

Richard Barrett

world-line

2012-14

electric lap steel guitar,
piccolo trumpet / quartertone flugelhorn, percussion, electronics

full score

world-line

(2012-14) for electric lap steel guitar with trumpet/flugelhorn, percussion and electronics

commissioned by the Royal Melbourne Institute of Technology as part of the RMIT Art Collection's Sonic Archive, 2012
(*riff* and *rasa* commissioned by TRANSIT Leuven)

to Daryl, Peter and Tristram

duration: approximately 30 minutes

Trills, tremoli and gracenotes always as fast as possible.

Quartertones: (♯) ♭♭ ♭ ♯ ♯ (♯) Eighth-tones are notated using arrows attached to these accidentals.

] = damp all sound, or, where indicated, damp selected sounds (guitar); abrupt and audible cutting-off of sound (flugelhorn).

△ = as high as possible

The flugelhorn is notated a major second higher than it sounds, the piccolo trumpet a minor seventh lower, the guitar an octave higher.

All instruments are to be amplified, the percussion using as many microphones as necessary to give equal presence to all the different groups of instruments.

piccolo trumpet/flugelhorn

The fourth valve of the flugelhorn is adapted to lower the pitch by a quartertone.

Circular breathing is assumed in long unbroken passages. Glissandi should be as smooth as possible, using half-valve technique as necessary.

34

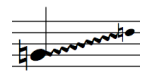


= "spreading" from a single pitch to a multiphonic (the opposite process can also occur), as smoothly as possible

The fourth valve tubing of the piccolo trumpet is pulled out sufficiently to lower the pitch by a further quartertone. The quartertones in the trumpet part are intended to be realised in this way, although of course players may find more appropriate ways of realising them in some cases. Departures from equal temperament caused by notated combinations of pitch and valve-combination should not be "corrected".

Normal *staccato* points indicate a shortening of the sound (and thus may occur at the end of a *legato* phrase); wedges indicate a more sharply percussive attack.

12



= "glissando" through natural harmonics on the fingering given.



= glissando to be produced by whatever means are appropriate (through harmonics and/or using half-valving and/or embouchure).

(See below under *rasa* for further indications relating to that section of the piece.)

lap steel guitar

A six-string instrument is used (mostly with a single slide), equipped with legs to allow free use of two pedals, with the following tuning (which includes three string-benders each with a range of a major second, applied to the first, third and fourth strings):



The instrument for which *lens* was conceived and written was designed and built by David Porthouse of Morpeth (davidporthouselapsteelguitar.blogspot.co.uk), with pickups by Allan Price of Catswhisker Pickups (catswhiskerpickups.co.uk).



The string-benders are notated on a separate staff with one line for each bender to show glissandi or quasi-disjunct movements between the rest position (small notehead) and up to a major second higher (using accidentals up to and including double sharps). The principal staff shows only the pitches and glissandi produced by the slide, which may then be altered by the use of one or more benders. In some rapid passages, smaller glissandi are omitted for clarity (as for example in bar 4 of *lens*, where the overall slide movement is indicated separately).

Tenuto marks are used to indicate which sounds are plucked. Slurs are placed over legato phrases without plucking, dotted slurs indicated phrases formed by sequences of plucked sounds.

An EBow and a second slide are required in some parts of *world-line*. Where two slides are used, they are indicated by H (high) and L (low) - the low one should be a heavy chrome slide (Shubb or equivalent) held between second and third fingers, and the high one a brass bottleneck on the first finger.

Seven different numbered timbres are indicated, to be created using any suitable combination of effects pedals and/or multi-effects units. A minimal setup would include: volume and wah pedals; a ring modulator with an expression pedal to control its oscillator frequency; compression, distortion and EQ.

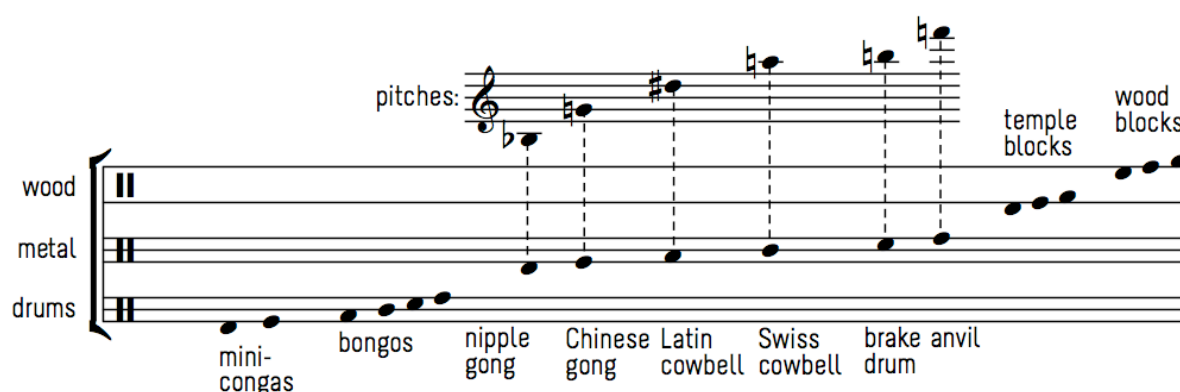
- | | |
|----------|--|
| timbre 1 | highly distorted, splintered and harsh |
| 2 | rich in overtones, perhaps with very slowly (but unpredictably) changing filters |
| 3 | percussive and metallic, with distorted but clear attacks, and relatively little sustain |
| 4 | clean, detailed, capable of long sustains |
| 5 | uncompressed, bright sound which decays naturally (exponentially) to <i>ppp</i> over the course of an average duration |
| 6 | as timbre 3 but less distortion, and with addition of ring-modulator whose oscillator frequency is controlled by an expression pedal |
| 7 | as timbre 2 but significantly more distorted |

(See below under *rasa* for further indications relating to that section of the piece.)

percussion

instrumentation:

- 3 woodblocks
- 3 temple blocks
- anvil
- brake drum
- Swiss cowbell
- Latin cowbell
- Chinese gong
- nipple gong
- 2 pairs of bongos
- 2 "mini-congas" (eg. 22 and 25 cm)



All three temple-blocks should be lower in pitch than the lowest of the woodblocks. The largest temple block should be the largest available, the smallest woodblock very high and piercing in sound. The four bongos are notated from low to high, which may require thinking of the two pairs as "interlocked". The pitches of the metal instruments should be as shown in the diagram. The instruments should be placed as close together as possible to maximise fluency across the entire composite "instrument". The four mallets used should be as hard and incisive in sound as is compatible with hearing the timbral characteristics of each instrument (without these being dominated by the contact sound).

6 tuned wineglasses, tuned as follows:



several (as many as practicable) bowed instruments of flexible pitch capable of playing glissandi—different flexatones with different pitch-ranges, musical saw, daxophone etc.

several (as many as practicable) blown instruments of flexible pitch capable of playing glissandi –slide-whistles, noseflutes, recorder mouthpieces, sirens etc.

