Hybrid spetakkel

Hybrid Spectacle

for cello solo, ensemble, electronics and visuals

Knut Vaage

2020

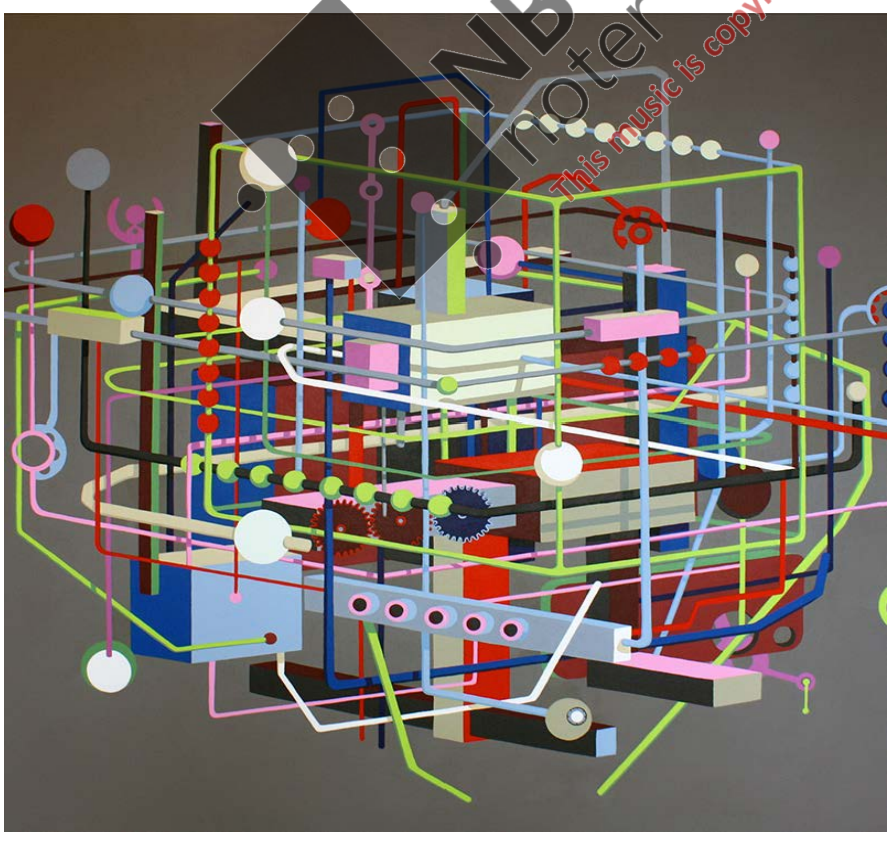
version 17.03.2020

to
John Ehde and BIT20 Ensemble

premiered at the Borealis Festival 2020

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

NB noter
This music is copyright protected



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

Commissioned by BIT20 Ensemble

Finance by NORSK KULTURFOND Kulturrådet
FOND FOR LYD OG BILDE Kulturrådet
Program for kunstnerisk utviklingsarbeid
BOREALIS

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

Cello soloist**

Piano Frame*** (no ord. mic)

Conductor treating Perc-instruments****

Percussion setup:
Perc. 1:
Tuned Gongs (deep octave: c, d, e, f, g, a), Marimba (to low C), Tubular Bells, Crotales (pitches ad lib.), Talking Drum, Log Drums, Hi-hat, Sustain Cymbal, S.D., Tomtom
Extra: 1 bow (for Marimba and Crotales)
Perc. 2:
Vibraphone, Tubular Bells, Bass Drum Orchestral (G.C.), Tam-tam, 4 Japanese Rins, 5 Clay Pots, Darabuka (w. painting on skin), Musical Saw, S.D., Sustain Cymbal
Extra: 2 bows (for Vibraphone)

*Harp and Piano have one transducer each.
** Cello is treated in two ways: amplified into electronics, or through pedal-settup and transducer (detailed info in score). The cellist will need a big Tom-tom for the transducer
Scordatura during "Introduction": IV tuned down a 5th to F (Tune back before continuing into "Part 1")
***Extra player is needed for Piano Frame with bass transducer and normal transducer. Must be able to use loop pedal, and route Solo Cello, Piano, Marimba and Bassoon into the Piano Frame, as well as routing Bass Clarinett into the Piano)
****Conductor uses 1 transducer microphone on 1 Timp (medium or big), G.C., Frame Drum (no ord. mics). Conductor must play Bull Roar

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

ABOUT THE SCORE:
Accidentals apply through the whole bar within the same octave. Trills are chromatic if not marked. Tremoloes are unmeasured if not marked
The score gives the performers freedom to improvise. Conductor may adjust the length of each Senza misura bar adabted to what is written.
The piece is devidied into Introduction, De Profundis 1-3, Part 1-4 and Interlude 1-3 (the Interlude material reapear a last time in the Coda.).
Most parts of the score are notated in Senza misura. For those parts, the bars are numbered like "A-2-3-4-5-B-2-3-4-5 etc. At Part 2,3 and 4 the rehearsal letters start from A over again.
No bar numbers are used. For the Misurata parts, rehearsal letters and some places, also sub-numbers are used to mark que-points or to make rehearsal easy even without bar-numbers.
The Hybrid between accoustic and electronic sound and the visual part must be taken care of by intense listening and equality between the performers of the instruments, the electronics, and the visual part. The nick names in the electronic part refers to a workshop on relations between ensemble and electronics.
For future performances, the sound designers are welcome to make their own versions inspired by the short descriptions on each part, and by listening to the documentation recording.

NB noter
This music is copyright protected

ACKNOWLEDGMENT:
Hybride Spectaccle is included in our research project at the Grieg Academy; *(un)settling Sites and Styles.* It has been partly developed with John Ehde (my partner in this project) and sound designer/programmer Thorolf Thuestad. Transducer technology is designed by John Hegre. Special effects are developed and combined in new ways as a part of the research project on workshops during 2018. The pice include quotes from *Svev,* premiered at the Borealis festival in Bergen 2018 by Valen Trio.
Svev took material from *Etudes* made in collaboration between John and me, and from some of my other pieces. The electronics was further tested and developed in the pieces *Hybrid 1* for solo cello and electronics (premiered at Avgarde in 2018), and *Hybridization* for ensemble and electronics (premiered at Grieghallen in November 2019 by BIT20 Ensemble).

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

PERFORMANCE:
The visuals are projected on three big sized canvases spread in a half circle with the musicians. 3 lasers and some micro-cameras on the musicians/instruments will be needed.
Audience may have been invited to a small exhibition before music starts with original paintings used for projection. Audience enters when Solo Cello starts a drone sent into a Piano Frame placed by the entrance door. Audience, after passing the Piano Frame, is guided to sit down during the first minutes of the piece. Musicians and conductor are among audience from the start. On Introduction number 3, ensemble and conductor walks slowly to their positions, carrying small FM radioes receiving FM-noise.

For the sound part, a full PA with surround is needed. The ensemble should be microphoned, but instruments that is exited by transducers should not be amplified in the PA (conductor's perc, piano frame, and drum for soloist). Please read bottom lines in score to get details about amplification, electronics, transducers and visuals.
All instruments are amplified if needed. Description of amplification in the score to raise or lower the relative level of the listed instrument(s). In first edition, the surround is included in the effects if not mentioned. All instruments (exept Piano Frame and conductors perc.) has to be placed behind PA, and monitors can not be used behind PA because of heavy processing.

DURATION: c. 60 min.

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no
Scores available from NB noter, Nasjonalbiblioteket/National Library of Norway
P.Box 2674 Solli, N-0203 OSLO, noter@nb.no

Hybrid spetakkel

Hybrid Spectacle

Score in C

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

Knut Vaage

Introduction

Senza misura

10″ *Solo Cello and Piano Frame* — 2 — 10″ — 3 — 30″ *Radio noise* — 4 — 10″ *Loop cello* — 5 — 15″ *Play Cello in Pno Fr.* — **A** — 40″ *Cello ring modulator* — 2 — 30″ *Circular bow* — 3 — 10″- 60″ *Cello harmonics*

Bass Flute — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Oboe — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Bass Clarinet — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Bassoon — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Trumpet in C — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Horn in F — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Trombone — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Percussion 1 — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Percussion 2 — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Percussion Conductor — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

LOWEST C♮D♭

Harp — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Piano — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

NB noter
This music is copyright protected

Introduction

Senza misura

IV tuned down to F

10″ *Solo Cello and Piano Frame* — 2 — 10″ — 3 — 30″ *Radio noise* — 4 — 10″ *Loop cello* — 5 — 15″ *Play Cello in Pno Fr.* — **A** — 40″ *Cello ring modulator* — 2 — circular movements w. bow from s.t. to s.p. continuously — 30″ *Circular bow* — 3 — 10″- 60″ *Cello harmonics*

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

Solo Cello

mf — Transducer on cello (low F will get double resonance from cello body) → *small variations, free dynamic* (continue)

(R.M. freq. change) — (R.M. freq. change) — Natural Harmonic — delay pedal ON

ring mod. ped. ON
change timpre and pitch by using foot ped attached to R.M pedal freq. (open IV only)

Violin I — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Violin II — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Viola — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Cello — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Double Bass — OFF STAGE — FM RADIO NOISE
turn on radio (not in sync.), walk slowly to position on stage (among audience)

Introduction

Senza misura

10″ *Solo Cello and Piano Frame* — 2 — 10″ — 3 — 30″ *Radio noise* — 4 — 10″ *Loop cello* — 5 — 15″ *Play Cello in Pno Fr.* — **A** — 40″ *Cello ring modulator* — 2 — 30″ *Circular bow* — 3 — 10″- 60″ *Cello harmonics*

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

Electronics

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

Transducer — *p* — l.v. — (*p*)

Visuals — Quite dark room — 3 painting projections (Utopolis) with laser frames
Spots on Solo Cellist and Piano Frame player. Ambient light from screens and spots only

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

© K.Vaage, 2020

De Profundis

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

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

Ob.

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

Bsn.

C Tpt.

Hn.

Tbn.

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

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

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

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

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

Transducer on deep tom-tom
through volum pedal.
Melodic gliss. impro
(IV only)

De Profundis

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

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

S.Vc.
ord.
Natural Harmonic
volume pedal
Transducer on Tom-tom
pedals OFF
f
small variations, free dynamic
delay pedal ON
delay pedal OFF

Vln. I

Vln. II

Vla.

Vc.

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

De Profundis

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

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

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

Trans.
(Pno frame - S.Cello)

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

NB noter
This music is copyright protected

5 — C — 2 — 3 — 4

15″ Bs.Fl. gliss./bend — 15″ Hn/Tbn bend/gliss. — 10″ Double Bassoon — 15″ Cello ens./Eng.Hn — 15″ Strings (all)

Bass Flute — Bs. Fl.
bend — mf — (rep. poco ad lib.) — adapt dynamic — ad lib. (no sync.) — p

English Horn — Ob.
Turn off radio
Switch on light on stand — mf — bend — adapt dynamic

Bs. Cl.
ad lib. (no sync.) — p

Contrabassoon — C. Bn.
Turn off radio
Switch on light on stand — pp — mf — small variations, free dynamic — (breathe w. needed)

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

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

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

Gongs — mf — p — mf

B. Dr.

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

Pno. — (rep. poco ad lib.) — adapt dynamic — (Ped.)

5 — C — 2 — 3 — 4

15″ Bs.Fl. gliss./bend — 15″ Hn/Tbn bend/gliss. — Melodic gliss. impro (IV only) — 10″ Double Bassoon — 15″ Cello ens./Eng.Hn — 15″ Strings (all)

S.Vc.
ord. — Natural Harmonic
volume pedal — mf — delay pedal ON

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

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

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

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

D.B.
(rep. poco ad lib.) — mf — adapt dynamic

5 — C — 2 — 3 — 4

15″ Bs.Fl. gliss./bend — 15″ Hn/Tbn bend/gliss. — 10″ Double Bassoon — 15″ Cello ens./Eng.Hn — 15″ Strings (all)

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

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

Trans.
(Pno frame - S.Cello)

Vis.
(Laser/projections)
(Spots on each entrance)

This music is copyright protected
MB noter

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

Bs. Fl.

E. Hn.

ad lib. (no sync.)

adapt dynamic

Bs. Cl.

C. Bn.

C Tpt.

bend

adapt dynamic

ad lib. (no sync.)

Hn.

ad lib. (no sync.)

Tbn.

Gongs

l.v.

Vibraphone

make rests between notes needed for bowing

bow (w. D.B. bow)

B. Dr.

l.v.

adapt dynamic

con Ped.

Hp.

bisbigliando

sub.

Pno.

(ad lib.)

cresc.

dim.

(Ped.)

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

S.Vc.

N.H.

(R.M. freq. change)

ring mod. ped. ON

volume pedal

pedals OFF

Transducer OFF

Tune low string back to C, while playing pizz. check all strings (pizz.)

Vln. I

change strings ad lib.

Vln. II

change strings ad lib.

Vla.

Vc.

D.B.

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

Amp.

(Amp on Bass Fl.)

Amp bowed Vibraphone

(fade effect)

Electr.

(Pitch down Strings)

(Gongs. Surround)

effects OFF

(G.C. sub.)

(Enforce harm. C.Bsn)

Trans.

(Pno frame - S.Cello)

Vis.

(Laser/projections)

Fade laser/paintings

(Spots on each entrance)

all instr. w. spots (Trpt the last one)

crossfade cameras w. projections, pan through all musicians

Camera on Harp and Piano

Cameras on Solo Cello

Cello ens/Double Bass

NB noter
This music is copyright protected

Part 1

2 3 4 5

soft AMP (blend w. ens.)

Bs. Fl.

n mf pp

(al n ad lib.)

E. Hn.

Bs. Cl.

n mf pp

(al n ad lib.)

change to Bsn.

Bsn.

C Tpt.

Hn.

Tbn.

Gongs

Marimba

(♩ = c. 96)

adapt to Hp rhythm medium soft mallets *

V H H V H V H V

* Opt; hold 4 mallets; softer for low notes, 2 harder for highest notes

pp l.v. p

T.T.

Tam-tam

pp l.v.

Hp.

strike on lowest strings w. flat hand

pp l.v.

(♩ = c. 96)

p even 16 notes

mf continue poco ad lib.

melodic, freely

(loco)

Pno.

strike on lowest strings w. flat hand

pp l.v.

R.H. (for each attack, move position on string)

loco fingertip on string to produce harmonics change position ad lib.

L.H. play on lowest C (key)

play mf sounding pp

Part 1

2 3 4 5

Vln. I

s.t. n

Vln. II

s.t. n

Vla.

s.t. n

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

mf

Vc.

s.t.

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

mf p

D.B.

s.t.

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

mf p

Part 1

2 3 4 5

Amp.

(Amp on Bass Fl.)

Electr.

Strings. Dancing Grasshoppers

gradually

Trans.

* blend w. ens.

Strike on lowest strings w. flat hand

pp l.v.

Loop Piano

Vis.

Laser frame on

Camera inside Piano

Camera on Harp

Camera in Piano Frame

string research #1 (strikes on bass strings)

(continue cameras until Interlude - except letter K)

string research #2 (overtones)

This music is copyright protected

E

2

3 Misurata (♩ = c. 96)

Bs. Fl.

n

mp lento rubato ad lib.

E. Hn.

mf

Bs. Cl.

mf

mp lento rubato ad lib.

Bassoon

Bsn.

mf

straight mute

p

C Tpt.

mf

straight mute

Hn.

mf

straight mute

senza sord.

pp

Tbn.

mf

senza sord.

pp

Mrb.

(𝄽)

freely

like above

f

p

T.T.

p

Hp.

sfz

l.v.

p

(even 16 notes)

8vb

Pno.

(harmonics continue ad lib.)

(8vb)

(Ped.)

NB noter
This music is copyright protected

E

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

2

3 Misurata (♩ = c. 96)

Vln. I

mf

p

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

Vln. II

mf

p

Vla.

p

Vc.

D.B.

ord.

p

E

2

3 Misurata (♩ = c. 96)

Amp.

(Amp on Bass Fl.)

Electr.

(Strings. Dancing Grassh.)

D.B. effect OFF

Trans.

Playback loop, send to Pno Frame bass transducer

softly

Vis.

(laser)

(Laser frame continuing w. video)

Video part nr 1 (all screens)

string research #2b (overtones Piano Frame)

(blend Cameras (Hp, Pno) w. video ad lib. Continue until Interlude - except letter K)
switch from Piano Frame camera to Pan camera Piano Frame

F

Bs. Fl.

E. Hn.

freely

mp

mf

Bs. Cl.

Bsn.

mf

p

mf

p

C Tpt.

(con sord.)

freely

p

Hn.

mp

mp

Tbn.

mp

mp

Mrb.

mf

p

mf

p

T.T.

Hp.

(8vb)

Pno.

(8vb)

(Ped.)

NB noter
This music is copyright protected

F

Vln. I

Vln. II

Vla.

Vc.

D.B.

F

Amp.

(Amp on Bass Fl.)

Electr.

(Strings. Dancing Grassh.)

Strings:
Effect OFF

Trans.

(loop playback)

Vis.

(video)

G

Bs. Fl.
free intionation (poco bend)
p sub. (poco swell)
mf
free intionation (poco bend)
mf
mf

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

Bs. Cl.
free intionation (poco bend)
p sub. (poco swell)
mf
mp dolce
mf

Bsn.
mf

C Tpt.
mf
p

Hn.
(senza sord.)
free intionation (poco bend)
mf
p sub. (poco swell)
mf
p sub.

Tbn.
straight mute
mp dolce

Mrb.
mf
p

Vibraphone

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

Hp.
solo
melodic, freely
(loco)
sfz
p

Pno.
(8vb)
(Ped.)

NB noter
This music is copyright protected

G

Vln. I
s.t. ord.
lento rubato ad lib.
mp dolce e legato

Vln. II
s.t. ord.
lento rubato ad lib.
mp dolce e legato

Vla.
s.t. ord.
lento rubato ad lib.
mp dolce e legato

Vc.
s.t. ord.
lento rubato ad lib.
mp dolce e legato

D.B.
mf
p sub.

G

Amp.
(Amp on Bass Fl.)

Electr.

Trans.
(loop playback)

Vis.
(video)

H

Bs. Fl.
E. Hn.
Bs. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Mrb.
Vib.
Hp.
Pno.
S.Vc.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Amp.
Electr.
Trans.
Vis.

p *(p)* *mp dolce* *mf* *mf* *(p)* *mp dolce* *mf* *p*

l.v.
(con Ped. sempre)

solo

(8vb)

(Amp on Bass Fl.)
(loop playback)
(video)

NB noter
This music is copyright protected

I

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

Hp.

Pno.

(8vb)

(Ped.)

I

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I

Amp.

