

Hilmar Thórdarson

# Kuuki no Sukima

Between the air

For interactive conducting,  
nine instruments and live electronics

Performance version



Submitted as Fulfilment of the Requirements for the:

Norwegian Artistic Research Program  
at  
NTNU - Norwegian University of Science and Technology  
Department of Music

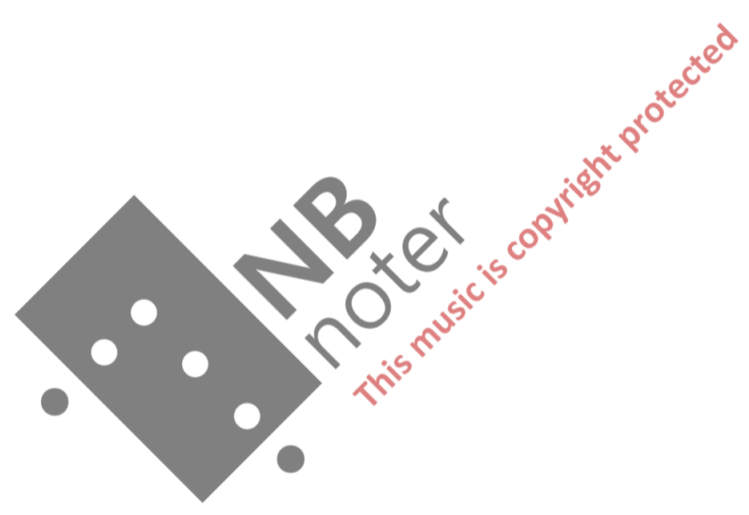
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# Prologue

## Kuuki no Sukima

### ConDiS - Conducting Digital System

ConDiS - Conducting Digital System Kuuki no Sukima is specifically written for the ConDiS system. This system gives conductors the ability to control in realtime, electronically generated sounds. The sounds are governed in the same way as a conductor directs performers in an ensemble. With a special conducting glove, ConGlove, the conductor interacts with a computer that receives directions about tempo, volume and score following.

The conductor can, by closing the ConGlove or showing the fist indicate that the volume is about to change. By lifting or lowering his/her arm the volume gets louder or softer. Once the correct volume is reached, the conductor opens the hand (the glove) and disconnects the interaction with the computer.

Although Kuuki no Sukima is composed with the intention of demonstrating the usefulness of these new possibilities for conductors in controlling electronic sound live on stage with realtime interaction, it is by no means written as a "Demo piece".

There are no compromises, or showcases to demonstrate or illustrate what ConDiS is doing. From the very beginning of the ConDiS artistic research project emphasis was placed upon the composer's artistic goal of composing music. The music itself is the priority, whilst the use of technology is secondary. The aim was to make the latter as normal and unobtrusive, or invisible as possible. With this goal in mind, the conductor is given a musical tool which expands and explores new possibilities of conducting live electronics in the simplest and most natural manner. A goal achieved in performance without the constraint of technology.

Kuuki no Sukima is an uncompromising composition which makes great demands upon the conductor and performers through its endless search for new sonorities and a new sonic spectrum which can now be realised via the controlling features of ConDiS.

The title can be transcribed literally as "the gap of the air" or even "in between the air". Both these phrases reflect the composer's vision of creating a sonic landscape of sounds that lie somewhere out "there" or "in-between" the gap of a sound or pitched note. If sonority is a vibration of traveling air pressure, could such a gap exist? Could such a sonic world exist somewhere out "there" or "in-between" the air?

The conducting glove "ConGlove" buttons, the musical score, and the automated electronic effects written by the computer digital audio workstation (DAW) can be synchronized with precision. With the use of new musical graphics the composer can indicate precisely on the score and DAW where he wants to increase, or decrease the intensity of different effects.

With use of the "ConGlove" metronome (tempo) button the conductor can synchronize the score and the DAW tempo.

With the use of the "ConGlove" acceleration meter the conductor can adjust the overall volume of the electronic and acoustic mix.

The composer can take advantage of the new opportunities which ConDiS offers. Through ConGlove synchronization the composer can also express him/herself in a personal way through synchronization and precision, free from the constraint of technology.

The composer can also explore possibilities for innovative external use of live electronics through the conductor. In this way, Kuuki no Sukima can be realised.

With support from the Norwegian Culture Fond the Norwegian Artistic Research Program and Norwegian University of Science and Technology (NTNU), Kuuki no Sukima was composed during the autumn of 2016 to winter of 2017 for the Trondheim Sinfonietta and conductor Halldis Rønning.

After a work in progress performance at the Virtuoso Listener Festival in Trondheim, November 2017 a revised version was premiered during Trondheim Sinfonietta's Nordic Tour of Iceland, Faroe Islands and Denmark in January/February 2018.

My sincere thanks to the Trondheim Sinfonietta and conductor Halldis Rønning; without your extremely positive and professional approach, the unique sonority and musical expressions of Kuuki no Sukima would never have been crystallized.

Trondheim 23. April. 2018

Hilmar Thordarson, composer.

# Kuuki no Sukima Movements

## Kuuki no Sukima - Between the air/The gap in the air

The title can be transcribed literally as "the gap of the air" or even "in between the air" both very suitable for the composer's vision of creating a sonic landscape of sounds that are somewhere there, in-between or in the gap of being a sound or a pitched note. If sonority is a vibration of a traveling air pressure, could there be a gap? Could there be a sonic world somewhere there in-between the air?

### 1st. movement

**Niður - Murmur - せせらぎ**

**Duration c.a. 9'00''**

Lorem ipsum

A soft, indistinct sound made by a person or group of people speaking quietly or at a distance. Could also be linked to nature sounds such as a low continuous sound of the wind murmuring through the trees or an atmospheric sound of a river.