1 large pedal timpano (75cm or more, in any case capable of producing the low E with which the piece ends), prepared with different materials and objects so that the unadulterated timpani sound is never heard, played with superball mallets as well as with other types of beater.

electronics

The electronic part consists of nine stereo soundfiles labelled in the score A to J (D and E are combined into a single file), a Max patch which steps through their playback (programmed by Patrick Delges for Centre Henri Pousseur), with crossfades where necessary, and cues in the score which indicate starting, stopping and crossfading points and other adjustments to be made. No coordination is necessary between instrument(s) and the electronic sounds, which are for the most part static sound-textures, apart from soundfile D which is the only one that plays "solo" without any instruments playing simultaneously. All soundfiles apart from D are actually somewhat longer in duration than is nominally required by the score, in case the performed tempo is slower than indicated, so that they can always be started, stopped and crossfaded at the indicated points. The dynamics of the electronic part are intended to be realised in real-time at the mixer.

The Max patch requires an input from the guitar, since at two points –*dust (1)* and *(5)*, affecting soundfiles A and J –its signal acts as a gate for the electronic sounds so that they are only heard when the guitar plays.

acknowledgements

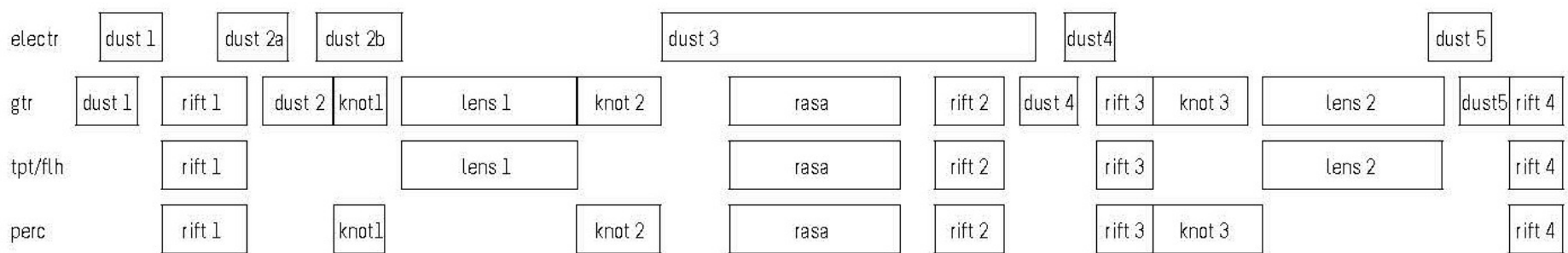
thanks to Daryl Buckley, Centre Henri Pousseur, Mark Delaere, Patrick Delges, Lawrence Harvey, Peter Neville, Kathleen Van den Eynde, Tristram Williams

the form of *world-line*

World-line is a composite composition, formed from five separately-performable pieces each with a different instrumentation which places the electric lap steel guitar in a different context:

- dust* for electric lap steel guitar and electronics
- rift* for piccolo trumpet, percussion and electric lap steel guitar
- knot* for percussion and electric lap steel guitar
- lens* for flugelhorn and electric lap steel guitar
- rasa* for flugelhorn, percussion, electric lap steel guitar and electronics

Specific performance indications for each of these are given below. However, they are not played in sequence, but the first four are fragmented into 5, 4, 3 and 2 sections respectively, and distributed through the 30-minute duration of *world-line* in this way:



The electronic parts of *dust*, as may be seen, overlap with other parts at many points. The electronic part of *rasa* is incorporated into that of *dust (3)* when the entire *world-line* is performed. Both *dust* and *rasa* use alternative versions of the electronic material when performed alone.

additional notes on rift

The **dynamics** form a crucial aspect of the structure of *rift*. Firstly, the accented and non-accented sounds should be clearly distinguished from one another: the accented sounds are notated throughout two degrees louder than the non-accented ones. Secondly, this scheme is subject to rapid and often extreme variation in the trumpet and percussion parts, for example between *p/ppp* and *fff/f*. The lap steel guitar part, on the other hand, consists mostly of gradual *crescendi* and *diminuendi* to be executed using the volume pedal.

The **barring** of the entire composition is intended as an aid to coordination and has no metrical implications. The constantly-changing “metre” of the music should be associated principally with the aforementioned accentual framework.

additional notes on knot

Knot contains a minimum of notational information and is basically a free improvisation with indications of instrumentation, duration, dynamic range and general approach. It consists of three parts which play continuously and are delineated by guitar timbre and percussion instrumentation. Dynamics may occasionally exceed the limits given for each of the three sections, but not so much as to negate the gradual broadening of dynamic range from one part to the next.

In rehearsal, find as many as possible ways of “tying the instruments together” for each of the three sections, given the percussion instrumentation used: in articulation, dynamic envelope, pitch-movement-shapes (glissandi), timbres – suggestions for guitar or percussion techniques don’t exclude the use of these materials in the parts where they aren’t mentioned!

additional notes on lens

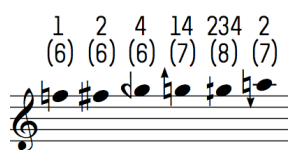
The second section of *lens* consists in each instrument of a sequence of disjunct sounds/phrases separated by short rests, initially mostly synchronous but later increasingly alternating and overlapping, between which no sense of continuity should be attempted; rather, each new sound/phrase should sound almost as if played by a different instrument.

additional notes on rasa

The pitch-material of *rasa* consists solely of eighteen eighth-tone pitches, six per instrument, divided as follows:



The notated pitches for flugelhorn (here and in the score notated in Bb) are intended to be realised thus (giving the valve position and partial number for each):



The pitches notated as eighth-tone inflections are therefore slightly different in practice from equal-tempered eighth-tones.

The pitches used by the lap steel guitar are:



A card with the precise slide-positions for each of these pitches on the 1st string (calibrated for the scale of the instrument being used) might be attached to the neck at the appropriate position using Blu-Tack or similar.

rasa is a Javanese word meaning both “feeling” (one of the five senses in Javanese tradition) and “meaning” (not only the meaning of words but also the significance of allusive or suggestive communication). In the context of Javanese music *rasa* signifies the feelings of the performer(s) and the communication of the music’s emotive qualities to the listener(s), a quality which is indefinable but crucial to the musical experience.

world-line dust (1)

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♩=64

lap steel guitar

(non arp.) 7:8 3 16 4 8 6:5 3

4 5 6 4 5 6 4 5 6

fff timbre 1: highly distorted, splintered and harsh

ff

fff

elec. **cue 1** start soundfile A with envelope follower switched on just before guitar begins - until cue 2 it is only heard while the guitar is playing, and follows the guitar's dynamic profile

f.fff (balanced with guitar)

