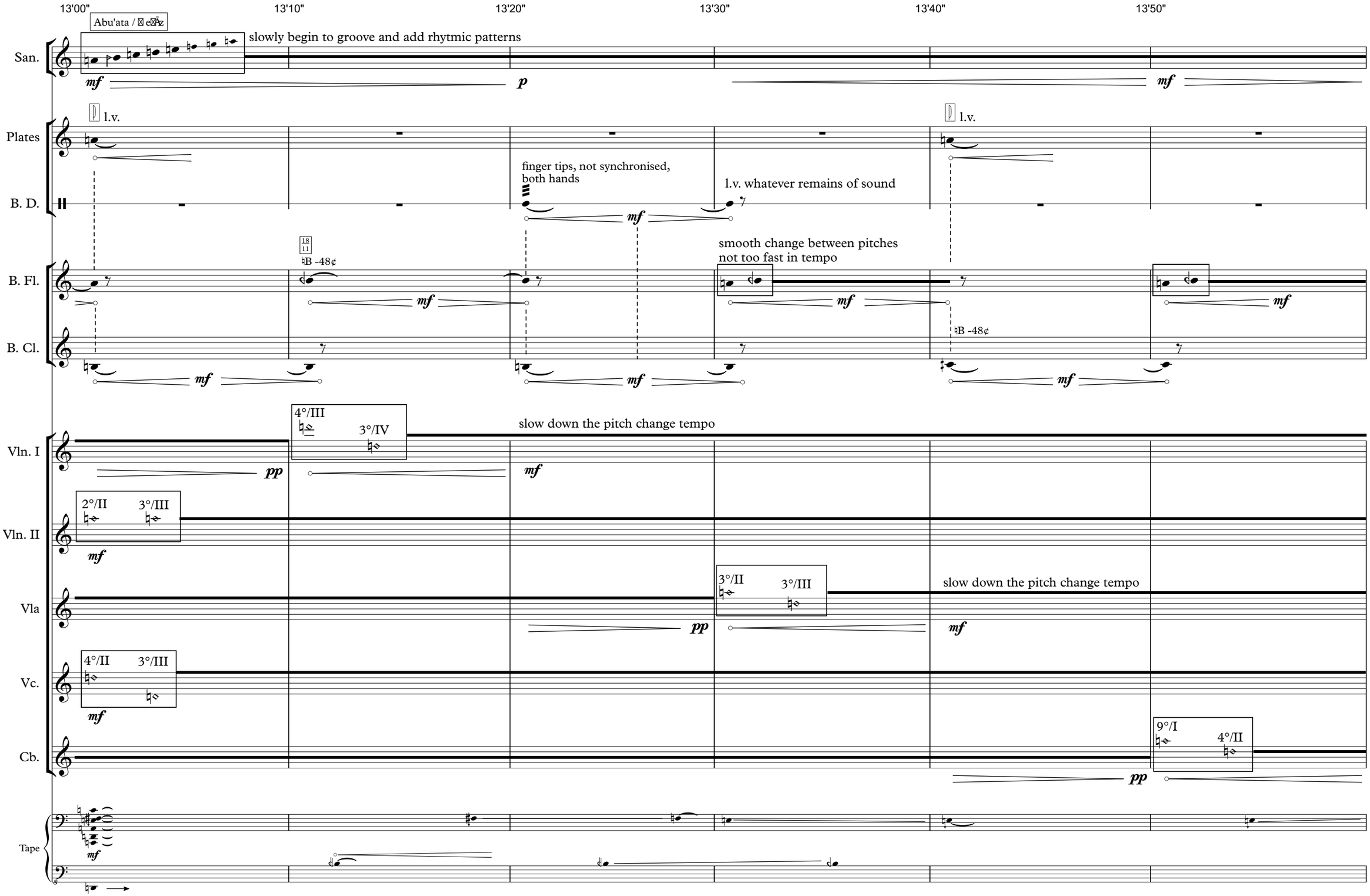
Vln. II
2°/I 2°/II
mf
mf

Vla
4°/II 3°/III
change faster between the pitches, smooth and in flow
p
mf

Vc.
5°/I 5°/II
mf
4°/II 3°/III
mf
change faster between the pitches, smooth and in flow

Cb.
4°/I 5°/II
change faster between the pitches, smooth and in flow
mf

Tape
mf


13'00"
13'10"
13'20"
13'30"
13'40"
13'50"
Abu'ata / ⊠ e⊠Az
slowly begin to groove and add rhytmic patterns
San.
mf
p
mf
l.v.
Plates
l.v.
finger tips, not synchronised, both hands
l.v. whatever remains of sound
B. D.
mf
smooth change between pitches not too fast in tempo
B. Fl.
♮B -48¢
mf
mf
mf
B. Cl.
♮B -48¢
mf
mf
mf
4°/III
3°/IV
slow down the pitch change tempo
Vln. I
pp
mf
2°/II
3°/III
Vln. II
mf
3°/II
3°/III
slow down the pitch change tempo
Vla
pp
mf
4°/II
3°/III
Vc.
mf
9°/I
4°/II
Cb.
pp
Tape
mf

14'00" 14'10" 14'20" 14'30" 14'40" 14'50"