Electr.

Trans.

Vis.

NB noter
This music is copyright protected

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

mp

Tbn.

senza sord.

p *dolce*

Mrb.

Vib.

Hp.

mfz *mfz* *mfz* *mfz*

Pno.

(8vb)

(Ped.)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

(Amp on Bass Fl.)

Electr.

Trans.

(loop playback)

Vis.

(video)

NB noter
This music is copyright protected

J

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

senza sord.

mp *dolce*

Hn.

Tbn.

Mrb.

Vib.

Hp.

(gliss. ad lib.)

Pno.

(Ped.)

(8vb)

J

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

J

Amp.

(Amp on Bass Fl.)

Electr.

Trans.

(loop playback)

fade Loop

Vis.

(video)

NB noter
This music is copyright protected

K (♩ = c. 63)

2

Bs. Fl.
f rapidly poss.

E. Hn.
f

Bs. Cl.
f rapidly poss.

Bsn.
f

C Tpt.
f

Hn.
f

Tbn.
f

Mrb.
f mp

Vib.
rapidly poss.
f

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

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

NB noter
This music is copyright protected

K (♩ = c. 63)

2

S.Vc.
f

Vln. I
ff stacc. p

Vln. II
ff stacc. p

Vla.
ff stacc. p
crush
p

Vc.
ff stacc.
crush
p

D.B.
ff stacc.
crush
p

K (♩ = c. 63)

2

Amp.
(Amp on Bass Fl.)

Electr.
Strings. Nails on blackboard

Trans.

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

Bs. Fl.
solo
rep. pattern ad lib.
rep. 3X
mp

E. Hn.

Bs. Cl.

Bsn.
mp
mp

C Tpt.

Hn.

Tbn.
Harmon
mp dolce

Mrb.

T.T.

Hp.

Pno.
sfz
(8vb)
(Ped.)

S.Vc.
rep. 3X
mf

Vln. I
crush
p

Vln. II
crush
p

Vla.

Vc.

D.B.

Amp.
Add volume on Bass Fl. (enlarge for solo)
(Amp on Bass Fl.)
rep. 3X

Electr.
(Strings. Nails on blackb.)
swell (cresc/dim) while repeated
max volum at 2de rep

Trans.
Loop Piano

Vis.
(video)
(Cam. inside Pno)

NB noter
This music is copyright protected

L

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Harmon

Hn.

Harmon

Tbn.

Mrb.

T.T.

Tam-tam

l.v.

w. plectrum rapid scratch
longwise on string

Hp.

l.v.

Pno.

S.Vc.

behind bridge (b.b.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

L

Amp.

(Amp on Bass Fl.)

Electr.

(Strings. Nails on blackb.)

(effect OFF)

Playback loop, send to Pno Frame bass transducer

Trans.

(loop Piano)

(ad lib.)

Vis.

(video)

(blend Cameras (Hp, Pno, Pan cam. Solo Cello) w. video ad lib. Continue until Interlude)

(Cam. inside Pno)

string research #3b (key-pizz into Piano Frame)

NB noter
This music is copyright protected

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

T.T.

Hp.

rapid scratch w. fingernail longwise on string

Pno.

(Ped.)

S.Vc.

ord. measured trem.

Vln. I

b.b.

Vln. II

Vla.

Vc.

D.B.

(Amp on Bass Fl.)

Amp.

Electr.

(Pno frame)

Trans.

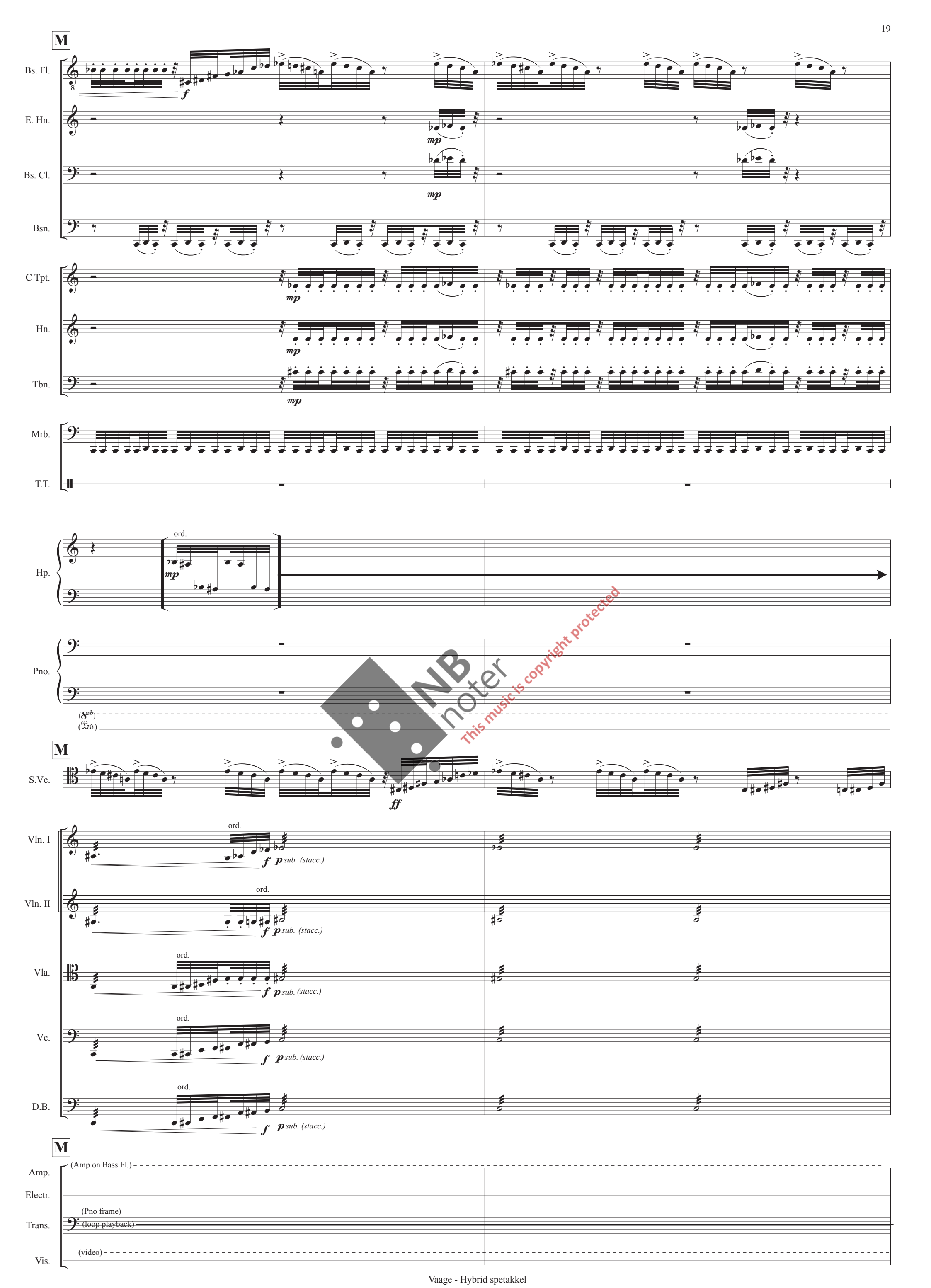
(loop playback)

(video)

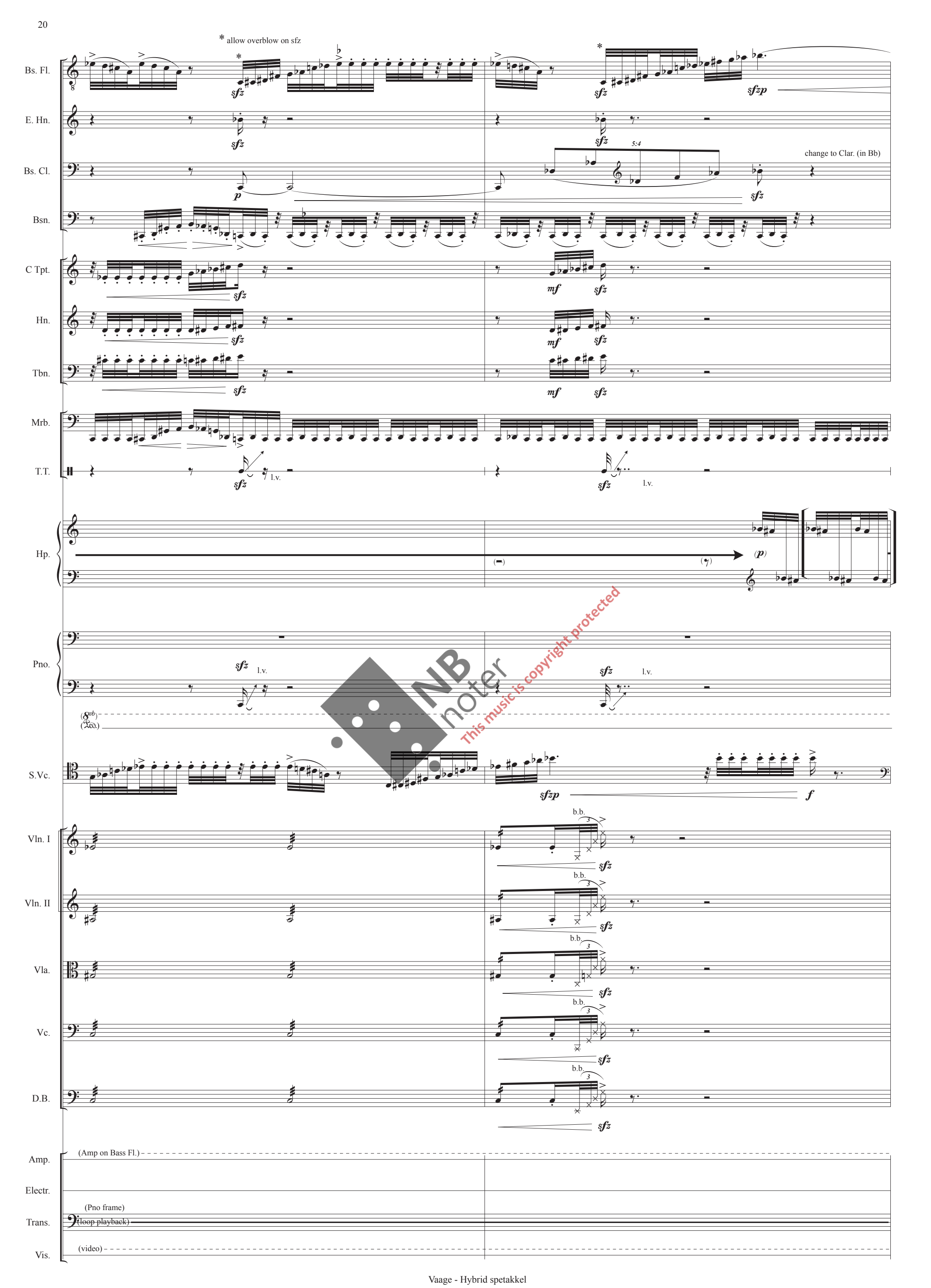
Vis.

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

NB noter
This music is copyright protected



NB noter
This music is copyright protected



NB noter
This music is copyright protected

N

Bs. Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

T.T.

Hp.

Pno.

(8vb)
(Ped.)

N

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

N

Amp.

Electr.

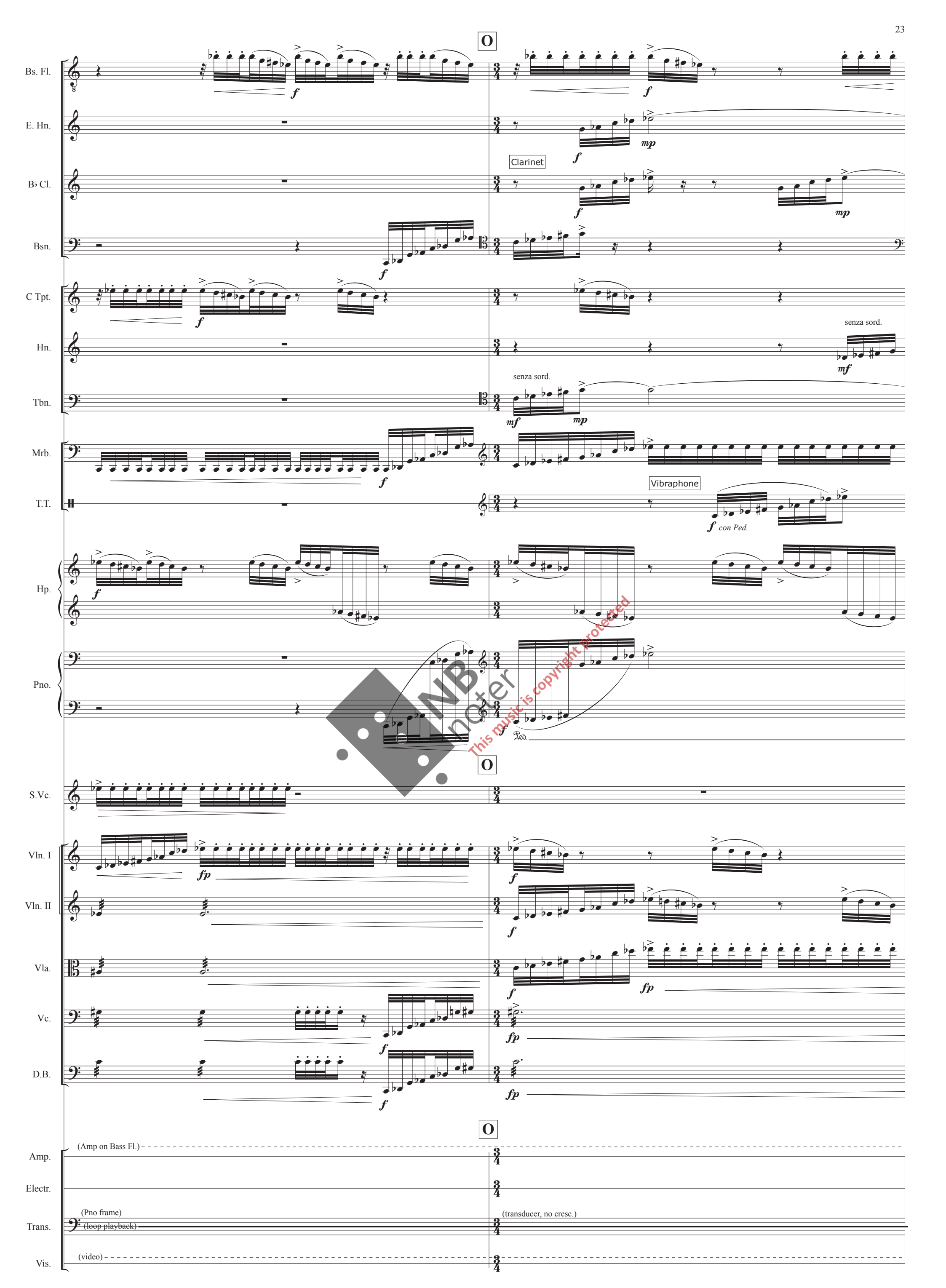
Trans.

Vis.

NB noter
This music is copyright protected

Bs. Fl.
E. Hn.
Bs. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Mrb.
T.T.
Hp.
Pno.
(8vb)
(Ped.)
S.Vc.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Amp.
(Amp on Bass Fl.)
Electr.
Trans.
(Pno frame)
(loop playback)
Vis.
(video)

NB noter
This music is copyright protected



This music is copyright protected

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

NB noter
This music is copyright protected

Interlude

Lento rubato (♩ = c. 63)

Bs. Fl.
E. Hn.
B♭ Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Mrb.
Vib.
Hp.
Pno.

ff — *n* — *p dolce*

close mic
bow (w. D.B. bow)
p (play louder)

(opt. w. Bow)
mp — *f* — *ff Ped. sempre* — *p*

rapid gliss.
ad lib.
l.v.

Interlude

Lento rubato (♩ = c. 63)

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

con sord.
n — *p dolce*
pp dolce e legato
ord.

Interlude

Lento rubato (♩ = c. 63)

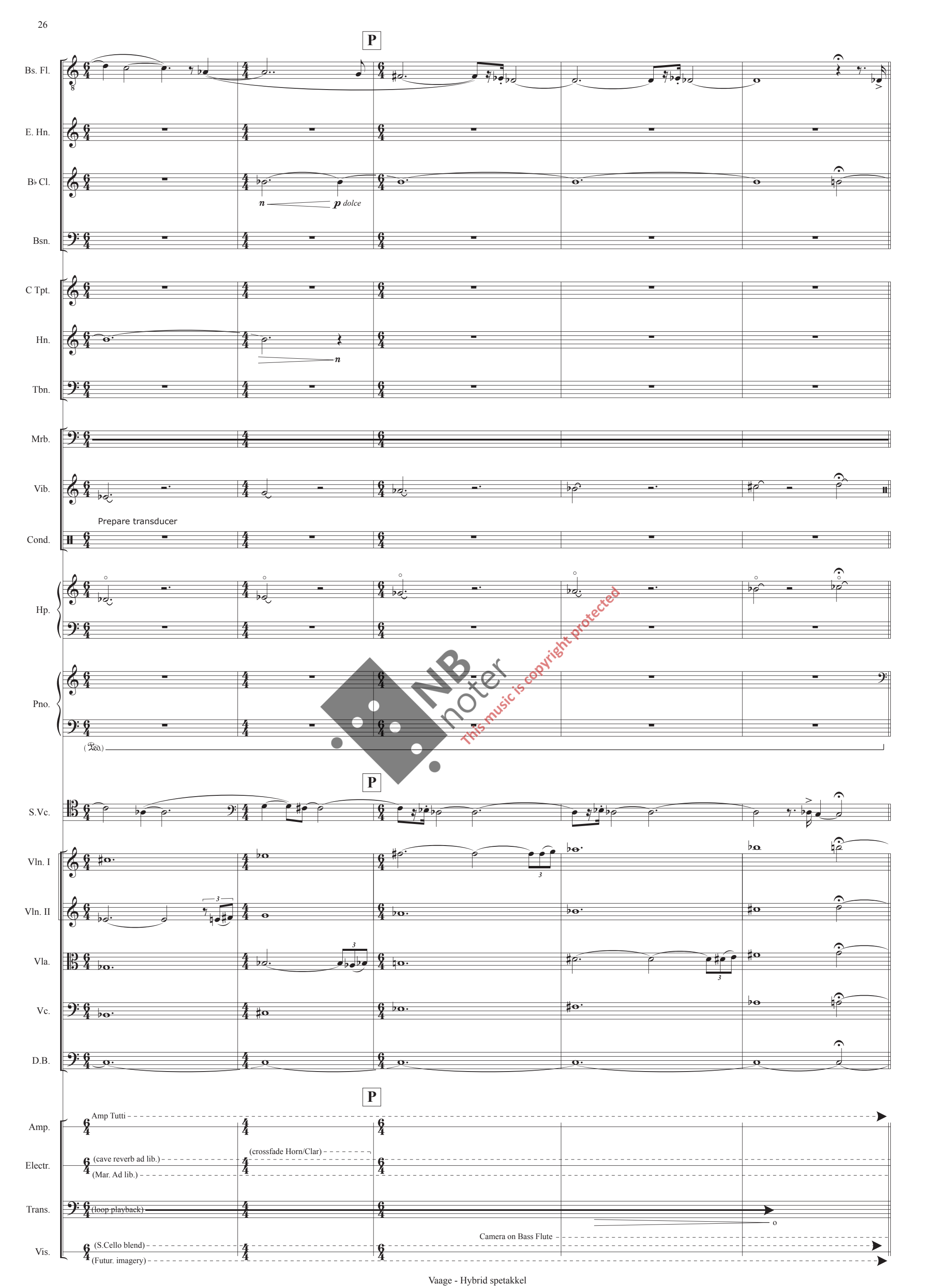
Amp. — (Amp on Bass Fl.) — Amp Tutti

Electr. — (Bs.Fl, Hn (transformed to Clar), Vib, Hp, S.Cello, Strings)
Cave reverb ad lib.
Mar. Dancing Grasshoppers or Ad lib

Trans. — (Pno frame) (loop playback)

Vis. — (video) opt. cue for final image — freeze vido final futuristic image — Solo Cello blend w image — Futuristic imagery

NB noter
This music is copyright protected



NB noter
This music is copyright protected

Part 2

Senza misura *10″* — *Bs Fl (looped)* — 2 — *10″ Mar. fade* — 3 — *10″ Timp. trans. w Bs Fl.* — 4 — *30″ Timp. ped. solo* — 5 — *20″ Mar. soft chord*

Bs. Fl.: lowest pitch ad lib. — bend ad lib. — *pp* — *p* — when repeted, variate bend — TACET — change to Oboe

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.: mallets keep chord — *pp*

Perc. 2

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

Hp.