4 lap steel guitar

3 1 8 3 2 17:20 5

4 5 6 3 4 5

f

fff

ff

f

7 lap steel guitar

5 8:9 3 16 7:6 11 16

3 4 5

fff

fff

9 string benders

11 16 tr x / # → tr # / ♯ 1 8 7 8

4 5 6 4 5 6

ff

fff

f

11 lap steel guitar

7 8 3:2 13 16

2 3 4 2 3 4

fff

ff

13 lap steel guitar

13 16 9:10 2 8 8:7 6 8

2 3 4 2 3 4

ff

fff

fff

15 $\frac{8}{8}$ $\frac{9:11$ 7 $\frac{8}{8}$

string benders

lap steel guitar

fff *f*

16 $\frac{7}{8}$ $\frac{13:12$ *fff* *ff*

string benders

lap steel guitar

17 $\frac{4}{8}$ $\frac{3}{16}$ $\frac{5:6$ $\frac{5}{16}$ *fff* *ff*

lap steel guitar

19 $\frac{5}{16}$ $\frac{9:8$ $\frac{1}{8}$ $\frac{13}{16}$ $\frac{11:10$ $\frac{4}{8}$ *fff* *f* *fff*

lap steel guitar

22 $\frac{4}{8}$ $\frac{5:4$ $\frac{13}{16}$ $\frac{20:17$ $\frac{7}{8}$ *ff* *fff*

string benders

lap steel guitar

24 $\frac{7}{8}$ $\frac{5:6$ $\frac{6''$ *f* *fff* *attaca: rift (1)*

lap steel guitar

(take EBow and second slide)

disable envelope follower after guitar chord has begun so that the soundfile continues to play after it ends

cue 1 stop

cut off abruptly at end, like a hard edit to the next section

rift (1)

1 piccolo trumpet in B \flat

perc. wood metal drums (4 hard mallets - see preface)

lap steel guitar (EBow)

timbre 2: rich in overtones, perhaps with very slowly (but unpredictably) changing filters

© until end of bar 9

mf=96

5:4 4:5 3:2

fff fff fff fff mp fff fff fmp fmp fmp

8:9 3:2 4:3 5:4

fff f fff fff fff f

f ff f mp

3 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

234 3:2 4:3 3:2

mf ff mf ff mf ff mf p mf p mf p p mf

3:2 3:2 3:2 6:5

ff mf ff mf p sub. mf p mf p mf p mf p mf

mf mp (mp) p

5 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

234 1234 123 11:9 7:8

(p) mf p mf p p (mf) (f) (f) mp mp f pp f mp

9:10

p mf p mf p f mp f mp f mp f mp

mp (mp) p (mf)

7 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

7:6 3:2 8:7 4:3

(mp) < f mp pp mp pp mp pp mp pp mp pp

3:2 3:2 7:6

mp fmp mppp pp mp pp mp pp mp

mf (mf) pp p

9 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mppp mp p mf mf p (mf) (mf) mf p p mf p mf p

mp ppp p mf p mf p mf p p mf p mf p mf p

pp mp p

11 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

p ppp p ppp ppp p ppp p ppp p ppp p ppp p ppp p

p ppp p ppp p ppp p ppp p ppp p ppp p ppp p

ppp pp ppp p

13 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

f sub. fff f p sub. mf p

f fff f fff f p mf p

p f ff p mp (mf)

15 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mf ff mf ff ff mf ff mf mppp mppp mppp

mf ff mf ff mf ff mf mf mf mp pp mp pp mp

mf f pp

17

piccolo trumpet in B♭

(pp) *mppp* *fmp* *fmp* *f* *mp* *f* *mp* *f* *mp* *f* *mp f* *mp* *f*

perc. wood metal drums *pp mp pp* *fmp fmp* *f mp f mp f* *p*

lap steel guitar (EBow) *p* *mf* *mp* *mf*

(3) 234 (3) 24 *tr* (*lip*)

7:5 3:2 4:3

19

piccolo trumpet in B♭

mp *f* *mp* *f* *mp* *fmp* *fmp* *ppp* *p* *ppp* *f* *ffff*

perc. wood metal drums *f mp f mp f mp f mp f* *p ppp f* *fff f*

lap steel guitar (EBow) *mp* *mf* *ppp* *f*

7:5

cue 2 soundfile B begins here and overlaps with following section

mf sempre

21

piccolo trumpet in B♭

f *fff* *fff* *mp* *pp* *mp* *mp* *pp* *mp* *pp* *pp* *pp* *mppp* *mppp*

perc. wood metal drums *(f)* *ffff* *p* *fff* *mp* *pp* *mp mp pp* *mp pp* *mp pp* *mp pp* *mp pp*

lap steel guitar (EBow) *ff* *pp* *p*

(4) *tr* (4) (23) 1234 (24) (4) 1 134 *tr* (2) 5:4

23 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(1) 234 0 234

3:2 6:5 3:2 3:2 4:3 3:2 3:2

pp mp pp mp pp mp pp mp pp ff ff mf mf ff mf

7 7:5 7:8 9:8 4:3

pp p pp mp pp pp mf mf ff ff mf f

pp p f

25 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(4) 123

4:3 4:5 5:4

ff mf mf ff p ppp pppp pppp pppp pppp pppp

p mf ff mf p ppp p ppp p ppp p pppp

mf ppp pp

27 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

non tr. (4) non tr. (4) 23 13 2

(lip) (lip)

ppp p ppp

SECCO SECCO

(play the repeated sounds with one hand, progressively damp with the other)

ppp pp

attaca: dust (2)
(electronic sounds continue)

dust (2)

lap steel guitar 10" (put down EBow and second slide) 21/16

elec. (soundfile B continues) *(mf sempre)*

lap steel guitar 2 21/16 (with volume pedal) *mp* SEMPRE SUL TASTO! (staccatissimo! - damp immediately with RH palm)

lap steel guitar 3 23/16 *ff*

lap steel guitar 4 8/8 21:16 *mf sub.* *ff*

lap steel guitar 5 12/8 (staccatissimo!) *mf sub.* *ff* (pluck only once!)

lap steel guitar 6 15/16 17/16 *f sub.* (gliss. only on 2nd, 3rd and 4th strings - 1st string remains open)

lap steel guitar 7 17/16 13/16 *(ff)*

(sempre sul tasto)

lap steel guitar

8

13

15

16

ff

lap steel guitar

9

15

16

11:12

11:8

4:3

(wide vibr)

8

9

f

lap steel guitar

10

9

10

11

8

8

(gliss-vibr.)

(senza vibr.)

4:3

9:7

6:7

ff sub.

elec.

cue 2 stop
(stop soundfile B)

lap steel guitar

11

11

8

10

8

3:2

4:3

3:2

4:3

3:2

5:4

7:8

f

lap steel guitar

12

10

8

15

16

(damped with RH palm)

7:8

12:13

7:9

8:7

9:7

ff sub.

mf

elec.

cue 3 (start soundfile C)

mp sempre

lap steel guitar

13

15

16

21

16

4:3

4:3

8:7

4:3

4:3

5:6

ff sub.

lap steel guitar

14

21

16

7:9

3:2

2

3

1

2

5

2

4

6

mp

attaca: knot (1)
(lap steel guitar and
electronic sounds
continue)

knot (1)

72" 8"

percussion (bowed sounds)

free improvisation
on bowed instruments of flexible pitch capable of playing glissandi - different flexatones with different pitch-ranges, musical saw, daxophone etc.
mp/mf
sempre (timbre 3)

fade with electronics *ppp*

lap steel guitar

free improvisation
(possibly including use of the slide as a pitch-generator by pressing it against the string at various pitches with no right-hand action)
mp/mf
sempre

attaca: *lens (1)*

elec. (soundfile C continues)

fade with percussion cue 3 stop *ppp*

lens (1)

♩=72 (♩-144)