San. Bayat-e Turk continue in the same groove manner

Plates

B. D. finger tips, not synchronised, both hands — l.v., sim. — finger tips change to open palm!, not synchronised, both hands — only finger tips, not synchronised, both hands

B. Fl. always avoid steps in thirds! — always avoid steps in thirds!

B. Cl. smooth change between pitches not too fast in tempo

Vln. I 4°/III 3°/IV — 4°/III

Vln. II 2°/II 3°/III — slow down the pitch change tempo — 2°/II

Vla 3°/II 3°/III — 3°/III

Vc. 4°/II 3°/III — slow down the pitch change tempo — 3°/III

Cb. 9°/I 4°/II — slow down the pitch change tempo

Tape

15'00" 15'10" 15'20" 15'30" 15'40" 15'50"

Afshari

San.

groovy rythmic patterns, in dialogue/response to the polythythm patterns in percussion

p *mf* balance your dynamics to the plate sounds

intensify greatly

Plates

move freely between given variants:

if chosen play x4

if chosen play x2

mf

intensify greatly

B. Fl.

12/11

E -49¢

change faster between the pitches, smooth and in flow, avoid steps in thirds

p *p*

change faster between the pitches, smooth and in flow, avoid steps in thirds

B. Cl.

E -49¢

mf *p*

Vln. II

p

Vc.

p

9°/I 4°/II

4°/II

Cb.

mf *p*

Tape

mf

13/12

16'00" 16'10" 16'20" 16'30" 16'40" 16'50"

Afshari in dialogue with percussion

San. *f*

in dialogue with santur

Plates *f*

B. Fl. *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

4°/II III

Vln. I

2°/II III

Vln. II *p*

change bow freely m.s.t.

Vla *mf* *p* *mf*

change bow freely m.s.t.

Vc. *mp* *mf* *p*

change bow freely m.s.t.

Cb. *p* *mf* *p*

Tape

17'00" 17'10" 17'20" 17'30" 17'40" 17'50"

Afshari

extend pattern structures, wait on certain pitches, let them reverb

San. ***ff*** *as much as possible* ***f***

Plates ***ff*** ***f***

B. Fl. ***mf*** ***p*** ***mf*** ***p*** ***mf*** ***p***

B. Cl. ***mf*** ***p*** ***mf*** ***p*** ***mf***

Vln. I 4°/II III ***p*** 4°/II III

Vln. II 2°/II III 2°/II III ***p***

Vla m.s.t., come prima ***mp*** ***mf*** ***p***

Vc. m.s.t., come prima ***p*** ***mf*** ***p***

Cb. m.s.t., come prima ***p*** ***mf*** ***p***

Tape

18'00" 18'10" 18'20" 18'30" 18'40" 18'50"

Afshari **molto rall.** *slow down so much that there is no clear pulsation from the previous rhytmic structure*

perform with the faint vibration of plates, fade away

San.

give more and more space between the repetition of a pattern, fading away

l.v.

Plates

B. Fl.

B. Cl.

4°/II III

Vln. I

2°/II III

Vln. II

m.s.t.

Vla

m.s.t.

Vc.

m.s.t.

Cb.

Tape

19'00" 19'10" 19'20" 19'30" 19'40" 19'50"

Plates

B. Fl.

B. Cl.

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

l.v.

4°/II III

3°/II III

m.s.p.

ord.

20'00" 20'10" 20'20" 20'30" 20'40" 20'50"

Plates
l.v. l.v.

B. Fl.
non vibrato sempre
mf *mf*

B. Cl.
non vibrato sempre
mf *mf*

Vln. I
4°/II III
p *mf* *p* *mf* *p* *mf*

Vln. II
3°/II III
p *mf* *p* *mf* *p*

Vla
ord. m.s.p. ord. m.s.p.
mp *p* *f* *mp* *p* *f*

Vc.
m.s.p. ord. m.s.p. ord.
f *mp* *f* *mp*

Cb.
m.s.p. ord. m.s.p. ord.
f *mp* *f* *mp*

Tape

21'00" 21'10" 21'20" 21'30" 21'40" 21'50"

San.

mute with one hand,
while another performs battuto

molto rall.

l.v.

sfz p *ppp*

Plates

l.v.

l.v.

B. D.

finger tips change to open palm!,
not synchronised,
both hands

l.v.

f

B. Fl.

mf *mf*

B. Cl.

mf *mf*

4°/II III

Vln. I

p *mf* *p* *mf* *p* *mf*

3°/II III

Vln. II

mf *p* *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p.

mp *p* *f* *mp* *p* *f*

Vc.

m.s.p. ord. m.s.p.