Pno.

NB noter
This music is copyright protected

Part 2

Senza misura *10″* — *Bs Fl (looped)* — 2 — *10″ Mar. fade* — 3 — *10″ Timp. trans. w Bs Fl.* — 4 — *30″ Timp. ped. solo* — 5 — *20″ Mar. soft chord*

S.Vc.: sord. off

Vln. I: sord. off

Vln. II: sord. off

Vla.: sord. off

Vc.: sord. off

D.B.: sord. off

Part 2

Senza misura *10″* — *Bs Fl (looped)* — 2 — *10″ Mar. fade* — 3 — *10″ Timp. trans. w Bs Fl.* — 4 — *30″ Timp. ped. solo* — 5 — *20″ Mar. soft chord*

Amp.: Amp Bass Flute — Amp Tutti

Electr.: (Bs.Fl.) (cave reverb ad lib.) — (effect OFF Brass/W.w) — Mar. Wobbling multi-layers — (Mar. Ad lib.) — Add wobble on Bs.Fl. sampling. Dramatic swell to make transducer move on Timp.

Trans.: Sample Bass Flute — Send Bs. Fl. sample to Timp. transducer

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

Wind landscape

A — 20″ Solo Cello on bridge — 2 — 20″ Strings on bridge — 3 **Lento molto** 10″ Brass wind — 4 — 5″ Rins (perc) solo — 5 — 10″ Ob/Bsn wind — B — 15″ Fl./Cl. wind

Bs. Fl.: blow air (p) sfz — shi ss sho ssj

Ob.: Oboe — blow air (p) sfz — sa si ss sho ssj

B♭ Cl.: blow air (p) sfz — sho ss sho ssj

Bsn.: blow air (p) sfz — fah ss sho ssj — fingering: (♭♢)

C Tpt.: blow air (p) sfz — shi ss sho ssj

Hn.: (p) blow air sfz — ssj sho ss sho

Tbn.: blow air (p) sfz — fah ss sho ssj

Mrb.

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

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

Cond.: TACET

Hp.

Pno.: move camera to trem. position

NB noter
This music is copyright protected

Wind landscape

A — 20″ Solo Cello on bridge — 2 — 20″ Strings on bridge — 3 **Lento molto** 10″ Brass wind — 4 — 5″ Rins (perc) solo — 5 — 10″ Ob/Bsn wind — B — 15″ Fl./Cl. wind

S.Vc.: bow on bridge (whispering sound) (ad lib.) — (p) (play louder)

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

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

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

Vc.: bow on bridge (whispering sound) (ad lib.) — (p) (play louder)

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

Wind landscape

A — 20″ Solo Cello on bridge — 2 — 20″ Strings on bridge — 3 **Lento molto** 10″ Brass wind — 4 — 5″ Rins (perc) solo — 5 — 10″ Ob/Bsn wind — B — 15″ Fl./Cl. wind

Amp.: Amp Tutti — Strings. Wind landscape — Solo Cello. Wind landscape

Electr.: (Brass only) Brass/Woodwind. Wind landscape — add Ob./Bsn. to Wind landsc. — add Flute/Clar. to Wind landsc. — (Mar. Wobbling multi) — Temple Bowls. Reverb

Trans.: (loop playback) — Loop Marimba

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

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

2 — 45″ Hp/Pno/Pno Frame pizz | 3 — 5″ Strings OFF | 4 — 5″ Fl./Bs.Cl.: perc | 5 — 5″ Pno.Fr/Pno/String trem. | C — 10″ Mar. pling plong impro/Hp trem | 2 — 5″ Brass: Perc.

Bs. Fl.
Flute
(close to mic)
T.R.
fz
lunga
sparcely, lots of rests, impro small variation
change to Flute

Ob.

B♭ Cl.
Bass Clarinet
slap tongue
*) perc.
lunga
sparcely, lots of rests, impro small variation
change to Bs.Cl.

Bsn.

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

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

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

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

T.S.B.
let ring
TACET

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

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

2 — 45″ Hp/Pno/Pno Frame pizz | 3 — 5″ Strings OFF | 4 — 5″ Fl./Bs.Cl.: perc | 5 — 5″ Pno.Fr/Pno/String trem. | C — 10″ Mar. pling plong impro/Hp trem | 2 — 5″ Brass: Perc.

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

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

Vln. II
like guitar trem w. fingers
ppp
mp

Vla.
like guitar trem w. fingers
ppp
mp
ppp

Vc.
trem., crosswise w. fingertips
ppp
mp

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

2 — 45″ Hp/Pno/Pno Frame pizz | 3 — 5″ Strings OFF | 4 — 5″ Fl./Bs.Cl.: perc | 5 — 5″ Pno.Fr/Pno/String trem. | C — 10″ Mar. pling plong impro/Hp trem | 2 — 5″ Brass: Perc.

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

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

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

Vis.
(Pan cam. S.Cello)
Pan camera on Solo Cello
(Cam. following instruments)
Camera on Piano Frame Transducer
Camera inside Piano
Camera on Harp and Piano
string research #5 (pizz on strings)
string research #6 (trem. crosswise strings)

NB noter
This music is copyright protected

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

Fl. — T.R. lunga sparcely, lots of rests, impro small variation — change to Flute

Ob. — ∗) pop on long joint or bell (opt. change pitch by fingering) ∗) perc. sparcely, lots of rests, impro small variation

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

Bsn. — ∗)pop on long joint or bell (opt. change pitch by fingering) ∗) perc. sparcely, lots of rests, impro small variation

C Tpt. — sparcely, lots of rests, impro small variation — ∗)perc.

Hn. — sparcely, lots of rests, impro small variation — ∗)perc.

Tbn. — sparcely, lots of rests, impro small variation — ∗) perc.

Mrb.

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

Hp. — ppp mp ppp continue pattern of swell (cresc./dim.) let ring (L.H. mute)

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

3 — 5″ Harp/low strings cresc. | 4 — 5″ Pno/Vlns/Vla cresc. | 5 — 15″ Ob/Bsn: perc. | D — 10″ Bs.Fl./Bs.Cl.: perc | 2 — 5″ Mar./Clay Pts crossfade | 3 — 15″ Clay Pots solo | 4 — 5″ Brass/S.Cello: Perc. tail piece strike w. hand

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

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

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

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

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

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

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

Amp. — (Boost Str/Hp/Pno/ Mar) AMP tutti continue (opt. boost S.Cello)

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

Trans. — ~~(loop playback)~~

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

NB noter This music is copyright protected

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

Fl. — Flute — T.R. — lunga — sfz — sparcely, lots of rests, impro small variation

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

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

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

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

Hn. — sparcely, lots of rests, impro small variation

Tbn. — sparcely, lots of rests, impro small variation

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

Cl.Pts.

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

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

NB noter
This music is copyright protected

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

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

Vln. I — tail piece strike w. hand

Vln. II — tail piece strike w. hand

Vla. — tail piece strike w. hand

Vc. — tail piece strike w. hand

D.B. — tail piece strike w. hand

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

Amp. — (opt. boost Strings)

Electr. — (Clay P. Clay landsc) — (Brass/Ww. Fracture) — S.Cello. Robot glitch - gradually increased effect

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

Vis. — (Cam. Pno Frame transd) — (Pan cam. S.Cello) — (Cam. following instruments) — Camera inside Piano — Camera on Harp and Piano — string research #7 (dry sounds)

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

Fl.
prepare
perc.: pizz./lip vacum
pop on end of mouth piece w. flat hand

Ob.
mouth piece smack
sharp, very short kissing sound

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

Bsn.
mouth piece smack
sharp, very short kissing sound

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

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

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

Gong — Tuned Gong
p l.v.

T.T. — Tam-tam
p l.v.

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

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

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

S.Vc.
sfz
keep low note, or repeat gliss up/down once

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

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

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

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

D.B.
ord. punta d'arco
pp

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

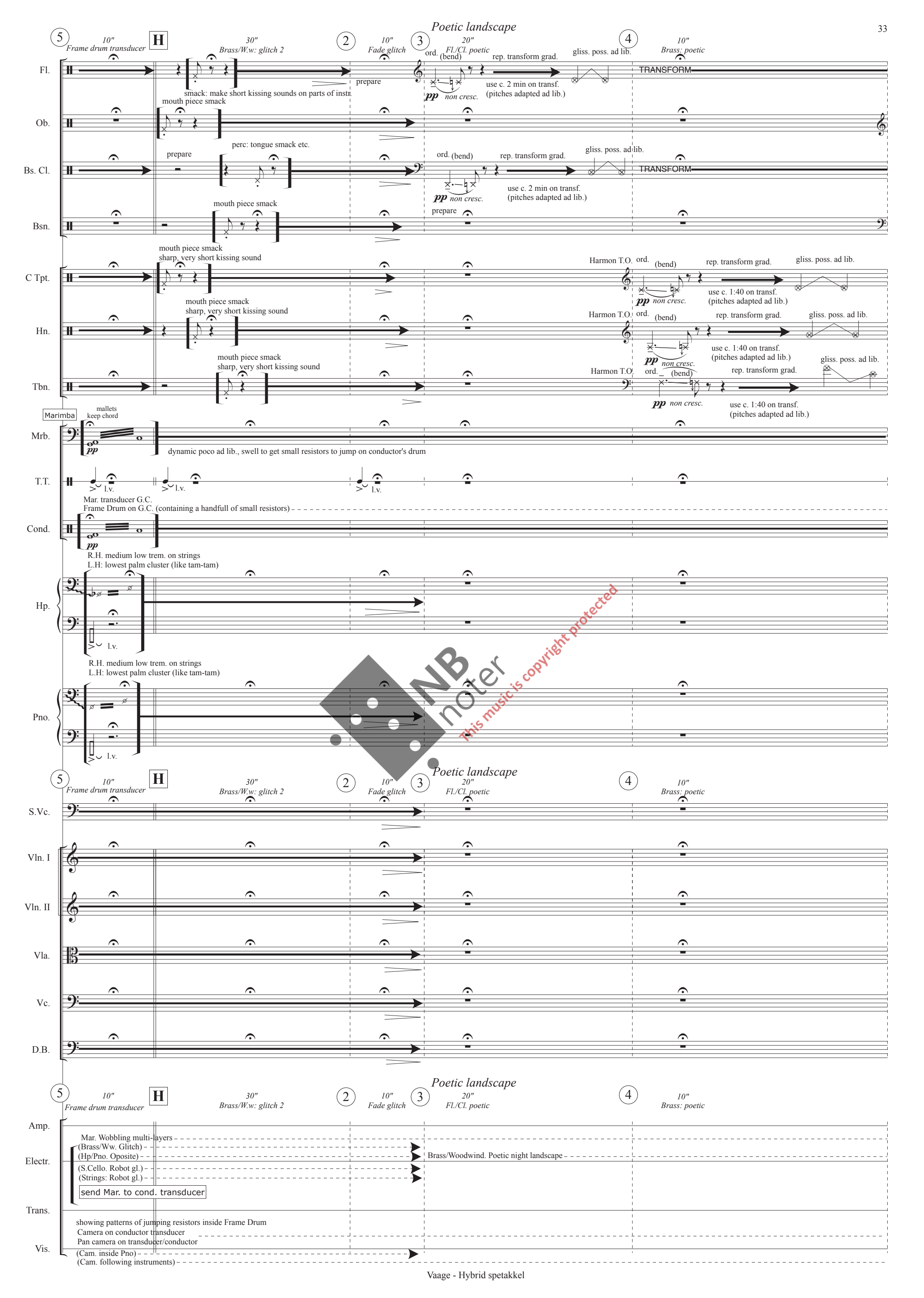
Amp.

Electr.
Brass/Woodwind. Glitch smack
Hp/Pno. Scratch
Hp/Pno. Oposite
(S.Cello. Robot gl.)
Strings: Robot glitch - gradually increased effect

Trans.

Vis.
(Pan cam. S.Cello)
Camera inside Piano
(Cam. following instruments)
Camera on Harp and Piano
string research #8 (string scratch)
string research #9 (Harp/Pno trem. across strings)

NB noter
This music is copyright protected



NB noter
This music is copyright protected

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

Fl. — TRANS

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

Bs. Cl. — TRANS

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

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

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

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

Mrb.

T.T.

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

Hp.

Pno. — move inside camera

NB noter
This music is copyright protected

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

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

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

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

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

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

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

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

Amp. — (Mar. Wobbling multi) — (Brass/Ww. Poetic landsc.) — (Brass only)

Electr. — S.Cello. Human — Strings. Human. — Sample Brass for use in Part 3, I3 (page 56)

Trans.

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

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

Fl.

Ob.

Bs. Cl. — *f*

Bsn. — *f*

C Tpt.

Hn.

Tbn.

L. Dr. — Log Drum — brush sidewise w. flat hand — *pp* | (w. fingers) — *pp* | *f*

Dar. — Darabuka — brush sidewise w. flat hand — *pp* | (w. fingers) — *pp* | *f*

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

Hp. — brush sidewise on soundboard w. wire brush — *pp* | tap on soundboard — *pp* | *f*

Pno. — brush sidewise on soundboard w. wire brush — *pp* | tap on soundboard — *pp* | *f*

S.Vc. — brush strings lengthwise firmly up an down (M.M. c. 140) — I — *pp* | (add string) (crush) | Misurata (♩ = c. 140) | rep. 7X | *f*

Vln. I — IV — *pp* — brush strings lengthwise firmly up an down (M.M. c. 140) | (add string) (crush) | *f*

Vln. II — IV — *pp* — brush strings lengthwise firmly up an down (M.M. c. 140) | (add string) (crush) | *f*

Vla. — IV — *pp* — brush strings lengthwise firmly up an down (M.M. c. 140) | (add string) (crush) | *f*

Vc. — I — *pp* — brush strings lengthwise firmly up an down (M.M. c. 140) | (add string) (crush) | *f*

D.B. — I — *pp* — brush strings lengthwise firmly up an down (M.M. c. 140) | (add string) (crush) | *f*

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

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

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

Electr. — Strings. Dancing Grasshoppers — Hp/Pno. Swirling

Trans.

Vis. — Pan cam. on Solo Cello — Video nr 2

(Cam. following instruments)

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

NB noter
This music is copyright protected

5 — K — 2 — 3

Follow metric score

Fl. — *f*

Ob. — *f*

Bs. Cl.

Bsn.

C Tpt. — Harmon T.I. — *f*

Hn. — Harmon T.I. — *f*

Tbn. — Harmon T.I. — *f*

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

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

Hp. — (join tutti rhythm) — brush strings lengthwise w. wire brush firmly up an down (M.M. c. 140) — (add strings) — *p* — low pitches ad lib. — *f*

Pno. — (join tutti rhythm) — brush strings lengthwise w. wire brush firmly up an down (M.M. c. 140) — (add strings) — *p* — medium pitches ad lib. — *senza Ped.*

NB noter
This music is copyright protected

5 — K — 2 — 3

Follow metric score

S.Vc. — RHYTHM

Vln. I — RHYTHM

Vln. II — RHYTHM

Vla. — RHYTHM

Vc. — RHYTHM

D.B. — RHYTHM

5 — K — 2 — 3

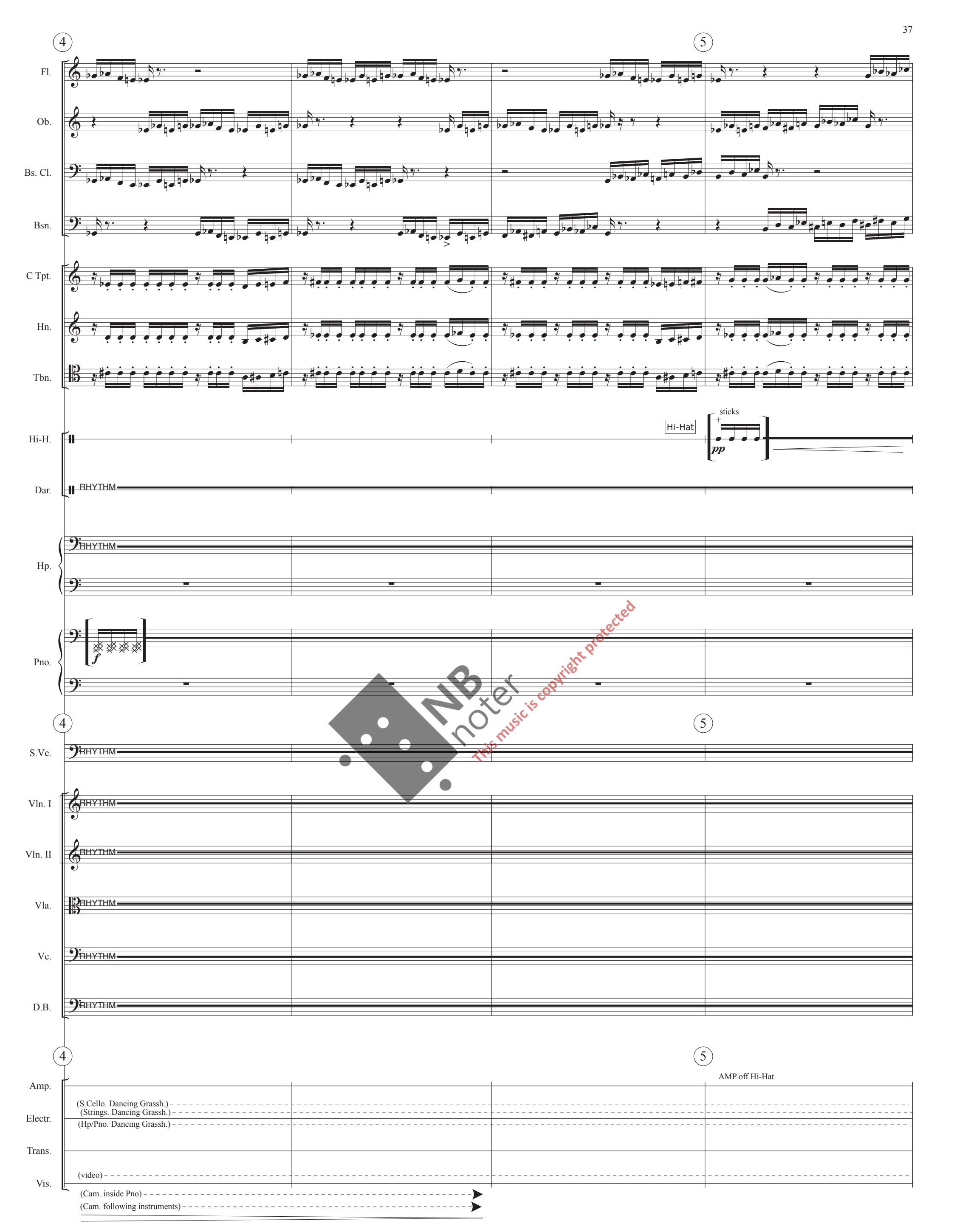
Follow metric score

Amp. — (S.Cello. Dancing Grassh.)