### 2nd. movement

**Hviss - Hiss - ビュービュー**

**Duration c.a. 5'30''**

A soft but still loud gust of wind hissing over the rooftops. Could also be a sound of an object passing by with a sharp short hissing sound. According to English dictionary it means as a noun: "a sharp sibilant sound" or as a verb: "make a sharp sibilant sound as of the letter S"

### 3rd. movement

**Suð - Buzz - ハミング**

**Duration c.a. 8'45''**

A very soft sound like a buzzing sound from an electronic hardware like refrigerator or from electric light-bulb. English dictionary mention "the buzz of the bees" which is not quite the right explanation since the bee-buzz is in this case too loud and variant. Here the buzzing sound has more a humming sonority.

**Total duration c.a. 23'15**

# Kuuki no Sukima

## 1st. movement

Niōur - Murmur - せせらぎ

A soft, indistinct sound made by a person or group of people speaking quietly or at a distance. Could also be linked to nature sounds such as a low continuous sound of the wind murmuring through the trees or an atmospheric sound of a river.

Duration c.a. 9'00''



# Kuuki no Sukima

Niður/Murmur

Hilmar Thórdarson (2017)

use OK sign to select volume control

♩ = 48

x 4

on first downbeat press middle finger button to start computer play



on 2,3,4 and 1st beat of measure 2 press index finger button 4 times to set the metronome

use fist sign to activate control volume of all instruments groups



move arm up to set volume value

Clarinet in B♭

Violin

Viola

Violoncello

Double Bass

Electronics

arco

pizz.

Behind the bridge.

*p*

*mf*

*f*

Cl.

B. D.

Vln. 1

Vla.

Vc.

Db.

Electr.

use five fingers sign to de-activate control volume of all instruments groups

strike with finger around the rim.

*ppp*

*ppp*

*mf*

*mp*

pizz.

*p*

sul. D III

arco

bowing at tip

col legno tratto with hair of the bow.

*pp*

gliss.

make vertical tremulo so that the bow moves up/down. first small waves then poco bigger

molto cresc...

sul. G

pizz.

*pp*

arco battuto (flautando at the tip of bow)

*p*

*mf*

*f*

sul. E

*mf*

pizz. sul. E

on the bridge wood with the nail of the middle finger.

press index finger button to stop computer play

**3** **4** **1**

press middle finger button to jump forward and start computer play

**3**

Fl. *10*

B. D. *play with fingertips irregular rhythm p*

Pno. *P ped. \**

Vln. 1

Vc.

Db.

Electr.



**4** **2**

Fl. *14* *pp mp mp*

Cl. *Bass Clarinet in Bb irregular quarter tone trill w. key slap p mp*

Hn. *F1 slide out (for Pax 23) p*

Vln. 1

Vla. *arco pp mf*

Db. *pizz. mf sul A arco sul pont. pizz. sul A gliss*

Electr.



3

4

23

Fl.

B. Cl.

Pno.

Vln. 1

Electr.

*p* *mp* *pp*

*mf*

8<sup>va</sup>



31

Fl.

B. Cl.

Hn.

Pno.

Vln. 1

Electr.

quarter tone trill

*pp* *p* *pp* *p*

play with voice overtones afap

3

**4**

(might have to find other fingerings for multiphonics)

liberamente

**3**

37

Fl. *p* ooh (as soft as possible) *p* ooo (as soft as possible)

B. Cl. *ppp* (as soft as possible) *pp*

Vln. 1 *pp*

Vla. arco *ppp* molto sul pont. play very close to the bridge for airy and flagolet type sound *pp*

Vc. arco *ppp* molto sul pont. play very close to the bridge for airy and flagolet type sound *ppp* sul E *ppp*

Db. *ppp* *ppp*

Electr.



**4**

49

Fl. *pp* ooo

B. Cl. key slap *pp* *p*

Hn. + play with voice overtones afap

B. D. play with fingertips *p* irregular rhythm

Vln. 1 molto sul pont. *p*

Vla. molto sul pont. *p*

Vc. *pp* molto sul pont. *p*

Db. *pp*

Electr.

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3 4 6

57

Fl. *p* ooh

B. Cl.

Hn. + play with voice overtones afap *p*

B. D.

Vln. 1 *pp*

Vla. *pp*

Vc.

Db.

Electr.

67

Fl. *pp*

B. Cl.

Hn. *p* tr F1 slide out (for Pax 23)

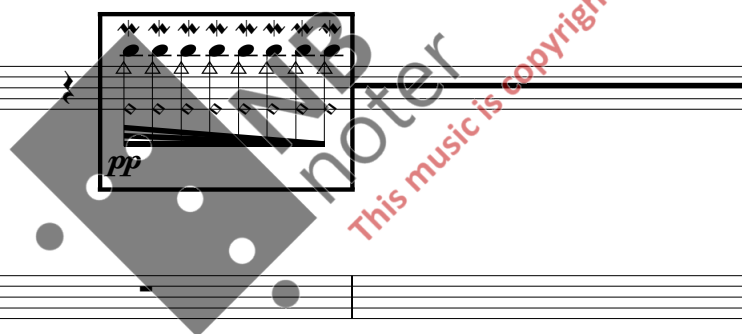
Vib. *mp* poco a poco dim...

Vla. *pp*

Vc. *pp*

Db. *pp*

Electr.



71

Fl.

Hn.

Vib.

Pno.

Electr.

73

Fl.

B. Cl.

Hn.

B. D.

Pno.

Vln. 1

Vla.

Vc.

Db.

Electr.



83

Fl.

*pp*

*p*

B. Cl.

Bass Clarinet  
in B $\flat$

irregular quarter tone trill w. key slap

*p*

B. D.

strike with finger

*pp*

Pno.

*p*

Vln. 1

*pp*

molto sul tasto

Vla.

*pp*

molto sul tasto

Vc.