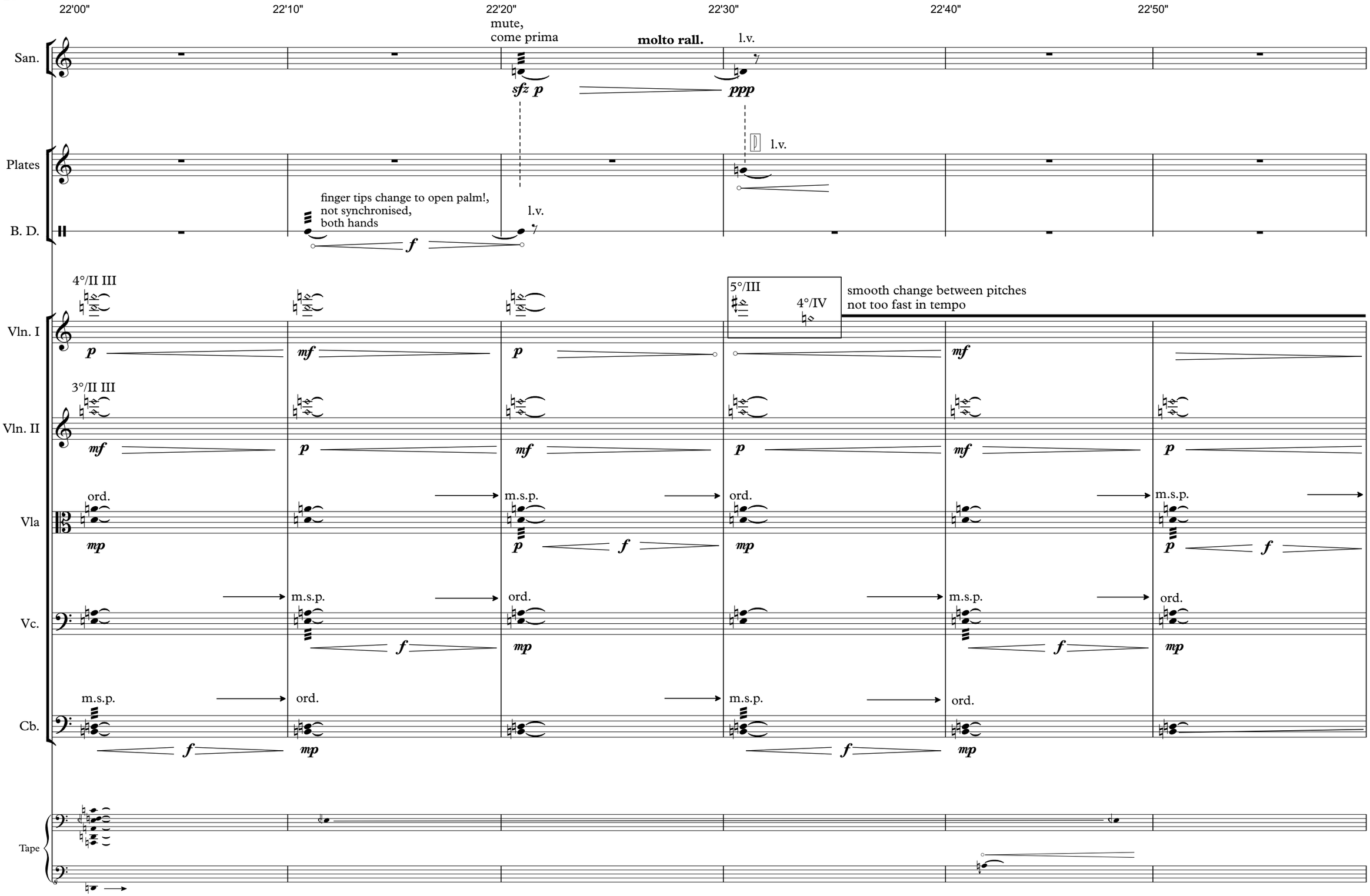
f *mp* *f* *mp*

Cb.

m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp*

Tape


22'00"
22'10"
22'20"
22'30"
22'40"
22'50"
San.
mute,
come prima
molto rall.
l.v.
sfz p
ppp
Plates
l.v.
B. D.
finger tips change to open palm!,
not synchronised,
both hands
f
l.v.
Vln. I
4°/II III
p
mf
p
5°/III
4°/IV
smooth change between pitches
not too fast in tempo
mf
Vln. II
3°/II III
mf
p
mf
p
mf
p
Vla
ord.
mp
m.s.p.
p
f
ord.
mp
m.s.p.
p
f
Vc.
m.s.p.
f
ord.
mp
m.s.p.
f
ord.
mp
Cb.
m.s.p.
f
ord.
mp
m.s.p.
f
ord.
mp
Tape

23'00" 23'10" 23'20" 23'30" 23'40" 23'50"

San.

mute, sim. **molto rall.** l.v.

sfz *p* *ppp*

mute, sim. **molto rall.** l.v.

sfz *p* *ppp*

Plates

l.v.

B. D.

finger tips change to open palm!, not synchronised, both hands

l.v.

f

finger tips change to open palm!, not synchronised, both hands

l.v.

f

Vln. I

5°/III 4°/IV

p *mf* *p* *mf* *p* *mf*

5°/III 5°/IV

p *mf*

Vln. II

3°/II III

mf *p* *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p.

mp *p* *f* *mp* *p* *f*

Vc.

m.s.p. ord. 5/4 #F -14¢

f *mp* *f*

Cb.

15/8 #C -12¢ m.s.p. ord.

f *mp* *f* *mp*

Tape

24'00" 24'10" 24'20" 24'30" 24'40" 24'50"

San.

mute, sim.

molto rall.

l.v.

sfz *p*

ppp

Plates

l.v.