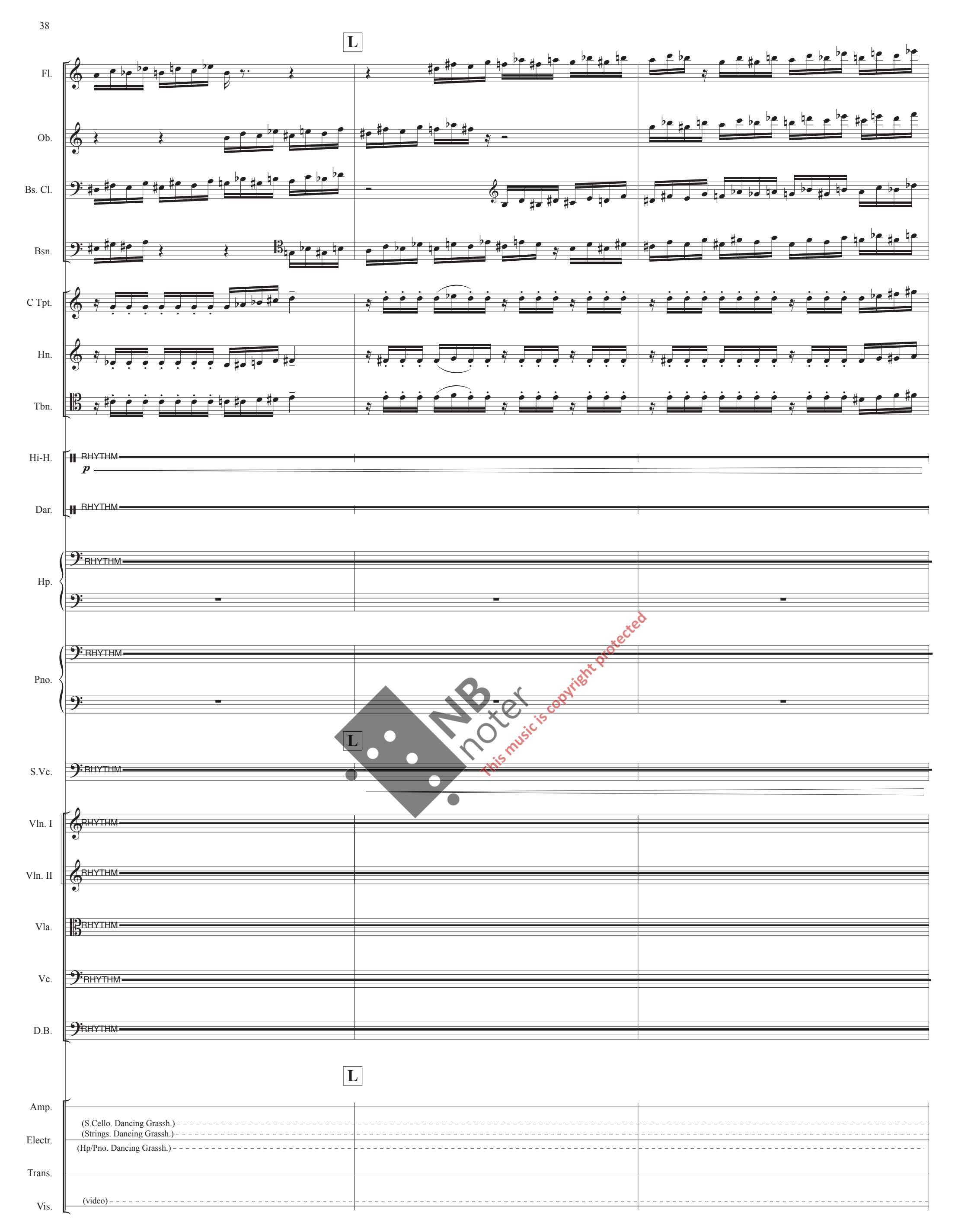
Electr. — (Strings. Dancing Grassh.)

Trans. — (Hp/Pno. Swirling) — Hp/Pno. Dancing Grasshoppers

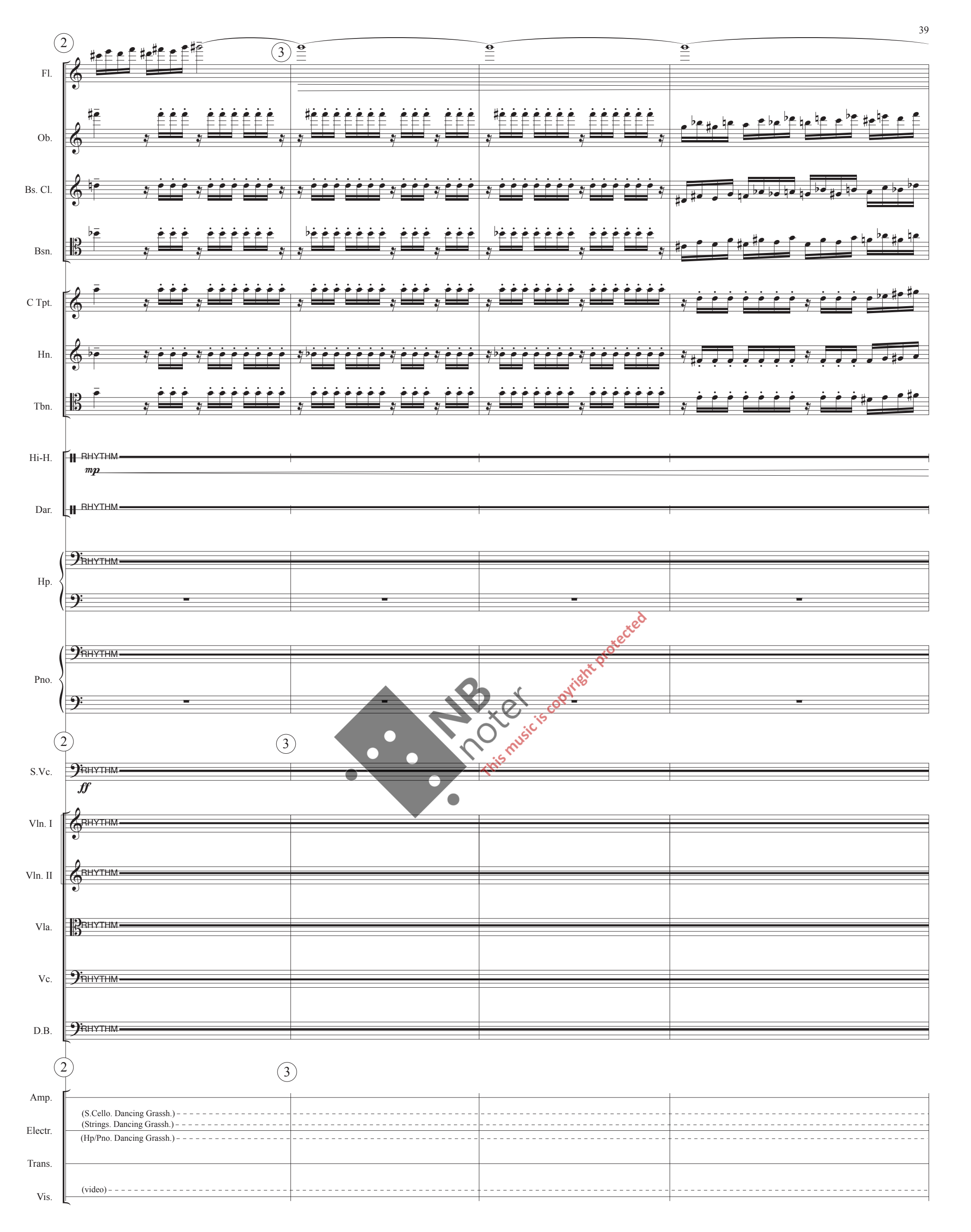
Vis. — (video) — (Cam. following instruments) — Camera inside Piano — Camera on Harp and Piano — string research #10 (brush strings) — (Fade Cameras)



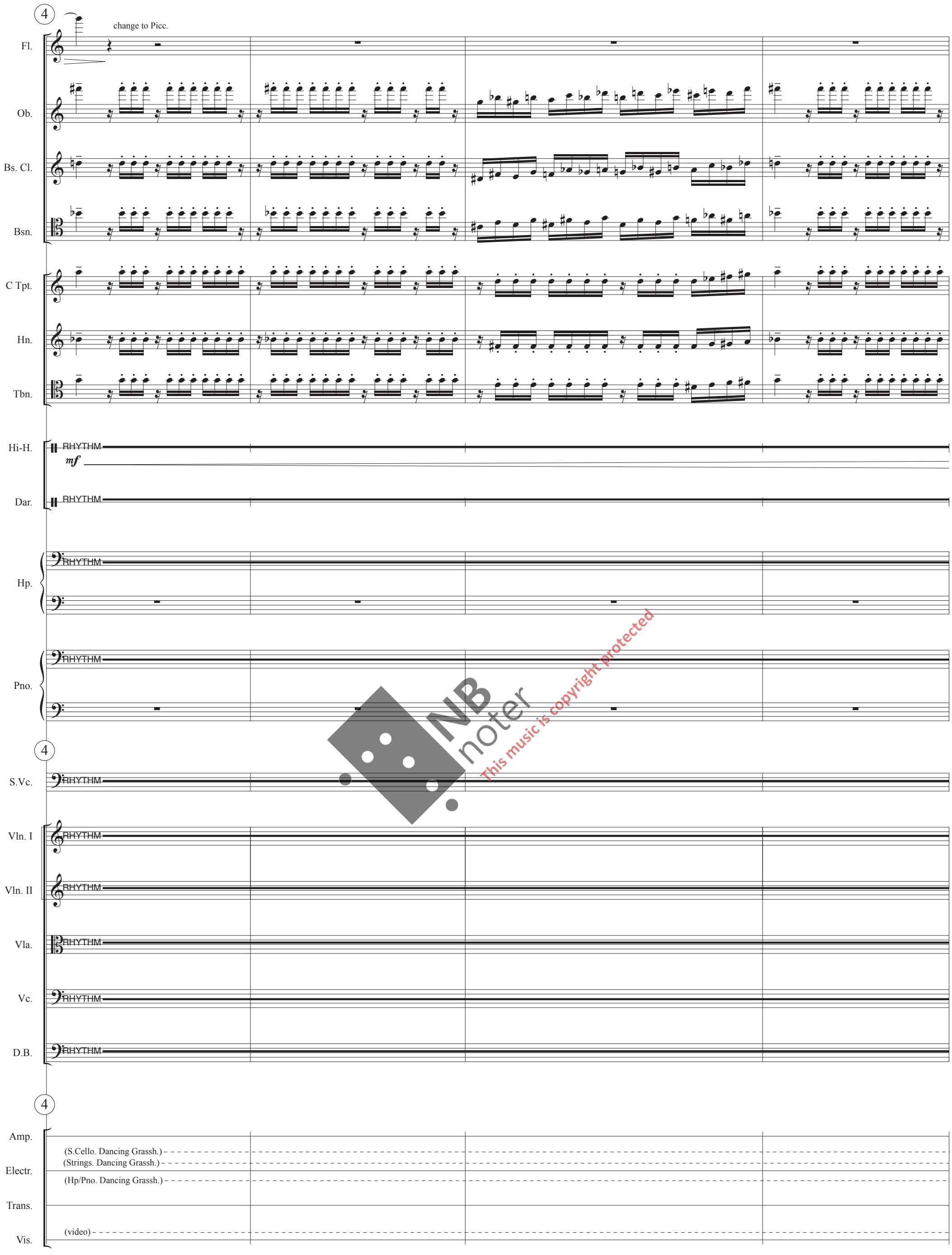
NB noter
This music is copyright protected



NB noter
This music is copyright protected



NB noter
This music is copyright protected



NB noter
This music is copyright protected

5

M

Piccolo

whistle tone

pitch ad lib.

Picc.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Hi-H.

RHYTHM

f

l.v.

ff

Dar.

RHYTHM

Hp.

RHYTHM

Pno.

RHYTHM

NB noter
This music is copyright protected

5

M

S.Vc.

RHYTHM

Vln. I

RHYTHM

Vln. II

RHYTHM

Vla.

RHYTHM

Vc.

RHYTHM

D.B.

RHYTHM

5

M

Amp.

Amp on Piccolo (continue)

Electr.

(S.Cello. Dancing Grassh.)

(Strings. Dancing Grassh.)

Piccolo. High pitched soft landscape

(Hp/Pno. Dancing Grassh.)

Trans.

Vis.

(video)

Cameras following instrumental entrances (Picc.)

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

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

Picc.

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

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

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

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

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

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

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

Dar. — RHYTHM — *pp*

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

Cond.

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

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

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

S.Vc. — RHYTHM — ord. — I — *pp* — *mp* — transform to bowing on body by changing grad. into IV

(♩ = ca. 140) behind bridge

Vln. I — RHYTHM — ord. — IV — *pp* — I

Vln. II — RHYTHM — ord. — IV behind bridge — *pp* — I

Vla. — RHYTHM — ord. — IV behind bridge — *pp* — I

Vc. — RHYTHM — ord. — I behind bridge — *pp*

D.B. — RHYTHM — ord. — I behind bridge — *pp*

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

Amp. — Amp. tutti

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

Trans.

Vis. — (video) — Pan camera on Solo Cello — Fade Video slowly — (Cam. following instruments) — (opt. repeat string research)

NB notes
This music is copyright protected

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

Picc.

Ob.

change to Clar. in Bb

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

S.Dr.

brush sidewise w. flat hand

mp *pp*

Dar.

RHYTHM

brush sidewise w. flat hand

mp *pp*

Cond.

CONDUCT THE BEAT (for 16notes patterns)

(conduct/give cues as needed)

(metric)

Hp.

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

let ring

l.v.

Pno.

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

let ring

l.v.

(Ped.)

NB noter
This music is copyright protected

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

S.Vc.

(*p*)

bow on body, firmly up/down

con sord.

ord.

pp *dolce e legato molto*

Vln. I

transform to bowing on body
by changing grad. into IV

mp

bow on body, firmly up/down

(*p*)

Vln. II

transform to bowing on body
by changing grad. into IV

mp

bow on body, firmly up/down

(*p*)

Vla.

transform to bowing on body
by changing grad. into IV

mp

bow on body, firmly up/down

(*p*)

Vc.

transform to bowing on body
by changing grad. into IV

mp

bow on body, firmly up/down

(*p*)

D.B.

transform to bowing on body
by changing grad. into V

mp

bow on body, firmly up/down

(*p*)

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

Amp.

Boost S.Cello/Perc

Electr.

(Brass/Ww. High pitched landsc.)

Obo/Bassoon. High pitched soft landscape

(S.Cello. Dancing Grassh.)

(S.Cello effect OFF)

Solo Cello. Cave reverb ad lib.

(Strings. Dancing Grassh.)

(Hp/Pno. Oposite)

Trans.

Vis.

(fade video)

Pan camera on Solo Cello

Pan camera on Solo Cello
Laser trace carefully

(Cam. following instruments)

(Cam. on Drums)

3 Hp/Pno poetic — 4 Double Bass — Vibraphone — 5 Marimba

Picc.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Marimba
soft mallets

Mrb.

ppp *dolce*

Vibraphone

Vib.

ppp

Ped.

rhythm and pitches ad lib.

Hp.

pp (blend ord. and harmonics ad lib.)

pizz.

rhythm and pitches ad lib.

Pno.

pp

(Ped.)

3 Hp/Pno poetic — 4 Double Bass — Vibraphone — 5 Marimba

S.Vc.

n *pp*

Vln. I

Vln. II

Vla.

Vc.

ord.

con sord.

D.B.

ppp *dolce*

3 Hp/Pno poetic — 4 Double Bass — Vibraphone — 5 Marimba

Amp.

Electr.

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

Trans.

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

Vis.

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

NB noter
This music is copyright protected

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

Picc. — ppp dolce — pp

Ob.

Bs. Cl. — ord. — ppp dolce

Bsn.

C Tpt.

Hn. — Harmon — ppp dolce

Tbn.

Mrb.

Vib. — (Ped.) — Ped. — Ped.

Hp. — rep. ad lib.

Pno. — rep. ad lib. — (Ped.)

NB noter
This music is copyright protected

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

S.Vc. — con sord. — 8va — ord. — n — pp

Vln. I — ppp dolce

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

Vla. — con sord. — ord. — ppp dolce

Vc. — con sord. — ord. — ppp dolce

D.B.

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

Amp.

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

Trans. — Loop Marimba

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

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

Picc.

Ob.

Bs. Cl.

