

Zamówienia kompozytorskie 2020-2021

Martyna Kosecka
(*1989)

Isorropía. In search of balance

for five instruments and electronics
na pięć instrumentów i elektronikę

(2020)

partytura / score

Composing Commissions 2020-2021



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8.08.2020

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23.09.2020, Warszawa, ATM Studio, 63. Międzynarodowy
Festiwal Muzyki Współczesnej „Warszawska Jesień”

wykonawcy / performers:
Barbara Mglej – skrzypce / violin
Paulina Woś – skrzypce, altówka / violin, viola
Martyna Zakrzewska – fortepian, syntezator / piano, synthesizer
Alena Budziňáková-Palus – akordeon / accordion
Aleksandra Gołaj – perkusja / percussion

Przemysław Kunda – dyfuzja dźwięku / sound diffusion

czas trwania / duration:
9'30”

Partia elektroniczna zrealizowana przez kompozytorkę w
the Norwegian Centre for Technology, Art and Music NOTAM

Electronic part made by the composer in the Norwegian Centre
for Technology, Art and Music NOTAM

Syntezaator mikrotonowy stworzony przez Bálinta Laczkó

Microtonal synthesizer developed by Bálint Laczkó

obsada / scoring:

skrzypce / violin
skrzypce, altówka / violin, viola
fortepian, syntezator / piano, synthesizer
akordeon / accordion
perkusja / percussion:
siren (stand siren with handle)
piatto sospeso
lastra
gran cassa
4 woodblocks
vibraphone
2 crotales (f sharp, b)

All notation is made at the actual pitch except the part of
crotales.

Wszystkie instrumenty brzmią tak, jak są zanotowane, za
wyjątkiem partii crotales.

Partytura in C / Score in C

OBJAŚNIENIA:

Kompozycja powinna być wykonana bez udziału dyrygenta. Każdy wykonawca otrzymuje dousznie mono click track, zsynchronizowany z warstwą elektroakustyczną. Pianista powinien otrzymać dodatkowo odsłuch naziemny. Wszystkie instrumenty, za wyjątkiem syreny oraz lastry, powinny być amplifikowane, a ich sygnały rozesełane na poszczególne głośniki zgodnie ze schematem amplifikacji.

Motywy rytmiczne w formie repetycji są zapisane na dwa sposoby – powtórzenia o regularnym metrycznym układzie są notowane w uproszczeniu (bez główek nut), natomiast motywy metrycznie nieregularne są zanotowane w pełni. Wszystkie różnice w opisanych poniżej znakach są dodatkowo objaśnione w partyturze.