*pp*

molto sul tasto

Db.

*pp*

molto sul tasto

Electr.

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8va

Detailed description: This is a page of a musical score for page 83. It features ten staves: Flute (Fl.), Bass Clarinet (B. Cl.), Bass Drum (B. D.), Piano (Pno.), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Electric (Electr.). The Flute staff starts with a dynamic of *pp* and transitions to *p* later. The Bass Clarinet staff includes a trill with a key slap, marked *p*. The Bass Drum staff has a note marked 'strike with finger' and *pp*. The Piano staff has a passage marked *p* and '8va'. The string staves (Vln. 1, Vla., Vc., Db.) all feature 'molto sul tasto' markings and *pp* dynamics. The Electric staff shows a waveform at the bottom. A large watermark 'NB noter' and 'This music copyright protected' is overlaid on the score.



89

Fl.

B. Cl.

B. D.

Pno.

Vln. 1

Vla.

Vc.

Db.

Electr.

irregular rhythm

*p*

*p*

*mp*

*pp*

molto sul pont.

*p*

*p*

*p*

*p*

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NB noter

Detailed description of the musical score: This page contains a score for measures 89 through 92. The Flute part (Fl.) has a whole rest in measure 89 and a long arrow in measure 90, indicating it is silent. The Bass Clarinet (B. Cl.) has a whole rest in measure 89 and a boxed-in section in measure 91 with notes and dynamics *p*, *mp*, and *pp*. The Bass Drum (B. D.) has a boxed-in section in measure 89 labeled 'irregular rhythm' with a dynamic of *p*, followed by a long arrow in measure 90. The Piano (Pno.) has a complex melodic line in measure 89 and rests in measure 90. The Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.) parts enter in measure 91 with a dynamic of *p* and the instruction 'molto sul pont.'. The Double Bass (Db.) also enters in measure 91 with a dynamic of *p* and 'molto sul pont.'. The Electric guitar (Electr.) part is shown as a waveform at the bottom of the page.

3

98

Fl.

B. Cl.

Hn.

B. D.

Vib.

Pno.

Vln. 1

Db.

Electr.

+ play with voice overtones afap

*ppp*

*p*

*p*

*p*

ad lib. --- sul tasto ---> sul pont <--- sul tasto --->

4

3

Close hand to activate volume control  
Lower arm to fade out electronics

102

Fl.

Hn.

B. D.

Vib.

Vln. 1

Vla.

Vc.

Db.

Electr.

*pp* *mf*

*p* *mf*

*p* *p* *p*

sul tasto ---> normal ---> sul pont --->

sul tasto ---> normal ---> sul pont --->

sul tasto ---> normal ---> sul pont --->

sul tasto ---> normal ---> sul pont --->

sul tasto ---> normal ---> sul pont --->

NB noter  
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# Kuuki no Sukima

## 2nd. movement

Hviss - Hiss - ヒューヒュー

A soft but still loud gust of wind hissing over the rooftops. Could also be a sound of an object passing by with a sharp short hissing sound.

According to English dictionary it means as a noun: "a sharp sibilant sound"  
or as a verb: "make a sharp sibilant sound as of the letter S"

Duration c.a. 5'30''



Kuki no Sukima  
Hviss - Hiss - ビュービュー  
2nd movement

♩ = 64

x 4 (set metronome)

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4 10

2

Horn in F

Violin

Violoncello

Electronic

arco spiccato/battuto (flautando) sul pont.  
pp

continue cresc...dim...cresc...without rest

arco

flautando for airy sound

pizz.

R.H. pizz (finger slap)

Fl.

Cl.

Hn.

Vib.

Vln.

Db.

Electro

3 4 11

p

mf

Bass Clarinet in Bb

p

mf

(tr)

p

niente

arco

pizz.

L.H. pizz.

mf

Holding the position with the right hand thumb, do pizzicato with the nail of the middle finger.

Fl. <sup>14</sup> *p* *mf*

Vib. *p*

Pno. *p*

Vln. *mp* *ff*

*sul D* *Bow next to the bridge and finger very close to bow. Molto harmonics*

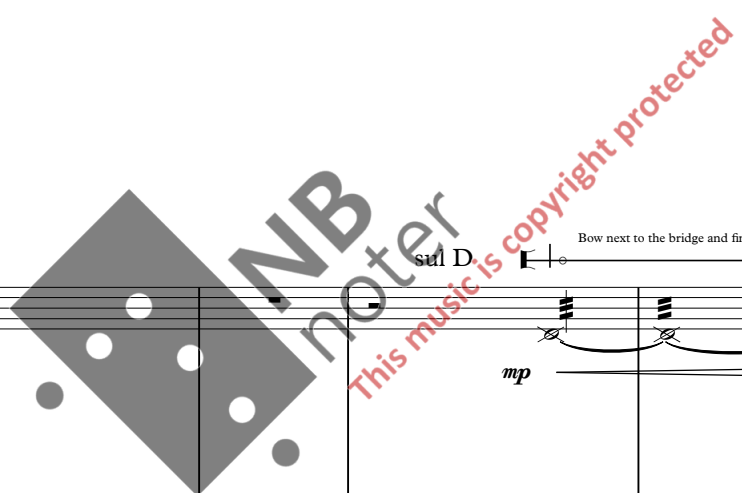
Vla. *mp* *ff*

*sul A* *Bow next to the bridge and finger very close to bow. Molto harmonics*

Db. *ff*

*pizz.*  
*L.H. pizz.*

Electro



3 4 12

Hn. *p* *mp*

Vib. *p* *mf*

Pno. *p*

Vln.

Vla.

Db.