Bsn.

whistle tone

pitch ad lib.

high pitched soft sound

pitch ad lib.

C Tpt.

Harmon

ppp *dolce*

Hn.

Tbn.

Harmon

ppp *dolce*

Mrb.

Vib.

(Ped.) (Ped.)

bow (w. D.B. bow)

p

Hp.

Pno.

(Ped.)

NB noter
This music is copyright protected

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

S.Vc.

Vln. I

Vln. II

8va

Vla.

Vc.

D.B.

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

Amp.

(Ob./Bsn. High pitched landsc.)

Electr.

(Tutti. Cave rev.)

(Hp/Pno. Sparkling)

Playback loop, send to Pno Frame bass transducer

Trans.

(Pan cam. S.Cello)

(Laser carefully)

Vis.

(Cam. inside Pno)

(Cam. on Harp)

Cameras following instrumental entrances

(on P5) (Picc.)

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

Picc. — whistle tone — CONTINUE — change to Bs.Fl.

Ob. — (15″) — high pitched soft sound — CONTINUE

Bs. Cl. — high pitched soft sound — CONTINUE

Bsn. — (15″) — high pitched soft sound — CONTINUE

C Tpt. — prepare — high pitched soft sound — pitch ad lib. — make space for each other, make rests

Hn. — prepare — high pitched soft sound — pitch ad lib. — make space for each other, make rests

Tbn. — prepare — high pitched soft sound — pitch ad lib. — make space for each other, make rests

Crotales — bow, pitches ad lib. — use 2 bows, impro beauty-landscape — CONTINUE — let ring — TACET — Marimba — bow (w. D.B. bow) — *p*

Vib. — opt. join impro beauty landscape and improvise freely — CONTINUE — (Ped.)

Hp. — (15″) — CONTINUE

Pno. — (15″) — CONTINUE — (Ped.)

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

S.Vc. — sord. off — III — improvise, slow change between random natural harmonics — *p molto lento*

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

Vln. II — (8va) — sord. off — III — improvise, slow change between random natural harmonics — *p molto lento*

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

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

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

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

Amp.

Electr. — (Ob./Bsn. High pitched landsc.) — (Tutti. Cave rev.) — S.Cello. Pitch reverb — Brass/Woodwind. High pitched soft landscape — Strings. Pitch reverb — (Hp/Pno. Sparkling) — (opt. unlimited ring mod. on Crot. and Vib.) — Mar. Dancing Grasshoppers or Ad lib

Trans.

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

NB noter
This music is copyright protected

Bass Flute

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

Bs. Fl.

Ob. — CONT — prepare

Bs. Cl. — n — mf — n — mf — n

Bsn. — CONT — prepare

C Tpt.

Hn. — Harmon — p — f — p

Tbn. — Harmon — p — f — p

Gongs — Gong — p — l.v. — p — move mallet (constantly)

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

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

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

NB noter This music is copyright protected

De Profundis 2

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

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

S.Vc. — s.t. — p

Vln. I

Vln. II

Vla.

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

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

De Profundis 2

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

Amp.

Electr. — Pitched down Gong/Tam-tam. Sunrise — Pitch gradually up — S.Cello. Dancing Grasshoppers — Low Strings. Dancing Grasshoppers — (gradually Dancing grassh.) Strike on lowest strings w. flat hand — (opt. TACET)

Trans. — pp — l.v.

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

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

change to Flute

Bs. Fl.

Ob.

Bs. Cl.

Bsn.

Harmon

C Tpt.

Hn.

Tbn.

Gongs

l.v.

T.T.

l.v.

(opt. TACET)

Hp.

(opt. TACET)

(♩ = c. 63)
(play like drums)

Pno.

con Ped.

NB noter
This music is copyright protected

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

S.Vc.

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

Vln. I

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

Vln. II

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

Vla.

Vc.

D.B.

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

Amp.

Electr.

(Gong/T.t. Sunrise)

Pitched up

reverberation

(S.Cello. Dancing Grassh.)

(Low Str. Dancing Grassh.)

Strings. Dancing Grasshoppers

(opt. TACET)

Trans.

Vis.

Laser trace fade

(morphing paintings)

Video nr 3

(Utopolis paintings)

Part 3
Misurata (♩ = c. 63)

Fl. — jet stream — sffz
Ob. — p
Bs. Cl. — sffz — p
C. Bn. — p
C Tpt. — sffz
Hn. — sffz — p
Tbn. — sffz — p
Tomt. — Tomtom — f — continue poco ad lib. — mf
T.T. — Tam-tam — sfz — rapid scratch w. triangle beater — sfz
Hp. — rapid scratch w. plectrum longwise on string — sfz — 8vb (play like drums) — sfz
Pno. — (8vb) — f — loco — 8vb con Ped.

Part 3
Misurata (♩ = c. 63)

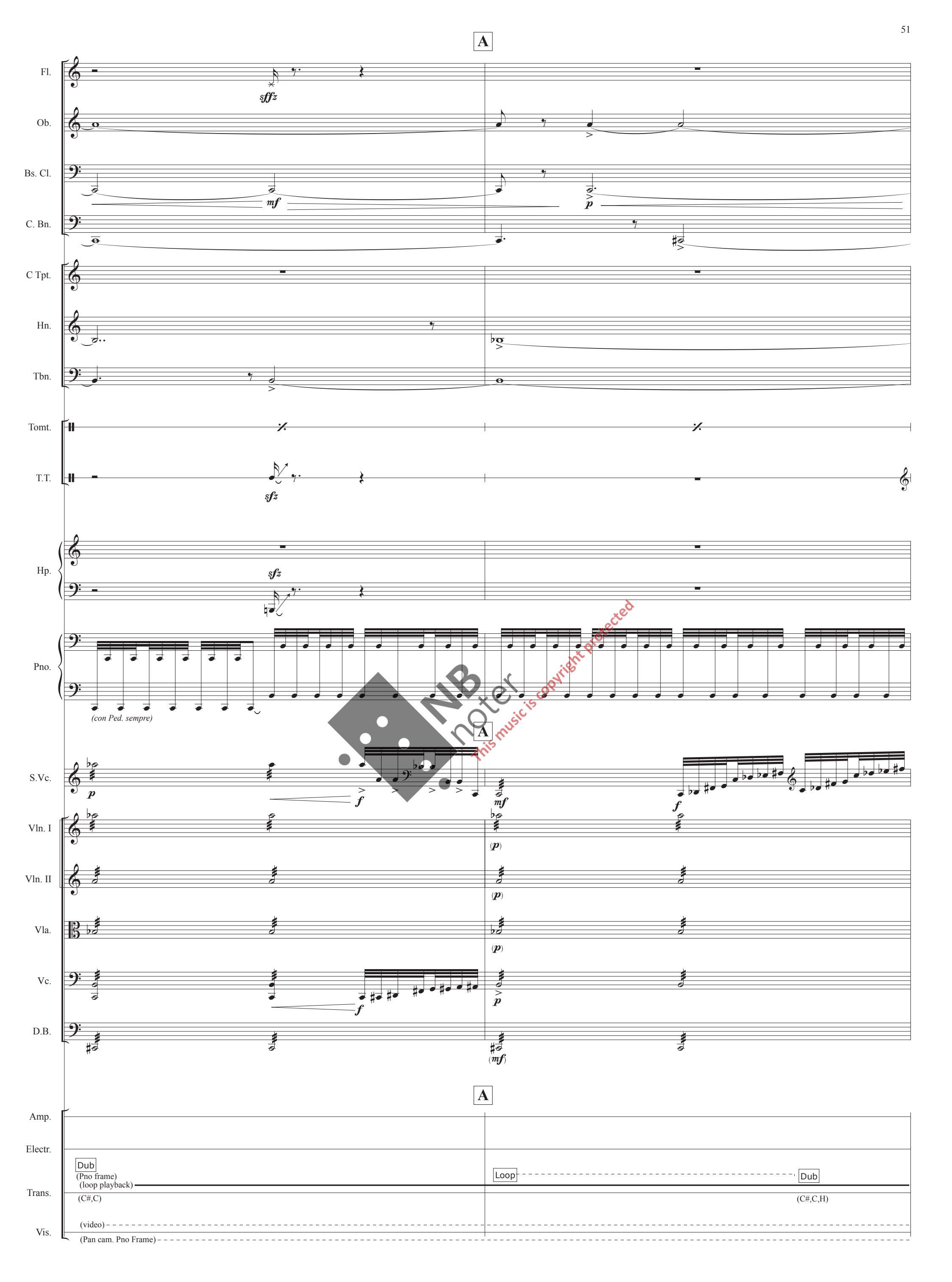
S.Vc. — ord. — f — measured trem.
Vln. I — ord. — measured trem. — p
Vln. II — ord. — measured trem. — p
Vla. — ord. — p — measured trem.
Vc. — ord. — p — measured trem.
D.B. — ord. — p — measured trem. — mf

Part 3
Misurata (♩ = c. 63)

Amp. — NO AMP (opt. soft amp. tutti)
Electr. — effects OFF
Trans. — Loop Piano — Playback loop, send to Pno Frame bass transducer — Loop
* in background (C#)
Vis. — (video) — (Camera OFF) — Pan camera on Piano Frame

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

NB noter
This music is copyright protected



NB noter
This music is copyright protected

Fl.

Ob.

Bs. Cl.

mf

f

C. Bn.

C Tpt.

Hn.

Tbn.

Tomt.

Vibraphone

measured trem.

Vib.

f

ord.

Hp.

f

Pno.

(into ensemble)

S.Vc.

p *f* *mf*

Vln. I

Vln. II

Vla.

f *p*

Vc.

f sub. *p* *mf*

D.B.

Amp.

Electr.

(Pno frame)

(loop playback)

Loop Dub

Trans.

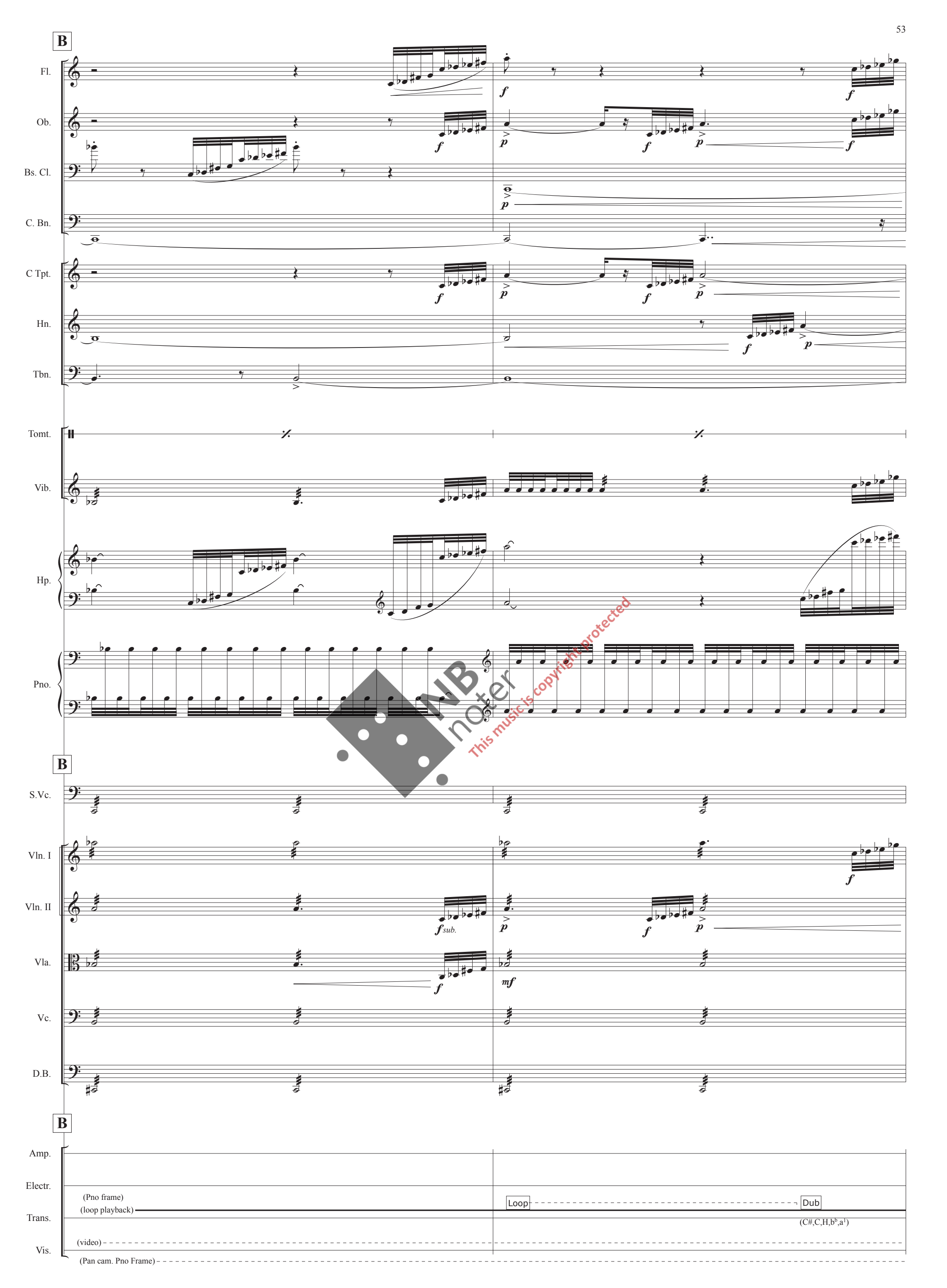
(C#,C,H,b^b)

(video)

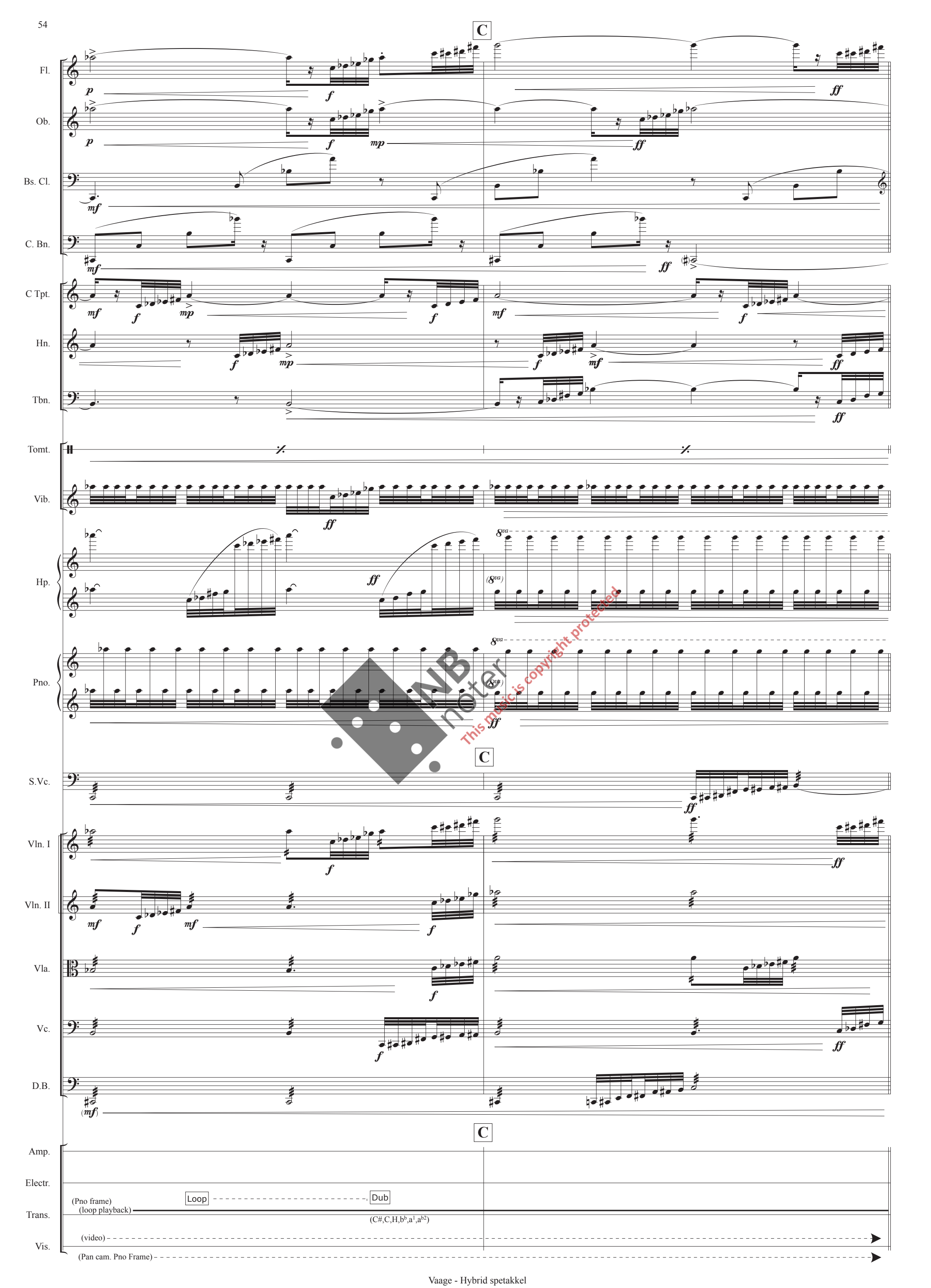
Vis.

(Pan cam. Pno Frame)

NB noter
This music is copyright protected



NB noter
This music is copyright protected



This music is copyright protected

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

Picc.

Ob. — prepare

Bs. Cl. — *ff*

C. Bn. — change to Bsn. — prepare

C Tpt. — *ff*

Hn.

Tbn.

Cymb. — Cymbal — *sffz*

Vib. — Crotales: bow, pitches ad lib. / use 2 bows, impro beauty-landscape — Musical Saw: bow, pitches ad lib., impro beauty-landscape — *p*

Hp. — (8va)

Pno. — (8va) — turn camera to gliss. position

NB noter
This music is copyright protected

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

S.Vc. — (measured trem.) — *)

Vln. I — (measured trem.)

Vln. II — (measured trem.) — *ff*

Vla. — (measured trem.)

Vc. — (measured trem.)

D.B. — (measured trem.) — *ff*

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

Amp. — Amp. tutti

Electr. — Perc. Unlimited ring mod.

Trans. — Loop — Dub — (Pno frame) — (loop playback) — (C#,C,H,b^b,a^1,a^b2,g^3) — (solo) rotate and slide transducer ad lib. on medium high strings

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

D

5″ S. Cello harmonics — 2 — 5″ Strings harmonics — 3 — 10″ High W.w. — 4 — 25″ Pno/Hp Slide gliss.

Piccolo

Picc.: whistle tone; pitch ad lib.

Ob.: *) high pitched soft sound; pitch ad lib.