B. D.

finger tips, not synchronised, both hands

l.v.

mf

Vln. I

5°/III 4°/III 5°/IV

change faster between the pitches, smooth and in flow

p *mf* *p* *mf* *p* *mf*

Vln. II

4°/III 7°/IV

smooth change between pitches not too fast in tempo

p *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p.

mp *p* *f* *mp* *p* *f*

Vc.

m.s.p. ord.

f *p* *f* *mp* *f* *mp*

Cb.

m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp*

Tape

25'00" 25'10" 25'20" 25'30" 25'40" 25'50"

San.

mute, sim.

molto rall.

l.v.

sfz *p* *ppp*

Plates

l.v.

To Tam-tam

B. D.

finger tips, not synchronised, both hands

l.v.

mf

Vln. I

5°/III 4°/III 5°/IV

slow down the pitch change tempo

p *mf* *p* *mf* *p* *mf*

Vln. II

3°/II 4°/III 7°/IV

change faster between the pitches, smooth and in flow

slow down the pitch change tempo

mf *p* *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p. ord. m.s.p.

p *f* *p* *f* *p* *f*

12 11 ♮E -49¢

Vc.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

Cb.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

33 32 ♯D -47¢

Tape

IV. Detachment

26'00" 26'10" 26'20" 26'30" 26'40" 26'50"

San.

mute, sim. molto rall. l.v.

sfz *p* *ppp*

T.-t.

LARGE TAM-TAM with small superball mallet
slowly draw large cicrles and explore different spectral timbres

finish movement, l.v.

with small superball mallet

mf *p* *f* *ppp* *mp*

Vln. I

5°/III 4°/III 5°/IV smooth change between pitches not too fast in tempo

p *mf* *p* *mf* *p* *mf*

Vln. II

4°/III 3°/II 7°/IV smooth change between pitches not too fast in tempo

mf *p* *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p. ord. m.s.p.

p *f* *p* *f* *p* *f*

Vc.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

Cb.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

Tape

27'00" 27'10" 27'20" 27'30" 27'40" 27'50"

San.

mute, sim. **molto rall.** l.v.

sfz p *ppp*

T.-t.

sim., l.v. with large superball mallet l.v.

p f p ppp *f p mf ppp*

B. Fl.

sempre non vibrato

mf

B. Cl.

sempre non vibrato

mf *mf*

Vln. I

5°/III 4°/III 5°/IV

change faster between the pitches, smooth and in flow

p mf p mf p mf

3°/II 4°/III 7°/IV

change faster between the pitches, smooth and in flow

Vln. II

mf p mf p mf p

Vla

ord. m.s.p. ord. m.s.p. ord. m.s.p.

p f p f p f

Vc.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f mp f mp f mp

Cb.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f mp f mp f mp

Tape

ff

28'00" 28'10" 28'20" 28'30" 28'40" 28'50"

San.
very fast arpeggios between the pitches in any configurations
l.v.
p *ff*

T.-t.
with large superball mallet
l.v.
ff *p* *mp* *ppp*

B. Fl.
mf *mf*

B. Cl.
random harmonic glissando
sim.
mf *mf*

Vln. I
5°/III 4°/III 5°/IV
slow down the pitch change tempo
p *mf* *p* *mf* *p* *mf*

Vln. II
3°/II 4°/III 7°/IV
slow down the pitch change tempo
mf *p* *mf* *p* *mf* *p*

Vla
ord. m.s.p. ord. m.s.p. ord. m.s.p.
p *f* *p* *f* *p* *f*

Vc.
m.s.p. ord. m.s.p. ord. m.s.p. ord.
f *mp* *f* *mp* *f* *mp*

Cb.
m.s.p. ord. m.s.p. ord. m.s.p. ord.
f *mp* *f* *mp* *f* *mp*

Tape
ff

29'00" 29'10" 29'20" 29'30" 29'40" 29'50"

San.

very fast arpeggios,
create a cloud of sounds

p

T.-t.

with both hands holding
large and small superball mallet

l.v.

mf *p* *f* *p* *mf* *ppp*

B. Fl.

mf

B. Cl.

mf

Vln. I

5°/III 4°/III 5°/IV

change faster between the pitches,
smooth and in flow

slow down the pitch change tempo

p *mf* *p* *mf* *p* *mf*

3°/II 4°/III 7°/IV

change faster between the pitches,
smooth and in flow

Vln. II

mf *p* *mf* *p* *mf* *p*

Vla

ord. m.s.p. ord. m.s.p. ord. m.s.p.
overpressure ord. pressure overpressure ord. pressure

p *f* *p* *f* *p* *f*

Vc.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

Cb.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

f *mp* *f* *mp* *f* *mp*

Tape

ff *ff*

30'00" 30'10" 30'20" 30'30" 30'40" 30'50"

San.

l.v.

very fast arpeggios,
come prima

T.-t.

hand 1: knuckle sporadically and rhytmically irregularily to add more selective layer to the sound

hand 2: with small superball mallet

less and less

l.v.

B. Fl.

random harmonic glissando

B. Cl.

random harmonic glissando
+ overpressure

random harmonic glissando,
no overpressure!

Vln. I

5°/III 4°/III 5°/IV

3°/II 4°/III 7°/IV

change faster between the pitches,
smooth and in flow

slow down the pitch change tempo

change faster between the pitches,
smooth and in flow

Vln. II

Vla

ord.

m.s.p.

ord.
overpressure

m.s.p.
ord. pressure

Vc.