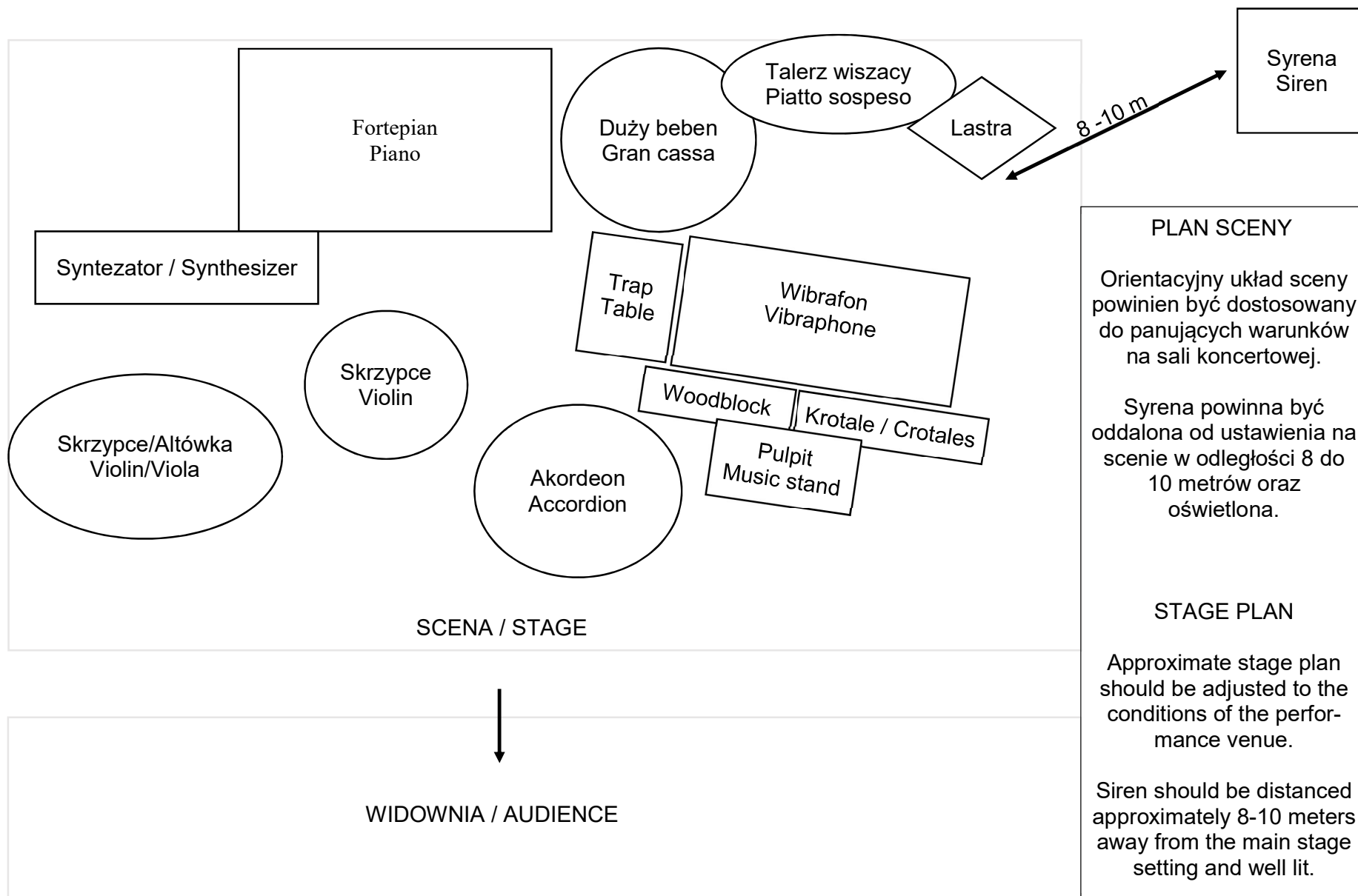
Partytura napisana in Do.

EXPLANATION TO THE SCORE:

The piece should be performed without the conductor's participation. Each performer receives a mono click track, synchronized with the electroacoustic material. The pianist additionally receives the ground monitoring. All instruments, except the siren and lastra, should be amplified, and their signals sent to individual speakers according to the amplification scheme.

For the rhythmical pattern of repetitions in regular metrical arrangement, noteheads have been hidden. In case of irregularly placed rhythmical repetitions, the whole patterns are traditionally introduced. All differences or developments of the signs showed below are additionally explained in the score if needed.

The score is written in C.



ELEKTRONIKA

Taśma do utworu jest w wersji kwadrofonicznej. Plik czterokanałowy jest załączony w materiałach wykonawczych. Pliki mono są dostępne na życzenie. Click track dla wykonawców jest zsynchronizowany z taśmą i rozpoczyna się z nią w tym samym momencie. Wersja taśmy w formacie stereo jest dostępna do ćwiczeń.

Wszystkie instrumenty podlegają amplifikacji, za wyjątkiem syreny oraz lastry. Pianista powinien otrzymać dodatkowo odsłuch naziemny. Schemat dyfuzji dźwięku jest przedstawiony na kolejnej stronie.

Zadaniem realizatora dźwięku jest utrzymanie dokładnego balansu pomiędzy źródłami elektronicznymi a sygnałem instrumentów akustycznych i nie pozwolić, aby warstwa instrumentalna została zamaskowana przez elektronikę.