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

Bsn.: *) high pitched soft sound; pitch ad lib.

C Tpt.

Hn.

Tbn.

Crt.

Saw

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

Pno.: Slide glass or cup on strings w side (flat) firmly w. L.H.
Strokes sfz on strings crosswise same pitches w. R.H.
(pitches ad lib.)
change position ad lib.
(con Ped. sempre)

*) microtonal gliss. continue slowly around main pitch

D

5″ S. Cello harmonics — 2 — 5″ Strings harmonics — 3 — 10″ High W.w. — 4 — 25″ Pno/Hp Slide gliss.

S.Vc.: ppp; (gliss. sim.); jeté ad lib. → sul pont.; mp; ppp; (gliss. sim.) ord.; continue poco ad lib.

Vln. I: *) ppp; (gliss. sim.); jeté ad lib. → sul tasto; mp; ppp; (gliss. sim.) ord.

Vln. II: *) ppp; (gliss. sim.); jeté ad lib. → sul tasto; mp; ppp; (gliss. sim.) ord.

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

Vc.: *) ppp; (gliss. sim.); jeté ad lib. → sul pont.; mp; ppp; (gliss. sim.) ord.

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

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

D

5″ S. Cello harmonics — 2 — 5″ Strings harmonics — 3 — 10″ High W.w. — 4 — 25″ Pno/Hp Slide gliss.

Amp.: (Amp. tutti)

Electr.: S.Cello. Space grain; Strings. Space grain; Woodwind. High pitched soft landscape; (Perc. Ring mod.); Hp/Pno. Multiple landscapes

Trans.: (loop playback)

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

NB noter
This music is copyright protected

Interlude 2
Misurata (♩ = c. 80)

E

Picc.
Ob. — prepare
Bs. Cl.
C. Bn. — prepare
change to C.Bsn.
C Tpt. — cup — *p dolce*
Hn. — cup — *p dolce*
Tbn. — cup — *p dolce*
Mrb. — let ring — Marimba — close mic, bow (w. D.B. bow)
Saw
Cond.
Hp.
Pno.

NB noter
This music is copyright protected

Interlude 2
Misurata (♩ = c. 80)

E

S.Vc.
Vln. I — continue poco ad lib.
Vln. II — continue poco ad lib.
Vla. — continue poco ad lib.
Vc. — continue poco ad lib.
D.B. — continue poco ad lib.

Interlude 2
Misurata (♩ = c. 80)

E

Amp. — Brass no AMP (Amp. tutti)
Electr. — Picc/Bs.Cl. High pitched soft landscape; (S.Cello. Space grain); (Strings. Space grain); (Perc. Ring mod.); (Hp/Pno. Multiple landsc.); Mar. Dancing Grasshoppers or Ad lib
Trans. — (loop playback); (Ref. to Video nr 1)
Vis. — Video nr 4; (Cam. following instruments); (Cam. inside Pno)

F G

Picc.

Ob. ord. pp dolce

Bs. Cl.

Contrabassoon

C. Bn. pp dolce e legato

C Tpt. mp

Hn.

Tbn.

Mrb. p (play louder)

Vibraphone

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

Cond. Prepare transducer

Hp. ord. p

Pno.

NB noter This music is copyright protected

(senza sord.) ord. F G

S.Vc. n mp dolce

Vln. I

Vln. II

Vla.

Vc.

D.B. ord. pp dolce e legato

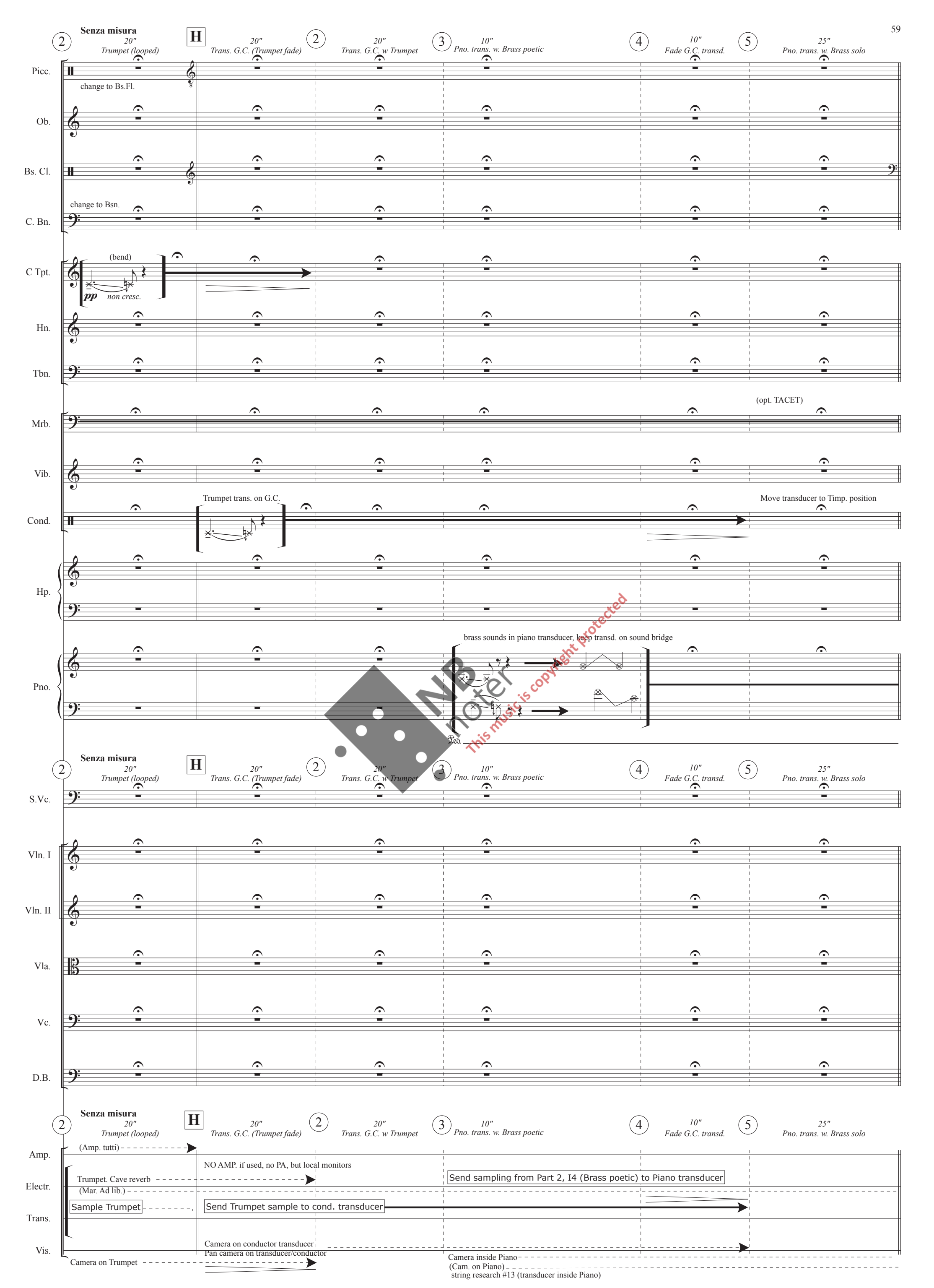
F G

Amp. (Brass AMP on) (Amp. tutti) (Picc/Bs.Cl. High pitched landsc.) S.Cello, Trpt, Ob, Vib, Hp. Cave reverb (Strings. Space grain)

Electr. (Mar. Ad lib.) (fade Pno effect)

Trans.

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



NB noter
This music is copyright protected

I

10″ Brass: poetic w. cup — 2 — 5″ S. Cello behind neck — 3 — 3″ Strings behind neck — 4 — 7″ Ob/Bsn keyclicks

Bs. Fl.

Ob.

keys only (pitch/tempo ad lib.)

Bs. Cl.

Bsn.

Bassoon

keys only (pitch/tempo ad lib.)

C Tpt.

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

Hn.

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

Tbn.

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

Mrb.

Vib.

Hp.

Pno.

(Ped.)

NB noter
This music is copyright protected

I

10″ Brass: poetic w. cup — 2 — 5″ S. Cello behind neck — 3 — 3″ Strings behind neck — 4 — 7″ Ob/Bsn keyclicks

S.Vc.

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

Vln. I

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

Vln. II

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

Vla.

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

Vc.

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

D.B.

I

10″ Brass: poetic w. cup — 2 — 5″ S. Cello behind neck — 3 — 3″ Strings behind neck — 4 — 7″ Ob/Bsn keyclicks

Amp.

Amp. tutti — (continue)

Brass AMP on

Solo Cello. Space grain

Strings. Space grain

Electr.

Brass. Poetic landscape

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

Woodwind. Key click multitude

Trans.

Vis.

(Pan cam. on Solo Cello)

Cameras following instrumental entrances

(Cam. inside Pno)

(Cam. on Piano)

5 — 10″ Fl./Cl. key clicks — J — 25″ Pno/Hp scrape, Cymb. trem. — 2 — 10″ Strings fragmented — 3 — 10″ Strings OFF — 4 — 12″ S. Cello wood sounds — 5 — 5″ Fade W.w/Brass

Bass Flute

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

Ob.: opt. add tapping on instr.; change to Eng.Hn.

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

Bsn.: opt. add tapping on instr.

C Tpt.: gliss. down into low pitch

Hn.: gliss. down into low pitch

Tbn.: gliss. down into low pitch

Log Dr.

Cymbal

Cymb.: mallets; *pp*; NOT in SYNC

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

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

S.Vc.: Dissolve; trill w. fingers on body of instr.

Vln. I: Dissolve

Vln. II: Dissolve

Vla.: Dissolve

Vc.: Dissolve

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

Amp.

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

Trans.

Vis.: (Cam. following instruments)

NB noter
This music is copyright protected

Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) K

Strings add wood sounds — Hp/Pno/Log Dr trem. — Brass: tongue pop — 2 — 3

Bs. Fl. — English Horn — change to Flute

E. Hn. — pp — mp

Bs. Cl. — change to Clar. in Bb

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

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

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

Log Dr. — Log Drum — tremolo w. fingertips — (p) — brush sidewise w. flat hand — pp

Cymb. — let ring

Cond. — Bull Roar — n

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

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

Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) K

Strings add wood sounds — Hp/Pno/Log Dr trem. — Brass: tongue pop — 2 — 3

S.Vc. — Opt. Add moaning ad lib. — Improvise: strokes on wood (vivid, free rhythms, no sync.) — mf

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

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

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

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

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

Interlude 3 (Eng.Hn. solo)

Misurata (♩ = c. 50) K

Strings add wood sounds — Hp/Pno/Log Dr trem. — Brass: tongue pop — 2 — 3

Amp. — Boost Brass — Boost Log Drum/Harp

Electr. — Eng.Hn. Cave reverb (S.Cello. Swirling) — (Strings. Swirling) — (fade effect Brass) — Hp/Pno/Log Drum. Swirling — (Cymb. Sub)

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

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

NB noter
This music is copyright protected

Senza misura
20″
Bull Roar, Log Drum
4
25″
S. Cello across strings
5
50″
Strings: across string

Fl.
change to Oboe
E. Hn.
B♭ Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Log Dr.
Cymb.
Cond.
Hp.
Pno.

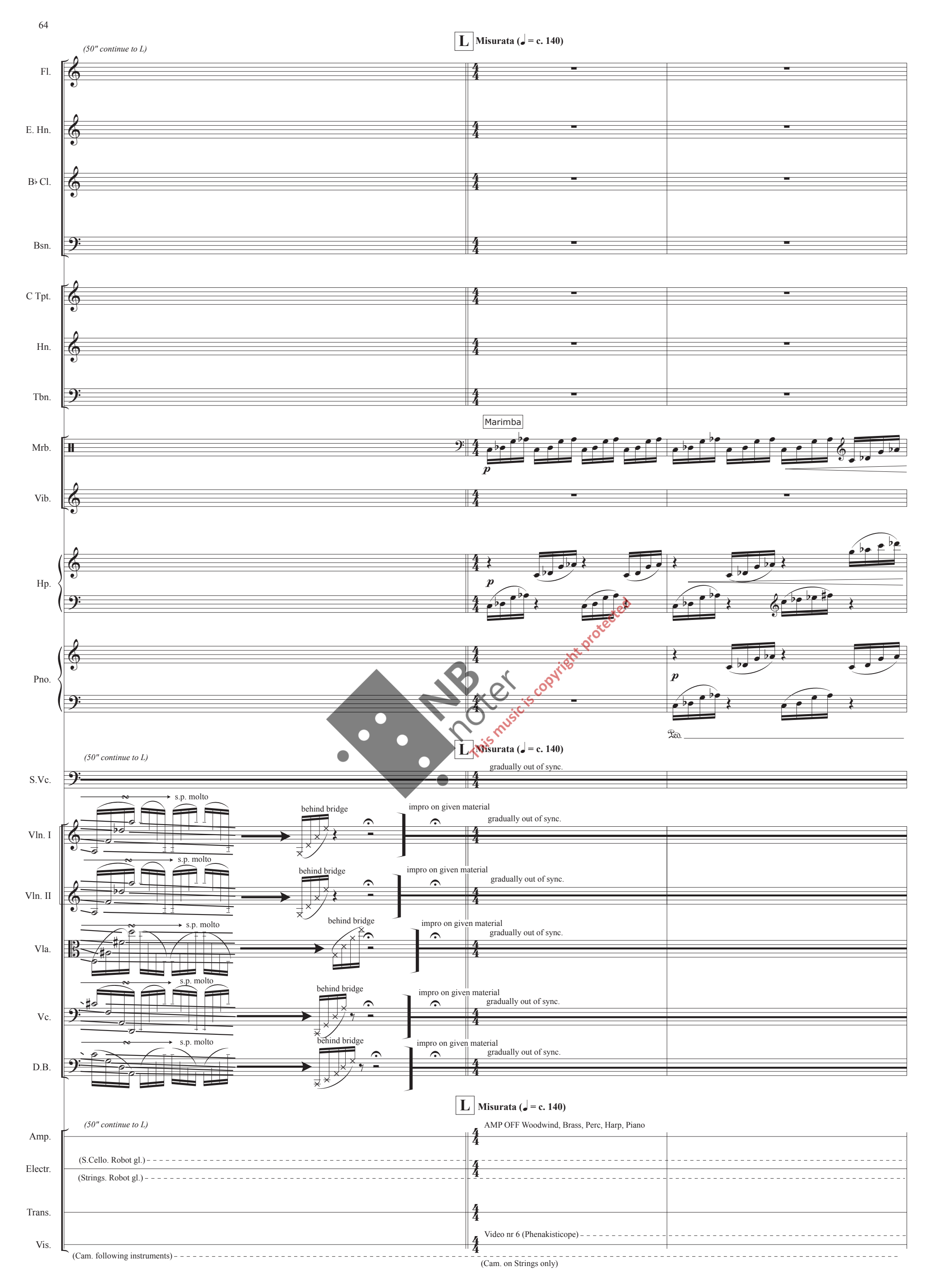
Senza misura
20″
Bull Roar, Log Drum
4
c.l. with some hair
ord.
25″
S. Cello across strings
free amount of rep. pattern, slow gliss.
s.p. molto
pp
5
behind bridge
50″
Strings: across string
impro on given material

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

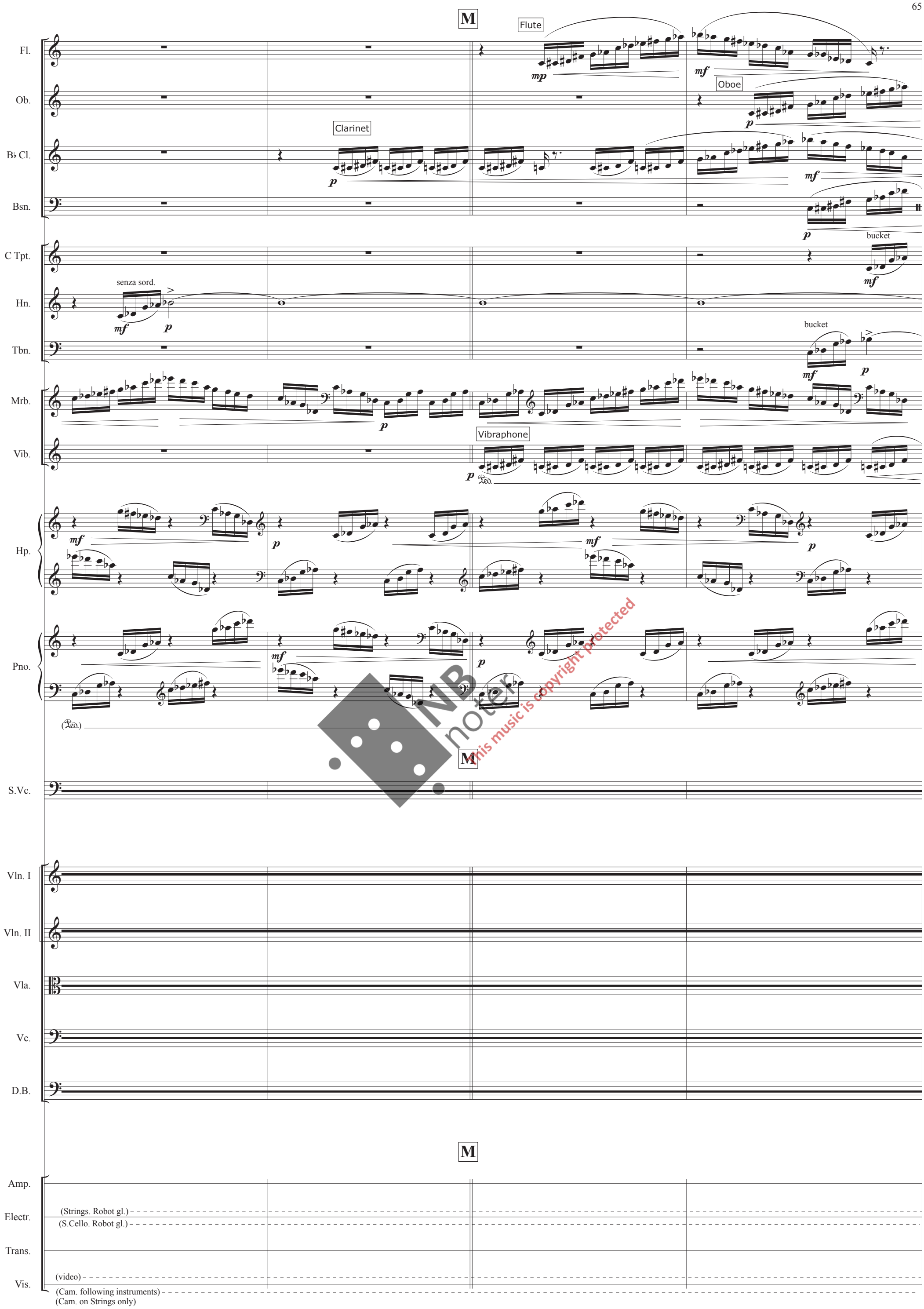
NB notter
This musicis copyright protected