Cb.

Tape

31'00" 31'10" 31'20" 31'30" 31'40" 31'50"

San.
l.v.
Del-kash ♮A
very fast arpeggios on the modal scale,
vary between full range and fragmentary processions

T.-t.
large superball mallet
l.v.

B. Fl.
random harmonic glissando
+ overpressure
sim.

B. Cl.
no harm. gliss.,
non vibrato
random harmonic glissando
+ overpressure
sim.

Vln. I
5°/III 4°/III
change faster between the pitches,
smooth and in flow
3°/II 4°/III 7°/IV
slow down the pitch change tempo
change faster between the pitches,
smooth and in flow

Vln. II

Vla
ord. m.s.p. ord. overpressure m.s.p. ord. pressure ord. overpressure m.s.p. ord. pressure

Vc.
m.s.p. ord. pressure ord. overpressure m.s.p. ord. pressure ord. overpressure m.s.p. ord. pressure ord. ord. pressure

Cb.
m.s.p. ord. overpressure m.s.p. ord. pressure ord. overpressure m.s.p. ord. pressure ord. overpressure

Tape

32'00" 32'10" 32'20" 32'30" 32'40" 32'50"

San.
accelerate and build up tension
in very virtuosic way
l.v.
Del-kash ♮A very fast arpeggios, full range versus smaller fragments

T.-t.
with small superball mallet
l.v.

B. Fl.
random harmonic glissando,
no overpressure!
no harm. gliss.,
non vibrato sempre

B. Cl.
random harmonic glissando,
no overpressure!
no harm. gliss.,
non vibrato sempre

Vln. I
5°/III 4°/III
slow down the pitch change tempo
5°/III 3°/II
3°/II 7°/IV
7°/IV

Vln. II
slow down the pitch change tempo

Vla
ord.
m.s.p.
ord.
overpressure
m.s.p.
ord. pressure
ord.
overpressure
m.s.p.
ord. pressure

Vc.
ord.
ord. pressure
ord.
overpressure
m.s.p.
ord. pressure
ord.
overpressure

Cb.
m.s.p.
ord.
overpressure
m.s.p.
ord. pressure
ord.
overpressure

Tape.

33'00" 33'10" 33'20" 33'30" 33'40" 33'50"

San.

T.-t.

B. Cl.

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

l.v.

hit with fist
l.v.

sim.
l.v.

To Bass Drum

3°/II

4°/III

5°/IV

2°/II

3°/III

ord.

m.s.p.

ord. pressure

overpressure

slowly release III

34'00" 34'10" 34'20" 34'30" 34'40" 34'50"

San.
Del-kash ♮A
very fast arpeggios
mf
f
l.v.
ff

T.-t.
with the side of fist
l.v.
ff
always a quick action,
immediately come back to the bass drum flow
l.v.
ff
sim.

B. D.
BASS DRUM
fluently and in flow, independently
accel. ⟷ rall.
ff with bass drum soft mallets

Vln. I
sul I
m.s.p.
ord.
m.s.p.
p mf p f p f

Vln. II
sul II
ord.
m.s.p.
ord.
m.s.p.
ord.
f p f p f p

Vla
ord.
ord.
overpressure
m.s.p.
ord. pressure
slowly release II
ord.
fluently and in flow, independently
accel. ⟷ rall.
f mp f p f mp ff

Vc.
ord.
sul III
m.s.p.
ord.
fluently and in flow, independently
accel. ⟷ rall.
m.s.p.
ord.
slowly release II
f mp ff

Cb.
fluently and in flow, independently
accel. ⟷ rall.
m.s.p.
ord.
m.s.p.
ff mf

Tape
ff ff ff

35'00" 35'10" 35'20" 35'30" 35'40" 35'50"

Del-kash ♮A very fast arpeggios

arpeggios smoothly change into the following rhythmic pattern, independently from percussion soloist and the other ensemble members

slightly limit the melodic material in order to reach to:

San.

T.-t.

B. D.

l.v.

Vln. I

ord. m.s.p. fluently and in flow, independently accel. ⟷ rall.

Vln. II

Vla

Vc.

Cb.

Tape

in sync, march like

36'00" 36'10" 36'20" 36'30" in sync! 36'40" 36'50"

choose one note from the box and reapeat
continuesly in the given pattern in different octave relations

San.

T.-t.

bass drum not in synch!

l.v. l.v.

slowly get in sync
with the strings

return in sync!

B. D.

B. Fl.

To Piccolo

tr gliss.

M1

B. Cl.

fluently manipulate between
chosen multiphonic fingerings

random harmonic glissando
+ overpressure

M1 M2 M3 M1 M2 M3

in sync, march like

Vln. I

Vln. II

Vla

Vc.

Cb.

ord. m.s.p.

