

Richard Barrett

close-up

2013-16

six instrumentalists and electronics

performing score

close-up

2013-16
for six instrumentalists and electronics
duration 66 minutes approximately

for Ensemble Studio6

instrumentation

recorders (soprano, alto, tenor, bass)
trumpet (trumpet in Bb, slide trumpet in Bb)
accordion (B-Griff)
harp
cello
electronics (fixed media plus live performance)

All performers are free (and, in the case of the wind instruments, encouraged!) to use additional instruments of any kind during the improvisatory parts of *close-up*.

close-up consists of six parts played without a break, which can also be performed as separate compositions:

	page
<i>tendril</i> for harp and electronics (12')	1
<i>codex Ia</i> for ensemble (10')	10
<i>pauk</i> for trumpet in Bb and accordion (8')	14
<i>codex XIIIa</i> for ensemble (14')	28
<i>nachtfalter</i> for alto recorder, harp, cello and electronics (6')	30
<i>šuma</i> for ensemble (16')	42

Close-up may be performed with more performers than the six indicated in the score, adding up to 6 performers on any instruments and/or voices. This would require replacing *codex Ia* and *codex XIIIa* with their original versions *codex I* and *codex XII*, whose instrumentation is open, and the allocation of materials to instruments reconfigured according to those scores. The additional performers would also take part in *šuma*, using the indications described below in the introductory text for that part.

staging and amplification

The performers are placed in a semicircle on stage in this order from left to right (viewed from the audience): electronics – trumpet – accordion – recorders – cello – harp. One or more screens (laptops and/or tablets) should be used for the timing indications in *codex XIIIa* (see below) so that every performer can see one while playing. The timing indications consist of a display of the “bar” and “beat” numbers, and a large white horizontal bar which fills up in black during the course of each bar. Amplification uses a stereo PA system (or preferably a 4-channel system so that the ensemble and electronic sounds may be spread further through the performing space rather than being concentrated at one end of it) with the following 9 inputs: electronics (stereo), trumpet (one microphone), accordion (two microphones, placed to pick up the two sides of the instrument and panned somewhat left-right in the PA), harp (ideally two air microphones and one contact microphone) and cello (one microphone). The electronics player should have a pair of close-field monitor speakers on stands behind him/her, which amplify only the electronic sounds (and could be sourced from onstage if necessary) and the whole ensemble at least two floor monitor speakers. A sound projectionist is also required to control overall balance throughout the performance.

electronics

The electronic part consists of two elements which are the responsibility of a single performer. The first comprises nine stereo soundfiles, **closeup01** for *tendril*, **02** for *nachtfalter* and **03-09** for *šuma*, which are played back at the indicated points in the score. **01, 03, 05, 07** and **09** are used analogously to the instrumental parts in the respective sections, as fixed elements which may be freely paused, interpolated with silence and/or improvisation, and restarted. **06** is paused and restarted as shown in the score. The others are played back simply from beginning to end. The dynamics notated in the electronic part are not built into the sounds, and must be realised in performance using mixer faders and in coordination with the other players. The second element of the electronic part is a performance instrument for the improvisatory activity in *tendril*, *codex Ia*, *codex XIIIa* and *šuma*, where it plays alongside the acoustic instruments as an equal participant. The nature of this instrument is not specified: any appropriately fluent and flexible system may be used to combine with the acoustic instruments as an equal participant and to complement the sounds of the fixed-media materials.

notations

Trills, tremoli and gracenotes always as fast as possible, unless otherwise indicated. All transitions including glissandi should be as smooth as possible.

recorders

Where a gradual transition between fingerings is indicated, this should be executed so as to expose the transitional sounds between the endpoints to the greatest possible extent. Some “glissandi” in *šuma* don’t slide linearly from one pitch to another but have a more complex profile, which should also be emphasised. Notated fingerings and their implications for the possible complexity of the resultant sound should be emphasised over the (approximately) notated pitches. Techniques used in this composition have been extrapolated by a microtonal fingering table provided by Katja Blischke, *Les sons multiples aux flûtes à bec* by Martine Kientzy, and my own explorations (using a Moeck Rottenburgh instrument). In general the implicit complexity of the resulting sounds and transitions should be explored thoroughly in preparation and projected in performance.

L2, R34 etc. = trill with the indicated finger(s) from the notated fingering – when two or more fingers are indicated they should move *together* unless otherwise indicated. (LT=thumb)

(*) = trill to multiple unstable pitches produced by the notated fingering (maximise and emphasise the multiplicity!)

] = tongue-stop

trumpets

The scores of *pauk* and *šuma* are transposed and sound a major second lower. Deviations from equal temperament should not be corrected. Eleventh and thirteenth partials are notated as inflected by quartertones relative to their fundamental, seventh and fourteenth partials (usually) by arrowed accidentals.

Notated dyads are intended to be realised as multiphonics (without voice!)

In *pauk*, diamond-headed notes indicate a distinctly “breathy” sound-colour (with the notated pitch just retaining its focus). The numbers occasionally found above the trumpet part indicate which valves are to be used, especially for trills, including \emptyset which indicates that no valves are depressed.

In *šuma*, a seven-line staff for the seven slide positions on the slide trumpet is added as necessary (with the spaces between the lines standing for half-positions), as well as numbers which indicate the harmonic partial to be played (arrowed and dotted lines between these numbers indicate a “glissando” of harmonics). As a result of the counterpoint between these two elements of playing activity, the notated glissandi between the resultant pitches as straight lines are actually more complex movements in pitch. Section S2 consists of two repeating non-coincident patterns: slide-positions [: 5-3-4-2-6-4-5-2-4-3-6-1-5-3-7-4 :] and partials [: 8-7-5-9-11-6-11-13-5-4-7-9-12-13-10-13 :] – while the slide (and therefore the pitch) is in constant motion throughout this section, even in the *staccato* sounds where no glissandi are notated, the indicated partials should always be used in order to preserve the intervals between them. In section S4, however, most of the slide movements should be as rapid as possible so that the narrow ones are almost imperceptible, although there should also be a subtly audible difference between *legato* position changes and *legato* harmonic changes (in the fourth section these follow regular but independent durations in the proportion 25:28, although this regularity is set against irregular perturbations in both “layers” as well as irregularly-spaced pauses).

] = tongue-stop at end of a sound

accordion

The accordion part is notated at 8' pitch, ie. at the fingered pitch, which might be transposed up and/or down by octaves depending on the registration (shown by “*8va*”, “*8vb*”, “+*8va*” etc.)

All clusters are chromatic. (Depending on fingering possibilities some clusters might also contain duplicated pitches.)

harp

The lowest two strings are tuned to C# and D#, and the top string to G natural, throughout.

] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points indicate “étouffé” of only that sound, unless otherwise indicated, so that for example in bar 4 of *tendril*, the first two notes in the left hand should sound through the damping of the third note. A “staccato-glissando” (as in bar 3 of *tendril*) is intended to be played with a second finger following the plucking finger, touching the strings lightly and damping them as soon as they are played.

A dotted slur (as in bar 1 of *tendril*) indicates a pedal-legato in which the second note (with a small notehead in brackets) is not plucked.

Harmonics are notated using both the string to be plucked (with a diamond-shaped notehead) and the resultant pitch (small notehead in brackets), in other words exactly as for bowed string instruments.

In bars 41-45 of *tendril*, extra staves are used for rhythmically-precise pedal activity - where two staves are used, the upper one is for the right foot and the lower for the left; each consists of three lines indicating the flat, natural and sharp positions of whichever pedal is specified.

In *nachtfalter*, the harp requires one or more “bottlenecks”, for example small plastic rods, which fit between a pair of strings so as to be able to play smooth glissandi on either or both simultaneously. The triangle-headed notes in the lower stave indicate the pitch to be produced by plucking below the bottleneck when the latter is in the correct position, while the normal-headed notes indicate the string to be played.

cello

psp, *mst* = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst*, *mst* = *poco* and *molto sul tasto* (similarly).

∨ ↓ ∇ ▽ = ascending degrees of bow pressure: *flautando*; “normal”; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

-----> = a smooth gradual transition between two states

● = normal left-hand fingerpressure, ◆ = “harmonic” fingerpressure, + = left-hand pizzicato

12343432123... = rapid exchange of fingers on a single pitch or glissando

] = stop bow on string (or damp any resonating sound); [= (re)start bow movement with bow already on string.

clb = *col legno battuto*; *clt* = *col legno tratto*

Δ = highest possible pitch on the indicated string

a legato slur *before* a notehead indicates that the sound is to be played with no discernible attack

Each of the four solo sections (S1-S4) of *šuma* centres on one of the four strings, in ascending order, with the first and fourth sections *exclusively* played on the fourth and first string respectively. Differences in timbre between the four strings should not be minimised, even or especially when moving between them.

1 *tendril* for harp and electronics

Time signatures throughout are intended principally to indicate structural **durations** (though not separated by pauses!) in the music, and have no **metrical** implication. An additional rhythmical system (as in bar 4) is added to some bars in order to clarify their internal durations when the player's hands are rhythmically independent of one another.

Both the harp and electronic parts contain both "fixed" and "free" material. The score of the solo version is used as the "fixed" element of the harp part in the duo version. The "fixed" electronic part consists of a recording of the solo version, reordered and transformed in pitch, time and timbre, in the form of a stereo soundfile **closeup_01**.

In performance, the harpist alternates the "fixed" material with "free" material, ie. improvisation. At any moment the progress of playing through the score may be interrupted for a shorter or longer period and the resulting "lacuna" occupied either by silence or by improvisation which might or might not be audibly related to the notated material on one or other side or both. If the materials on either side are denoted by A and B and freely invented material by C, the lacunae might take the following forms:

(i) **A (silence) B**

(ii) **A > B** (transition between A and B)

(iii) **A C B** (interpolation of unrelated material)

(iv) **A > C B** (transition from A to new material, then returning abruptly to B)

(v) **A C > B** (abrupt switch from A to C then transition to B)

(vi) **AaaaaB** (using "looped" material from A), also **AbbbbB**

... or any combination of these, or any other way of answering the "question" of what happens in the lacuna. (It might be apparent that the notated score of *tendril* is composed according to similar principles.) "Extended" techniques and/or auxiliary sound-sources which don't feature in the notated part may also be used, and the "free" material should of course also relate to whatever is happening in the electronic part (whether the latter consists of "free" or "fixed" material itself at that moment). Sometimes both parts will consist of "fixed" material (sometimes even the *same* "fixed" material), sometimes both of "free" material, sometimes one part will be "fixed" and the other "free", and so on. It is preferable for this not to be decided in advance of a performance, so that each performance discovers new combinations and possibilities.

The electronics performer also alternates between "fixed" and "free" material in the same way, making "cuts" in the fixed material exactly as the harpist does in the score. The "free" material should also be based on the recording of *tendril* but may also incorporate other harp-derived materials. The hard- and software combination used by the electronics performer is not specified - what is important is that the electronic "instrument" should be capable both of playing back the "fixed" material and of responding fluently in the "free" material, so that the harp/electronics combination functions as a true "duo".

Each performer should think of giving approximately the same overall duration to the "free" material as to the "fixed" material. It may be found desirable for both performers to indicate when they have reached particular points in their respective "fixed" material so that one doesn't get too far ahead of or behind the other.

tendril was first performed on 24 May 2014 at KC Rex, Belgrade, by Milana Zarić and Richard Barrett.

2 *codex Ia* for ensemble

Codex Ia begins at the indicated point in the concluding passage of *tendril*.

The numbered markers along the top of each score system should in general be about 5" apart, but it is not intended that this should be metronomically precise.

Each rectangular box specifies, with a greater or lesser degree of exactitude, a sound-event of greater or lesser complexity. The number in the top left-hand corner indicates the *number of musicians taking part* in the event. *T* means "*tutti*", or all those not taking part in other events simultaneously. While the instrumentation of each event is fixed in this version, it could if desired be substituted by the original *codex I*, and the instrumentation changed (or augmented) *ad lib.* =1. -1 etc. indicate that a player joins or leaves an ongoing event respectively.

Arrows pointing from a box to the time-markers or to another box indicate that a cue will probably be required here.

Many events specify one or more “sustained” pitches. These should never be transposed by octaves! Where no further indications occur, these may be sustained or otherwise continued in varying ways according to improvisational factors and/or the nature of the instrument(s) in question: sustained sound with or without small (microtonal) undulations, regular and/or irregular iterations, and/or tremoli, and/or gradual transitions between any or all of these possibilities... a simple *sostenuto* is not out of the question but the approach should leave sufficient space for improvisational reactivity to occur.