Senza misura
20″
Boost Log Drum
Bull Roar, Log Drum
4
25″
S. Cello across strings
Amp. tutti
5
50″
Strings: across string
(continue)

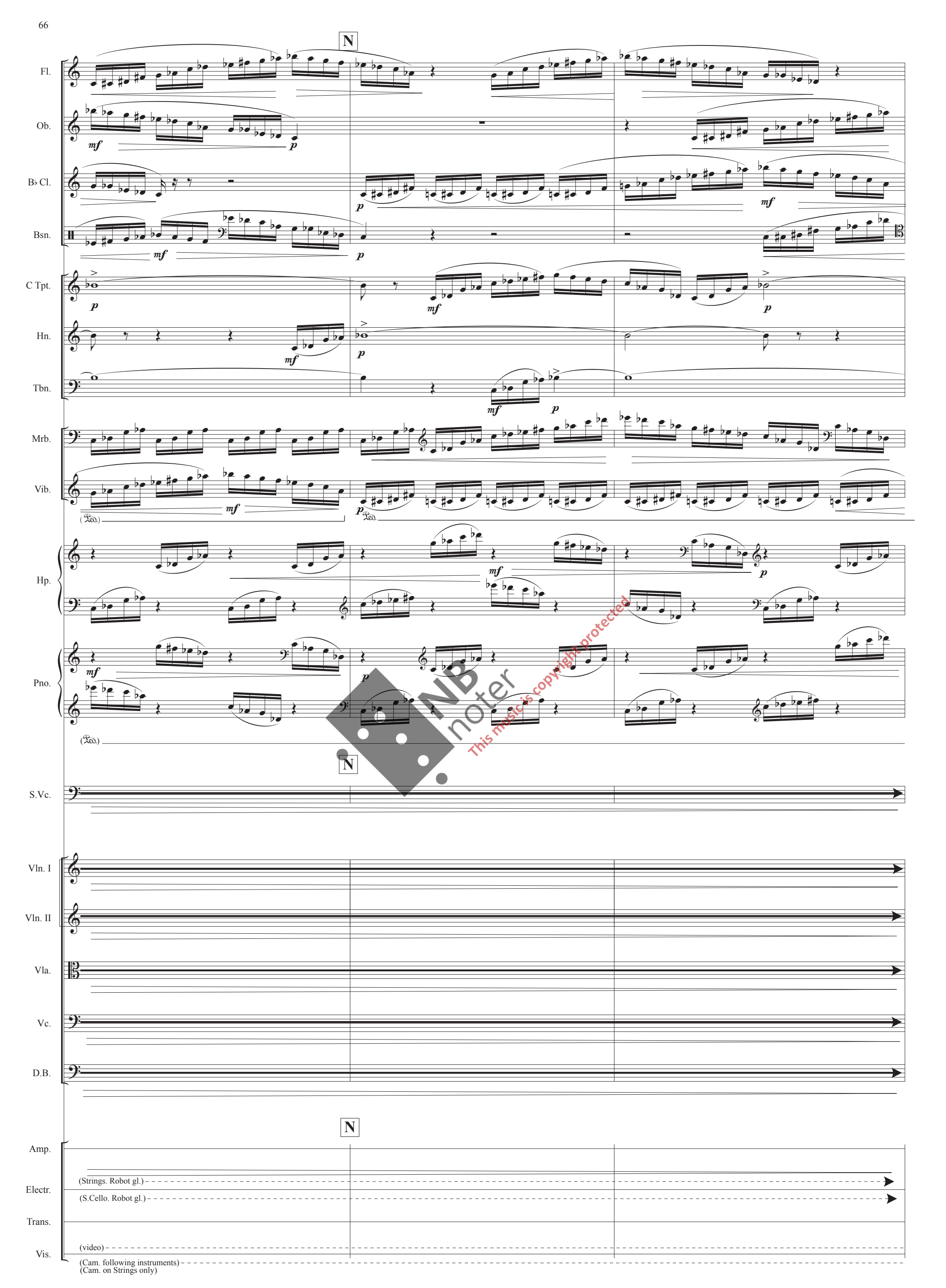
Amp.
Log Drum. Swirling
Electr.
S.Cello. Robot glitch - gradually increased effect
Strings. Robot glitch
Trans.
(Pan cam. Cond.)
Pan camera on Solo Cello
(continue)
Vis.
Cameras following instrumental entrances



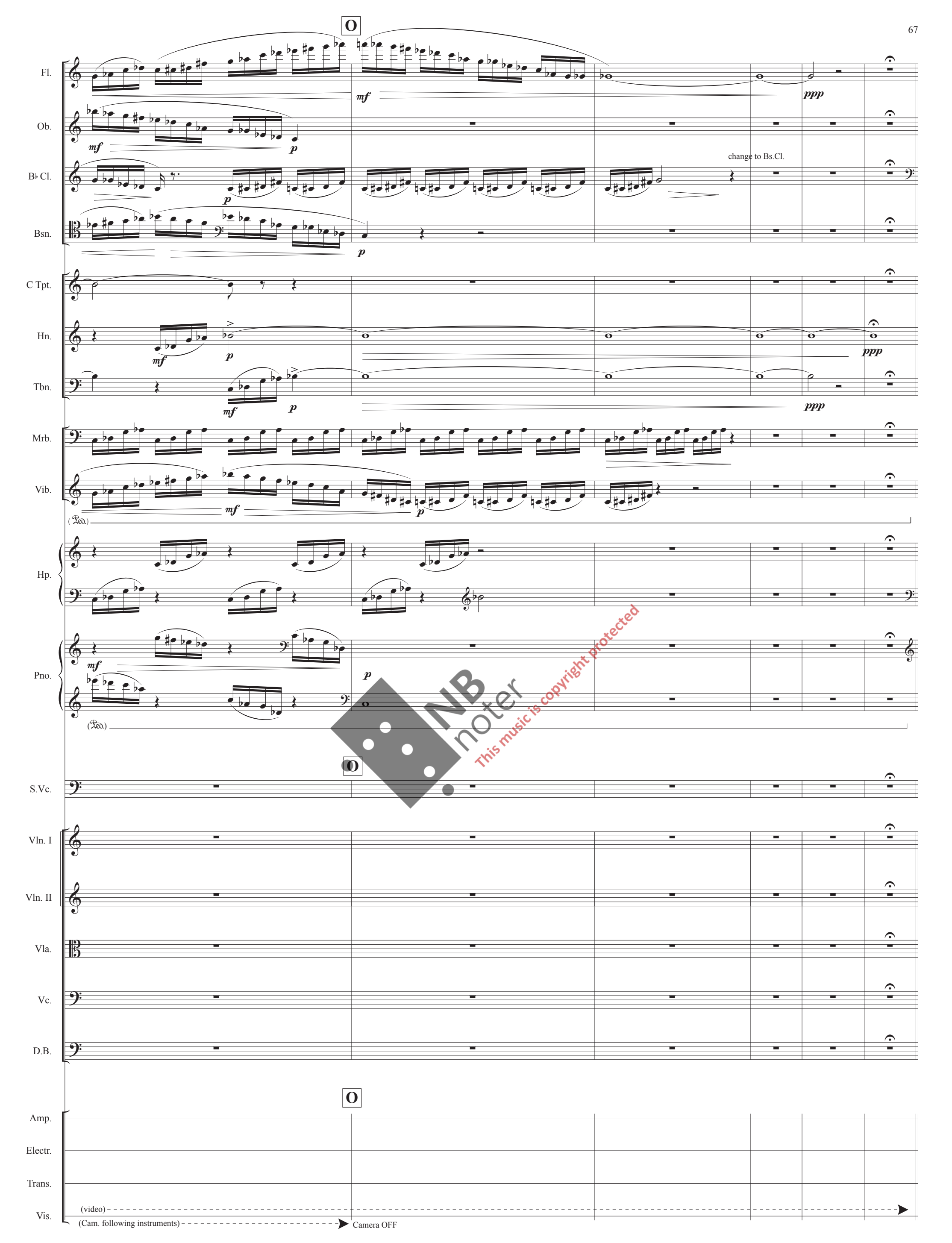
NB noter
This music is copyright protected



NB noter
This music is copyright protected



NB noter
This music is copyright protected



NB noter
This music is copyright protected

P **Senza misura (tapping: ♩ = c. 88)**

3″ *S. Cello tapping string* — 2 — 7″ *S. Cello slide* — 3 — 12″ *S. Cello/Vln 1/Hp/Pno tap* — 4 — 10″ *S. Cello/Vln 1/Hp/Pno slide*

Fl.

Ob. — prepare

Bs. Cl.

Bsn. — prepare

C Tpt.

Hn.

Tbn.

Mrb.

Vib.

Hp. — near soundboard; near peg; repeat pattern 4 x; NOT in SYNC
(*mp*) in SYNC 8 notes up, 8 notes down
Tap rhythmically on string w. a glass object. Move hand slowly lengthwise from damper towards pin and back.
Strike string with a glass object and slide it lengthwise to make gliss. (slide guitar effect)

Pno. — near damper; near peg; repeat pattern 4 x; NOT in SYNC
(*mp*) in SYNC 8 notes up, 8 notes down
Tap rhythmically on string w. a glass object. Move hand slowly lengthwise from damper towards pin and back.
Strike string with a glass object and slide it lengthwise to make gliss. (slide guitar effect)
senza ped. — Ped.

NB notes
This music is copyright protected

Senza misura (tapping: ♩ = c. 88)

P — 3″ *S. Cello tapping string* — 2 — 7″ *S. Cello slide* — 3 — 12″ *S. Cello/Vln 1/Hp/Pno tap* — 4 — 10″ *S. Cello/Vln 1/Hp/Pno slide*

S.Vc. — L.H. mute strings; sul t.; sul p.; sul t.; I; L.H. pizz; ord.; (sul t <--> sul p. sim.); repeat pattern 4 x; NOT in SYNC; L.H. pizz
(*mf*) (8 notes up, 8 notes down)
tap with a glass object, along the string
even gliss. w. glass object
(*mf*) in SYNC 8 notes up, 8 notes down
tap with a glass object, along the string

Vln. I — sul t.; sul p.; repeat pattern 4 x; NOT in SYNC; L.H. pizz. (w. nail); I
(*mf*) L.H. mute strings
in SYNC 8 notes up, 8 notes down
(*mf*)

Vln. II

Vla.

Vc.

D.B.

Senza misura (tapping: ♩ = c. 88)

P — 3″ *S. Cello tapping string* — 2 — 7″ *S. Cello slide* — 3 — 12″ *S. Cello/Vln 1/Hp/Pno tap* — 4 — 10″ *S. Cello/Vln 1/Hp/Pno slide*

Amp. — Amp. tutti ---------- (continue)

Electr. — Solo Cello. Sparkling (gradually effect on) ---------- Strings. Sparkling ---------- Hp/Pno. Ad lib ----------

Trans.

Vis. — Laser/led points carefully gradually build ----------
Cameras following instrumental entrances ----------
Pan cam. on Solo Cello
Camera inside Piano ----------
Camera on Harp and Piano
string research #14 (tapping/gliss on strings)

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap
Strings/Vln 1/Hp/Pno slide
Q
10"
S. Cello TACET

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

Hp.
near soundboard
near peg
repeat ad lib.
(mp)
in SYNC.

Pno.
near damper
near peg
repeat ad lib.
(mp)
in SYNC.
senza ped.
Ped.

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap
Strings/Vln 1/Hp/Pno slide
Q
10"
S. Cello TACET

S.Vc.
(sul t <--> sul p. sim.)
repeat ad lib.
L.H. pizz
(mf)
in SYNC.

Vln. I
in SYNC.
sul t.
sul p.
repeat ad lib.
L.H. pizz. (w. nail)
I
(mf)
in SYNC.
tap with a glass object, along the string

Vln. II
sul t.
sul p.
repeat ad lib.
L.H. pizz. (w. nail)
I
(mf)
L.H. mute strings
in SYNC.
tap with a glass object, along the string

Vla.
sul t.
sul p.
repeat ad lib.
L.H. pizz
(mf)
L.H. mute strings
in SYNC.
even gliss. w. glass object
tap with a glass object, along the string

Vc.
sul t.
sul p.
repeat ad lib.
L.H. pizz
(mf)
L.H. mute strings
in SYNC.
even gliss. w. glass object
tap with a glass object, along the string

D.B.
sul t.
sul p.
repeat ad lib.
L.H. pizz
(mf)
L.H. mute strings
in SYNC.
even gliss. w. glass object

5

1' : gradually OUT of SYNC, change ad lib between elements
Strings/Vln 1/Hp/Pno tap
Strings/Vln 1/Hp/Pno slide
Q
10"
S. Cello TACET

Amp.
surround, slow random
(S.Cello. Sparkling)
(Strings. Sparkling)

Electr.
(Hp/Pno. Ad lib)

Trans.

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

NB Noter
This music is copyright protected

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

Fl. — air flutter — p — w.out mouth piece
Ob.
Bs. Cl. — Bass Clarinet — air flutter — p
Bsn. — w.out mouth piece
C Tpt. — open — air flutter — p
Hn. — open — air flutter — p
Tbn. — open — air flutter — p
Mrb.
Vib.
Hp.
Pno.

S.Vc. — tr — pp — (mp) pp — rep. ad lib., vary
Vln. I — swell a few pitches to provoke electronic — tr — pp — (mp) pp
Vln. II — swell a few pitches to provoke electronic — tr — pp — (mp) pp
Vla. — swell a few pitches to provoke electronic — tr — pp — (mp) pp
Vc. — swell a few pitches to provoke electronic — tr — pp — (mp) pp
D.B. — swell a few pitches to provoke electronic — tr — pp — (mp) pp

Amp. — Solo Cello. Dirty Mickey Mousing (surround) — Brass/Woodwind. Flutter landscape
Electr. — (Strings. Sparkling) — Strings. Dirty Mickey Mousing
Trans.
Vis. — (Laser/led) — (Cam. following instruments)

NB noter
This music is copyright protected

5 — 10″ — Hp/Pno muted low strings, Ob/Bsn flutter — R — 7″ — Cymbal scratch — 2 — 35″ — Vibraphone bow

Fl.
rep. ad lib., change form, pitch and dynamics (grad. cresc.)
optional change to Bs.Fl. ad lib.

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

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

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

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

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

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

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

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

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

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

5 — 10″ — Hp/Pno muted low strings, Ob/Bsn flutter — R — 7″ — Cymbal scratch — 2 — 35″ — Vibraphone bow

S.Vc.

Vln. I
rep. ad lib., vary

Vln. II
rep. ad lib., vary

Vla.
rep. ad lib., vary

Vc.
rep. ad lib., vary

D.B.
rep. ad lib., vary

5 — 10″ — Hp/Pno muted low strings, Ob/Bsn flutter — R — 7″ — Cymbal scratch — 2 — 35″ — Vibraphone bow

Amp.
(Brass/Ww. Flutter landsc.)
(S.Cello. Mickey Mousing)
(Strings. Mickey Mousing)

Electr.
Hp/Pno. Impact
Cymbal. Nails on blackboard
Vibraphone. Spectrum enhancing

Trans.

Vis.
(Laser/led)
Pan cam. on Cymbal
(Cam. following instruments)
Camera inside Piano
Camera on Harp and Piano
string research #15 (muted bass-strings)

NB noter
This music is copyright protected

Pling plong impro 1

3 — *15″ Strings pling plong* — 4 — *35″ Hp/Pno pling plong impro*

Fl.

Ob.

Bs. Cl. — air flutter — prepare

Bsn.

C Tpt.

Hn.

Tbn.

Cymb.

Vib.

Hp. — *mp* — *secco sempre*

Pno. — on keys — rhythms ad lib. — *mp* — *secco sempre*

NB noter
This music is copyright protected

Pling plong impro 1 — 3 — *15″ Strings pling plong* — 4 — *35″ Hp/Pno pling plong impro*

S.Vc. — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

Vln. I — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

Vln. II — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

Vla. — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

Vc. — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

D.B. — pizz. — *f* — pling plong impro pitches ad lib. — *vary pitches and rhythms, make rests*

Pling plong impro 1 — 3 — *15″ Strings pling plong* — 4 — *35″ Hp/Pno pling plong impro*

Amp.

Electr.
(Brass/Ww. Flutter landsc.)
Solo Cello. Pling plong landscape
Strings. Pling plong landscape
(Hp/Pno. Impact)
(Cymb. Nails blackb.)
(Vib. Spectrum enhanc)
Hp/Pno. Pling plong landscape

Trans.

Vis.
(Pan cam. on Solo Cello)
(Laser/led)
(Cam. following instruments)
(Cam. inside Pno)

De Profundis 3

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

Fl.
change to Flute

Ob.

Bs. Cl.
ord.
n — *mf* — *n*

Bsn.

C Tpt.

Hn.

Tbn.

Gongs
Gong — Pitched down — l.v.
p move mallet (constantly) — Pitch gradually up

Vib.
G.C. — friction roll w. super ball — l.v.
max. loudness
(like low freq. moaning)

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

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

De Profundis 3

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

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

Vln. I

Vln. II

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

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

D.B.
p

De Profundis 3

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

Amp.
(Brass/Ww. Flutter landsc.)
S.Cello. Dancing Grasshoppers

Electr.
(String. Pling plong landsc)
(Hp/Pno. Pling plong landsc)
Pitched down
Gong. Sunrise
G.C. Profundis
Pitch gradually up
Low Strings. Dancing Grasshoppers
Bass Clar. pitched 12 steps down

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

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

NB noter
This music is copyright protected

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

Fl.

Ob.

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

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

C Tpt.

Hn.

Tbn.

Gongs
Pitched up
let ring

B. Dr.

Hp.

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

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

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

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

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

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

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

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

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

Amp.
Gong pitched up, rev.

Electr.
(Gong. Sunrise)
(S.Cello. Dancing Grassh.)
(Low Str. Dancing Grassh.)
Solo Cello. Pitching reverb
Strings. Pitching reverb
(G.C. Profundis)
(Bs.Cl. pitched down)

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

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

NB noter
This music is copyright protected

U Misurata (♩ = c. 96)

V

Fl.

Ob.

B♭ Cl.

change to Clar. in Bb

(mic routed to Pno Frame)

Contrabassoon

C. Bn.

mp

C Tpt.

Hn.

pedal note

8vb

ppp

mp

Tbn.

pedal note

8vb

p

ord.

f

Gongs

l.v.

mp

Tam-tam

T.T.

l.v.

mp

Hp.

mp

l.v.