14 8 27 16

flugel horn in B♭

(senza sordino) 123

nat ② 5:6 sul pont

lap steel guitar

p fff

fff f fff f fff f

sul pont

fff

timbre 4: clean, detailed, capable of long sustains

27 16 13 8

flugel horn in B♭

4:3 7:6 4:3 8:7 (4 on/off) 5:6 4:3

fff ppp mp ff pp f > p mf

string benders

nat sempre 5:4 2 3 4 5:6 4:3 2 3 4 7:8 6 5 4 3 2 1 6 5 4 3 2 1 4:5 2 3 4 6 5 4 3 2 1 10:7 (no gliss.)

lap steel guitar

fff ppp mf ff mp pp mf

fff > p f

13 8

flugel horn in B♭

3:2 4:3 4:3 4:3 5:6 3:2 (freeze!)

f > p ff mf > p fff mp > p

string benders

sul pont sempre 8:7 6:5 3:2 4:3 (freeze!)

lap steel guitar

f sub. p

25 16

flugel horn in B♭

(freeze!) 24 13 123 24 (3) 3:2 6:7

mp mf pp ff f

string benders

nat sempre (freeze!) slide: III 4:3 IX+ IV 6:5 3:2 3:2 5:4 5 4 3 2 1 6 5 4 3 2 1

lap steel guitar

mp mf f p ff pp ff

5 **25** **16** (rapid random agitation of 1, 2, 3) 13 (23) 12 **8**

flugel horn in B \flat *f* *fff*-*pp* *f sub.* *mp*

string benders (rapid irregular glissandi using bender)

lap steel guitar (nat.) (non arp.) ① ② ③ ④ *fff* sul pont. ⑥ (gliss. + vibr.) nat. slide: (rapid irregular movements between XVIII+ and XIX+) stop and damp simultaneously with last flugelhorn sound ② ① ② ① ② ① ② *f* *ppp*

6 **12** **8** *legatissimo!* 3:2 3:2 5:6 3:2 4:3 7:6 4:3 23 **16** (freeze!)

flugel horn in B \flat *ff* *pp*

string benders (irregular alternations between off and fully-depressed on both indicated benders independently) (irregular independent glissandi on both indicated benders)

lap steel guitar sul pont. ③ ④ etc. sim. (gliss. + vibr.) (freeze!) *mp* *ff* *pp*

7 **23** **16** 4:5 8:7 134 (1) 13 3:2 (1) (4) 234 (4) 7:6 12 (2) 124 (4) 6:5 2 123 2 123 2 123 34 11:8

flugel horn in B \flat *fff* *mf* *p* *ff* *mp* *f* *ff* *p* *mf* *f* *mp* *mf* *p* *mf* *fff* *mp*

string benders 4:5 3:2 9:7 6:7 ② ① ② ① ② ① ② ① ② ③ ④ ⑤ ⑥

lap steel guitar nat. *fff* *f* *mf* *fff* *mp*

8 (13) 11
8

flügelhorn in B \flat
mf sempre

string benders
nat.

lap steel guitar
mf sempre

9 11 21
8 16

flügelhorn in B \flat
(freeze!) half-valve glissandi...
p sempre

string benders
6:5 4:3 4:3 6:5 4:3 3:2 7:6

lap steel guitar
(freeze!) sul pont.
p sempre

10 21 9:7
16 (freeze!)
ff *f* *ppp* *f* *mp* *p*

flügelhorn in B \flat

lap steel guitar
(freeze!) nat. 5:6 ① ④ sul pont. ② ⑤ 8:7
ff *mp* *mf* *ff*

11 10
8 (freeze!)
pp *mp* *mf*

flügelhorn in B \flat

string benders
nat. 6:7 7:5 4:3 ② ① ② ② ③ ④ ⑤ ④ ③ ② ① (freeze!)
pp *mf* *p* *f*

lap steel guitar

12 $\frac{10}{8}$

flugel horn in Bb

lap steel guitar

6:5 9:7 5:4 4:3 3:2 3:2 4:3 3:2 3:2 3:2

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

6 5 6 5 4 6 5 4 6 5 4 5 6 6 5 4 5 5 4 3 6 5 6 6 6 5 8:7 6:5

(nat.) *fff* *mf* *ff* *f* *mp* *mf* *ff* *mp* *fff* *f* *mp* *f* *mf* *ff* *fff*

13 $\frac{19}{16}$

flugel horn in Bb

lap steel guitar

7:5 (3) 124 12 124 sim... 12 124

pp *mf* *mp*

6 5 6 5 4 5 4 3 4 3

sul pont. (nat.) *ff* *p* *f* *lv*

14

flugel horn in Bb

string benders

lap steel guitar

8:9 7:6 7:8 10:7 34 134 34 134 34 134 34

(mp) *p* *f* *p* *fff* *p*

nat. 5 4 3 2 5 6 6 5 4 3 2 4 5 6 9:7

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

15 $\frac{17}{16}$

flugel horn in Bb

string benders

lap steel guitar

3:2 3:2 3:2 5:6

pp sub. *f*

(nat.) 3 4 5 non arp. sempre 4 5 6 3:2 1 2 3 2 3 4 5 6 3 4 5 6 3 4 5 6 3 4 5 6

mp sub. *fff* *f* *pp* *mf* *p* *ff* *pp* *mp*

16 $\frac{17}{16}$

string benders

lap steel guitar

(nat.)

3:2

5:4

fff

p

17

flugel horn in Bb

lap steel guitar

4:5

5:4

mp

p sub.

no glissandi between pitches except where indicated!

5:4

sul pont.

6 1

6

nat. 4

3

5

10:7

2

mp

p sub.

18

flugel horn in Bb

string benders

lap steel guitar

8:7

3:2

3:2

3:2

f sub.

mf sub.

fff sub.

sul pont.

(nat.) 4

2

3

4:3

nat.

5

2

3

4:3

4

2

6

5

3

1

(p) f sub.

mf sub.

fff sub.

19 $\frac{15}{16}$

flugel horn in Bb

lap steel guitar

0 123 0 134

(...)

f sub.

ppp

follow guitar diminuendo and stop simultaneously

2

nat.

(...)

(use volume pedal to enhance or compensate for natural decay as necessary)

ff sub.

pp

7

8

20

flugel horn in Bb

7 8 (freeze!) 11:9 13 16

mf mp fff sub.!

string benders

lap steel guitar

sul pont. (freeze!) 5:4 nat. 1 4 5 6

mf mp fff sub.!

21

flugel horn in Bb

13 16b legatissimo pp sub. ff ff pp f sub.

string benders

quasi vibrato (hold still)

lap steel guitar

(nat.) 5 5 5 3 4 5 4 3

p sub. f f f f

22

flugel horn in Bb

(freeze!) 4:3 4:3 3:2 5:4 1 (7th partial) 4

fff mp f p mf

lap steel guitar

(freeze!) (nat.) 4:3 6 4:3 4:3 2 3:2 4:5 6 (bar/open string)

mp fff p f pp mf sub.

This musical score is divided into three systems, each featuring a Flugel horn in Bb, Lap steel guitar, and String benders. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Measures 23-24): The Flugel horn part begins with a $11/16$ time signature and a $1:23$ ratio. Dynamics range from *fff* to *mp*. The Lap steel guitar part features a $4:5$ ratio and includes a *sul pont. sempre* instruction. Dynamics range from *mf* to *fff*. The String benders part has a $3:2$ ratio and includes a *nat.* marking.