Dynamics should be treated as *average* values for a given event; nevertheless, extreme deviations should be comparatively rare.

Indications preceded by ☉ are *optional*, for example “☉ multiphonics” means that instruments taking part in this event may (or may not) use multiphonics (if they are wind instruments). The presence of some type of material or behaviour as an option somewhere in the score in no way precludes its appearance elsewhere (at points where it is not mentioned).

One possible approach to interpretation would be to regard the score as a fragmentary relic of some unknown music, distant in history or geography, and on the basis of these fragments to make an intelligent and expressive “reconstruction” of what the “living tradition” in question might have been, analogously to contemporary approaches to troubadour songs, instrumentation and realisation of early baroque continuo parts, and so on. This doesn’t imply that performers should be self-consciously “archaic” or “ethnic” of course, but that the attempt to adhere precisely to the score should not get in the way of imaginative spontaneity. An important aspect of [performance technique should be the attention paid by each player (during the performance) to imagining and creating interrelationships between the sound-structures implied by the skeletal notated materials, and between the activities of the other players.

codex I was commissioned by the Bangor New Music Festival with funds from the Welsh Arts Council and first performed on 6 April 2001 at the University of Wales, Bangor, by Chris Burn’s Ensemble (Chris Burn, piano; Mark Wastell, cello; John Butcher, tenor saxophone; John Russell, guitar; Matthew Hutchinson, electronics; Rhodri Davies, harp).

3 *pauk* for trumpet and accordion

Pauk begins immediately after *codex Ia*, its opening attack “in tempo” with the concluding chords of the previous piece.

It consists of five numbered sections played without a break. Sections 2, 4 and 5 involve improvisation as well as notated music. More detailed instructions for the realisation of these sections is to be found at the appropriate places in the score.

The sign ∞ is used to indicate free improvisation. The horizontal extent of a ∞ segment is not intended to reflect its relative duration. In sections 2 and 4 this is completely open, subject to the suggestion that the total duration of improvised and notated material should be approximately equal for each instrument (section 2) or for the duo (section 4). In section 5, the improvisation takes place within the framework of the notated music’s metrical structure. What happens in the improvisations is completely unspecified. It is intended that the surrounding notated music should “influence” the improvised music without in any way attempting to determine it, causing the improvisations to be different from what might happen in the absence of notated elements but without defining in advance what those differences might be. This, the presence or absence of particular materials or techniques (or processes, for example in the dynamics of section 5) in the notated part of an improvisatory section are not intended to determine those used in the improvisations. No material or interrelationship should be thought of *a priori* as necessarily inappropriate or appropriate for the improvisations, although performers may wish to consider how (in) coherent they intend the result to be.

pauk was first performed on 4 December 2014 at SKC Kragujevac, by Nenad Marković and Vladimir Blagojević.

4 *codex XIII* for ensemble

Codex XIII begins immediately after the end of *pauk*.

The black triangles indicate approximately equal divisions of time. In this version for fixed instrumentation and duration of *codex XII*, a value of 7 seconds is used to give an overall duration of 14 minutes for the 120 divisions. Time-divisions and bars are indicated by a visual metronome on one or more screens to be visible to all performers (a long rectangle which fills the horizontal dimension of the screen and fills with black from left to right, with indications of which bar and division has been reached). The metronome is initiated by a MIDI signal from the electronics performer.

The overall evolution of the composition should involve a gradual reduction in pitch-range, - the notated pitches are intended to be **points of reference** or **options** rather than obligatory (and should by no means be the only pitches played!), but some suggestions are given in the score below the timeline. The entry-point of each new pitch on each of the five numbered “parts” (each of which is defined by register and range) is indicated approximately relative to the aforementioned time-divisions. The reduction in the number of pitches in each bar doesn’t imply that the music slows down but that the pitches used by the different players gradually converge on a smaller repertoire. The last bar is not intended to be literally “pitchless”, although it could be, but rather a sudden dissolution of the increasingly concentrated pitch centres.

Beneath the timeline are four “tracks” labelled A, B, C and D, one or more of which (when simultaneous) may be used as guidance by performers. For example, at the beginning a player could choose to interpret track C or track D or both, or alternating between them, etc.; while at the end of the first bar the “loop” possibility is removed but the “free” possibility and the “solo” are added, and so on.

Track A: “Solo” isn’t intended to mean “play in a particular way” but instead to indicate a particular kind of relationship between players, namely where the “soloist” plays freely without necessarily thinking about relating to the musical environment, while the “accompanists” relate more to the soloist than to each other by means of supportive or imitative, (or perhaps even disruptive) activity.

Track B: the “∞” blocks indicate “free improvisation”, that is to say most of the time one of the options (while retaining the shape of the composition!) is to disregard any or all of the other indications applying at any time. In bar 1, therefore, tracks C and/or D should not be ignored, and in bar 6 after the first three divisions the “solo” part and the pitch materials should be the only points of reference.

Track C contains three blocks which should trace a three-stage process between individual phrases, individual point-like sounds and synchronised bursts.

Track D contains brief indications of particular areas that might be concentrated on at the specified times. These are not intended to be part of a process like track C but instead to be “islands” of greater focus on the specified types of sound-material, which may of course be combined with indications from any of the other tracks and the notated pitches.

Codex XII is intended as an improvisatory piece, that is to say all of its indications should be reinterpreted during each performance, rather than fixed during rehearsals. The impression of a performance should be of a composition which is constantly varying in visibility, on many levels: between individual and collective, in terms of pitches and register (especially when the changes of “orchestration” occur at the beginning of each bar), solo/accompaniment relationships, coordination and textural focus.

Codex XII was first performed on 28 April 2013 at KC Rex, Belgrade, by Ensemble Studio6 (Karolina Bäter, recorders; Nenad Marković, trumpets; Vladimir Blagojević, accordion; Milana Zarić, harp; Ivana Grahovac, cello; Richard Barrett, electronics).

5 *nachtfalter* for alto recorder, harp, cello and electronics

Nachtfalter begins after *codex XIIIa*, after a brief “breath-pause”.

The electronic part takes the form of a single stereo soundfile **closeup_02**, consisting (except for the final section) of a single melodic line, which is notated below the instrumental parts and to which events in the three instruments are coordinated. The dynamics notated in the electronic part are not built into the sounds, and must be realised in performance using mixer faders and in coordination with the players.

The score of *nachtfalter* consists of three sections. The first is fully notated. The second consists of a series of events for each instrument whose beginnings and endings are (always!) synchronised with notes or rests in the electronic melody. The durational extent of each event is indicated by a rectangle whose contents might involve (a) following the electronic melody with a single staccato sound in unison with each of its pitches, (b) precise notation not directly connected to the melody, (c) a sustained sound based on the pitch of the melody which begins simultaneously with the event, and which might be modulated in diverse ways, (d) a departure point for free improvisation (indicated by ∞) based on the pitch of the melody which begins simultaneously with the event, (e) various kinds of short bursts of sound, without specified pitches, or (f) free improvisation. Each event also has a dynamic profile, and some in categories (e) and (f) also specify a pitch-range within which they should remain. The third section of the score is freely improvised, with some general textural and dynamic indications, alongside a dense granular electronic texture, and stops abruptly along with it.

Nachtfalter was first performed on 13 March 2016 at Spectrum East, Belgrade, by Karolina Bäter, Milana Zarić and Ivana Grahovac.

6 *šuma* for ensemble

Šuma begins after *nachtfalter*, after a relatively long pause so that its first sounds emerge from silence.

It consists of seven sections: S1-4 (for “solo”), each of which is about 3 minutes long, interpolated by T1-3 (for “tutti”), each of which is about 80 seconds long. The sections S1-S4 for each instrument are also playable as solo compositions (with slight alterations to the scores): *instar* for soprano recorder, *calyx* for slide trumpet, *cyme* for harp, *spore* for accordion, *tegmen* for cello and the fixed-media electronic piece *epiphyte*.

Seven soundfiles are used in the electronic part, numbered **closeup_03** to **closeup_09**, deployed as indicated in the score.

In S1-4 each instrument has a separate unsynchronised part (S1-4 for each instrument may, like the harp part of *tendrill*, be played as a four-minute solo piece: *instar* for soprano recorder, *calyx* for slide trumpet in Bb, *tegmen* for cello, *cyme* for harp, *spore* for accordion and *mould* for electronic sounds). While sections S1-4 are each 3 minutes long, the individual notated parts are between 24 and 96 seconds long according to the metronome indications. The notated material may be interrupted at any moment (at the barlines is recommended but not obligatory, since they signify structural durations in the music) by (a) *silence*, (b) *free improvisation* (perhaps bearing in mind the kinds of considerations mentioned in the preface to *tendrill*) or (c) *directed improvisation* according to the brief indications in each instrumental part for each section. The proportion of notated to non-notated music therefore varies from one instrument to another within each section.

T1-3 are more traditionally notated for the ensemble, although each also involves improvisatory activity in different ways so that the boundaries between S and T sections are not always clearly defined. In T1 and T3 the instruments synchronise to the fixed-media electronic part (**closeup_04** and **08**) respectively, while in T2 the electronic part (**closeup_06**) is paused and restarted in response to the ensemble playing.

If additional performers take part in *close-up*, they participate in sections S1-S4 of *šuma* with the following indications:

S1: freely alternating between (a) silence (b) free improvisation (c) pick up and sustain a sound (*ppp - p*) heard from one of the other players

S2: (a) silence (b) free improvisation (c) brief events (*p - f*) synchronised between players – each time find one or more players to synchronise with

S3: (a) silence (b) free improvisation (c) listen for the improvised “disturbances” from the sextet and create spontaneous aftershocks/echoes/resonances (etc.) to these (*f - fff*) > *ppp*)

S4: (a) silence (b) free improvisation (c) brief unpitched noises (*ppp - p*), sometimes longer

programme note

This composition is in many senses a collaboration with Ensemble Studio6, whose creative contributions to its development over the course of three years were essential to its final (although indeed permanently evolving) shape. Each of its six parts involves a different kind of interaction between precomposed and spontaneously improvised music and thus requires particular skills and sensitivities on the part of its performers, although this feature is intended to serve structural and poetic purposes rather than acting as a demonstration of principles. Listening from the viewpoint of unravelling the provenance of one or other sound or combination is probably going to be a less enlightening way to experience the music than focusing on the evolution and expression of its sound-forms over the course of more than an hour. This might be imagined (as one of myriad possibilities) as an itinerary through some kind of imaginary garden: some of its areas are precisely conceived and intimately tended, others somewhat less so, while still others are left to proliferate without intervention, none of these being inherently more or less “organised” (or on the other hand “chaotic”) than others. *Close-up* might also be thought of as exploring fields of possibility between a syntactic (“logical”) approach to sound-form and other, non-syntactic, approaches, and thus encouraging a mode of listening which might also shift freely between “following” and “inhabiting” the music. As many of its internal titles imply, *close-up* is concerned with drawing parallels between musical and biological phenomena: the intertwining of instrumental and electronic sounds in *tendrils*, the spider-like movements and network-constructions of *pauk*, instruments/sounds gathering and fluttering around a central melody as around a source of light in *nachtfalter*, and finally a “forest” of sounds in perspectives shifting between micro- and macroscopic in *šuma*.

1 tendril

start soundfile closeup01, alternating with improvisation (see preface)

♩ = 72

15
16

table

ppp sub.

3
8

(nat.)

f mp mf p mp f mf f

ff f mf fff

E₄F₄G₄A₄ *fff*
B₄C₄D₄

A# C#

D₄

sempre staccato (see preface)

3

8

table

(sempre nat.)

pp sub - equalise perceived loudness between RH (table) and LH (nat)

4

39
32

nat

16:13

mp p mf ppp f pp mp pp mp

11:14

5

4:5 6:5 7:5

3:2 3:2 15:11 5:4 5:4

f mf ff pp ff p (ie. as loud as possible!)

A_b C# B# G₄ E_b E₄ B_b F# C_b A#

The upper part in bars 5, 9 and 11 is played by the hands, and the lower part by the pedals only!