Pno.

mp

remove transducer and plank

(Ped.)

NB noter
This music is copyright protected

U Misurata (♩ = c. 96)

V

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

U Misurata (♩ = c. 96)

V

Amp.

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

Electr.

(S.Cello. Pitch rev.)

(Strings. Pitch rev.)

Trans.

Bsn. transducer continues in Piano Frame

Vis.

(Cam. inside Pno)

(Cam. Pno Frame transd)

(Cam. Bs.Cl)

(Cam. Bsn)

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

Fl. — Flute — *mf* — *f*

Ob. — *mf* — *f*

B♭ Cl. — Clarinet — *mf* — *f*

C. Bn. — transd. OFF — *f* — solo

C Tpt. — *f dolce*

Hn. — *f dolce*

Tbn. — *f dolce*

Tubular Bells — T.B. — *f* Ped. — l.v.

Tubular Bells — T.B. — *f* Ped. — l.v.

Hp. — *f* — *bisbigliando* *p* — *f*

Pno. — *f* — 8va — Ped.

NB noter
This music is copyright protected

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

S.Vc. — *p* — *f*

Vln. I — *p* — *f*

Vln. II — *p* — *f*

Vla. — *p* — *f*

Vc. — *p* — *f*

D.B. — *p* — *f*

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

Amp.

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

Trans. — transd. OFF

Vis. — Video nr 7

Impro control. Pan cam free
Small cameras OFF

X

Fl.
Ob.
B♭ Cl.
C. Bn.
C Tpt.
Hn.
Tbn.
T.B.
T.B.
Hp.
Pno.
S.Vc.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Amp.
Electr.
Trans.
Vis.

(Tutti. Ringmod)
(video)
(Impro control. Pan cam free)

NB noter
This music is copyright protected

Fl.

Ob.

B♭ Cl.

C. Bn.

solo

C Tpt.

Hn.

Tbn.

T.B.

(Ped.)

T.B.

l.v.

(Ped.)

Hp.

Pno.

(Ped.)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

(Tutti. Ringmod)

Trans.

Vis.

(video)

(Impro control. Pan cam free)

NB noter
This music is copyright protected

Y

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

NB noter
This music is copyright protected

Fl.

Ob.

B♭ Cl.

C. Bn.

solo

change to Bs.Fl.

C Tpt.

Hn.

Tbn.

T.B.

(Ped.)

T.B.

(Ped.)

Hp.

Pno.

(Ped.)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

(Tutti. Ringmod)

Trans.

Vis.

(video)

(Impro control. Pan cam free)

NB noter
This music is copyright protected

Z

Fl.

Ob.

B♭ Cl.

change to Bs.Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

T.B.

T.B.

Hp.

Pno.

Z

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Z

Amp.

Electr.

(Tutti. Ringmod)

Trans.

Vis.

(video)

(Impro control. Pan cam free)

NB noter
This music is copyright protected

AA

Fl.

Ob.

B♭ Cl.

prepare change to Bsn.

C. Bn.

C Tpt.

f dolce

Hn.

f dolce

Tbn.

f dolce

T.B.

l.v.

(Ped.)

T.B.

l.v.

(Ped.)

Hp.

f

Pno.

f

(Ped.)

AA

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

AA

Amp.

Electr.

(Tutti. Ringmod)

Trans.

Vis.

(video)

(Impro control. Pan cam free)

NB noter
This music is copyright protected

Fl.

Ob.

B♭ Cl.

C. Bn.

C Tpt.

Hn.

Tbn.

T.B.

(Ped.)

l.v.

mf

T.B.

(Ped.)

l.v.

mf

Hp.

Pno.

(Ped.)

S.Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Amp.

Electr.

(Tutti. Ringmod)

Trans.

Vis.

(video)

(Impro control. Pan cam free)

NB noter
This music is copyright protected

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

Bass Flute — Bs. Fl.: pp — impro, murmur on low pitches ad lib.

Ob.

Bass Clarinet — Bs. Cl.: pp — impro, murmur on low pitches ad lib.

Bsn.

C Tpt.

Hn.

Tbn.

Cymb.

Vib.

Hp.: p secco sempre

Pno.: p — rhythms ad lib. — secco sempre

NB noter This music is copyright protected

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

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

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

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

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

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

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

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

Amp.: Strings. Multitude impro - - - - - - - - Solo Cello. Nails on blackboard - - - - - - - - Hp/Pno. Pling plong landscape - - - - - - - -

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

Trans.

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

Cameras following instrumental entrances - - - - - - - -

4 — 5″ Vib. pling plong brushes — 5 — 20″ Cymbal scratch — A — change to Flute ad lib. — 12″ Brass multitude

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

Ob.

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

Bsn.

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

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

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

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

Vib.
Vibraphone
wire brushes
pling plong impro pitches ad lib.
senza Ped.
mp
vary pitches and rhythms, make rests
TACET

Hp.
vary pitches and rhythms, make rests
pling plong impro pitches ad lib.
cresc.

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

NB noter
This music is copyright protected

4 — 5″ Vib. pling plong brushes — 5 — 20″ Cymbal scratch — A — 12″ Brass multitude

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

Vln. I
cresc. p.a p.

Vln. II
cresc. p.a p.

Vla.
cresc. p.a p.

Vc.
cresc. p.a p.

D.B.
cresc. p.a p.

4 — 5″ Vib. pling plong brushes — 5 — 20″ Cymbal scratch — A — 12″ Brass multitude

Amp.
(S.Cello Nails blackb)
(String. Multitude)
(Hp/Pno. Pling plong landsc)

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

Trans.

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

2 — 5″ Vib. pling plong blast — 3 — 15″ Strings crush progression — 4 — 10″ Ob/Bsn pling plong impro

Flute

Fl. (cresc. sempre) mf

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

Bs. Cl. (cresc. sempre) mf

Bassoon

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

C Tpt. (cresc. sempre)

Hn. (cresc. sempre)

Tbn. (cresc. sempre)

Cymb.

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

Hp. (cresc. sempre) mf

Pno. (cresc. sempre) mf

NB noter This music is copyright protected

2 — 5″ Vib. pling plong blast — 3 — 15″ Strings crush progression — 4 — 10″ Ob/Bsn pling plong impro

S.Vc. (cresc. sempre)

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

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

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

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

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

2 — 5″ Vib. pling plong blast — 3 — 15″ Strings crush progression — 4 — 10″ Ob/Bsn pling plong impro

Amp. Ob/Bsn. Pling plong landscape

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

Trans.

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

5

10″
Fl./Cl. pling plong Hp/Pno crush

B

15″
Brass pling plong impro

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

Ob.

Bs. Cl.
pling plong impro pitches ad lib.
f vary pitches and rhythms, make rests

Bsn.

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

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

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

Cymb.

Vib.

Hp.
NOT in SYNC
Place a metal object firmly on a low bass string.
Scratch very slowly along the string to create
a clicking sound from each winding.
Improvise random rhythms, starting very slowly,
ending with fast scratches on several windings
8vb
(*p*) (*mf*)
(progression)
Fast lengthwise scratches
(on windings)
(*f*)

Pno.
NOT in SYNC
Place a metal object firmly on a low bass string.
Scratch very slowly along the string to create
a clicking sound from each winding.
Improvise random rhythms, starting very slowly,
ending with fast scratches on several windings
8vb
(*p*) (*mf*)
senza ped.
(progression)
Fast lengthwise scratches
(on windings)
(*f*)

NB notes
This music is copyright protected

5

10″
Fl./Cl. pling plong Hp/Pno crush

B

15″
Brass pling plong impro

S.Vc.
(cresc. sempre)

Vln. I
(cresc. sempre)

Vln. II
(cresc. sempre)

Vla.
(cresc. sempre)

Vc.
(cresc. sempre)

D.B.
(cresc. sempre)

5

10″
Fl./Cl. pling plong Hp/Pno crush

B

15″
Brass pling plong impro

Amp.
Sample pling plong impro Brass and Woodwinds for use in B5

Electr.
(Ob/Bsn. Pling plong landsc)
(S.Cello Nails blackb)
(Strings. Nails on blackb.)
Hp/Pno. Nails on blackboard
Fl/Cl. Pling plong landscape
(Cymb. Nails blackb.)

Trans.

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

2 — 10″ Vib. pling plong mallets
3 — 10″ Strings pling plong
4 — 10″ Mar. pling plong impro

Fl. — Bass Flute
Ob. — English Horn; change to Eng.Hn.
Bs. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Cymb. — TACET
Marimba — pling plong impro pitches ad lib. *f*
Vib. — mallets; pling plong impro pitches ad lib. *f*; *vary pitches and rhythms, make rests*; change to Bs.Fl.
Hp.
Pno.

S.Vc. — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.
Vln. I — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.
Vln. II — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.
Vla. — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.
Vc. — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.
D.B. — (cresc. sempre) *mf* TACET; col legno *f* *vary pitches and rhythms, make rests*; pling plong impro pitches ad lib.

NB noter
This music is copyright protected

Amp. — (Ob/Bsn. Pling plong landsc); (S.Cello Nails blackb); (Strings. Nails on blackb.)
Electr. — (Hp/Pno. Nails blackb); (Fl/Cl. Pling plong landsc); Vibraphone. Pling plong landscape; (Cymb. Nails blackb.)
Trans. — Strings. Pling plong landscape (Including Solo Cello, dry effects); Marimba. Pling plong landscape; Loop Marimba
Vis. — (Pan cam. S.Cello); (Cam. following instruments); (Cam. inside Pno)

Multi landscape

5 — NOT in SYNC — 20″ *Woodwind multiphonics* — C — 5″ *Brass flutter* — 2 — 10″ *Hp/Pno pling plong impro* — 3 — 20″ *S.D. super ball* — 4 — 12″ *Bsn squonk*

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

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

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

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

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

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

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

Mrb.
ff

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

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

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

NB noter
This music is copyright protected

Multi landscape

5 — 20″ *Woodwind multiphonics* — C — 5″ *Brass flutter* — 2 — 10″ *Hp/Pno pling plong impro* — 3 — 20″ *Electronics solo* — 4 — 10″ *Tutti cresc. to peak*

S.Vc.
spicc. — *cresc.* — fff

Vln. I
spicc. — *cresc.* — fff

Vln. II
spicc. — *cresc.* — fff

Vla.
spicc. — *cresc.* — fff

Vc.
spicc. — *cresc.* — fff

D.B.
spicc. — *cresc.* — fff

Multi landscape

5 — 20″ *Woodwind multiphonics* — C — 5″ *Brass flutter* — 2 — 10″ *Hp/Pno pling plong impro* — 3 — 20″ *Electronics solo* — 4 — 10″ *Tutti cresc. to peak*

Amp.
(opt. boost S.D.)
Peak of the piece! Only very load spot acoustally

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

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

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

5

30″ Mar. trans. Timp. (+Hp/Pno/Pno.Fr) | Exit | 30″ Ensemble exit/Bull Roar | D Laser/electronic solo | 7″ Laser sound/Bull Roar

Fl.: switch off stand light — leaving stage

E. Hn.: TACET — switch off stand light — leaving stage

Bs. Cl.: TACET — switch off stand light — leaving stage

Bsn.: TACET — switch off stand light — leaving stage

C Tpt.: TACET — switch off stand light — leaving stage

Hn.: TACET — switch off stand light — leaving stage

Tbn.: TACET — switch off stand light — leaving stage

Mrb.: TACET — switch off stand light — leaving stage

S.Dr.: TACET — switch off stand light — leaving stage

Cond.: Mar. transducer Timp. — put a handfull of small resistors on Timp. — switch off stand light — Bull Roar — leaving stage

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

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

NB noter
This music is copyright protected

5

30″ Mar. trans. Timp. (+Hp/Pno/Pno.Fr) | Exit | 30″ Ensemble exit/Bull Roar | D Laser/electronic solo | 7″ Laser sound/Bull Roar

S.Vc.: TACET

Vln. I: switch off stand light — TACET — leaving stage

Vln. II: switch off stand light — TACET — leaving stage

Vla.: switch off stand light — TACET — leaving stage

Vc.: switch off stand light — TACET — leaving stage

D.B.: switch off stand light — TACET — leaving stage

5

30″ Mar. trans. Timp. (+Hp/Pno/Pno.Fr) | Exit | 30″ Ensemble exit/Bull Roar | D Laser/electronic solo | 7″ Laser sound/Bull Roar

Amp.: AMP off — sound from lasers

Electr.: send Mar. loop simultanously to Harp, Piano and Timp. transducers — fade Pno/Hp transducers — fade conductor transducer

Trans.: Playback Mar. loop on Pno Frame bass transducer — playback Mar. loop in background of Timp.

Vis.: (Cam. Pno Frame transd) — Camera inside Piano — Camera on conductor transducer — Pan camera on transducer/conductor — (follow exit) — (Laser alarm w. rests) — LASER — Turn off spot on Timp. Turn off spots Hp/Pno (keep Solo cello)

Camera: showing patterns of jumping resistors on Timp.
Lightning shows active transducers (Spots on Cond/Hp/Pno/Pno Frame)
Keep spot on Solo Cello. Turn off other spots

Hybrid fight

2 — *1'-2'* *Led/Laser/Bull Roar* — 3 — *35"* *Led/Laser/Electronics* — 4 — *12"* *S. Cello fight*

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Cond.

Walking slowly back-stage w. ensemble

Hp.

Pno.

NB noter
This music is copyright protected

Hybrid fight

2 — *1'-2'* *Led/Laser/Bull Roar* — 3 — *35"* *Led/Laser/Electronics* — 4 — *12"* *S. Cello fight*

Rhythmical pattern to be variated, impro.

S.Vc.

col legno

Transducer on Tom-tom effect ped. ad lib.

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hybrid fight

2 — *50"* *Led/Laser/Bull Roar* — 3 — *35"* *Led/Laser/Electronics* — 4 — *12"* *S. Cello fight*

Amp.

S.Cello amp w. drum transd. (placed by cellist)
(use local speaker by cellist if extra volum is needed)

Electr.

Laser/Led. Ad lib. live processing

pp

Trans.

(Send S. Cello to Piano Frame bass transd.)
(rev. from cello, transducer(s) in Piano Frame)

Vis.

Pan cam. on screen

(Laser melodic)

(on all screens)
Pan camera on Solo Cello

LASER

(Led optional)
Turn off spot Timp (keep on S.Cello/Pno Frame)

5 — 7″ Led/Laser/Electronics — E — 15″ S. Cello fight — 2 — 3″ Led/Laser/Electronics — 3 — 18″ S. Cello fight

Fl.
E. Hn.
Bs. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Mrb.
S.Dr.
Hp.
Pno.

5 — 7″ Led/Laser/Electronics — E — 15″ S. Cello fight — 2 — 3″ Led/Laser/Electronics — 3 — 18″ S. Cello fight

S.Vc. — RHYTHM → — impro on col legno pattern like D4 — RHYTHM →

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

5 — 7″ Led/Laser/Electronics — E — 15″ S. Cello fight — 2 — 3″ Led/Laser/Electronics — 3 — 18″ S. Cello fight

Amp.
Electr. — (Laser/led. Ad lib processing)
Trans. — (rev. from cello, transducer(s) in Piano Frame) → (continue)
Vis. — (Pan cam. S.Cello) — LASER

NB noter
This music is copyright protected

4 — 1' 10" — S. Cello pling plong, free and wildly

5 — 60" — S. Cello fight

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

based on pling plong impro material, make very free solo
(use long notes and quick leeps as well)

4 — 1' 10" — S. Cello pling plong, free and wildly

5 — 60" — S. Cello fight

S.Vc.

ord.

fff *vary pitches and rhythms, make rests*

RHYTHM

Vln. I

Vln. II

Vla.

Vc.

D.B.

4 — 1' 10" — S. Cello pling plong, free and wildly

5 — 60" — S. Cello fight

Amp.

Electr. (Laser/led. Ad lib processing)

Trans. (rev. from cello, transducer(s) in Piano Frame) (continue)

Vis. (Pan cam. S.Cello)

LASER

NB noter
This music is copyright protected

Coda

Lento rubato (♩ = c. 50)

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

Coda

Lento rubato (♩ = c. 50)

S.Vc.

n *p* *dolce*

Loop loop Cello with pedal

Vln. I

Vln. II

Vla.

Vc.

D.B.

Coda

Lento rubato (♩ = c. 50)

Amp. S.Cello amp w. Pno Frame transd. (use local speaker if extra volum is needed)

Electr. opt. no effect on Solo Cello (Pno Frame rev. only) Cave reverb ad lib. (Laser/led. Ad lib processing) NOISE *pp* (noise from Laser)

Trans. (rev. from cello, transducer(s) in Piano Frame) (continue) (Pan cam. S.Cello)

Vis. LASER Utopolis images w. Laser trace

NB noter
This music is copyright protected

F

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

F (poco a poco piu lento)
playback loop on drum transducer

S.Vc.

Transducer on Tom-tom

Vln. I

Vln. II

Vla.

Vc.

D.B.

F (noice from Laser frame tuned down to sub.)
S.Cello loop amp w. Drum transd.
(use local speaker by Cellist if extra
volum is needed)

Amp.

(cave reverb ad lib.)

Electr.

NOISE

(*pp*)

(noice from Laser frame tuned down to sub.)

playback cello loop in drum transducer

Trans.

(Cellist make the transducer sound in Drum by using volum ped. like the beginning)

(rev. from cello, transducer(s) in Piano Frame)

(continue)

(Pan cam. S.Cello)

LASER

Laser-frame on canvases. S.Cello on all screens

Vis.

NB noter
This music is copyright protected

G

1′ 10″ S. Cello super ball | 2 | 60″ S. Cello loop tacet | 3 | 7″ Noise only | 4 | Noise off

Fl.

E. Hn.

Bs. Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Mrb.

S.Dr.

Hp.

Pno.

G

1′ 10″ S. Cello super ball | 2 | 60″ S. Cello loop tacet | 3 | 7″ Noise only | 4 | Noise off

S.Vc.

friction roll w. super ball

l.v.

max. loudness

(like low freq. moaning)

(Transd Tom-tom)

turn down volum grad. on pre-amp to fade loop

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

G

1′ 10″ S. Cello super ball | 2 | 60″ S. Cello loop tacet | 3 | 7″ Noise only | 4 | Noise off

Amp.

(silent)
noise OFF

Electr.

(cave reverb ad lib.)

NOISE
(*pp*)

(silent)
noise OFF

(cellist turn down volum on pre-amp)

Trans.

(rev. from cello, transducer(s) in Piano Frame)

transd. OFF

(Fade Camera)

Camera OFF

Vis.

(Pan cam. S.Cello)
(Laser -frames)

Utopolis paintings
kept until audience respond
Turn off spots
S.Cello/Pno Frame