Tape.

only bass drum goes slightly
out of sync, the other instruments follow together

37'00" 37'10" 37'20" 37'30" 37'40" 37'50"

San.
come prima, choose different note

T.-t.
l.v. l.v. l.v.
ff *ff* *ff*

B. D.
fluently and in flow,
gain independence
accel. ⟷ rall.

Picc.
fluently manipulate between
chosen multiphonic fingerings
gliss.
ff *mf* *ff* *mf* **M1** **M2** *ff*

B. Cl.
random harmonic glissando
+ overpressure
mf **M1** **M2** **M3** *ff* *mf* *f* *ff subito*

Vln. I
ord. m.s.p. ord. m.s.p. ord.
mf *ff* *mf* *ff* *mf* *ff*

Vln. II
m.s.p. ord. m.s.p. ord. m.s.p.
mf *ff* *mf* *ff* *mf* *ff*

Vla
ord. m.s.p. ord. m.s.p. ord.
mf *ff* *mf* *ff* *mf* *ff*

Vc.
m.s.p. ord. m.s.p. ord. m.s.p.
mf *ff* *mf* *ff* *mf* *ff*

Cb.
ord. m.s.p. ord. m.s.p. ord.
mf *ff* *mf* *ff* *mf* *ff*

Tape
ff *ff* *ff*

general slow desynchronisation emerges

38'00" 38'10" 38'20" 38'30" 38'40" 38'50"

fluently and in flow, gain independence
accel. ⟷ rall.

San. choose different note

choose different note

T.-t. l.v. *ff*

l.v. *ff*

B. D. *slow down so much that there is no clear pulsation from the previous rhytmic structure*

f slightly less intense, but still powerful

Picc. tr tr M1 M1 M1 M1

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B. Cl. come prima

random harmonic glissando + overpressure

random harmonic glissando + overpressure

M1 M2 M3 M1 M2

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vln. I ord. m.s.p. ord. m.s.p. ord.

mf *ff* *mf* *ff* *mf* *ff*

Vln. II m.s.p. ord. m.s.p. ord.

mf *ff* *mf* *ff* *mf* *ff*

Vla ord. m.s.p. ord. m.s.p. ord.

fluently and in flow, gain independence
accel. ⟷ rall.

mf *ff* *mf* *ff* *mf* *ff*

Vc. m.s.p. ord. m.s.p. ord.

fluently and in flow, gain independence
accel. ⟷ rall.

mf *ff* *mf* *ff* *mf* *ff*

Cb. ord. m.s.p. ord.

fluently and in flow, gain independence
accel. ⟷ rall.

mf *ff* *mf* *ff* *mf* *ff*

Tape *ff* *ff*

completely out of sync!

39'00" 39'10" 39'20" 39'30" 39'40" 39'50"

begin to improvise as previously, slowly expanding from previous pitch set

Del-kash ♮A

slow down so much that there is no clear pulsation from the previous rhytmic structure

San.

T.-t.

B. D.

Picc.

B. Cl.

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

f

l.v.

f less powerful

l.v.

f

mf slightly release intensity

To Bass Flute

mf *ff*

pp *as delicate as possible*

random harmonic glissando
+ overpressure

tr

M1 M2

ff *f* *mf* *p* *f*

to air

ord. m.s.p

fluently and in flow, gain independence
accel. ⟷ **rall.**

ord.

m.s.p.

fluently and in flow, gain independence
accel. ⟷ **rall.**

ord. m.s.p. ord. m.s.p.

mf *ff*

ff

VI. Wonderment

40'00" 40'10" 40'20" 40'30" 40'40" 40'50"

San.
Del-kash ♮A very slow arpeggios
f *ff* l.v.
Del-kash ♮A fast arpeggios, but with a lot of space in between the entrances
mp

T.-t.
l.v.
f

B. D.
give more and more space between the repetition of a pattern

Vln. I
ord. *mf* *ff* m.s.p. *mf* *ff* ord. *mf* *ff*

Vln. II
m.s.p. *mf* *ff* ord. *mf* *ff* m.s.p. *mf* *ff*

Vla
slow down so much that there is no clear pulsation from the previous rhytmic structure, stay rhytmically independent from the other performers
ord. *mf* *ff* m.s.p. *mf* *ff* ord. *mf* *ff*

Vc.
m.s.p. *mf* *ff* ord. *mf* *ff*
slow down so much that there is no clear pulsation from the previous rhytmic structure, stay rhytmically independent from the other performers
m.s.p. *mf* *ff*

Cb.
ord. *mf* *ff* m.s.p. *mf* *ff* ord. *mf* *ff*

Tape
ff

41'00" 41'10" 41'20" 41'30" 41'40" 41'50"

San.

l.v. *f*

Del-kash ♮A very fast arpeggios, more irregular breaks between the melodic patterns

p

l.v. *mf*

T.-t.

l.v. *f*

give more and more irregular breaks between
the repetition of a pattern

B. D.

mp

slow down so much that there is no clear pulsation from the previous rhytmic structure,
stay rhytmically independent from the other performers

Vln. I

ord. → m.s.p. → ord. →

mf *ff* *mf* *f* *mp* *f*

Vln. II

m.s.p. → ord. → m.s.p. →

slow down so much that there is no clear pulsation from the previous rhytmic structure,
stay rhytmically independent from the other performers

mf *ff* *mf* *f* *mp* *f*

Vla

ord. → m.s.p. → ord. →

mf *ff* *mf* *f* *mp* *f*

Vc.