6

7 8

6:7 11:14 10:7 9:7 7 16

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

A_b D_b

table----- nat

8^{va}

8

5 8 6 6 13 16

nat staccato possibile

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

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

A_b D_b *p* (as before) A_# D_b G_# E_# B_b A_b C_b G_b D_#

(sim.) F_b/4 D_#/4 F_b D_#

11

4 8 13 16 11:14

mf *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

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

pp *fff* *pp* *mf*

G_b D_b A_b C_# F_b B_# E_b A_b B_b

13

6 8

(nat) ----- table

rit... 3:2 accel... rit...

mf ff

table ----- nat

rit... 3:2 accel... rit... 3:2 accel...

mf ff

15 32

nat. 7:8

mf pp

8 5

(play with one hand, damp with the other)

13:14

pp mf ff

F# E# G#

16

27 32

9:8 17:13

mf pp mf pp mf pp

10:11 7:9 10:7

pp mf pp mf

Cb Db Eb

17

10 8

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

pp fff p ff mp f mf

7:8 8:9 9:7 8:7

mf mp f p ff pp fff

(F#) (Cb)

19 $\frac{9}{16}$

p *mf* *fff*

$\frac{10:9}$ $\frac{3:2}$ $\frac{6:5}$ $\frac{7:8}$

F# C_b F_b C_b F# C_b

22 $\frac{25}{16}$

mf *pp* *mf* *pp* *ff* *fff* *f*

$\frac{3:2}$ $\frac{3:2}$ $\frac{13:10}$ $\frac{8:7}$ $\frac{10:9}$ $\frac{9:10}$ $\frac{5:6}$

$\frac{10:7}$ $\frac{18:13}$ $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ $\frac{11:13}$

D# C_b B_b A# G_b A_b mf

23 $\frac{2}{8}$ $\frac{15}{16}$

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

$\frac{5:6}$ $\frac{16:11}$ $\frac{14:11}$ $\frac{3:2}$ $\frac{3:2}$

$\frac{11:10}$ $\frac{8:7}$ $\frac{11:8}$ $\frac{3:2}$

G_b D# E_b F_b pp

25

19
16

f

ppp

table

A#

fff

26

41
32

nat.

3:2

14:15

14:13

11:9

3:2

3:2

3:2

3:2

13:10

10:9

11:12

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

pp

ppp

p sub.

fff

(p)

A \flat

C#

B#

F#

A \flat

G#

27

19
8

3:2

3:2

3:2

3:2

12:11

12:13

p

mp

mf

f

ff

fff

ppp sub.

pp

table

6

nat. 7 16 10 8 9 16

3:2 3:2 3:2 3:2 7:6 5:6 4:3 4:3 7:6 11:12 5:6

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

p *mp < mf* *ff < fff* *mf* *Bb* *mf* *p* *f* *ppp* *E#* *mf* *p* *mf* *Bb* *E#* *Cb* *p* *mf* *Db*

31

5 16 7 16 10 8

(play with RH, damp with LH) (2nd harmonics) 5:4 9:7 (nat.)

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

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

E# *D#* *table* *(non rit.!)* *(equalise dynamics between hands as in bar 3)*

34

9 16 16 11 7:8 12:13 13:11 20:13 8:7

fff *p* *f* *fff* *ppp* *(p)*

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

F# *Gb* *C#* *Bb* *A#*

(division of the two parts between the hands is *ad lib!*
but differentiate the articulations and dynamics as clearly as possible)

35

11/16

11:10

7:6

8:7

11:12

10:9

ppp *mp* *ppp* *mf*

mf *mp* *mf* *ppp*

C# G \flat D \flat

ppp *p*

37

11/8

4:3

7:5

3:2

4:3

3:2

19/32

9:7

16:11

3:2

3:2

4:5

mf *ppp* *f* *p*

f *ppp* *f*

A \flat E \flat

39

17/16

7:8

7:9

17/32

4:5

5:6

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

(all 2nd harmonics)

A \flat A \flat F \flat B \sharp

41

7

48

8va

4:3

4:3

4:3

4:3

ppp

f

fff

pp

F (right foot)

E (left foot)

3:2

5:4

3:2

(both "pedal-trills" slightly irregular and not coordinated with each other)

43

loco!
table

4

8

11

16

nat.

sempre staccato!

table

pp

mf

sffz

A \flat

4

8

p

mp

3:2

5:4

(emphasise pedal-buzz between positions!)

46 (nat.) 69/32

10:7 9:11 11:13 11:12 14:13

10:9 5:4 5:4 5:4 7:5 7:5 3:2 4:3 13:11

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

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

B \flat C \flat F \sharp D \flat G \sharp E \sharp D \sharp E \flat

47 31/32

10:9 13:10 4:3

11:13 11:14

mp *fff* *fff*

C \flat B \flat F \flat A \sharp

48 (nat.) 16/8

cue ensemble to begin playing *codex la* during this bar

(2nd harmonic) (3rd harmonic) (4th harmonic) table

mp *mf*

E \sharp B \flat

2 codex Ia

0 1 2 3 4 5 6 7 8 9 10 11 12 (1') 13 14 15
 begin at indicated point in last bar of *tendril* (harp and electronics join when that bar is completed)

T ◉ vibrato at diverse widths and speeds

-1 accordion

-1 trumpet

-1 recorder

PPP solo crescendo before each "exit" by the instrument about to leave this event

2 "points" in diverse registers, each sound different from the last in pitch, timbre etc.
 ◉ longer sounds with diminuendo
 ◉ repeat the same sound precisely a few times
 low density, gradually increasing

trumpet
 accordion

PP ↔ f ◉ sfffz

15 16 17 18 19 20 21 22 23 24 (2') 25 26 27 28 29 30

-1 cello

2 harp electr. **-1** harp **-1** electr. **-1** accordion **-1** harp electr.
+1 accordion **+1** harp **+1** trumpet **+1** electr.

begin sustained, then increasingly perturbed by regular iterations in diverse tempi
 ◉ tremoli, microtonal melodic movements around B

each event in this sequence begins and ends abruptly
 ◉ with reverb

abrupt end

(increasing density...)
 (pp ↔ f) → chaotic and precipitous

2 free duo
 recorder
 cello

2 harp tpt. **2** tpt. electr. **2** acc. electr. **2** harp acc.
 p p p p

30 31 32 33 34 35 36 (3') 37 38 39 40 41 42 43 44 45 ¹¹

-1 electr. +1 accordion
 -1 trumpet +1 harp
 -1 accordion +1 electronics
 -1 harp +1 trumpet
 -1 electronics +1 accordion
 -1 trumpet +1 recorder

(recorder/accordion) (♩=60)

(increasing perturbations) (pp) (moving towards rhythmic unison)

2 harp elec. p

2 tpt. elec. p

2 tpt. acc. p

2 harp acc. p

2 harp elec. p

T single disconnected staccato sounds *in rhythmic unison* (cued by trumpet) at highly irregular durations
 all sounds to have little or no discernible pitch-content
 • continue a sound until the next one
 • occasional incongruent dynamic (*mp - ff*)
 ppp (trumpet, harp, cello, electronics)

(free duo)
 (recorder/cello)

45 46 47 48 (4') 49 50 51 52 53 54 55 56 57 58 59 60 (5')

2 recorder electronics mp

trills and more complex microtonal "ornamentation" around the pitch-sequence
 • pure sustained tones
 • <> sudden dynamic swells

(tutti staccato) last sound -2

3 trumpet accordion cello mf

short melodies, each beginning on the indicated pitch
 • emphasise the notated pitches by duration and/or accentuations
 • sfz staccato

60 (5²) 61 62 63 64 65 66 67 68 69 70 71 72 (6²) 73 74 75

(micro-ornamentation)

(recorder/electronics)

pp

3 free trio
recorder
trumpet
cello

ppp

ff

recorder/accordion/cello

3 dense chords beginning and ending together
•multiphonics/double-stops

f sempre

(melodies)

(trumpet/accordion/cello)

pp

(silence)

each event in this sequence is a "solo" for a different instrument and/or with completely different material

1 harp

ff

1 harp

+1 electronics

+1 accordion

rapid groups (mostly 5 sounds per group), wide-ranging in pitch, ranging from staccato to legato, separated by silences of varying durations
•incorporate pitches from the two previous events (starting at 48 and 54 respectively)

pp

1 trumpet

ff

75 76 77 78 79 80 81 82 83 84 (7²) 85 86 87 88 89 90

(chords)

(f)

(solos)

1 electronics

ff

1 electronics

ff

1 free solo
recorder

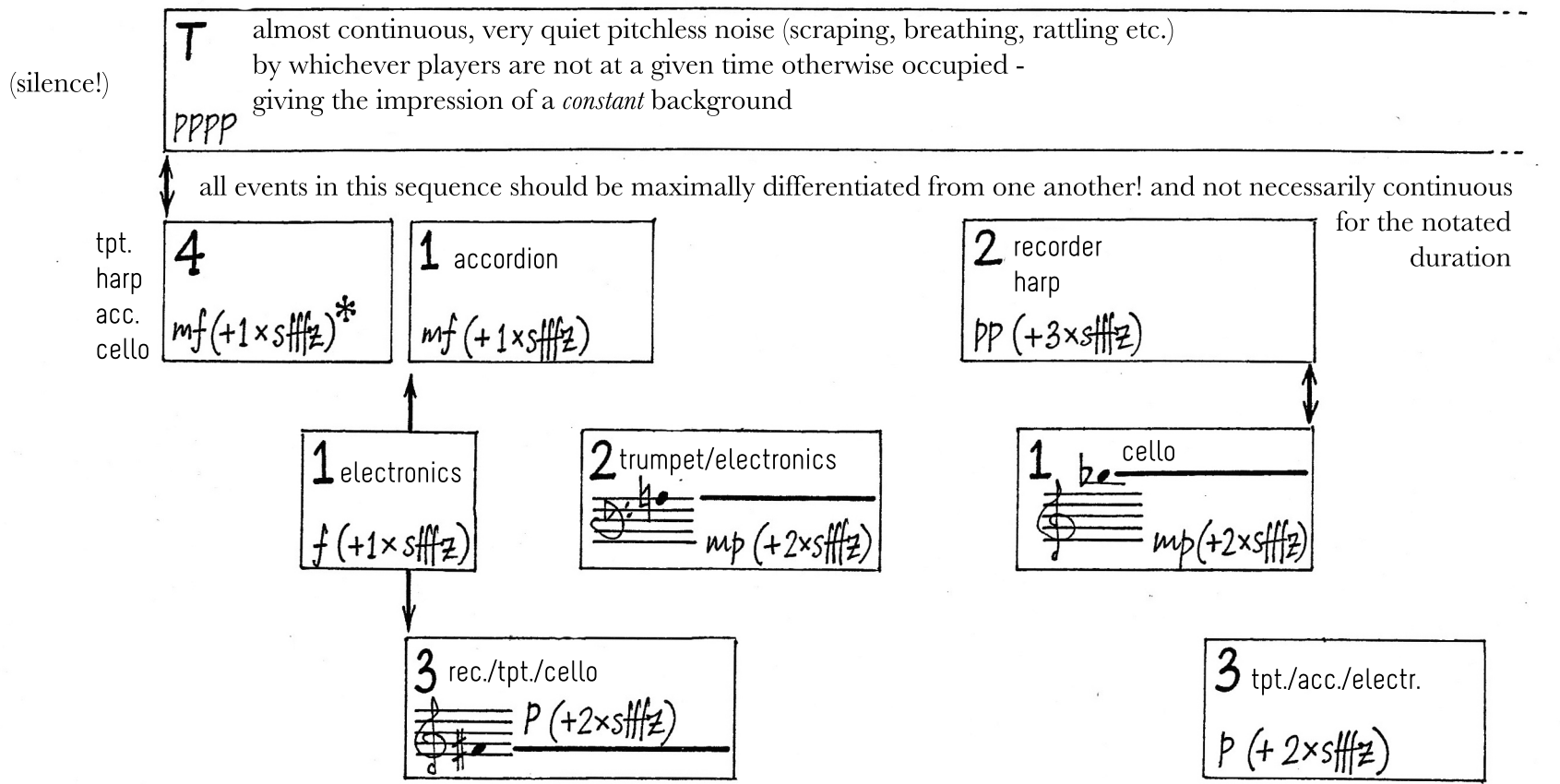
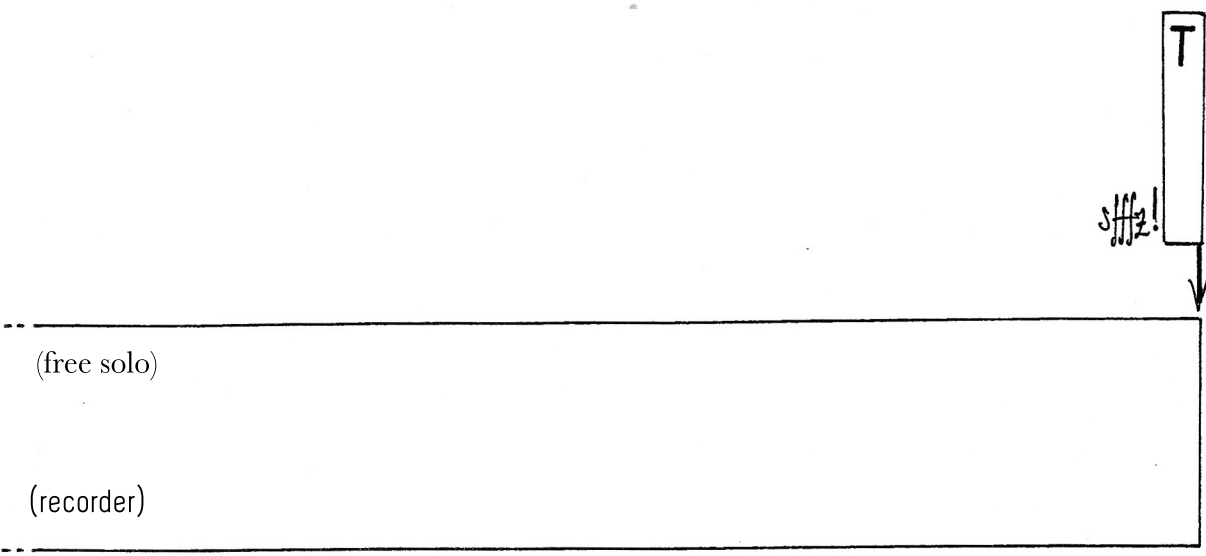
1 trumpet