System 2 (Measures 25-26): The Flugel horn part continues with a $9/16$ time signature and a $3:2$ ratio. Dynamics range from *f* to *mp*. The Lap steel guitar part includes a $6:5$ ratio and a *sul pont.* instruction. Dynamics range from *fff* to *f*. The String benders part has a $5:4$ ratio and includes a *nat.* marking.

System 3 (Measures 27-28): The Flugel horn part has a 4 time signature and a $5:6$ ratio. Dynamics range from *mf* to *fff*. The Lap steel guitar part has an $11:10$ ratio and includes a *take straight mute* instruction. Dynamics range from *f* to *fff*. The String benders part includes an *attacca: knot (2)* instruction.

knot (2)

10" 90"

The score consists of two staves. The top staff is for percussion (blown sounds) and the bottom staff is for lap steel guitar. Both staves begin with a treble clef and a key signature of one flat. The percussion staff starts with a half note on G4, marked *pf* *sempre*. The guitar staff starts with a half note on G3, also marked *pf* *sempre*, with a box containing '(timbre 4)' below it. Arrows from the notes in both staves point to large rectangular boxes containing performance instructions. The percussion box specifies 'emerging from this sustained pitch, free improvisation on blown instruments of flexible pitch capable of playing glissandi - slide-whistles, noseflutes, recorder mouthpieces, sirens etc.' The guitar box specifies 'emerging from this sustained pitch, free improvisation (possibly switching to EBow for some or all of the time)'. At the end of the 90-second section, the text 'attacca: dust (3) (electronics only!)' is written.

percussion (blown sounds)

pf
sempre

emerging from this sustained pitch, free improvisation
on blown instruments of flexible pitch capable of playing glissandi - slide-whistles, noseflutes, recorder mouthpieces, sirens etc.

lap steel guitar

pf
sempre
(timbre 4)

emerging from this sustained pitch, free improvisation
(possibly switching to EBow for some or all of the time)

attacca: *dust (3)*
(electronics only!)

dust (3)

1'36" "solo" for electronic sounds

elec.  cue 4 start soundfile D attacca: *rasa*

p  *ff*

rasa

each bar 40" in duration

$\text{♩} = 4''$ ($\text{♩} = 60$)

circular breathing throughout, or breathe briefly at the beginning of a notated duration

1

flugelhorn in Bb (straight fibre mute)

ppp mp ppp mp ppp mp sempre sim.

$\text{♩} = 5.71''$ ($\text{♩} = 42$)

stroked with fingertips throughout - always build up the sound as quickly as possible, sustain smoothly and allow to resonate after the end of each bar

perc. tuned glasses

p sempre (= typical level of sustained sound in relation to flugelhorn and guitar)

$\text{♩} = 3.08''$ ($\text{♩} = 78$)

mp sempre timbre 5: uncompressed, bright sound which decays naturally (exponentially) to *ppp* over the course of an average duration

lap steel guitar

mp sempre

soundfile E is joined to soundfile D and continues directly from it

sub. ppp sempre

elec.

2

flugelhorn in Bb (straight fibre mute)

(sim.)

perc. tuned glasses

(p)

lap steel guitar

(mp)

3

flugelhorn in Bb (straight fibre mute)

(sim.)

perc. tuned glasses

(p)

lap steel guitar

(mp)

4

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

5

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

6

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

take piccolo trumpet

take second slide and EBow

all instruments stop abruptly! (no resonance from percussion or lap steel guitar)

cue 5 crossfade to soundfile F

long pause, (*ad libitum*, up to 1 minute) as if time has stopped

attaca: *rift* (2)

elec. *(ppp)*

rift (2)

♩ = 104

piccolo trumpet in B \flat

perc. wood metal drums (4 hard mallets)

lap steel guitar (EBow)

elec.

14:11

10:11

timbre 2

cue 6 rapid change to soundfile G which then continues throughout

sub. *pp* sempre

fff *fff* *mp sub.* *fmp*

fff *f* *ff* *f* *mp* *f*

ff *f*

2

piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

12 12 (2) 13 4:5 3:2 3:2

fmp *fmp* *f* *ffmf* *ffmf* *p* *mf* *p* *(mf)* *(mf)(mf)* *(mf)* *mp* *f* *mp*

7:9 tr tr tr 3:2 3:2 3:2 3:2 4:3 5:6

f *mp* *f* *ffmf* *ffmf* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *f* *mp*

f *p* *mf*

4

piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

134 1234

mp *fmp* *fmp* *p* *mppp* *mppp* *mp* *pp* *mp*

7:6 3:2 4:3 9:10 9:7

mp *f* *mp* *f* *mp* *pp sub.* *mp* *pp*

(mf) *mp* *pp* *p* *pp*

("dead-stick")

6 piccolo trumpet in B \flat

13 1234 13 134

(alternating between 3 and 1234)

mf p mf p mf p mf p mf p mf p ppp p ppp f fff f fff f fff f

perc. wood metal drums

mf p mf p mf p mf p mf p ppp p ppp f fff f fff f fff f

lap steel guitar (EBow)

mp p f

8 piccolo trumpet in B \flat

(sim.) 3:2 6:5

p mf p f mf sub. ff mf ff

perc. wood metal drums

pp p sub. mf p mf sub. ff mf mp p ff

lap steel guitar (EBow)

p f mf

(L) H L H L H L

10 piccolo trumpet in B \flat

(tr) (23) 4:3 5:4 3:2 6:5 9:10 1234

pp mp pp mp f mp f mp

perc. wood metal drums

pp mp pp mp f mp f mp mp f mp

lap steel guitar (EBow)

p pp mf

12 piccolo trumpet in B \flat

3:2 3:2 7:6

fff sub. f fff f pp sub. mp pp mp mf ff ff mf ppp

perc. wood metal drums

fff sub. f fff f pp mp pp mp mf ff mf ff mf ppp pp ppp

lap steel guitar (EBow)

pp f ppp

14 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(mf) *f* *ff* *f* *mp* *f* *mp* *ff* *ff* *mf* *ff*

p *ppp* *p* *ppp* *p* *ppp* *f* *f* *fff* *mp* *f* *mp* *f* *mp* *ff* *mf* *ff* *mf*

pp *ff* *mp*

3:2 14:11 3:2 3:2 3:2

16 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mf *ff* *mf* *ff* *mf* *mf* *p* *mf* *p* *mf* *p* *f* *mp* *f* *mp* *pp*

mf *ff* *mf* *ff* *mf* *p* *mf* *p* *p* *mf* *p* *f* *mp* *pp*

f *p* *mf* *pp*

5:4 9:7 6:5 12:11 234 1234 2 23 4 234

18 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

pp *p* *mf* *p* *mf* *p* *ppp* *sub.* *p* *ppp* *ppp* *p* *ppp*

pp *p* *mf* *pp* *mp* *mf* *p* *ppp* *p* *ppp* *p* *ppp*

mp *ppp* *pp*

4:5 13:12 8:7 5:4 (gradually losing pitch)

20 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

p *ppp* *f* *sub.* *fff* *f* *fff* *f* *mf* *p* *mf* *p* *p* *mf* *p*

p *ppp* *f* *sub.* *fff* *f* *fff* *f* *mf* *p* *mf* *p* *mf* *p*

ppp *ff* *f* *fff* *f* *p*

7:6 4:3 7:6 4:3 3:2 H L H L H L

22 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mf mp ff mp ff mf mp pp mp pp mp pp

234 23 124 1234 14

5

f pp

24 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mp pp mp f fmp fmp f mp p ppp pppp pppp p pppp pppp ffff ffff

6:5 4:3 3:2 3:2

mf ppp pppp ffff ffff (p)

3:2 6:5 9:7 4:5

mf pppp ffff

4

26 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

f mp pp pp f ppp ppp ppp p

124 123 234 4 5:4 4:3

ppp ppp ppp p

10:11 6:5 4:3

p f mp ppp p ppp ppp

2

put down EBow and second slide

f pp f ppp pp

attacca: dust (4)
(electronic sounds continue)

dust (4)

$\text{♩} = 74$

lap steel guitar

8" $\frac{3}{8}$ $\frac{5-6}{8}$ $\frac{4-3}{8}$

(hold dynamic level steady through each bar using the volume pedal)

mf *pp*

slide vibr.