Warstwa taśmy została zanotowana w partyturze za pomocą nut, grafik oraz linii. Dokładne wysokości dźwięku zostały przedstawione tam, gdzie było to możliwe. Ważne, długo wybrzmiewające struktury muzyczne są zanotowane na początku ich trwania oraz powtórzone, gdy materiał się kończy.

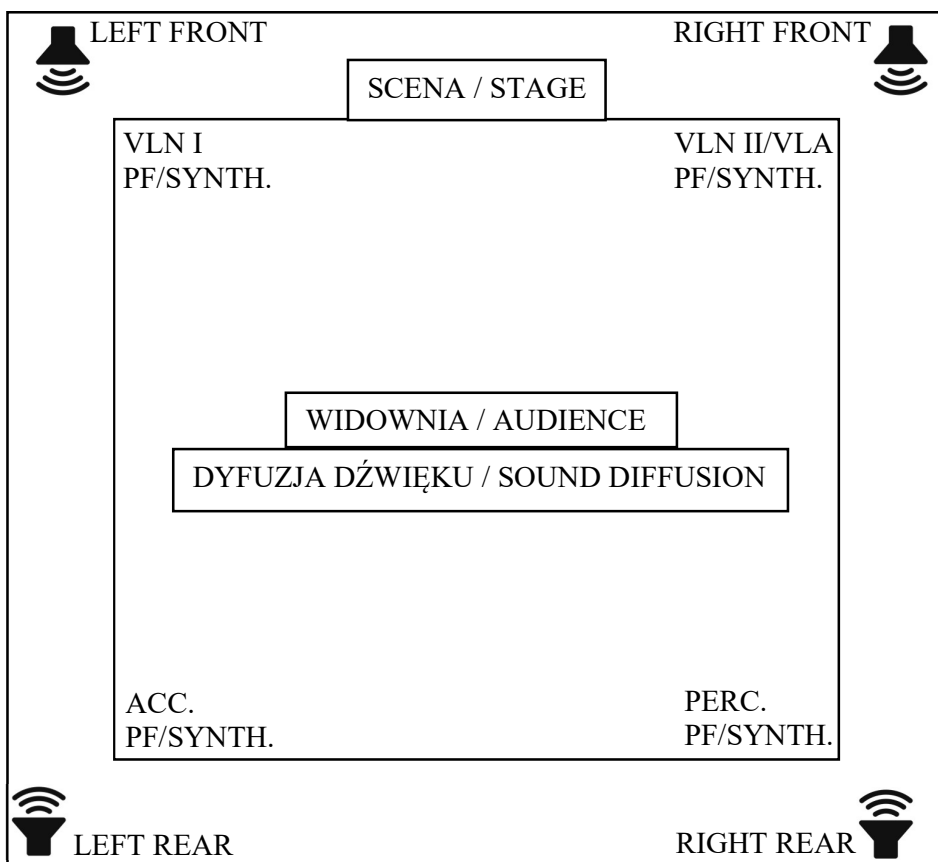
ELECTRONIC PART

Tape component is quadraphonic. 4-channel file is attached to performance materials pack. Mono files are available on demand. Click track for the performers is synchronized with the tape part and starts with it at the same moment. For study, a stereo version of the file has been prepared.

All instruments are amplified, except the siren and lastra. A monitor ground speaker should be provided for the piano performer. Diffusion pattern is presented in the graph on the next page.

The role of sound engineer is to equally balance the purely electronic and instrumental sources and never allow the electronic component to fully cover the live performance, rather mix with the space created in the performance venue.

Tape component is presented in the score by the usage of notes, graphics and linear assignments. Accurate pitches are presented whenever possible. Crucial long-lasting musical structures are introduced whenever appear in music, and repeatedly introduced when the structure ends further in time.