ff

1 harp

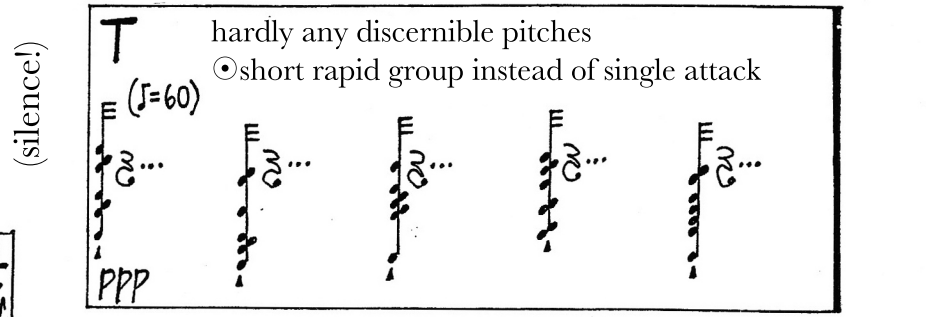
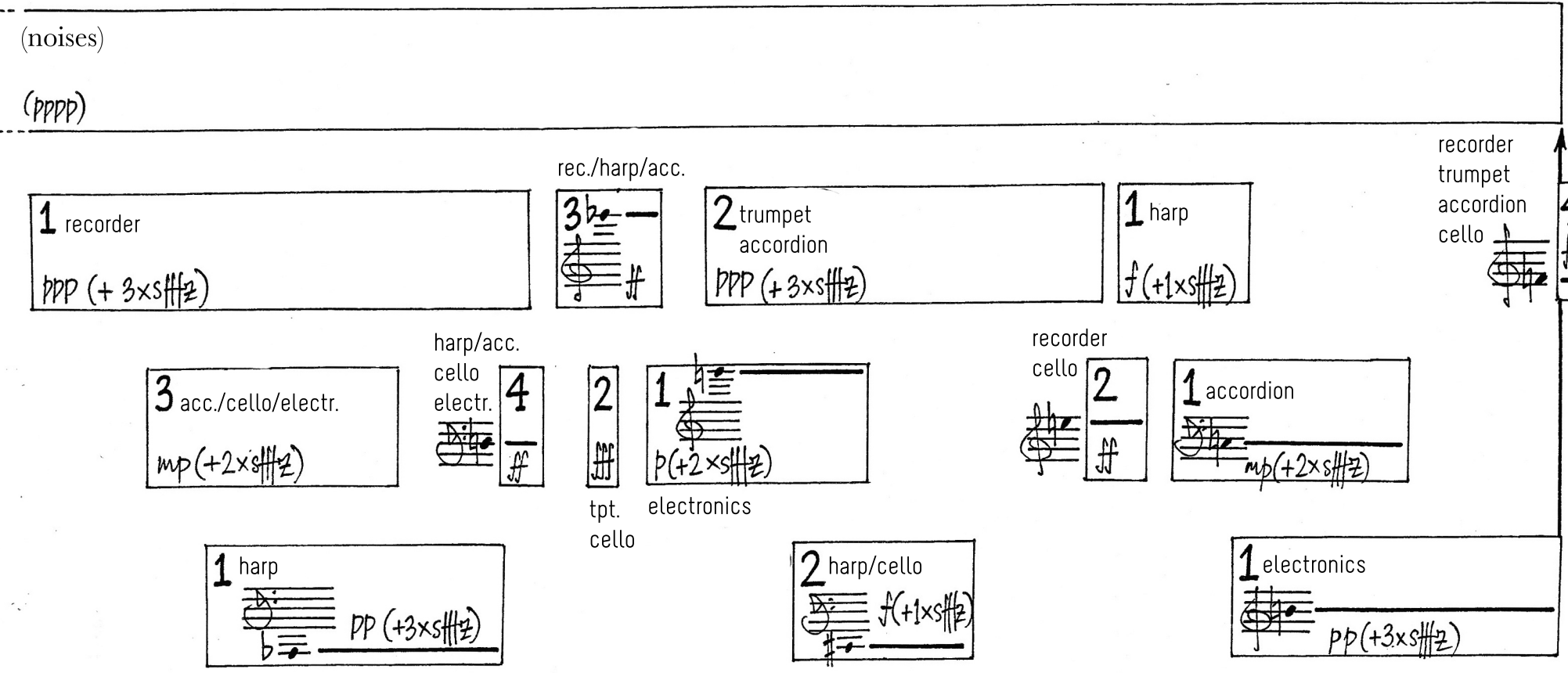
ff

90 91 92 93 94 95 96 (8') 97 98 99 100 101 102 103 104 105



* ie. 1 x sfffz per instrument, and similarly for all events in this sequence - these sfffz events should all be very short!

105 106 107 108 (9') 109 110 111 112 113 114 115 116 117 118 119 120 (10')



pauk begins in tempo after these five sounds

3 pauk

1 7 16 harmon mute $\text{♩} = 90$

B♭ tpt *sffz* *sffz* *sffz* *sffz* *p* *sffz* *mf*

(accents in the right-hand part form momentary disturbances in the dynamic profile notated below, as a "colouration" of the trumpet accents)

acc (sfz) (sfz) (sfz) (shake) (sfz)

ppp *mp* *pp* *mf*

4 8 7:8 2 8 3:2 11 32

6 11 32 16:11 9 16 3 8 3:2 4 8

B♭ tpt *mp* *sffz* *mp*

acc (sfz) (sfz) (sfz)

(continue shake independently of right-hand articulations)

mp *7:6*

9 4 8 11 32 4 8 7 16 11:9 9 16

B♭ tpt *sffz* *sffz* *sffz* *sfz* *mfz* *f*

acc (sfz) (sfz) (sim.)

p *f*

4:5 17:14

13

B♭ tpt (harmon)

9/16

13/32

15/32

7:5

7:5

7:5

15/7

16

mf

sfffzmf

mp

acc

4:3

3:2

4:5

5:6

(*sfz*)

6:7

6:7

mp

16

B♭ tpt

7/16

13:14

3

6:5

9/32

19/32

3:2

10:7

3

mf

mf

(*sfffz*)

ff

sfffzppp

pp

acc

(*sfz*)

7:6

7:6

4:3

4:3

10:13

10:13

ff

ppp sub.

20

B♭ tpt

3

3:2

11/32

15/32

3:2

3:2

8:7

mp

sfffzmp

p

(*sfz*)

(sudden stop as if switched off)

mp

p

p

pp

acc

mp

p

pp

23

B♭ tpt (harmon)

acc

mf mp sffz sffz sffz

8:7 11:8

3/16 5/16 11/32 2/8

(sfz) (sfz) (sfz)

mf

27

B♭ tpt

acc

sffz p f sffz mf sffz mf

3:2 3:2 3:2 11:9 10:13 14:11

2/8 13/32 8/16 13 3/8 7/16

(sfz) (sfz) (sfz)

p f

31

B♭ tpt

acc

mp ff ppp sub pp sffz sffz pp mp

3:2 7:6 11:9

7/16 3/8 5:6 2/8 9/32 5/8

(sfz) (sfz)

mp ff ppp sub mp pp (mf)

35

B♭ tpt (harmon)

4/8

glissando towards G# using tuning slide...

develop into multiphonic...

7:5 7:5

ppp mf mp f

fff:ff (attacca!)

acc

mf p f mp ff

3:2 3:2 17

2 (trumpet)

Play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 96". The notated material should be played strictly in tempo, with particular attention paid to the endings of sounds as well as their beginnings, so that the variations in articulation and duration are clearly audible. There are no restrictions on the improvised material, which may continue or develop or contrast with these fragments in any or all parameters. The section ends with both performers improvising.

7

B♭ tpt

fff sempre

12:11

∞

13:9

(fff)

∞

2/123

(fff)

∞

5:6

fff > f

∞

9:7

fff ff f fff

(wide vibr.)

∞

B♭ tpt

∞

f

∞

ff f fff

∞

19:17

f ff mp f

fff > ff

∞

7:8

mf fff mp

∞

19

B♭ tpt

ff f fff f

mf

fff

mf

f

∞

4:5

pp f ff

∞

mp p

∞

25

B♭ tpt

12 23

fff

35:23

pp mp pp fff

∞

123/2

tr 17:13

(♯e)

mf p mf mp f

∞

(1/2 valve)

8:7

mf p p f

∞

31 *Bb tpt*

pp mp mf f mp p pp p

(tuning slide) (1/2 valve)

17:19 *pp p pp mp p pp mp p*

37 *Bb tpt*

12 39:26 *pp mp p mp pp mp pp*

5:4 5:4 5:4 *pp sempre*

41 *Bb tpt*

(trill randomly on all 3 valves while holding A₄)

35:43 0 To Accord. *(pp sempre)*

2 (accordion)

Play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 96". The notated material should be played strictly in tempo, with particular attention paid to the endings of sounds as well as their beginnings, so that the variations in articulation and duration are clearly audible. There are no restrictions on the improvised material, which may continue or develop or contrast with these fragments in any or all parameters. The section ends with both performers improvising.

Register-changes may take place at any time between the end of one notated segment and the beginning of the next

1 *acc*

3:2 3:2 3:2 *fff sempre*

(fff)

10:9 *(fff)*

3:2 *(fff)*

16:11 *ff fff ff*

acc

5:6 *fff*

4:3 *ff f*

5:4 *f ff mf fff*

19:13 *f ff mp*

19 26:23

acc

mf fff ff mp fff mp

f mp

∞

25:28

mf f fff ff pp mp p

∞

pp mf f

∞

13:17

p mf mp f

∞

p mp

∞

25:19

mf p f p mf

∞

31 49:43

f pp mp mp pp mp pp

∞

mp p

∞

35 13:17

mp pp mp p pp p mp pp

∞

5:6

pp sempre

∞

10:7

(pp)

∞

23:26

(pp)

∞

20 3 articulations very clear, otherwise *legato possibile* with no tongued attacks, all glissandi realised using half-valving, as smooth as possible in pitch-movement if not in timbre, extending over their entire durations

System 1 (Measures 20-23):
Bb tpt (harmon): *p sempre* (= accordion), attempting always to equalise the dynamic level through the half-valved glissandi and changes in muting
legato possibile! - all changes in bellows direction inaudible
acc: *p sempre*
Ratios: 11:12, 3:2, 5:6

System 2 (Measures 24-27):
Bb tpt: *(p)*
acc: *(p)*
Ratios: 7:6, 3:2

System 3 (Measures 28-31):
Bb tpt: *(p)*
acc: *(p)*
Ratios: 5:6, 11:12, 4:3, 3:2

System 4 (Measures 32-35):
Bb tpt: *(p)*
acc: *(p)*
Ratios: 7:6, 4:3, 3:2, 11:12

22

B \flat tpt

acc

p

3:2

5:6

11:12

p

27

B \flat tpt

acc

p

7:6

3:2

4:3

32

B \flat tpt

acc

REMOVE MUTE

(senza sord.)

p sempre - same dynamic as with mute!