RM osc. freq.

every pedal position should be slightly different and held for the whole bar - the pedal should be moved only when the sound is damped at the end of a bar so that each bar sounds as if played by a different instrument - the lower end of the frequency range should however not be lower than 20Hz or thereabouts

elec. *mp sempre*

cue 7 rapid crossfade to soundfile H

4

string benders

lap steel guitar

f *p* *f*

RM osc. freq.

(here and elsewhere, natural harmonics are stopped with an LH finger)

7

string benders

lap steel guitar

mp *pp* *mf*

RM osc. freq.

10

string benders

lap steel guitar

f *pp* *mp*

RM osc. freq.

13

string benders

lap steel guitar

RM osc. freq.

elec.

f *pp* *mf*

cue 7 stop stop soundfile H

16

string benders

lap steel guitar

RM osc. freq.

elec.

pp *f* *mp*

19

string benders

lap steel guitar

RM osc. freq.

elec.

f *p* *pp*

22

string benders

lap steel guitar

RM osc. freq.

elec.

p *mf* *f*

cue 8 start soundfile I

mf sempre

25

string benders

lap steel guitar

RM osc. freq.

p *mf* *p*

4:3 7:6

28

string benders

lap steel guitar

RM osc. freq.

pp *mf* *pp*

3:2 11:12 4:3

31

lap steel guitar

RM osc. freq.

mf *p* *f*

3:2 5:6 7:6

34

string benders

lap steel guitar

RM osc. freq.

elec.

mp

17:12 8" *attaca.rift (3)*

take EBow and second slide

(soundfile I continues)

rift (3)

$\text{♩} = 112$

piccolo trumpet in B \flat

perc. wood metal drums (4 hard mallets)

lap steel guitar (EBow)

elec.

timbre 2

soundfile | continues

dim. poco a poco... (to ppp during bar 18)

3 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(porta.)

mf p mf p mf p mf p pppp

pp mf p mf p ppp

f mp f mp f pp mf p mf p mf p ppp

mf pp mf ppp

f

5 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

f fff f p mf p mf p mf p mf p mf p pp mp f

f fff f p mf p mf p mf p mf p pp mp f

p (sub.) mf p mf p mf p mf p pp mp f

p mf

7 piccolo trumpet in B \flat

124 134

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

f *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *mp* *pp* *mp* *pp* *mf*

perc. wood metal drums

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

f *fff* *f* *fff* *f* *fff* *f* *fff* *fff* *fff* *fff* *pp* *mp* *pp* *mp* *pp*

lap steel guitar (EBow)

ppp *ppp* *p*

5:6 3:2 3:2 4:3 4:3

9 piccolo trumpet in B \flat

(mf) *ff* *mf* *ff* *mf* *pppp* *p* *pp* *p* *ppp* *f* *fff* *f* *fff* *f* *fff* *mp* *mf* *ff* *mf* *ff*

perc. wood metal drums

mf *ff* *mf* *ff* *mf* *p* *ppp* *p* *ppp* *p* *ppp* *f* *fff* *f* *fff* *f* *fff* *mp* *f* *mp* *mf* *ff* *mf* *ff*

lap steel guitar (EBow)

ppp *mp*

3:2 4:5 7:5 5:4 3:2 tr (1) 3:2 3:2

11 piccolo trumpet in B \flat

mf *ff* *mf* *pp* *mp* *pp* *ppp*

perc. wood metal drums

mf *ff* *f* *mf* *mp* *ppp* *mp* *ppp* *mp* *pp* *p* *ppp*

lap steel guitar (EBow)

p *mp* *ppp*

4:3 7:6 1234 0 1234 2 5:6 6:5 3:2

13 piccolo trumpet in B \flat

ppp *p* *ppp* *pppp* *p* *mf* *p* *ff* *mf* *ff*

perc. wood metal drums

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

lap steel guitar (EBow)

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

8:7 11:10 3:2

15 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

5:4 4:3 3:2 12:11

mp pp mp pp f ppp f fff sub. f fff f

p mp pp mp pp mp pp f mp ppp p ppp p ppp f fff f fff f

pp p ppp ff f

17 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

4:3

123 124

(4) (3)

pp pp mp pp mf sub. ff mf ff ff mf ff mf p ppp p ppp

pp mp pp mp ff mf ff mf p ppp p ppp

pp f ppp

cue 8 stop
stop soundfile 1

continuing *diminuendo* from beginning of rift (3)... *ppp*

19 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

5:4 9:8

(2) (4)

(independent trills keeping pitch as close as possible to D)

234

f mp fmp mf ff ff mf p

mp f mp f mp f mp mf f ff mf p

mf p

21 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(all to same pitch!) (3) (13) (34) (23) (13)(23) (12)(23)
 24 1 4 2 1 34 0

123 134 5:6 3:2 4:3 3:2 3:2 3:2 5:4 5:4

p *mf p* *f mp* *f mp* *pp* *mp pp* *mp p* *mf p* *mf p* *mf p*

p *mf p* *mp* *f mp* *f mp* *pp* *p* *mf p* *mf p*

mp *p* *mp*

23 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(sim.) (23) (34) 14 12 5:4 34 13 14 12 4 134 1234 23 134 (13)

ppp *pppp* *pppp* *pppp* *ffff* *ffff* *mf* *p* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

ppp *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *ffff* *ffff* *mf* *p* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

ppp *f*

25 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

(tr) 6:5 3:2 3:2 3:2 4:3 3:2

pp *f* *mp* *p* *ppp* *f* *f* *sub.* *ffff* *pp* *mp* *pp*

pp *f mp* *p* *pppp* *f* *f* *sub.* *ffff* *pp* *mp* *pp*

pp *f* *f* *sub.* *ffff* *pp* *mp* *pp*

(gliss. + vibrato) ① vibr. senza vibr. ②

27 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

take flugelhorn with harmon mute (stem in)

3:2 7:6 5:6

pp *mf* *ff*

pp *mf* *ff* *mf*

p

put down EBow and second slide

attaca: knot (3)

knot (3)