Electro

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||

Pno. *p*

Vln. *sfz* arco behind the bridge

Vla. *sfz* *f*

Vc. *f* *sfz* Sul C pizz. Spiccato like skin over strings very airy sound then gradually do vertical tremolo while gliss down. *gliss.*

Db. *f* Sul E vertical tremolo *gliss.*

Electro

Conductor increases volume



27

Fl. *mp* *molto crescendo* *f*

B. Cl. *mp* *molto crescendo* *f*

Pno. *niente* *mp* *molto* *f*

Vc. *sfz* *sfz* *sfz*

Db. *sfz* *sfz* *sfz*

Electro

L.H. pizz  
R.H. pizz. (behind the bridge)

32

B. Cl. *poco* *grad. to multiphonics*

Hn. *mf* *poco*

Vib. *mf* *poco rit...*

Vln. *Sul G* *mp* *f* *gliss.* *Sul G* *mf* *gliss.*

Vc. *Sul G pizz.* *mf*

Electro

Do vertical tremolo while gliss. Use tip of bow.

flautando (slightly touch the string)  
Vertical tremolo with glissando

3

4 13

solo

Pno.

pp

Electro

==

B. Cl.

mp

mf

mf

Vib.

mf

f

Pno.

Vla.

Sul C

mf

gliss.

arco

sul pont.

gliss.

Db.

pizz.

sul E

sfz

Electro

attack pizz on an open string and arco attack note at same time

Glissando with the tip of the bow. Vertical tremulo gestures.

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45

B. Cl. *(tr)*

Hn. *p* *tr* *mp* *mf* *tr*

Vib.

Vln. *p* *f* *gliss.*  
Glissando with the tip of the bow. Vertical tremolo gestures.

Vla. *gliss.* put finger as close to the bridge as possible and bow very close to the finger

Vc. *mf* *sfz* *pizz.* Hit the body with the left hand thumb. *pp* *gliss.*

Db. *gliss.*

Electro

4 14

51

Fl. *pp* *poco*

B. Cl. *pp*

Hn. *(tr)* *pp*

Vib. *pp*

Vc. *pizz.* *mf* behind the bridge. *f* *p* *sul C* put finger as close to the bridge as possible and bow very close to the finger

Db. *p* *sul G* vertical tremolo *gliss.* put finger as close to the bridge as possible and bow very close to the finger

Electro



3

55

Fl.

B. Cl.

Hn.

Vib.

Vc.

Db.

Electro

*p*

*pp*

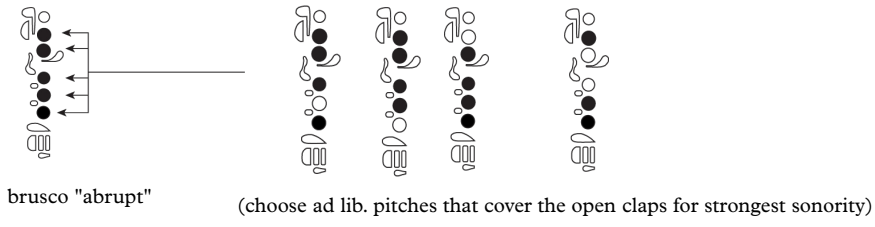
*mp*

*f*

*niente*

The image shows a page of a musical score for a concert band or orchestra. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Vibraphone (Vib.), Violoncello (Vc.), Double Bass (Db.), and Electro. The Flute part starts at measure 55 and includes dynamics *p* and *mp*. The Bass Clarinet part starts at measure 55 and includes dynamics *pp* and *mp*. The Horn part starts at measure 55. The Vibraphone part starts at measure 55. The Violoncello part starts at measure 55 and includes dynamics *f* and *niente*. The Double Bass part starts at measure 55 and includes dynamics *niente*. The Electro part is represented by a shaded area at the bottom of the page. A section marker '3' is enclosed in a black box at the top right. A watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

4 15



60

Fl. *pp*

B. Cl. brusco "abrupt" *pp* *mf* *pp*

Hn. slap tounge brusco "abrupt" *pp*

Pno. *pp*

Vln. sul G vertical tremolo *p* *mf* gliss. put finger as close to the bridge as possible and bow very close to the finger

Vla. arco normale (flautando) sul pont. *pp*

Electro

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63

Fl.

B. Cl.

Hn.

Pno.

Vln.

Vla.

Db.

Electro

*mp*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

*f*

arco battuto (flautando) sul pont.

pizz.

*ff*

66

Fl.

Hn.

Vib.

Vln.

Vla.

Electro

*mp*

*mf*

*mp*

*poco*

*mp*

*mf*

*mf*

*f*

gradually gliss from highest note to lowest on g string with vertical tremolo

*gliss.*

3

4 16

70

Fl. *p* *mf*

B. Cl. *mp* *mf* *mp* *mf*

Hn. *mp* *mf*

Vib. *mp* *mf* *mp* *l.v.*

Vln. *(dampen pitch with hand for more muffled sound)* *pizz.* *mf* *sf* *sf* *sf* *mf* *poco a poco accel...* *sul G* *niente poco a poco cresc*

Vla. *mf* *sf* *sf* *sf*

Vc. *L.H. pizz.* *mf* *sf* *sf* *sf* *mf* *Right hand pizzicato on the bridge wood with the nail of the middle finger.* *Behind the bridge.* *f*

Db. *arco battuto (flautando) sul pont.* *p*

Electro

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3

73

B. Cl. *mp*

Hn. (unis w. vibraphone) *pp* *mf*

Vib. *pp* *mf*

Pno. *pp* *mf* *pp*

Vln. *f* *mf* *f*  
gradually gliss from highest note to lowest on g string with vertical tremolo

Vc. vertical tremolo with wood (col legno) sul C *p* *gliss.*

Db. arco (above the left hand) sul G *p* *mf*

Electro

79 **4** 17

Pno. *pp* *mf*

Vla. arco battuto (flautando) sul pont. *pp*

Vc. arco battuto (flautando) sul pont. *pp*

Db. arco battuto (flautando) sul pont. *pp*

Electro

82

B. Cl. *p*

Hn. *p* poco a poco cresc...