7:6

3:2

3:2

11:12

4:3

p

37

B \flat tpt

acc

p

5:6

3:2

3:2

3:2

p

42 (S) 7:6 3:2 5:6 11:12

B♭ tpt (p)

acc (p)

47 (S) 3:2 7:6 5:6 11:12

B♭ tpt (p)

acc (p)

52 (S) 3:2 4:3 3:2

B♭ tpt (p)

acc (p)

57 (S) 11:12 3:2 5:6

B♭ tpt (p)

acc (p)

61

4 As in section 2, play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 112", with the difference that in section 4 the notated fragments (and silences) are played together. Performers should therefore employ a cueing system to indicate when a notated fragment or a silence is about to begin. These cues should be shared equally between the two performers, and, if possible, not distributed in advance.

1

8

(rapid agitation of all valves, with brief harmonic glissandi away from E and back)

12

B♭ tpt

(half-valve gliss. following accordion)

ff *ppp*

7:8 3:2 6:7 9:8

acc

ff *ppp*

14

B♭ tpt

p *mp*

4:5 5:4 6:7 9:7

acc

p *mp*

10:9 11:12

mfz > pp

mp *f*

pp

mfz

f *mp*

B♭ tpt

ff *p*

7:6

mp

acc

pp

ffz

mp

3:2 3:2 3:2 3:2 3:2

9:10

26

B \flat tpt

acc

6:5

mp

pp

mf

4:5

9:8

∞

1

4:3

13

9:8

sim...

3:2

3:2

3:2

3:2

3:2

3:2

f

p

6:7

15:11

3:2

3:2

3:2

3:2

3:2

3:2

f

p

9:10

3:2

3:2

∞

30

B \flat tpt

acc

(1 & 3)

2

ppp

ff

3:2

3:2

3:2

4:3

ff

ppp

∞

∞

∞

∞

∞

sffz

p

ppp

∞

∞

sffz

ppp

4:3

pz

ppp

B \flat tpt

acc

5:4

mp

∞

∞

3:2

mp

(o)

4:3

pp

mf

∞

10:9

3:2

3:2

pp

mf

∞

(1)

3

0

0

3

3

2

f

∞

7:6

f

∞

B♭ tpt

mp *7:5* *5:6* ff

acc

mp *3:2* ff

(12)

3 *4:3* *9:8* ff

7:8 *4:3* ff

3

5

Here the improvisational activity takes place within the notated metrical/durational framework, and the two hands of the accordion part are separated so that one might be involved in improvising while the other is playing notated material.

B♭ tpt

ppp *3* pp

acc

ppp pp

B♭ tpt

p mp

acc

p mp

p

B♭ tpt

mp ————— mf

mf ————— f

acc

mp ————— mf

B♭ tpt

f ————— ff

acc

f ————— f

B♭ tpt

ff ————— fff

acc

ff ————— fff

29

B♭ tpt

ff

acc

ff ————— fff

abrupt end!

codex X11a begins immediately!

5 codex XIIa

codex XIIa begins immediately after the end of pauk

1 accordion harp cello recorder
 2 recorder cello recorder/trumpet accordion harp
 3 trumpet recorder accordion trumpet recorder/cello
 4 cello trumpet harp harp/cello accordion/trumpet
 5 harp accordion

2 3 4 5

A

SOLO
 accordion

SOLO
 recorder

B

∞

C

individual bursts of activity centring on the pitch material, separated by silences, gradually tending towards shorter individual bursts of activity, in the form of variegated "points" separated by silences

shorter individual bursts of activity, in the form of variegated "points" separated by silences, sometimes synchronised between two or more players (making eye contact)

D

short "loops" repeating a few sounds, not necessarily regular

rapid "grace-note" formations

sudden changes of timbre

loud attacks

recorder

trumpet/cello

harp/accordion

trumpet/harp/cello

recorder/accordion

accordion/cello

recorder/trumpet/harp

tutti

6 7 8 9 10

nachtfalter begins after a brief "breath-pause"

A	SOLO harp	SOLO cello	SOLO trumpet
B	∞		
C	briefest possible bursts of activity, synchronised by cues from a chosen player every 1-6 seconds		
D	repeat single sounds at different speeds	glissandi	crescendo on each sound or sequence of sounds
			sustained sounds, maybe changing slightly during their course

5 nachtfalter

$\text{♩} = 69$ begin after a brief "breath-pause" at the end of *codex XIIIa*

alto rec.

harp

E♭F♯G♯A♭
B♭C♯D♯

cello

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

15:16 3:2 3:2 3:2 3:2 5:4 3:2 13:12

ff *dim. poco a poco...* 3:2 3:2 11:12 3:2 3:2 3:2 3:2 5:4 13:10

(bottlenecks are placed ready for use between these pairs of strings, or a single bottleneck is shifted from one pair to the next as necessary)

(on the lower (LH) stave, the normal noteheads indicate the string to be plucked and the triangular noteheads indicate the pitch to be produced by the position of the bottleneck)

A♯

E♭

(remove high E-F bottleneck or move to C-D)

msp *sempre* (extreme sul pont.!) *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

5

alto rec.

harp

cello

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

13:14 4:5 4:5 13:11 4:3 4:3 4:3 5:4

(*dim. sempre...*) 14:11 4:5 15:16 3:2 5:4 5:4 3:2

C♯ B♯ ... *f dim...* G♭ F♭ G♯

(*msp*) (remove C-D bottleneck or move to A-B)

psp *sempre* (still clearly sul pont.!) 3* 4 3 2 1 2 3 7:8

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

* (exchange fingers during glissando)

9

alto rec.

mf p mf p mp pp mp pp

(l.v. sempre) 5:6 3:2 3:2 4:3 3:2 3:2 3:2 3:2 3:2 3:2 3:2

(dim. sempre...) 10:13 5:6 6:5 9:11 9:8 5:4

Ab F# Bb ... mf dim... Bb C#

(psp) 4 1 2 3 4 (psp) 1 2 3 17:13 2 7:9 1 3 3:2 1 13:14 2

p mf p mf p mp pp mp

(remove A-B bottleneck or move to low E-F)

13

alto rec.

mp pp mp pp mp pp mp

(l.v. sempre) 15:14 3:2 3:2 3:2 3:2 4:5 4:5

(dim. sempre...) 6:7 6:7 4:3 4:3 4:3 3:2

B# A# Bb A# B#

(psp) 3 2 1 4 11:9 123432123... (change fingerings as rapidly as possible during glissando) 5:6 sub. nat. sempre 13:11

pp mp pp mp pp mp

16

alto rec.

harp

cello

(l.v. sempre)

(dim. sempre...)

(nat.)

ppp *p* *ppp* *p* *ppp* *p*

12:13 3:2 16:11 5:6

15:14 10:11 4:5 4:3 19:13

13:10 7:6 4:5 3:2 3:2

9:7 6:7

F \sharp E \flat G \flat

19

alto rec.

harp

cello

(l.v. sempre)

(dim. sempre...)

(nat.)

(gliss. with vibr.)

(back to starting position at bottom end of string)

(remove all bottlenecks)

ppp *p* *ppp* *p* *ppp* *p*

5:6 10:7 22:15

4:3 11:13 7:8 9:8

4:5 4:5 13:9

G \sharp

22

alto rec.

harp

cello

electr.

pp mp

9:8

always extremely rapid
range: E#F#G#A# BbCbDb

table
etc. sim.

mp

cello: molto sul ponticello

9:8

mp pp

(upward-pointing arrows indicate synchronisation with the beginning and/or end of one or more instrumental events)

electr.: start soundfile closeup02 mp sempre

9:8



alto rec.

harp

cello

electr.

pp mp pp

∞

range:

pp

(continue)

pp

"xylophonic sounds"

E# Bb D#

p mp

range:

C#

∞

mp

range:

pp

poco sul pont.

etc. sim.

3:2 10:7 8:7 3:2

(mp)

24

alto rec. (continue) *pp*

harp (continue) *pp*

cello (continue) *mp*

electr. *pp* *mp* *pp*

range: ∞

range: *pp* *mp*

nat *mp* non arp.

range: *mp*

etc. sim. (l.v.sempre)

range: ∞ *pp* *mp* *pp*

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

alto rec. *pp* *mp*

harp (continue) *pp*

cello *mp* *pp*

electr. *mp*

explore multiphonics produced by slightly closing R1 & 2 (while C sounds continuously)

table *pp* *mp*

Ab D \sharp

molto sul tasto, distorted by high bow pressure *mp* *pp*

3:2 3:2 3:2

26

alto rec. *mp* *mf* *p*

harp *pp* *mf*

cello *mf* *pp*

electr. *mp* *mf*

bisbigliando sempre

$E\sharp F\flat G\sharp A\sharp$
 $B\flat C\sharp D\flat$

arco nat. gettato

range:

brief bounced bowstrokes, always beginning and ending on different pitches within the range etc. sim.

rapid but irregular string-crossing, *legatissimo*

poco sul pont.

vibr. sul I
I II III II

range:

$A\sharp$
 $D\sharp$

∞
pp

∞
pp

9:6 3:2 9:6 5:6 3:2

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

27

alto rec. *mf*

harp *mf* *p*

cello *mf* *pp*

electr. *mp* *mf*

(continue)

range:

nat. irregular staccatissimo (always damped immediately) - also mix in harmonics with same resultants etc. sim.

arco sul pont/nat/sul tasto (change rapidly between techniques) staccatissimo etc. sim.

range:

$G\sharp$
 $B\sharp$

range:

∞
pp

∞
mf

gradual irregular opening and closing of L1 etc. sim...

rapid random activity of all RH fingers

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

28

alto rec.

closing and opening R1-4 gradually

mf ∞ *p*

(continue)

harp

mf

$E\sharp F\sharp G\sharp A\flat$
 $B\sharp C\sharp D\flat$

bisbigl. - table

rapid irregular independent pedal movements ∞

p ∞ *mf* *pp*

$B\sharp/\flat$
 $D\flat/\sharp$

p ∞ *mf* *pp*

cello

(continue)

p

range:

arco molto sul tasto

pp ∞ *mf*

etc. sim.

electr.

$4:3$ $3:2$ $8:7$ $9:8$

mp *mf*

nat.

$9:8$ $7:5$ $5:6$

p ∞ *mf*

$E\flat$ $D\sharp$

29

alto rec.

(continue)

mf

irregular gradual opening and closing of thumbhole, maintaining the complexity of the multiphonic sound while varying its harmonic and timbral quality

etc. sim.

p ∞ *mf*

harp

take plectrum

range:

$G\flat A\sharp$
 $B\flat$

rapid irregular glissandi with plectrum while holding other hand very lightly against the played strings

etc. sim.

pp ∞ *mf* *p*

$E\sharp A\flat$
 $B\flat C\flat$

cello

poco sul pont.

$3:2$ $4:5$ $4:3$ $5:6$ $4:3$ $8:9$ $3:2$ $9:10$

mf ∞ *p*

I II III IV III II I

nat.

mf

electr.

$7:8$ $3:2$ $4:3$ $4:3$ $3:2$

mf ∞ *mp* ∞ *mf* ∞ *mp*

(see next page)

(see next page)

30 (irregular trill R4 both holes) *pp*

alto rec. *pp*

harp (continue) *mf*

cello rapid and irregular change of fingering on single pitch 32123423132413... *pp*

nat. senza vibr. -----> molto vibr. *p* *mf*

range: *p* *mf* *pp*

range: *p* *mf* *pp*

electr. *mp* *mf* *mp*

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

alto rec. *mf* *p*

harp (continue) *mf*

cello (continue) *mf* *pp*

electr. *mp* *mf*

put down plectrum (if not already done) A# C#D#

rapid irregular alternation quasi tremolo, spreading both chords very quickly *pp* *mf*

molto sul pont. III begin flautando, with rapid bow strokes, gradually slowing bow and increasing pressure... *mf*

(L4, on R1 hole) tr (irregular and independent trills) *mf*

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

32 (continue)

alto rec. *pp*

(continue)

harp *pp*

cello

isolated "clicks" instead of pitch

pp

electr. *f*

p

3:2 3:2 3:2 3:2

p *mf*

table

3:2 3:2 3:2 3:2

p *mf*

l.v.

nat.