1'48" 12"

percussion (prepared timpani)

free improvisation
 on 1 large pedal timpano (75cm or more, in any case capable of producing the low E with which the piece ends), prepared with different materials and objects so that the unadulterated timpani sound is never heard, played with superballet mallets as well as with other types of beater

pp/ff
sempre

(emerging from improvisation)

lap steel guitar

free improvisation
 (possibly including placing, moving and removal of string-preparations - crocodile clips, paperclips etc. - and right-hand tremoli)

pp/ff timbre 2

attacca: lens (2)

lens (2)

♩=84 (♩=168)

harmon mute (stem in) 8/16 6/16 9/16 7/16

flügelhorn in B \flat

lap steel guitar

wah

timbre 4

mp *pp* *mf* *p*

* The two lines indicate the upper (o) and lower (+) limits of the filter. Note that since the ascending and descending lines indicate upward and downward movements of the centre frequency respectively, they correspond to upward and downward movements of the heel end of the pedal, not the toe end!

flügelhorn in B \flat 7/16 10/16 9/16

string benders

lap steel guitar

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

flügelhorn in B \flat 9/16 4/16 (rit.) 8/16 5/16

string benders

lap steel guitar

(p) *mp* *mf* *f*

flügelhorn in B \flat 5/16 6/16 7/16

lap steel guitar

ff *mp* *mp* *pp* *f*

This musical score is divided into four systems, each featuring a Flugelhorn in Bb and a Lap Steel Guitar. The Flugelhorn parts are written in treble clef, while the Lap Steel Guitar parts are in treble clef with a capo on the 5th fret. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1 (Measures 12-16):
Flugelhorn: mf (measures 12-14), $f > pp f > pp f > pp f > pp f > pp f > pp f$ (measures 15-16).
Lap Steel Guitar: p (measures 12-14), f (measures 15-16).
Rhythmic patterns: 3:2, 3:2, 4:3, 4:3, 5:6.

System 2 (Measures 15-16):
Flugelhorn: f (measure 15), p (measure 16).
Lap Steel Guitar: $fp fp fp fp fp fp fp fp fp$ (with pedall) (measures 15-16).
Rhythmic patterns: 4:3, 5:6, 4:3, 4:3.

System 3 (Measures 17-19):
Flugelhorn: f (measure 17), mp (measures 18-19).
Lap Steel Guitar: f (measure 17), mf (measures 18-19), mp (measure 19).
Rhythmic patterns: 4:3, 4:3, 3:2, 5:6, 3:2.

System 4 (Measures 20-24):
Flugelhorn: (mp) (measure 20), mf (measure 21), p (measures 22-24).
Lap Steel Guitar: p (measures 20-21), ppp (measures 22-24).
Rhythmic patterns: 7:5, 7:9.

This musical score is divided into four systems, each featuring a Flugel horn in B \flat , string benders, and lap steel guitar. The notation includes various musical symbols such as dynamics (*mp*, *pp*, *mf*, *f*, *p*, *ff*), articulation (accents, slurs), and performance techniques like lip-trills and half-valves. Rhythmic patterns are indicated by numbers above notes, and string benders are shown with specific fingerings and bends.

System 1 (Measures 23-30):
Measures 23-25: Flugel horn (5/16), string benders, and lap steel guitar. Dynamics range from *mp* to *pp*.
Measures 26-28: Flugel horn (6/16), string benders, and lap steel guitar. Dynamics range from *pp* to *mf*.
Measures 29-30: Flugel horn (8/16), string benders, and lap steel guitar. Dynamics range from *f* to *mf*.
Techniques: (4) lip-trills, (half-valve).

System 2 (Measures 31-38):
Measures 31-33: Flugel horn (10/16), string benders, and lap steel guitar. Dynamics range from *p* to *ff*.
Measures 34-36: Flugel horn (7/16), string benders, and lap steel guitar. Dynamics range from *pp* to *ff*.
Measures 37-38: Flugel horn (8/16), string benders, and lap steel guitar. Dynamics range from *p* to *ff*.
Techniques: 9:10, 6:7, 5, 4.

System 3 (Measures 39-46):
Measures 39-41: Flugel horn (8/16), string benders, and lap steel guitar. Dynamics range from *mf* to *mp > pp*.
Measures 42-44: Flugel horn (7/16), string benders, and lap steel guitar. Dynamics range from *mp > pp*.
Measures 45-46: Flugel horn (5/16), string benders, and lap steel guitar. Dynamics range from *mp*.
Measures 47-48: Flugel horn (4/16), string benders, and lap steel guitar. Dynamics range from *mp*.
Techniques: 9:8, 7:5, 3:2, 10:8, 3:2, 4:5, 6:5, 2 non legatol, 1, 4.

System 4 (Measures 49-56):
Measures 49-51: Flugel horn (4/16), string benders, and lap steel guitar. Dynamics range from *mp* to *pp*.
Measures 52-54: Flugel horn (9/16), string benders, and lap steel guitar. Dynamics range from *p*.
Measures 55-56: Flugel horn (6/16), string benders, and lap steel guitar. Dynamics range from *f*.
Techniques: 5:4, 10:8, 13:9, 24, 1234.

34 $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

flugel horn in B \flat

lap steel guitar

string benders

37 $\frac{7}{16}$ $\frac{9}{16}$

flugel horn in B \flat

lap steel guitar

string benders

39 $\frac{7}{16}$ $\frac{8}{16}$ $\frac{5}{16}$

flugel horn in B \flat

lap steel guitar

string benders

42 $\frac{5}{16}$ $\frac{6}{16}$ $\frac{8}{16}$ $\frac{10}{16}$

flugel horn in B \flat

lap steel guitar

string benders

effect: ③ D gliss. to C \sharp
④ B \flat no gliss.
⑤ D \sharp gliss. to E

Detailed description: This page of a musical score contains measures 34 through 42. It features three staves: Flugel horn in B-flat, Lap steel guitar, and String benders. The Flugel horn part includes various dynamics such as *f*, *ff*, *pp*, and *ff>pp*, along with articulation marks like *tr* and fingerings (e.g., 1234, -2, -1, -12, -23, -13, -123). The Lap steel guitar part uses a mix of treble and bass clefs, with dynamics ranging from *p* to *ff* and *mp*. It includes numerous intervallic brackets (e.g., 6:5, 4:5, 3:2, 4:3, 5:4, 5:6, 7:6, 8:7) and specific fingering instructions (e.g., ③, ④, ⑤). The String benders part is primarily in the bass clef, with dynamics like *mf* and *mp*. Measure numbers 34, 37, 39, and 42 are placed at the beginning of their respective systems. The time signatures are mostly 16th notes, with some 5/16 and 10/16 measures.