Vln. arco battuto (flautando) sul pont. *pp*

Vla. *mp* *ff*

Vc. arco normale (flautando) sul pont. *pp*

Db. arco battuto (flautando) sul pont. *ppp*

Electro

Bow midway between the bridge and the fingerboard. Position midway between the bow and the bridge.

Close hand to activate volume control  
Raise arm to increase electronics  
Open hand to deactivate volume control  
Lower arm to fade out electronics

Fl. <sup>85</sup>

Hn.

Vln.

poco a poco cresc...

Vla.

arco normale (flautando) sul pont.

Vc.

poco a poco cresc...

Db.

arco normale (flautando) sul pont.

mp

poco a poco cresc...

Electro

# Kuuki no Sukima

## 3rd. movement

### SUŌ - BUZZ - ノミニング

A very soft sound like a buzzing sound from an electronic hardware like refrigerator or from electric light-bulb. English dictionary mention "the buzz of the bees" which is not quite the right explanation since the bee-buzz is in this case too loud and variant. Here the buzzing sound has more a humming sonority.

Duration c.a. 8'45''



# Kuki no Sukima

Suð - Buzz - ハミング

3rd. movement

♩ = 72

x 4

4 2

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mouthpiece backwards F1 slide out

Horn in F

Musical staff for Horn in F, 4/4 time. The staff shows a series of notes with a dynamic marking of *pp*. Above the staff, the instruction "mouthpiece backwards F1 slide out" is written.

Bass Drum

Musical staff for Bass Drum, 4/4 time. It features a "Superball stroke around the edge of drum." with a drum icon. The dynamic marking is *cresc.....dim. ad lib from pp to mp*.

♩ = 72

Violin

Musical staff for Violin, 4/4 time. It includes instructions: "Hit the fingerboard with hand", "pizz.", "Double stop harmonics from highest pitch", "arco", "sul A", "sul D", "molto sul pont.", "gliss.", "very slow glissando w/vertical tremolo", and dynamic markings *ff* and *pp*. A note below the staff says "probably hit the under body to get louder sound".

Viola

Musical staff for Viola, 4/4 time. It includes instructions: "Hit the fingerboard with hand", "pizz.", "Double stop harmonics from highest pitch", "arco", "sul D", "sul G", "molto sul pont.", "gliss.", "glissando w/vertical tremolo", and dynamic markings *ff* and *pp*.

Violoncello

Musical staff for Violoncello, 4/4 time. It includes instructions: "Hit the body with fist.", "pizz.", "arco", "sul D", "sul G", "molto sul pont.", "gliss.", "glissando w/vertical tremolo", and dynamic markings *ff* and *p*.

Double Bass

Musical staff for Double Bass, 4/4 time. It includes instructions: "Hit the body with fist.", "pizz.", "arco", "sul D", "sul A", "molto sul pont.", "gliss.", "glissando w/vertical tremolo", and dynamic markings *ff* and *f*.

Electronic

Electronic staff showing a waveform in 4/4 time.

Repeat with short var. length rests

Cl. *ppp*

Hn. *pp* *p*  
F1 slide out  
mouthpiece backwards

B. D. *sempre*

Pno. *pp*

Vln. *gliss.* *gliss.* *arco* *sul A* *sul D* *mf*  
Bow A and D string close to the bridge.  
Finger position on the string behind the bow.

Vla. *gliss.* *gliss.* *sul D* *sul G* *mf*  
Bow A and D string close to the bridge.  
Finger position on the string behind the bow.

Vc. *gliss.* *gliss.* *sul D* *sul A* *mf*  
Bow A and D string close to the bridge.  
Finger position on the string behind the bow.

Db. *mp* *gliss.* *gliss.* *gliss.* *gliss.*  
(2) (2)  
(4) (4)  
(2) (2)

Electr

3

Repeat with short var. length rests

10

Fl.

Cl.

Hn.

B. D.

Pno.

Vln.

Vla.

Vc.

Db.

Electr

*ppp*

*p*

*mf*

♩ = 92

x 4

4 2

15 19

Fl.

Cl.

Breath and trill on given pitch

tr

pp

Hn.

mouthpiece backwards

air sound

pp mp

B. D.

Pno.

♩ = 92

pizz.

(very rapidly moving pan position)

p

Vln.

pizz.

(very rapidly moving pan position)

p

Vla.

pizz.

(very rapidly moving pan position)

p

Vc.

pizz.

(very rapidly moving pan position)

p

Db.

pizz.

(very rapidly moving pan position)

p

Electr

♩ = 72

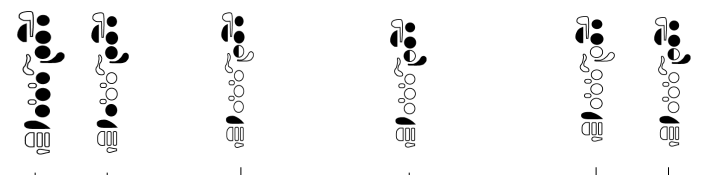
x 4

3

4

2

play microtonal fingerings between g# and a.