3:2 3:2 3:2 3:2

p *mf*

33

alto rec. *p* *mp*

rapid groups, as staccato as possible, varying speeds and durations of pauses, mostly wide intervals

pp

etc. sim.

harp

tr (b.)

rapid but slightly irregular trill

E♭F♭

mp *mf*

cello

poco sul pont.

mf *pp*

∞

p *mf*

electr. *mf*

6:5 11:8

p

34 (continue)

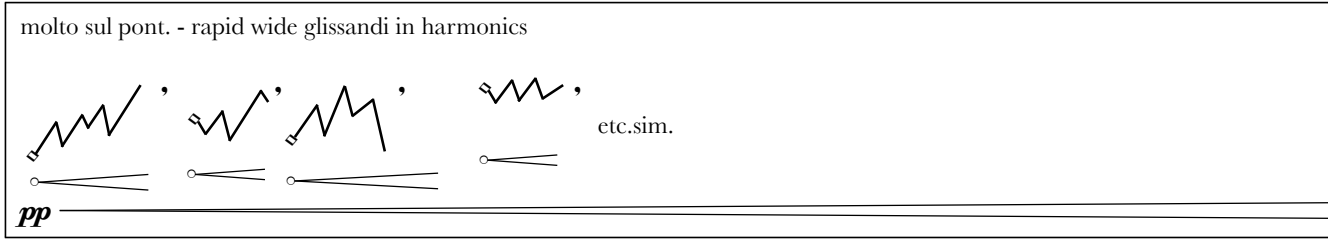
alto rec.

cello

electr.

mp *pp*

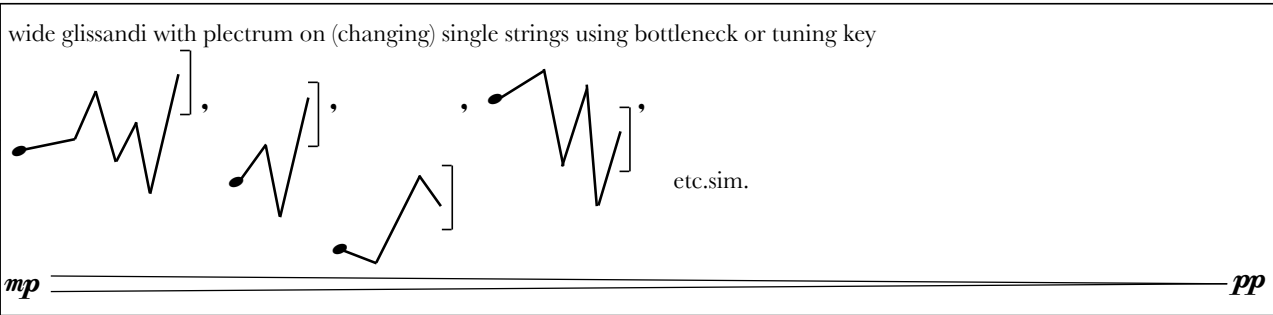
6:5

molto sul pont. - rapid wide glissandi in harmonics
 etc.sim.

pp

mp

harp

wide glissandi with plectrum on (changing) single strings using bottleneck or tuning key
 etc.sim.

mp *pp*

(continue)

cello

electr.

mp *pp*

10:7

p *mp*

(fade back slightly during reverberation!)

GP

36

alto rec.

harp

EFGA
BCD

cello

electr.

ppp ∞ *p*

ppp ∞ *p*

ppp ∞ *p*

pp *p*

7:5

GP

38

alto rec.

harp

E \flat G \sharp
C \sharp

cello

electr.

strike holes with fingers (always different combination of fingering and striking holes!) with a "t" articulation but little or no breath added

repeat with irregular durations (between ♪ and ♪ each duration different)

col legno battuto - rapid and irregular over all strings, each sound varying not only in fingered pitch but also in bow position between molto sul tasto and molto sul ponticello

ppp *ppp*

pp *ppp*

3:2

73"

39

alto rec.

∞ repeatedly emerging from and submerging back into the electronic texture, within general crescendo emphasising pitchless and/or indistinct sounds

ppp ————— *f*

stop abruptly with electronic sounds!

harp

∞ repeatedly emerging from and submerging back into the electronic texture, within general crescendo emphasising pitchless and/or indistinct sounds

ppp ————— *f*

stop abruptly with electronic sounds!

cello

∞ repeatedly emerging from and submerging back into the electronic texture, within general crescendo emphasising pitchless and/or indistinct sounds

ppp ————— *f*

stop abruptly with electronic sounds!

electr.

dense continuous granular texture (emerging from final pitch of electronic melody)

pp ————— *ff*

abrupt end

... followed by a relatively long pause (6 seconds or more) so that a stillness is established before players one by one begin section S1 of *suma*

$\text{♩} = 60$ S1 recorder

begin independently of the others after the pause at the end of *nachtfaller* so that the opening of *šuma* is somewhat hesitant and fragmentary, like the solo parts themselves. (text continues at foot of page)

6 šuma

(L3) (R1234) (speed of trills slightly, irregularly and independently varied)

ppp

RH trill as fast as possible, LH trills slightly irregular

(L4 (on R1 hole)) (R3) (L24) (L234)

3

p

(close/open holes gradually but so as to expose the pitch-discontinuities in the glissandi)

(L1) (R12 (on L23 holes)) (rapid and random activity of R1 & 2 (on L2 & 3 holes)) (adding R3 & 4 (on R1 & 2 holes)) (L23)

5

p mp mf

(multi-phonic always in a state of transition from one to the next, interrupted only by the brief (breath-) pauses before each point of arrival)

8

mp

(L1) (rapid and random activity of R2 & 3) (sim.) (R4 - o/o/o randomly) (sim.) (sim.) (sim.) (L1) (L1) (L2)

9

mf f

(L2 o/o - "flattent") (R1234) (diaphragm-vibrato)

11

ff fff

to T1

(continued from top of page) S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between (a) notated material (approximately 96 seconds in the recorder part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

♩=120

S1 slide trumpet

begin independently of the others after the pause at the end of *nachtfaller* so that the opening of *šuma* is somewhat hesitant and fragmentary, like the solo parts themselves.
 S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between
 (a) notated material (approximately 48 seconds in the slide trumpet part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

with straight mute

1

3

6

9

11

to T1

ppp

pp

p

pp

p

mp

mf

mp

mf

f

mf

ff

fff

(vibr.)

(11/10)

13:16

3:2

7:6

5:4

4:5

9:8

3:2

4:3

17:15

17:16

17:12

10:11

11:9

12:14

3:2

7:8

9:6

S1 harp

begin independently of the others after the pause at the end of *nachtfalter* so that the opening of *šuma* is somewhat hesitant and fragmentary, like the solo parts themselves. S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between (a) notated material (approximately 24 seconds in the harp part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

♩=105

each group of grace-notes/glissandi blurs into a single sound which is then abruptly cut

harp

ppp
EbF#G#A#
B#C#D#

D#4

Ab

C#4

B#4

harp

4

mp

G#4

Eb

f

harp

7

ff

10:11

8va

loco

fff

Fb

A#4

to T1

S1 accordion

begin independently of the others after the pause at the end of *nachtfallter* so that the opening of *šuma* is somewhat hesitant and fragmentary, like the solo parts themselves. S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between (a) notated material (approximately 96 seconds in the accordion part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

♩=90

The musical score for S1 accordion is presented in three systems, each with two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a tempo marking of ♩=90 and a dynamic marking of *ppp sempre*. The second system includes a measure number of 8 and a dynamic marking of *ppp*. The third system includes a measure number of 13 and dynamic markings of *pp* and *ppp*. The score is characterized by complex rhythmic patterns and intervals, with many measures containing multiple notes and rests. The notation is dense and detailed, reflecting the intricate nature of the piece.

16

4:3 4:3 4:3 7:8 3:2 trill 8:7

acc.

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

19

9:7 3:2 3:2 5:4 4:3 4:5 5:6 7:6 11:9 (bellows vibrato)

acc.

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

21

7:6 8:9 (chromatic gliss.)

acc.

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

22

10:7 6:5 4:3 11:10

acc. (high G#s with left thumb)

f sempre

10:9 8:9

ppp

23

6:5 (gliss. by gradually releasing key while increasing air pressure)

acc.

ppp *ff* *mp* *ppp*

24 (bellows) to T1

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

7:6 11:9 7:9 10:9 8:9

acc. (this voice played by left thumb!)

fff sempre

p

S1 cello

begin independently of the others after the pause at the end of *nachfaller* so that the opening of *suma* is somewhat hesitant and fragmentary, like the solo parts themselves. S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between (a) notated material (approximately 24 seconds in the cello part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

$\text{♩} = 75$

mst sempre! (until bar 6), *sempre sul IV!*

(mst sul IV)

(mst sul IV)

(mst sul IV)

4

(mst sul IV)

(mst sul IV)

to T1

The musical score for the cello part is divided into two systems. The first system starts with a tempo marking of quarter note = 75. It begins with a dynamic of *ppp* and a performance instruction **mst sempre!** (until bar 6), *sempre sul IV!*. The notation includes several measures of sustained notes with fingerings (1-4) and a dynamic of *p*. A section of silence is indicated by a dashed line and labeled (mst sul IV). This is followed by a section of *pp* dynamics with a 3:2 ratio. The second system begins with a dynamic of *mf* and a section of *p* dynamics, also marked (mst sul IV). It features complex rhythmic patterns with ratios like 4:5 and 4:3, and fingerings. A section of *f* dynamics follows, with ratios like 7:5, 5:4, and 6:5. The final section is marked *fff* and includes ratios like 4:3, 4:5, 4:3, and 3:2, ending with the instruction 'to T1'.

S1 electronics

start soundfile closeup03

begin independently of the others after the pause at the end of *nachfaller* so that the opening of *suma* is somewhat hesitant and fragmentary, like the solo parts themselves. S1 is to have a duration of approximately 3 minutes before T1 begins. In this time, alternate freely between (a) notated material (approximately 72 seconds in the cello part), (b) silence, (c) free improvisation, (d) pick up and sustain a sound (*ppp-p*) heard from one of the other players

After approximately 3 minutes begin T1

T1 duration approximately 80 seconds, cued by electronics

♩=45 accel...

tenor rec. (continue S1) (change to tenor recorder) *p* *ff* *p*

slide tpt. (B \flat) (straight mute) (continue S1) *p* *fff* *p* *fff* *p* *fff*

harp (continue S1)

acc. (continue S1) *f* *p* *f* *p* *mf* *p* *mf*

vc. (continue S1) *p* psp sempre

electr. (the two pitches deviate very gradually from their starting positions, the upper one rising by a semitone and the lower falling by a semitone, over a duration of 80 seconds) *fff*

start soundfile closeup04

(accl...) →

5

tenor rec.

slide tpt. (B \flat) (straight mute)

harp (continue with S1)

acc.

vc. (psp)

electr.

4/8

The musical score is written for tenor recorder, slide trumpet (B \flat , straight mute), harp, accordion, viola, and electric guitar. The tenor recorder and slide trumpet parts feature melodic lines with dynamic markings of *f*, *p*, *mf*, and *mp*. The harp part continues with S1. The accordion part consists of sustained chords with dynamic markings of *mf* and *p*. The viola part features sustained chords with dynamic markings of *f*, *p*, *mf*, and *mp*. The electric guitar part consists of a rhythmic pattern of eighth notes with dynamic markings of *mp*. An acceleration instruction "(accl...)" is indicated at the top, and the time signature is 4/8.

(accl...)

4/8

tenor rec.
slide tpt. (Bb)
harp
acc.
vc.
electr.