45

10/16 13:10 6/16 5:4 5/16 4/16

flugel horn in B \flat

p *p*

lap steel guitar

mp *p*

48

4/16 5:4 7/16 4:5 4:5 3:2 10/16

flugel horn in B \flat

p *mp*

string benders

lap steel guitar

mf *mf* *ff*

50

10/16 9/16 8/16

flugel horn in B \flat

f *mf*

string benders

lap steel guitar

fff *fff* *fff*

52

8/16 7:8 6:5 5:6 9/16 8:9 6/16

flugel horn in B \flat

mp mf

string benders

lap steel guitar

fff fff mf mp

55

6/16 4:5 4/16 3:2 7/16 3:2 4:3 5/16

flugel horn in B \flat

(mf) mp

string benders

lap steel guitar

p f

58

5/16 (4) 3:2 (2) 6/16 (4) (2) 5/16 3:2 7/16

flugel horn in B \flat

pp ff p

string benders

lap steel guitar

f mp ff mf

61 $\frac{7}{16}$ $\frac{9}{16}$ $\frac{10}{16}$

flugel horn in B \flat

lap steel guitar

mp *f*

3:2 8:9

63 $\frac{10}{16}$ $\frac{8}{16}$ $\frac{9}{16}$

flugel horn in B \flat

lap steel guitar

f *p* *f*

13:10 3:2

124

65 $\frac{9}{16}$ $\frac{7}{16}$ $\frac{6}{16}$ $\frac{8}{16}$

flugel horn in B \flat

string benders

lap steel guitar

p *fff* *f* *f*

7:9 7:6

134

68 $\frac{8}{16}$ $\frac{4}{16}$ $\frac{5}{16}$

flugel horn in B \flat

string benders

lap steel guitar

mf *p* *mf*

5:6 3:2 4:3 4:3 3:2

71

flügelhorn in B \flat

string benders

lap steel guitar

elec.

6/16 7/16 8/16

3:2 3:2 5:4 7:6

p

cue 9 start soundfile J

*ppp cresc. poco a poco... - reaching **p** at end of lens (2)*

74

flügelhorn in B \flat

string benders

lap steel guitar

8/16 9/16 10/16

3:2 4:3 7:6 7:6 4:3 3:2 4:5 7:8 5:4

f

9:7 (quasi vibr) 7:9

mp

(p)

76

flügelhorn in B \flat

string benders

lap steel guitar

10/16 9/16

6:5 8:7 4:3 7:5

f

11:10

mp

77

9/16 4:3 4:3 8/16 3:2 7/16

flugel horn in Bb

p *f*

string benders

lap steel guitar

(*mp*)

79

7/16 6:7 6/16 4:5 5/16 4:5 4/16

flugel horn in Bb

pp *mf*

4 14 4 234 123 1234 123 234

string benders

lap steel guitar

p *f*

82

4/16 5:4 5/16 5:4 6/16

flugel horn in Bb

mp *mf*

take piccolo trumpet

lap steel guitar

f *p* *mf*

attaca: *dust(5)*
(electronic sounds continue)

dust (5)

♩=94 (♩=188)

always damp completely where rests are marked, so that no extraneous movements of slides or pedals are heard and the electronic sounds are not activated when the guitar does not play.

21" (take EBow and second slide)

9/16

7:9

5:6

6

lap steel guitar (EBow)

wah

f cresc. poco a poco

timbre 7: as timbre 2 but significantly more distorted

elec. activate envelope following as soon as guitar begins

(p) *f* cresc. poco a poco

4

8:9

17:18

4 L

5

3

6

lap steel guitar (EBow)

string benders

(sempre cresc.)

7

19:18

10:9

7:6

2

1 H

6 H L 0

5

4

lap steel guitar (EBow)

string benders

(sempre cresc.)

10

11:9

23:18

4:3

3

4 H

5

6

1 H 0

L

lap steel guitar (EBow)

string benders

(sempre cresc.)

13
lap steel guitar (Ebow)
0 +

(sempre cresc.)

16
string benders
lap steel guitar (Ebow)
0 +
elec.

(cresc...)

...fff sempre

cue 9 stop stop abruptly

(cresc...)

...fff

19
string benders
lap steel guitar (Ebow)
0 +

(fff)

22
string benders
lap steel guitar (Ebow)
0 +

(fff)

25
string benders
lap steel guitar (Ebow)
0 +

(fff)

attaca: rift (4)

rift (4)

♩ = 120

piccolo trumpet in B \flat

perc. wood metal drums (4 hard mallets)

lap steel guitar (EBow)

(timbre 7)

fff *ppp*

(bounce stick against edge of drumhead, raising pitch by shifting point of contact towards end of stick)

fff *f* *mp*

⑥ (keeping the slides approximately the same distance apart (L/H) during the glissando/trill, so that the interval becomes smaller)

fff *mp*

piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

ff *mf* *mf p* *mf p* *mf* *mf > p* *p* *p* *ppp*

p *pp* *ppp* *5:6* *p* *ppp* *9:10* *ppp* *10:7*

ff *mf* *mf* *mf* *p* *mp* *pp* *p* *mf* *p* *ppp* *p* *ppp* *f*

(mp) *p* *mp* *ppp*

6:5 4:5 3:2 3:2

piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

fff *(ff)* *(mf)* *(f)* *(ff)* *mp* *f* *p* *mp* *mp pp* *mp pp* *f* *mp f* *p f* *pp f* *ppp* *p*

fff *p* *mf* *mp* *mp pp* *mp pp* *f* *mp f* *p f* *pp f* *ppp* *p*

fff *f* *mf* *p* *mf* *ff* *mf* *mp* *mp pp* *mp pp* *f* *mp f* *p f* *pp f* *ppp* *p*

mp *pp* *mf* *p*

10:7 10:8 134 1234 34 234 13 134 234 1234

5:4 3:2 3:2 4:5

6 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

ppp (p) f (fff) pp (mp) (mp) (mp) mf ff mf ppp p ppp fff f

p f

ppp p f fff pp mp pp mp pp mp mf ff mf ppp p ppp p ppp p ppp f

pp f ppp

4:3 5:6 6:5 3:2 11:8 9:7

8 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

f fff f mp ff mf p mf mp f mp pp p

f fff f mp ff mf p mf mp f mp pp p

f mp pp p

3:2 7:6 3:2 7:5 6:5 4:5 5:4 7:6 4:3 4:3

10 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

mfp mfp pppp fff fff p fff mf pp mp pp mp

mfp mfp ppp f p ff mf pp mp pp mp

pp mf mp

4:3 3:2 3:2 3:2 3:2

12 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

p fff f mp pp mf

mp p ppp f mp fff f mppp mp pp mf

ppp p ppp

6:5 8:7 3:2 3:2 3:2 13 34 13

14 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

16 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

18 piccolo trumpet in B \flat

perc. wood metal drums

lap steel guitar (EBow)

20 piccolo trumpet in B \flat

mp pp mp pp mp pp ff mf ff mf ff mf ppp p f fff mp

perc. wood metal drums

mp pp mp pp ff mf ff mf ff mf ppp p ppp p f fff f

lap steel guitar (EBow)

pp f mp

5:4 4:5

22 piccolo trumpet in B \flat

extremely high sound, irregularly fluctuating in pitch

mf p mf mp pp p

perc. wood metal drums

mp p mf pp mp pp p

lap steel guitar (EBow)

f pp p

10:11 (H/L) irregular pitch-fluctuations of both slides

7:8 11:8 6:5

24 piccolo trumpet in B \flat

(p) ppp pppp f subl p p < mf p ff mf ff mp ff (pp)

perc. wood metal drums

(p) ppp f p mf p ff mf ff mp

lap steel guitar (EBow)

ff p

1234 0 134 3:2 234 13 134 234 13 24 23

11:8 5:4 4:3 4:3 3:2

26 piccolo trumpet in B \flat

(4) tr mp ppp p f pp ff ppp

perc. wood metal drums

pp mp ppp p f ff p

lap steel guitar (EBow)

pp f ppp

damp each sound rapidly!

5:6 6:5 4:5 4:3 10:8