19

air sound with flutter

pp

mp

mp

p

sing pitches very close to actual pitch (for beating effect)

(tr)

mp

pp

p

sing pitches very close to actual pitch (for beating effect)

pp

p

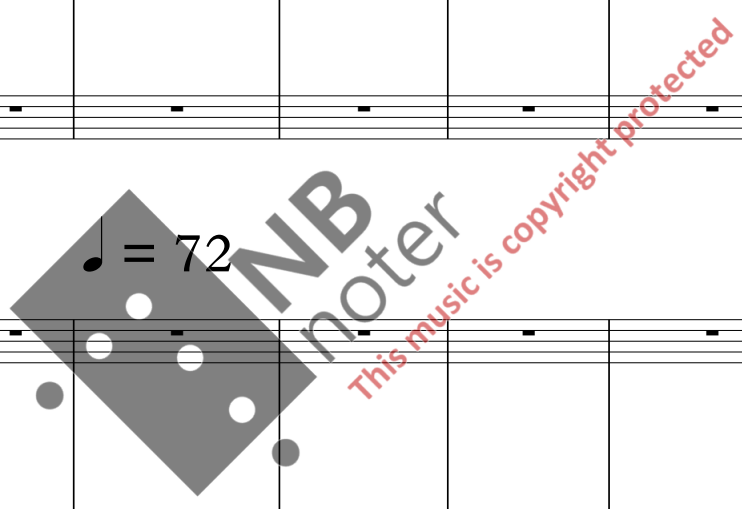
♩ = 72

arco

bowing on or very close to the bridge make very airy sound with harmonics

pp

Electr



brusco "abrupt" (choose ad lib. pitches that cover the open claps for strongest sonority)

27

Fl. *p*

Cl. *p*

Hn. *p* *mp*

B. D. *p*

Pno. *mp* *mf*

Vla. *mf*

Electr

mouthpiece backwards air sound

tap irregular rhythm with fingers on bass drum

vertical tremolo with gradual succession: sul pont ---> normal ---> sul tasto  
sul tasto ---> normal ---> sul pont

irregular rhythm

key slap

32

Fl. *pp* *p*

Cl. *pp* *p*

Hn.

B. D.

Pno. *p*

Vln. *pp*

Electr

key and tongue slap

grad. play more keyslap with sound

grad. play more keyslap with sound

arco  
Arco normale -  
Bowing on or very close to the bridge  
Make very airy sound with harmonics

3

irregular rhythm, molto airy (mye luft)

Fl. *pp*

Cl. *pp*  
irregular rhythm but try to follow the given one

B. D.

Pno.

Vln. *pp*  
vertical tremolo with gradual succession: sul pont ---> normal ---> sul pont  
sul tasto ---> normal ---> sul pont

Vc. sul D  
sul G

Electr



4

21 breath and rests ad. libitum

Fl. *p*

Cl. breath and rests ad. libitum

Hn. mouthpiece backwards  
air sound  
*pp*

B. D.

Vc. arco  
*pp*  
Punta dell'arco - tip of bow  
Bowling on or very close to the bridge  
Make very airy sound with harmonics

Electr

44

Fl.

Cl.

Hn.

B. D.

Vla.

Vc.

Db.

Electr

*p*

arco

*pp*

sul G

Punta dell'arco - tip of bow  
Bowing on or very close to the bridge  
Make very airy sound with harmonics

sul D

3

4

22

46

Fl.

Cl.

Hn.

B. D.

Pno.

Vla.

Vc.

Db.

Electr

*pp*

*mp*

*mf*

*pp*

sul A

Bow as close to the bridge as possible with finger in between.  
Make as many overtones as possible

Finger position on the string above the bow.

vertical tremolo with gradual succession: sul pont --> normal --> sul pont --> sul tasto --> normal --> sul pont --> behind bridge



51

Hn. *p* F1+ F2 slide out (irregular rhythm)

B. D.

Vla.

Db. vertical tremolo with gradual succession: sul pont ---> normal ---> sul pont ---> sul tasto ---> normal ---> sul pont ---> behind bridge

Electr

53

Fl. *mp*

Cl. *mp*

B. D. *mp*

Pno. *mf*

Electr

3 4 23

NB noter  
This music is copyright protected

x 4 ♩ = 92

2

56 F1+ F2 slide out (irregular rhythm)

Hn. *mp* *pp* *mp* *pp* *mp*

B. D. *sempre*

Pno. *p*

♩ = 92

pizz. (very rapidly moving pan position)

Vln. *p* *f*

Vla. *pizz.* (very rapidly moving pan position) *p* *f*

Vc. *pizz.* *p*

Db. *pizz.* *p*

Electr.

60 wind to tone

Fl. *p*

B. D.

Vln.

Vla.

Vc.

Db.

Electr.

64 breath ad lib.

Fl.

Cl. wind to tone *p* breath ad lib.

Hn. F1 slide out *p*

B. D.

Vln.

Vla.

Vc.

Db.

Electr

♩ = 72

4 2 x 4

24

68

Fl.

Cl.

Hn. F1 slide out irregular rhythm *mp*

B. D.

Pno. *pp* *mp*

♩ = 72

Vln.

Vla.

Vc.

Db. arco flag. on IV  
Bow below the strings.  
Hair on the I and IV string all the time.  
Diamant = Sounding flag. pitch

flag. on I

Electr *pp*

73

Fl.

B. D.

Pno.

*f*

Vln. *mf* sul A arco

Vc.

Db. flag. on IV *mf*

Electr

Finger position on the string above the bow.

80 25 4

Fl. key slap with sound *mp*

B. D. *p* (adjust to overall volume)

Vln. *mf* arco

Vla. *pp* arco gliss. gliss.

Vc. *pp* flag. on IV *pp* *pp* *pp* flag. on I flag. on IV

Electr

Bow below the strings. Hair on the I and IV string all the time. Diamant = Sounding flag, pitch gliss.

Arco al ponte - Bowing on/close to the bridge.