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

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

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

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

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

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

21:16 6:4 3:2 4:3 3:2

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

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

17:15 9:8 5:4 5:4 13:11 21:16 6:4 3:2 13:10

10:9 4:3 4:3 4:3 4:3 4:3 9:8

E \flat F \sharp G \flat A \sharp
B \flat C \sharp D \sharp

nat

electr. *fff*

Detailed description: This page of a musical score, numbered 51, contains six staves of music. The top staff is for tenor recorder (tenor rec.) in 4/8 time, marked with a breath mark (B) and starting with a forte (fff) dynamic. It features complex rhythmic patterns with various time signatures (21:16, 6:4, 3:2, 4:3, 3:2) and dynamics ranging from mf to ff. The second staff is for slide trumpet (slide tpt. (Bb)), also starting with fff and featuring patterns with time signatures (3:2, 4:5, 5:4). The third staff is for harp, with a grand staff and chord diagrams for E \flat F \sharp G \flat A \sharp and B \flat C \sharp D \sharp . It starts with fff and includes time signatures (6:7, 11:9, 6:4). The fourth staff is for accordion (acc.), starting with fff and featuring patterns with time signatures (17:15, 9:8, 5:4, 13:11, 21:16, 6:4, 3:2, 13:10). The fifth staff is for violin (vc.), marked 'nat', starting with fff and featuring patterns with time signatures (10:9, 4:3, 9:8). The sixth staff is for electric guitar (electr.), marked with accents (>) and starting with fff. A dashed arrow at the top points from '(accl...)' across the page.

(accl...) ----->

12

tenor rec.

slide tpt. (B \flat)

harp

acc.

vc.

electr.

3:2 5:4 5:4 10:9 4:5

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

7:5 7:5 7:5 10:9 9:7 4:3 4:3 4:3 4:3 3:2

3:2 3:2 3:2 3:2 11:9 7:8 3:2

9:10 13:12 15:14

(nat) 7:8 5:6 5:6 10:13

p f p f pp mf pp mf pp

p f p f pp mf pp

p f p f pp mf pp

f p f pp mf pp

p f p f pp

mf pp

mf

(accel...)

tenor rec. **fff** **pp**

slide tpt. (Bb) **fff** **f** **fff** remove mute and begin S2

harp **fff** **mp** **fff**
 G# B# Bb

acc. **fff** **f** **fff** **mf** **fff** begin S2

vc. **fff** **p**

electr. **fff**

(accl...) -----> ...♩=105

tenor rec. **19** *ff* *ff* change to soprano recorder and begin S2

slide tpt. (B \flat) (continue with S2)

harp begin S2

acc. (continue with S2)

vc. *ff* *ff* begin S2

electr. *p* begin S2

4:5 6:5 6:5

msp 3:2

Detailed description: This page of a musical score features six staves. The tenor recorder part (measures 19-24) is marked *ff* and includes slurs for intervals of 4:5, 6:5, and 6:5. A dashed line from the '(accl...)' instruction points to a tempo marking of '...♩=105' at the end of the staff. The slide trumpet part continues with S2. The harp part begins S2. The accordion part continues with S2. The violin part (measures 19-24) is marked *ff* and includes a slur for a 3:2 interval, with a 'msp' marking above it. The electric guitar part (measures 19-24) is marked *p* and begins S2. The page number '54' is in the top left corner.

S2 recorder

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between: (a) notated material (approximately 24 seconds in the recorder part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)

$\text{♩} = 120$

sopr. rec.

mf *p* *f*

sopr. rec.

f *mp* *mf*

sopr. rec.

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

change to soprano recorder and begin T2 on cue from trumpet

♩=105

S2 slide trumpet

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between:

- (a) notated material (approximately 96 seconds in the slide trumpet part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)
- all articulations distinguished as clearly as possible - *legatissimo*, *marcato* and *staccatissimo*, and giving a clear presence to the brief silence at the end of each bar (see preface)

(senza sord.)

I
VII
Bb
slide
tpt

f *mp* *mf*

3

I
VII
Bb
slide
tpt

(4) *mf* *p* *mf*

5

I
VII
Bb
slide
tpt

mf *mp*

6

I
VII
Bb
slide
tpt

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

11

I
VII
Bb
slide
tpt

f *mp*

12

I
VII
Bb
slide
tpt

mp *f*

13

I

VII

Bb slide tpt

f *mp*

26

I

VII

Bb slide tpt

f

27

I

VII

Bb slide tpt

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

31

I

VII

Bb slide tpt

f *mp*

32

I

VII

Bb slide tpt

mp *mf* *p* *mf* *mp*

36

I

VII

Bb slide tpt

mp *f*

after approximately 3 minutes
 (ensuring that all players have completed their notated material for S2)
 cue beginning of T2

S2 harp

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 72 seconds in the harp part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)

$\text{♩} = 90$ *legatissimo sempre* (accents clearly distinguished)

harp

p *mf* (*mp*)

B \flat F \sharp E \sharp G \sharp C \flat D \flat

harp

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

E \flat D \sharp C \flat B \flat F \sharp A \sharp

harp

7 *p* *f* *mf* (*f*)

G \flat A \flat G \sharp D \sharp E \flat

10

16:13

3:2

11:8

5:4

23:16

f

p

mf

(mp)

F \flat

C \sharp

B \sharp

13

12:13

22:15

15:14

9:11

15:13

3:2

mp

f

mp

(mf)

F \sharp

A \sharp

G \sharp

16

19:16

3:2

3:2

12:13

9:11

3:2

3:2

11:10

7:9

mf

p

mp

(p)

E \sharp

B \flat

C \flat

begin T2 on cue from trumpet

S2 accordion

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 72 seconds in the accordion part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)

♩ = 75

acc.

p *mf* *mp*

(bellows)

acc.

f *p* *f*

2

acc.

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

3

acc.

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

4

(bellows)

acc.

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

begin T2 on cue from trumpet

S2 cello

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 48 seconds in the cello part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)

$\text{♩} = 45$ **nat** sempre - note that in bars 6-17 almost all sounds involve a change of string from the previous one. Consequent changes in timbre should not be minimised!

The musical score for the cello part of section S2 is divided into four systems, each with specific performance instructions and dynamics:

- System 1:** Starts with a dynamic of *p*. It includes a tempo marking of $\text{♩} = 45$ and a **nat** instruction. The score features various string techniques and dynamics ranging from *p* to *f*. Fingerings and bowings are indicated above the notes.
- System 2:** Starts with a dynamic of *f*. It includes a **(nat)** instruction. Dynamics range from *p* to *f*.
- System 3:** Starts with a dynamic of *mf*. It includes a **(nat)** instruction. Dynamics range from *f* to *mp*.
- System 4:** Starts with a dynamic of *mf*. It includes a **(nat)** instruction. Dynamics range from *p* to *mp*.

The score is heavily annotated with performance details, including fingerings (I-IV), bowings (0, 1, 2, 3, 4), and dynamic markings (*p*, *mf*, *f*, *mp*).

S2 electronics

start soundfile closeup05

The duration of section S2 from the end of T1 to the beginning of T2 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 24 seconds in the electronic part), (b) silence, (c) free improvisation, (d) brief events (*p-f*) synchronised between players (find one or more players to synchronise with)

begin T2 on cue from trumpet

T2 duration approximately 80 seconds
begin together on cue from trumpet after all have completed the notated material of S2
(trumpet leads throughout T2)

GP

4/4 $\text{♩} = 90$

sopranino rec. *p sempre* (accents *mp*)

slide tpt. (B \flat) *mp sempre* (senza sord.) sharply percussive sounds

harp *p sempre* (accents *mp*)
E \flat F \sharp G \flat A \sharp B \sharp C \sharp D \sharp D \sharp A \flat C \sharp

acc. (+8va *sempre*) *p sempre* (+8vb *sempre*)

vc. arco psp *p sempre* (accents *mp*)

electr. start soundfile closeup06 *p sempre* pause

6:4 6:4 *p* (accents *mp*)

G \flat A \flat B \sharp D \sharp *p* (accents *mp*)

nat 6:4 6:4 *p* (accents *mp*)

♩=95

5

sopra-
nino
rec.

slide
tpt.
(B \flat)

harp

acc.

vc.

electr.

mp (accents *mf*)

mf (accents *f*)

mp (accents *mf*)

mf (accents *f*)

mp

p

f (*mf*)

mp

6:4 6:4 6:4 6:4

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

sempre sim.

E \sharp F \sharp G \sharp A \sharp
B \flat D \flat

C \flat D \flat

(gradually reduce fingerpressure)

resume

pizz nat

10

$\text{♩} = 100$

sopranino rec.

slide tpt. (B \flat)

harp

acc.

vc.

electr.

5:4 5:4 7:8

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

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

xylo. nat

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

E \flat D \flat B \flat C \flat D \sharp A \sharp F \flat A \flat F \sharp

p *fff* *mp* *mf*

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

(pizz) arco msp (arco) psp

pause resume pause

p *mp* *mf*

♩ = 105

15

sopra-
nino
rec.

slide
tpt.
(B \flat)

harp

acc.

arco pst

vc.

electr.

ff/fff

ff

mf

f

ff/fff

f/ff

f

f

f

mp

f/ff

f

f

mp

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

5:4

5:4

(R1234)

tr

with plectrum, secco

arco mst (stopping bow on string between movements)

resume

♩=110

19

sopra-
nino
rec.

slide
tpt.
(B \flat)

harp

acc.

vc.

electr.

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

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

ff (still with plectrum) *mp* < *f* *mf* *ff* *mf* *ff* *mf*

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

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

mf *f* *p*

5:4 5:4 5:4 5:4 5:4 5:4

7:6

8^{va}
nat

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

E \sharp F \sharp G \sharp A \flat
B \sharp C \sharp D \sharp

E \sharp F \sharp G \sharp A \sharp
B \flat C \flat D \sharp

F \sharp G \flat

pst

msp

5:4 5:4 5:4 5:4 6:4

pause resume pause

♩=115

24

sopranino rec.

tongue-rams (indeterminate low pitches)

slide tpt. (B \flat)

harp

acc.

vc.

electr.

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

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

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

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

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

mf *pp* *f* *p*

resume

mf *pp* *f* *p*

E \flat F \sharp G \sharp A \flat
B \sharp C \sharp D \flat

E \flat F \sharp G \flat

A \sharp
B \flat

A \flat

E \flat

E \flat F \sharp G \flat A \flat
B \flat C \sharp D \flat

5:4

4:3

5:4

4:3

arco nat.

msp sul III

GP

♩ = 120

sopra-
nino
rec. begin S3

slide
tpt.
(B \flat) begin S3

harp begin S3
E \flat F \sharp G \sharp A \flat
B \flat C \flat D \sharp

acc. begin S3

vc. begin S3

electr. begin S3

30

5:4 4:3

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

change to soprano

5:4 4:3 3:2

ff/fff *p/mp* *ppp* *fff*

5:4 4:3 3:2

f *ppp* *mf*

5:4 4:3 3:2

ff/fff *p/mp* *ppp* *fff*

5:4 4:3 3:2

ff/fff *p/mp* *ppp* *fff*

pause resume pause

S3 recorder

All players begin S3 together at the end of the general pause which concludes T2, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T2 to the beginning of T3 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 48 seconds in the recorder part), (b) silence, (c) free improvisation, (d) brief "soloistic" disturbances (*f-fff*)

♩=90

The score is written for soprano recorder and consists of four systems of notation. Each system begins with a box containing a number (1, 2, 3, or 4). The notation includes various rhythmic values, dynamic markings (e.g., *f*, *mf*, *mp*, *pp*, *f-fff*), and performance instructions such as *tr* (trill) and *tr* (trill) with *(L.23)* or *(R.123)* above it. Some measures are bracketed with ratios like 3:2, 8:7, 4:3, 5:4, 11:8, 9:8, 7:6, 12:9, 10:7, 11:10, 15:11, 10:9, 7:6, 13:10, and 11:8. There are also notes about fingerings, such as "(open L2 halfway)".

after 3 minutes
 change to bass recorder
 and cue electronics to begin T3

S3 slide trumpet

All players begin S3 together at the end of the general pause which concludes T2, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T2 to the beginning of T3 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 24 seconds in the slide trumpet part), (b) silence, (c) free improvisation, (d) brief "soloistic" disturbances (*f:fff*)

$\text{♩} = 45$

B \flat slide tpt

fff *pp* *ff* *p* *f* *mp*

4 B \flat slide tpt

mf non dim. *mp* *f* *pp* *ff*

to T3

S3 harp

All players begin S3 together at the end of the general pause which concludes T2, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T2 to the beginning of T3 should be approximately 3 minutes. In this time, alternate freely between:

- (a) notated material (approximately 96 seconds in the harp part), (b) silence, (c) free improvisation, (d) brief "soloistic" disturbances (*f-fff*)

♩=120

harp

Db

p *fff*

E₄

harp

(gliss. sempre)

table

mp *pp*

D₄ F₄

f sub.

harp

nat.

mf (accents ff)

G₄ C₄ B₄ A₄ C₄ G₄ D₄ A₄ E₄ F₄ B₄

harp

(mf/ff)

A₄ B₄ C₄ F₄ D₄ G₄ E₄ D₄ E₄ C₄ B₄

32 harp

(mf) $\text{F}\sharp_7$ *ppp* *p* $\text{A}\sharp$ $\text{G}\flat$ $\text{A}\flat$ $\text{G}\sharp_7$ $\text{D}\sharp_7$ $\text{E}\flat$ $\text{F}\flat$ *f*

36 harp

ppp (*accents p*) $\text{C}\sharp_7$ $\text{B}\sharp_7$ $\text{F}\sharp_7$ $\text{A}\sharp_7$ $\text{G}\sharp_7$ $\text{E}\sharp_7$ $\text{B}\flat$ $\text{C}\flat$ $\text{D}\flat$ $\text{E}\flat$

37 harp

ff *f* *mf* *mp* *p* *pp sempre* $\text{D}\sharp_7$ $\text{E}\sharp_7$ $\text{D}\sharp_7$ $\text{F}\sharp_7$ *fff* *mf*

41 harp

ff *fff* *f* *fff* *f* *fff* $\text{B}\sharp_7$ $\text{D}\sharp_7$ $\text{A}\flat$ $\text{C}\sharp_7$ $\text{B}\sharp_7$

S3 cello

All players begin S3 together at the end of the general pause which concludes T2, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T2 to the beginning of T3 should be approximately 3 minutes. In this time, alternate freely between: (a) notated material (approximately 72 seconds in the cello part), (b) silence, (c) free improvisation, (d) brief "soloistic" disturbances (*f-fff*)

♩ = 60

S3 electronics

start soundfile closeup07

All players begin S3 together at the end of the general pause which concludes T2, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T2 to the beginning of T3 should be approximately 3 minutes. In this time, alternate freely between: (a) notated material (approximately 96 seconds in the electronic part), (b) silence, (c) free improvisation, (d) brief "soloistic" disturbances (*f-fff*)

begin T3 on cue from recorder

T3

(senza tempo)

6"

6.07"

6.17"

♩=60-75 (♩♩=24-30) varying *each duration* freely between these tempo limits

cue electronics to begin T3

bass rec.

alternate freely between the sounds listed below

and any others which contain a pitch 1/4 tone or less away from the specified F (single pitches should be at least as frequent as multiphonics), sometimes Flzg. but no glissandi or trills so that each sound is distinct from the others

p cresc...

slide tpt. (Bb) (continue S3)

harp (continue S3)

acc. (continue S3)

vc. (continue S3)

♩=60-75 (♩=30-37.5) varying *each duration* freely between these tempo limits

for each sound:

alternate freely between RH and LH vary RH between ⊕ and ⊖ and ⊕ (LH remains ⊕) some sounds with bellows-shake so that each sound is distinct from the others

mp cresc...

on cue from recorder, start soundfile closeup09

(the indicated principal pitches begin *legato* at the beginning of each bar, and resonate to varying degrees into the following one(s))

electr.

p

mp

ff

6.28"

6.41"

6.55"

4 (continue)

bass rec. (cresc...)

slide tpt. (B \flat) (continue S3)

harp (continue S3)

acc. (continue) (cresc...)

vc. (continue)

electr.

ff

fff

take plunger mute

• for each sound:
 vary position of plunger freely (but don't open or close the plunger *during* a sound)
 vary pitch microtonally up to a 1/4 tone above or below E (but no glissandi!)
 so that each sound is consistent and distinct from the others

f cresc...

$\text{♩} = 60-75$ varying *each duration* freely between these tempo limits

$\text{♩} = 60-75$ ($\text{♩} = 120-150$) varying *each duration* freely between these tempo limits

• for each sound:
 vary plucking position freely between *table* and *nat*, vary timbre also using different degrees of pedal-buzzing and sometimes using plectrum
 so that each sound is distinct from the others

ff sempre

$\text{♩} = 60-75$ ($\text{♩} = 40-50$) varying *each duration* freely between these tempo limits

• for each sound:
 vary string freely (III or IV or both)
 vary bow position between *mst* and *msp*
 vary bow pressure between *flautando* (fast bows!) and distortion (slow)
 sometimes use bowed tremolo
 vary fingerpressure on IV between normal and "harmonic"
 vary pitch microtonally on III or IV or both up to 1/4 tone above or below C (but no glissandi!) so that each sound is consistent and distinct from the others

mf cresc...

E \flat F \sharp G \sharp A \flat
 B \flat C \sharp D \flat

6.69"

6.84"

7"

7 (continue)

bass rec. (cresc...)

slide tpt. (Bb) (continue) (cresc...) (tacet to end of T3) remove mute (cresc) ... **ff**]

harp with plectrum 8^{va} **fff** (tacet to end of T3)

(continue) **ff**]

acc. (continue) (cresc...)

vc. (continue) (cresc...) (cresc) ... **f**]

electr. **fff** **ff**

7.16"

7.33"

7.5"

10 (continue) (tacet to end of T3) take soprano recorder

bass rec.

slide tpt. (B)

harp

acc. (continue) (tacet to end of T3)

(cresc) ... **f**

vc. (tacet to end of T3)

electr.

mf **pp**

all players begin S4 immediately

$\text{♩} = 105$

In S4, two types of grace-notes occur: (a) notated as 32nd notes and delineated by dashed barlines, which occupy a duration of their own *added* to the metrical durations around them; and (b) "normal" grace-notes which are fitted into the metrical duration in which they appear. Both types should be played as rapidly as possible (*not* just as rapidly as they can be played regularly!)

The score consists of eight systems of music for soprano recorder. Each system includes a staff of musical notation and a corresponding staff of grace-note notation above it. The musical notation includes various dynamics such as *fff*, *p*, *mf*, *pp*, *mp*, *ppp*, and *mf sub.*. The grace-note notation uses circles and dashed lines to indicate timing and duration. Numerical ratios (e.g., 18:13, 9:8, 6:7, 9:11, 8:6, 8:7, 4:3, 4:3, 3:2, 22:15, 11:14, 6:5, 3:2, 10:8, 10:7, 11:9, 6:4, 4:5, 4:5, 10:7, 10:8, 13:12, 8:9, 6:5) are placed above the grace-note staves to indicate specific durations. Some systems include performance instructions like "(L.F. sempre!)" and "(R1234) tr".

*All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between: (a) notated material (approximately 72 seconds in the recorder part), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...

S4 slide trumpet

All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between:
(a) notated material (approximately 72 seconds in the slide trumpet part), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

senza sord $\text{♩} = 62.5$

The score is divided into three systems, each with a 14:15 duration. System 1 starts with dynamics *ppp* and *pp*, and includes a 6:4 ratio. System 2 starts with dynamics *p* and *ppp*, and includes a 3:2 ratio. System 3 starts with dynamics *pp*, *p*, *mp*, and *ppp*, and includes a 6:5 ratio and a glissando/vibrato instruction. Fingerings and slide positions are indicated throughout the score.

1
I
VII
Bb slide tpt
ppp
6:4
14:15
4
15
4
5
7
7-13-5-7
(6/7)
13
6
8
(11)
pp
p

2
I
VII
Bb slide tpt
p
11
5
6
3:2
14
8
7
6:7
8 9 10 9 8 7 8
7:6
ppp
pp

3
I
VII
Bb slide tpt
pp
6
7
(gliss.+vibr.)
9-4-9
4:5
8
6:5
10-2-10
3:2
p
mp
ppp

4

I
VII
Bb
slide
tpt

ppp *pp* *p*

14:15

5

I
VII
Bb
slide
tpt

p *mp* *mf* *ppp*

14:15

(gradually close bell with left hand) → +

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...

S4 harp

All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between:
 (a) notated material (approximately 48 seconds in the harp part), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

$\text{♩} = 75$ LH: damp each sound as following one is plucked;
 RH: l.v. sempre

The musical score for harp section S4 is divided into three systems, each with a measure number in a box on the left:

- System 1:** Starts with measure 1. It features two staves (treble and bass clef) with various rhythmic patterns and accidentals. Time signatures include 4:5, 3:2, 11:8, 6:7, 7:5, and 13:16. Dynamics range from *mf* to *p*. Fingerings (1), (2), and (3) are indicated. A large bracket spans the entire system.
- System 2:** Starts with measure 5. It continues the notation with time signatures 8:7, 11:10, 9:8, 4:3, and 4:5. Dynamics include *p* and *pp sempre*. Fingerings (1), (2), and (3) are used. A large bracket spans the entire system.
- System 3:** Starts with measure 11. It features time signatures 19:15, 9:10, 13:15, and 10:11. Dynamics include *ppp sempre* and *pppp*. Fingerings (1), (2), and (3) are used. A large bracket spans the entire system. A note at the end of the system is marked with a downward arrow and the instruction: "brush string rapidly with fingernail rather than plucking, then l.v. al niente".

Accidentals and notes are placed on both staves of each system. The notes are often beamed together in groups. The dynamics and time signatures change frequently throughout the section.

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...

S4 accordion

All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed.

The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between:

(a) notated material (approximately 24 seconds in the accordion part, which should be played as a single event), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

♩ = 45

(bellows)

mf

8^{va}

5

8:9

mp

mfpp

8:9

11:12

5:6

5:6

3:2

3:2

3:2

4:3

4:3

7:6

acc.

8^{vb}

10:9

mfpp

mfppp

mfppp

7:9

mp.ppp

p.ppp

8:9

pp.ppp

acc.

8^{va}

5:6

8^{vb}

The image displays two systems of musical notation for an accordion. The first system, starting at measure 5, features a bellows line with dynamics *mf* and *mp*, and an accordion part with dynamics *mfpp* and *mfppp*. It includes various rhythmic ratios such as 8:9, 11:12, 5:6, 3:2, and 4:3. The second system continues with bellows dynamics *mp.ppp* and *p.ppp*, and accordion dynamics *mfppp* and *pp.ppp*, with ratios like 10:9, 7:9, and 8:9. The notation includes notes, rests, and dynamic markings across multiple staves.

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...

S4 cello

All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between: (a) notated material (approximately 96 seconds in the cello part), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

$\text{♩} = 90$ sempre sul I
(bracketed numbers in italics refer to the harmonic partial of the open A which is to be aimed at)

con sord (put mute quickly in place so that timbre changes abruptly)

cello [2] (1) ... take mute while playing open string. *ppp* sempre

cello [4] (msp sempre) *pp* sempre

cello [6] (msp sempre) *p* sempre

cello [8] (msp sempre) (loco) *sub. ppp* sempre

cello [11] (msp sempre) *mp* sub. *pp* *mf* *p* sempre

(msp sempre)

8^{va}

(flautando with longer bows!) (13)

cello

15

mp

ppp sempre

5:4

3:2

3:2

4:3

15^{ma} (21)

sub. *pp* sempre

ppp

mf

5

16

(msp sempre)

15^{ma}

cello

19

3:2

5:6

11 (19)

6:7

5

16

7:5

9 (23)

16

8:7

3

8

pp

mf

p sempre

mf

p

mp sempre

loco

(msp sempre)

8^{va}

cello

23

8:7

4:3

4 (15)

8

7

16

6:5

4:5

(hold bow tightly and stationary against string between sounds)

(final sounds without discernible pitch)

sub.

loco

mp sub.

pp

mf

p

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...

S4 electronics

start soundfile closeup09

All begin S4 together at the end of T3, although players might decide to begin with the notated material or one of the other possibilities listed. The duration of section S3 from the end of T3 should be approximately 3 minutes. In this time, alternate freely between:

(a) notated material (approximately 48 seconds in the electronic part), (b) silence, (c) free improvisation, (d) brief unpitched noises (*ppp-p*), sometimes longer

When all notated material has been played and approximately 3 minutes after the end of T3 the ending of each performance of *close-up* should be *discovered* rather than planned...