SYMBOLE W PARTII ELEKTRONICZNEJ ELECTRONIC PART SYMBOLS



- oznaczenie tonu podstawowego
fundamental reference



- długość trwania oraz głośność zdarzenia
dźwiękowego
duration and amplitude of event



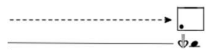
- glissando



- oznaczenie pozycji dźwięku w przestrzeni
sound diffusion references



- kontynuacja dźwięku
continuation of sound







- "przejście" dźwięku pomiędzy głośnikami
transition of sound between the speakers



- niesprecyzowane zdarzenie dźwiękowe o
charakterze nieharmonicznym
unprecised non-harmonic event

SYMBOLE / SYMBOLS:

- ‡ - podwyższenie dźwięku o 1/4 tonu
raising the sound a 1/4 tone
- # - podwyższenie dźwięku o 3/4 tonu
raising the sound a 3/4 tone
- ♭ - obniżenie dźwięku o 1/4 tonu
lowering the sound a 1/4 tone
- ♭ - obniżenie dźwięku o 3/4 tonu
lowering the sound a 3/4 tone
- gliss.* - glissando, portamento
-  - grać możliwie najszybciej
play as fast as possible
-  - rytmicznie przyspieszać, rytmicznie zwalniać
rhythmically play faster, play slower
- ∩ - slide, obniżenie dźwięku pod koniec jego trwania
jazz slide, bending the base note
- ⋅ - nagłe zerwanie dźwięku
rapid rupture of the sound
-  - crescendo od al niente, bez początkowego ataku dźwięku
imperceptible attack for developing the sound
-  - decrescendo do al niente, niezauważalne zakończenie dźwięku
imperceptible closure of the sound
- △ - najwyższy możliwy do wykonania dźwięk
highest possible sounding pitch
- - płynne przejście z jednej techniki wykonawczej w drugą
transition from one performance technique to another
- ↓ - znak uwagi przy zmianie rytmicznej
attention sign in rhythmical alteration
- (o) - informacja o trwaniu dźwięku
duration information
- ⊕ - natychmiastowe stłumienie dźwięku
dampen the sound

SKRZYPCE / ALTÓWKA
VIOLIN / VIOLA

Pozycje smyczka

Bow positions

AST – alto sul tasto, bardzo wysoko nad gryfem
alto sul tasto, as high as possible on the
fingerboard

ST – sul tasto, na gryfie
sul tasto, on the fingerboard

ORD. – konwencjonalna artykulacja
normal, ordinary position

SP – sul ponticello, blisko podstawka
sul ponticello

ASP – alto sul ponticello, bardzo blisko podstawka
alto sul ponticello, high up on the bridge

ASP/OB – balansując pomiędzy pozycją koło

podstawka, a grą na podstawku, z dużą ilością
szmerów




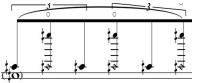
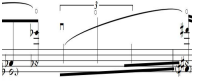
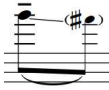
alto sul ponticello/on the bridge, almost
playing on the bridge, very noisy sound

OB – dokładnie na podstawku, z dużą ilością
hałasów i trzasków
on the bridge, as much noisy and dirty
as possible

◇ – na strunniku, wyzwalając niską, stale
rezonującą częstotliwość
on the tailpiece, provoke a low, constant
resonating frequency

Natężenie smyczka i inne techniki
Bow pressures and other techniques

nat. – tradycyjne natężenie, również unieważnienie
wcześniejszych oznaczeń dotyczących
smyczkowania
ordinary bow pressure, also cancellation sign
for previous bow arrangements

- 
 – silnie naciskając smyczkiem, zgrzyt
 exaggerated bow pressure, scratch tone
- 
 – przejaskrawić nacisk smyczka AST w okolicy pozycji szóstego węzła harmonicznego, wywołując dźwięk subharmoniczny, brzmiący septymę wielką lub oktawę niżej (brzmiąca wysokość przedstawiona w nawiasie)
 rasping subtone noise, achieved by AST position overpressed bowing on the sixth node position, sounding a major seventh or octave below the written note (sounding pitch introduced in comas)
- col legno – delikatnie pocierając drzewcem smyczka o strunę, wywołując dodatkowy szmer podczas grania
 with the bow wood, not harshly depressed not to harm the bow, more in a noise effect category
- 
 – tremolo, najszybciej jak to możliwe
 tremolo as fast as possible
- 
 – tremolo palcowe (struna jest na przemian dociskana i lekko dotykana)
 finger tremolo (the string is alternately pressed and touched lightly)
- 
 – rozszerzenie techniki tremolo palcowego o płynną zmianę pozycji w czasie grania (wszystkie dodatkowo otrzymane hałasy i szmery są pożądane)
 finger tremolo extension with the position change (all noises and additional glissando patterns are welcome)
- 
 – glissando w kierunku ledwie osiągniętej docelowej wysokości (muśnięcie wysokości)
 glissando towards barely touched note (peck of the pitch)