m.s.p. → ord. → m.s.p. →

mf *ff* *mf* *f* *mp* *f*

Cb.

ord. → m.s.p. → ord. →

mf *ff* *mf* *f* *mp* *f*

Tape

42'00" 42'10" 42'20" 42'30" 42'40" 42'50"

San.
perform single notes in different octaves, dispersed in time
l.v.
p mp

B. D.
l.v.
To Crotales
pp

B. Fl.
non vibrato sempre
pp
random harmonic glissando
p

B. Cl.
non vibrato sempre
pp p

Vln. I
ord. → on the bridge (white noise)
p mp p pp

Vln. II
on the bridge (white noise)
p mp p pp

Vla
ord. → on the bridge (white noise)
p mp p pp

Vc.
on the bridge (white noise)
p mp p pp

Cb.
ord. → on the bridge (white noise)
p mp p pp

Tape

43'00" 43'10" 43'20" 43'30" 43'40" 43'50"

San.
come prima, even more space between the notes, calm
p *pp* l.v.
p *mf* *pp* sim. l.v.

B. Fl.
sim.
mf
random harmonic glissando
+ overpressure
mf

B. Cl.
random harmonic glissando
+ overpressure
mf
nat., non vibrato
mf
random harmonic glissando
+ overpressure
mf

Vln. I
mp come poss., noisy

Vln. II
mp come poss., noisy

Vla
mp come poss., noisy

Vc.
mp come poss., noisy

Cb.

Tape

44'00" 44'10" 44'20" 44'30" 44'40" 44'50"

San.

l.v.

p

Crot.

CROTALES

perform single notes in different octaves,
dispersed in time, short arco strokes

p *mf* l.v. *pp*

B. Fl.

sim.

f *f* *f* *ff*

B. Cl.

sim.

f

random harmonic glissando
no overpressure!

f

nat., non vibrato

ff

Tape

45'00" 45'10" 45'20" 45'30" 45'40" 45'50"

San.

l.v. l.v.

p *p*

Crot.

sim.

l.v.

p *mf* *pp* *p*

B. Fl.

nat., non vibrato

f

random harmonic glissando
no overpressure!

mf

nat., non vibrato

12
11

E -49¢

mp

B. Cl.

f

random harmonic glissando
no overpressure!

mf

nat., non vibrato

mp

Tape

mf

46'00" 46'10" 46'20" 46'30" 46'40" 46'50"

San.

l.v.

p

Crot.

l.v.

pp

very ascetic, full of space

p

l.v.

pp

B. Fl.

random harmonic glissando
no overpressure!

mf

sim.

f

B. Cl.

random harmonic glissando
no overpressure!

mf

nat., non vibrato

f

random harmonic glissando
no overpressure!

mf

Tape

mf

VIII. Poverty and Annihilation

47'00" 47'10" 47'20" 47'30" 47'40" 47'50"

San.

l.v. l.v. l.v.

p *p* *mp*

Daf

with fingertips moving from
the side towards the center and back

mf

in same manner as before,
but use soft mallets

mp

Crot.

perform in the same manner as previously, but use soft mallets

p

l.v.

pp

random harmonic glissando
no overpressure!

B. Fl.

mf

nat., non vibrato

mp

B. Cl.

nat., non vibrato

mf

sim.

mf

mp

Tape

mf

48'00" 48'10" 48'20" 48'30" 48'40" 48'50"

San.

l.v. *p*

mute with one hand,
while another performs battuto
molto rall.

l.v. *sfz p* *ppp*

l.v. *p*

Cym.

with soft mallets, delicate

l.v. *pp*

Daf

l.v. *mp*

with finger tips!
perform in different directions
on the membrane, explore

Crot.

with soft mallets
sim.

p *mf*

l.v. *pp*

B. Fl.

sim.

p *p*

B. Cl.

p

Tape

mf

49'00" 49'10" 49'20" 49'30" 49'40" 49'50"

San.
mute with one hand, while another performs battuto
molto rall.
l.v.
sfz *p* *ppp* *p* *mf* *mp* *p*

Cym.
finger tips!
l.v.
mp

Daf
l.v.
mp

Crot.
like in the first entrance, short strokes, irregular
p *mf* *pp*

with finger tips!
l.v.
mf
finger tips!

B. Fl.
random harmonic glissando
no overpressure!
f

B. Cl.
random harmonic glissando
no overpressure!
mf
nat., non vibrato
mf

Vln. II
bow on bouts
mp
provoke sonorous noises
f

Tape
mf

50'00" 50'10" 50'20" 50'30" 50'40" 50'50"

San.
l.v.
p
l.v.
p

Cym.
finger snap!
l.v.
mf

Daf
l.v.
mp

Crot.
with fingers or knuckles!
Try to cause very selective
but distant sounds
p
move fast between
the pitches
mf
slow down
pp
l.v.
random taps on the surface,
irregular rhytmically, like on
crotales
pp *mp*

B. Fl.
nat., non vibrato
p
random harmonic glissando
no overpressure!
mf

B. Cl.
nat., non vibrato
mf

Vln. II
mp
sim.
mp

Vla
bow on bouts
mp
provoke sonorous noises
mf *mp*

Tape
mf

51'00" 51'10" 51'20" 51'30" 51'40" 51'50"

San.

Cym.