87

Cl. *mp* *mf*

Hn. *p* *mf*  
F1 slide out

Pno. *mf* *mp*

Vln. *f* *gliss.*  
Hit the fingerboard *pizz.* \*gradual succession: fingerboard ---> normal ----> behind the bridge  
tip of bow

Vla. *gliss.* *gliss.* *gliss.*

Vc. *gliss.*

Db. *pp* *gliss.*  
flag. on IV  
Bow below the strings.  
Hair on the 1 and IV string all the time.  
Diamant = sounding flag. pitch

Electr

3

90

Hn. *pp*

Pno. *mp*

Vln. *gliss.*  
move the bow vertical trem. from the fingerboard to behind the bridge

Vla. *pp* *gliss.*

Db. *pp* *gliss.*  
flag. on I

Electr *pp* [Del] -----

♩ = 92

x 4

4 2

26

93 Use various fingerings to play microtones between Bb and A and sing with glissando between 3rd to 6th below.

Fl. *p* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Cl. Use various fingerings to play microtones between G# and B and sing with glissando between 3rd and 6th below. *p* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Hn. mouthpiece backwards

Pno. *p*

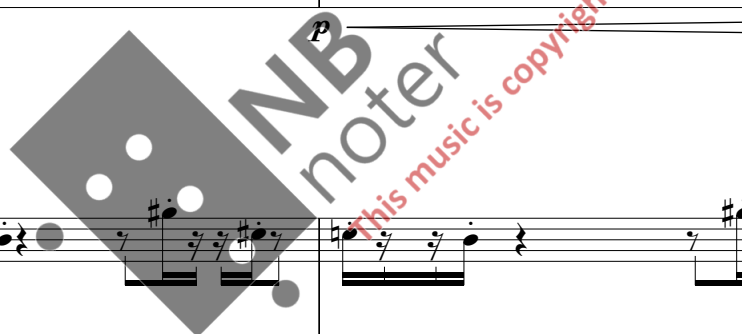
♩ = 92

Vln. *pizz.* (very rapidly moving pan position) *p*

Vla. *pizz.* (very rapidly moving pan position) *p*

Vc. *pizz.* (very rapidly moving pan position) *p*

Db. *pizz.* (very rapidly moving pan position) *p*



♩ = 72

x 4

3

4

2

27

97

Fl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Hn. *pp* *mf* *mf*

To bowed bowls

Bowed bowls placed on a Timpani

Pno. *mp*

Vln. ♩ = 72

Vla.

Vc. arco  
sul A  
sul D

Db.

Electr

102

Fl.

Cl.

Hn.

Vln.

Vla.

Vc.

Db.

Electr

Play pitch with tremulo and sing approx. pitches (within major 2nd.)

pp p mp

sul D sul A arco

p poco

Change from finger above the bow to the written double stop harmonics

gliss.

(as soft as possible)

arco sul D sul G

Finger position on the string above the bow.

Change from finger above the bow to the written double stop harmonics

gliss.

(as soft as possible)

Finger position on the string above the bow.

Change from finger above the bow to the written double stop harmonics

gliss.

sul D sul A arco

Finger position on the string above the bow.

Change from finger above the bow to the written double stop harmonics

gliss.

p



3

4

28

111

Cl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Hn. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *p*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Electr

114

Fl. *pp* (as soft as possible) *toneclapp and flutter. Quiet but forcefull.* (breath where necessary)

Cl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Hn. *p* *Air sound with f valve out. play 1st and 0 valve ad libitum*

Pno. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Electr

116 *poco a poco cresc.*

Fl.

Hn.

To Crotales

Pno.

Vln.

Vla.

Vc.

Db.

Electr

*mp*

*p*

*pp*

*pp*

*pp*

(pizz. like) R.H./fingers slap on strings

(pizz. like) R.H./fingers slap on strings

(pizz. like) R.H./fingers slap on strings

*pp*

118

Fl.

Hn.

Pno.

Vln.

Vla.

Vc.

Db.

Electr

*mp* (as soft as possible in that register)

*p*

*mf*

*pp*

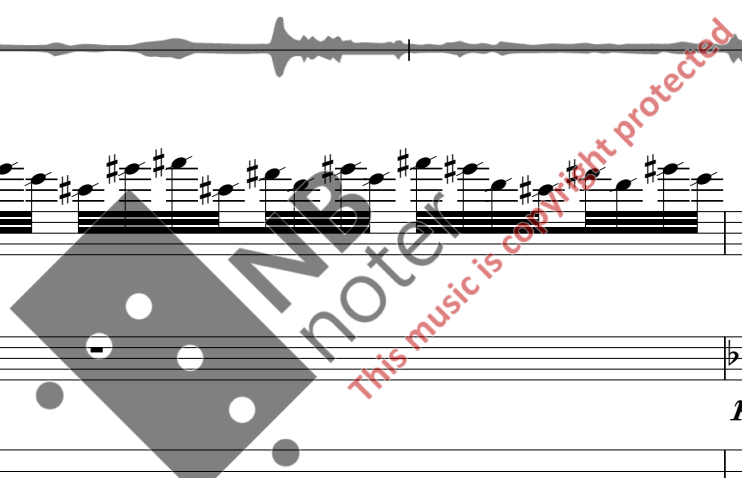
make short brakes (rests) ad libitum

make short brakes (rests) ad libitum

make short brakes (rests) ad libitum

(pizz. like) R.H./fingers slap on strings

make short brakes (rests) ad libitum



120

Hn. *mf* *p* *mp*

Pno.

Vln. *poco* *sempre*

Vla. *poco*

Vc. *poco*

Db.

Electr

124

Vib. Crotales

Pno.

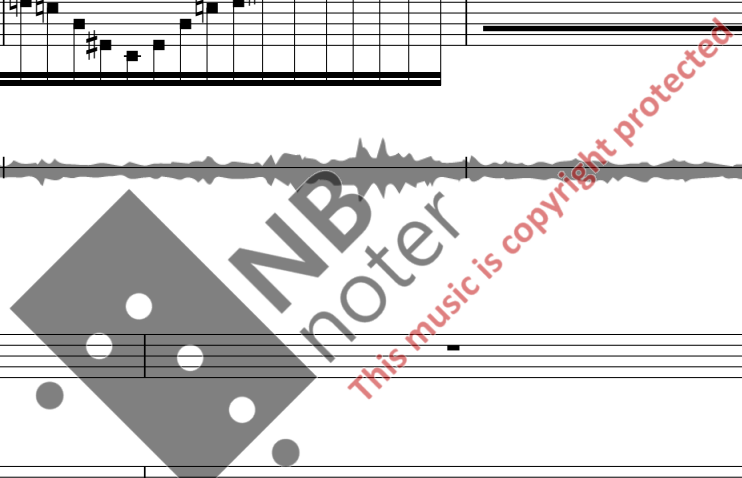
Vln.

Vla.

Vc.

Db.

Electr



3

4

128

Hn. *p* *f*

Crot. play with chopsticks or thin metal stick *pp*

Vln. *poco* *sempre*

Vla. *f*

Vc. Tap with fingers on instrument body (brusco "abrupt" irregular rhythm var. length of rests between notes) *(ad lib. accent on few notes)*

Db. Tap with fingers on instrument body (brusco "abrupt" irregular rhythm var. length of rests between notes) *(ad lib. accent on few notes)*

Electr

(activate volume control and increase - decrease ad. libitum)

131

Fl.

Cl. *mp* wind tones

Crot.

Pno. *pp* *mf*

Vln. Tap with fingers on instrument body (brusco "abrupt" irregular rhythm var. length of rests between notes) *(ad lib. accent on few notes)*

Vla. Tap with fingers on instrument body (brusco "abrupt" irregular rhythm var. length of rests between notes) *(ad lib. accent on few notes)*

Vc.

Db.

Electr

133 wind pitch --> sound --> whistle tones

sempre volume control al fine

Fl.

Cl. *mp*

Crot.

Pno. *pp*

Vln.

Vla.

Vc.

Db.

Electr

135

Fl.

Cl.

Crot. *p*

Pno. *pp*

Vln.

Vla.

Vc.

Db.

Electr

137

Fl. <sup>8va</sup> play harmonics ad lib.

Cl.

Hn. *pp*

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

Electr

The musical score for page 23, measures 137-138, features the following parts and markings:

- Fl. (8va):** Flute part with the instruction "play harmonics ad lib." and a dynamic marking of *pp*.
- Cl.:** Clarinet part.
- Hn.:** Horn part with a dynamic marking of *pp*.
- Crot.:** Crochet part.
- Pno.:** Piano part.
- Vln.:** Violin part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Db.:** Double Bass part.
- Electr:** Electro part.

A watermark "NB noter" and "This music is copyright protected" is visible across the score.

139

Fl.

Cl.

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

Electr

*f*

*pp*

*mf*

NB noter  
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Detailed description: This page of a musical score, numbered 24, contains measures 139 and 140. The score is arranged in a vertical stack of staves for various instruments. At the top, a Flute (Fl.) staff shows a melodic line with a dotted line above it. Below it, a Clarinet (Cl.) staff has a similar melodic line. The Crotonal (Crot.) staff features a rhythmic pattern of eighth notes, with a dynamic marking of *f* (forte) in the second measure. The Piano (Pno.) part is written in grand staff notation, with a dynamic marking of *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the second. The string section consists of Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) staves, all of which contain rests marked with 'x'. At the bottom, an Electric guitar (Electr) staff shows a complex, multi-layered waveform. A large, semi-transparent watermark for 'NB noter' is centered over the string staves, with the text 'This music is copyright protected' written in red below it.



(sempre move ad. libitum)

141

Fl. *mf*

Cl.

Pno. *pp*

Vln.

Vla.

Vc.

Db.

Electr

(sempre volume control ad. libitum)

143

Fl.

Cl.

Hn. *mp* spitting tongue

Crot. *pp*

Pno. *pp*

Vln.

Vla.

Vc.

Db.

Electr

145

Crot.

Pno.

Vln.

Vla.

Vc.

Electr

*ppp*

148

Fl.

Crot.

Pno.

Vln.

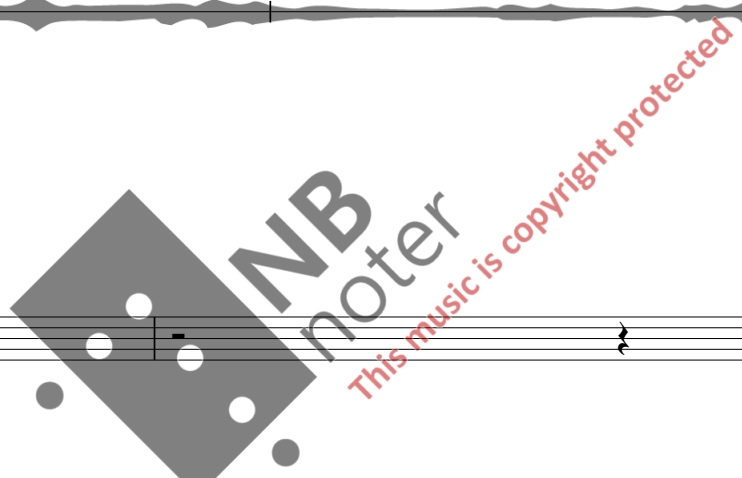
Vla.

Electr

*mf*

*ppp*

8va  
play harmonics ad lib.



8<sup>va</sup>

151

Fl.

Crot.

Pno.

Electr

*ppp*

*ppp*

*mf*

*ppp*

*mf*

play harmonics ad lib.

8<sup>va</sup>

154

Fl.

Crot.

Pno.

Electr

*ppp*

*ppp*

deactivate volume control when electronics have faded out

activate volume control

(fade out volume of electronic)

Press stop button when el. sound is faded out.

3

27

158

Crot.

Electr

*fade out...*