Daf

Crot.

B. Fl.

B. Cl.

Vln. I

Vln. II

Vla

Tape

l.v.

l.v.

random taps on the surface,
irregular rhytmically, like on crotales

speed up

speed up

nat., non vibrato

nat., non vibrato

sim.

bow on bouts

provoke sonorous noises

sim.

sim.

p *mp* *mf* *pp*

52'00" 52'10" 52'20" 52'30" 52'40" 52'50"

San.
Cym.
Daf
Crot.
B. Fl.
B. Cl.
Vln. I
Vln. II
Vla
Vc.
Cb.
Tape

l.v.
p
mute with one hand, while another performs battuto
molto rall.
sfz p
l.v.
ppp
activate the string for new resonances
very fast arpeggios as calm as possible, like a cloud
pp
perform random taps on the surface of instruments, explore positions, timbres and intensities
intense here
pp mp pp
l.v.
with fingers and knuckles, like before, calm
p
pp
non vibrato
p
non vibrato
p
sim.
mp
mp
mp
bow as slow as possible 3°/III
pp
bow as slow as possible 2°/II
pp
mf

53'00" 53'10" 53'20" 53'30" 53'40" 53'50"

San. l.v. activate the string for new resonances *ppp* l.v. *pp* mute with one hand, while another performs battuto **molto rall.** *sfz p* l.v. *ppp* perform single notes in different octaves, dispersed in time, very ascetic *p*

Daf come prima, very calm *pp*

Crot. with soft mallets, calm, ascetic *p* l.v. *pp* with soft mallets, very ascetic, dialogue with santur *p*

B. Fl.

B. Cl. non vibrato *p*

Vln. I *mp*

Vln. II *mp*

Vla bow as slow as possible 3°/III *pp*

Vc.

Cb.

Tape *mf*

Epilogue

54'00" 54'10" 54'20" 54'30" 54'40" 54'50"

San. l.v. *pp* l.v. *pp* sim. *p* speed up slow down and fade away l.v. *pp*

Crot. l.v. *pp* sim. *p* speed up slow down and fade away l.v. *pp*

B. Fl. non vibrato *p*

Vln. I 8°/III bow as slow as possible *pp*

Vln. II 4°/III bow as slow as possible *pp*

Vla

Vc.

Cb.

Tape *mf*

55'00" 55'10" 55'20" 55'30" 55'40" 55'50"

San. l.v. pp l.v. ppp sim. p → speed up → slow down, fade away l.v. pp

Daf perform random taps on the surface, explore positions, timbres and intensities pp intense here mp pp intense here mp ppp l.v.

Crot. l.v. pp

B. Fl. non vibrato p non vibrato

B. Cl. non vibrato p

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape mf

56'00" 56'10" 56'20" 56'30" 56'40" 56'50"

San.

tune the lowest string to ♮D
bow steady and even, make the string vibrate as one big breath

mf

Daf

Crot.

l.v.

come prima, very calm

pp

B. Fl.

non vibrato

p

B. Cl.

non vibrato

non vibrato

p

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

mf

57'00" 57'10" 57'20" 57'30" 57'40" 57'50"

San.

Daf

Crot.

B. Fl.

B. Cl.

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

mp

p

pp

mf

l.v.

come prima, very calm

non vibrato

58'00" 58'10" 58'20" 58'30" 58'40" 58'50"

faster bowing, more intense

San.

mp

l.v.

To Glockenspiel

Crot.

non vibrato

B. Fl.

p

non vibrato

B. Cl.

p

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

mf

59'00" 59'10" 59'20" 59'30" 59'40" 59'50"

bow as slow as possible,
to reach a constant sound

speed up bowing, allow for
delicate sound imperfections → as slow as possible

San.

pp *as quiet and calm as possibile*

with soft mallets, fluently and in flow
accel. ↔ rall.

→ speed up tremolo → slow down

Glock.

pp *as quiet and calm as possibile*

Vln. I

Vln. II

Vla

Vc.

Cb.

Tape

mf

1:00'00" 1:00'10" 1:00'20" 1:00'30" 1:00'40" 1:00'50"

suddenly speed up bowing → as slow as possible

San.

mp ***pp***

s t i l l n e s s

speed up tremolo → slow down

Glock.

mp ***pp***

Tape

mf

1:01'00" 1:01'10" 1:01'20" 1:01'30" 1:01'40" 1:01'50"

San.

suddenly speed up bowing → as slow as possible

mp *pp*

very calm

→ gradually slow down and fade away

Glock.

speed up tremolo → slow down

mp *pp*

speed up tremolo
and add rhytmical irregularities

mp

Tape

mf

1:02'00" 1:02'10" 1:02'20" 1:02'30" 1:02'40" 1:02'50"

Glock.

→ slow down and perform very calm

pp

stillness

think of creating hum
rather than sound, and stop

ppp

Tape

mf

1:03'00" 1:03'10" 1:03'20" 1:03'30" 1:03'40" 1:03'50"

Tape

mf

1:04'00" 1:04'10" 1:04'20" 1:04'30" 1:04'40" 1:04'50"

Tape

mf

1:05'00" 1:05'10" 1:05'20" 1:05'30" 1:05'40" 1:05'50"

Tape

mf