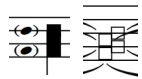
AKORDEON / ACCORDION

Wszystkie kombinacje wykorzystanych rejestrów są oznaczone w partyturze utworu oraz w partii instrumentu.

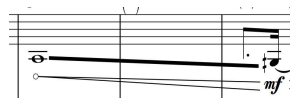
All register combinations are introduced in the score and individual part in advance.

b.sh. – bellows shake

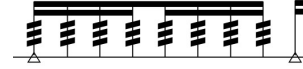
∩ ∪ ∩ ∪ – składanie i rozkładanie miecha
bellows movement



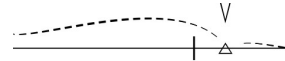
– klaster pomiędzy oznaczonymi wysokościami
cluster on surrounding pitches



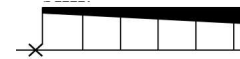
– technika odchylenia dźwięku (wykonywana prawą ręką)
pitch bend technique (with right hand)



– z włączonym przyciskiem powietrza, tylko powietrze
air button on, performing on air only



– nieregularne brzmieniowo i rytmicznie, szerokie składanie i rozkładanie miecha
irregular in timbral and rhythmical matter, wide air bellows movement



– grać na obudowie instrumentu, jak szmer
noises on the side of instrument

FORTEPIAN / SYNTEZATOR

Do realizacji partii syntezatora w *Isorropía. In search of balance* potrzebna jest 49-klawiszowa klawiatura midi z suwakami/pokrętłami, np. typu M-Audio Keystation 49. Klawiaturę należy podłączyć do komputera z zainstalowanym programem Max MSP w najnowszej wersji, rozpakować załączony do materiałów wykonawczych folder .zip o nazwie „isorropia_synth” oraz uruchomić patch Max MSP o tej samej nazwie. Następnie należy wybrać urządzenie sterujące dźwiękiem oraz przypisać sygnał kontroli głośności do wybranego suwaka/pokrętła.

Dźwięki z syntezatora mają przypisane określone wysokości mikrotonowe, dokładna tabela jest przedstawiona na następnej stronie.

W partyturze przedstawione są realnie brzmiące wysokości, jednakże partia dla wykonawcy zanotowana jest w sposób tradycyjny, i odzwierciedla cztery oktawy instrumentu midi jako region korespondujący notacji c-c³. Mniejsza pięciolinia przedstawia realnie brzmiące wysokości syntezatora.

PIANO / SYNTHESIZER

For the performance of *Isorropía. In search of balance* performer needs a 49-key midi controller with volume knob/slider, for example M-Audio Keystation 49. The keyboard should be connected to the computer with installed newest version of Max MSP. Then one should unzip the provided .zip file named “isorropia_synth” from the performance material pack, and launch it in Max MSP. Next, one has to choose the audio device and assign the volume signal control to the chosen knob/slider.

Synthesizer sounds are mapped into specific microtonal pitches, whose chart is available on the next page.

The score contains only the real sounding synthesizer pitches; however, the performer's part is notated traditionally, mapping four octaves of the midi instrument into a region corresponding to C2-C6 (Helmholtz reference c-c³). The small staff with sounding pitches is attached in the performer's part for the reference.

Pozostałe symbole

Other symbols

Wykonawca powinien zaopatrzyć się w x1 szczotkę do czyszczenia butów o twardym włosiu, jak ta przedstawiona na zdjęciu.

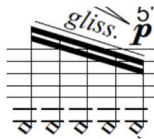
The performer should also possess x1 large hard fiber shoe sponge, like the one on the picture.



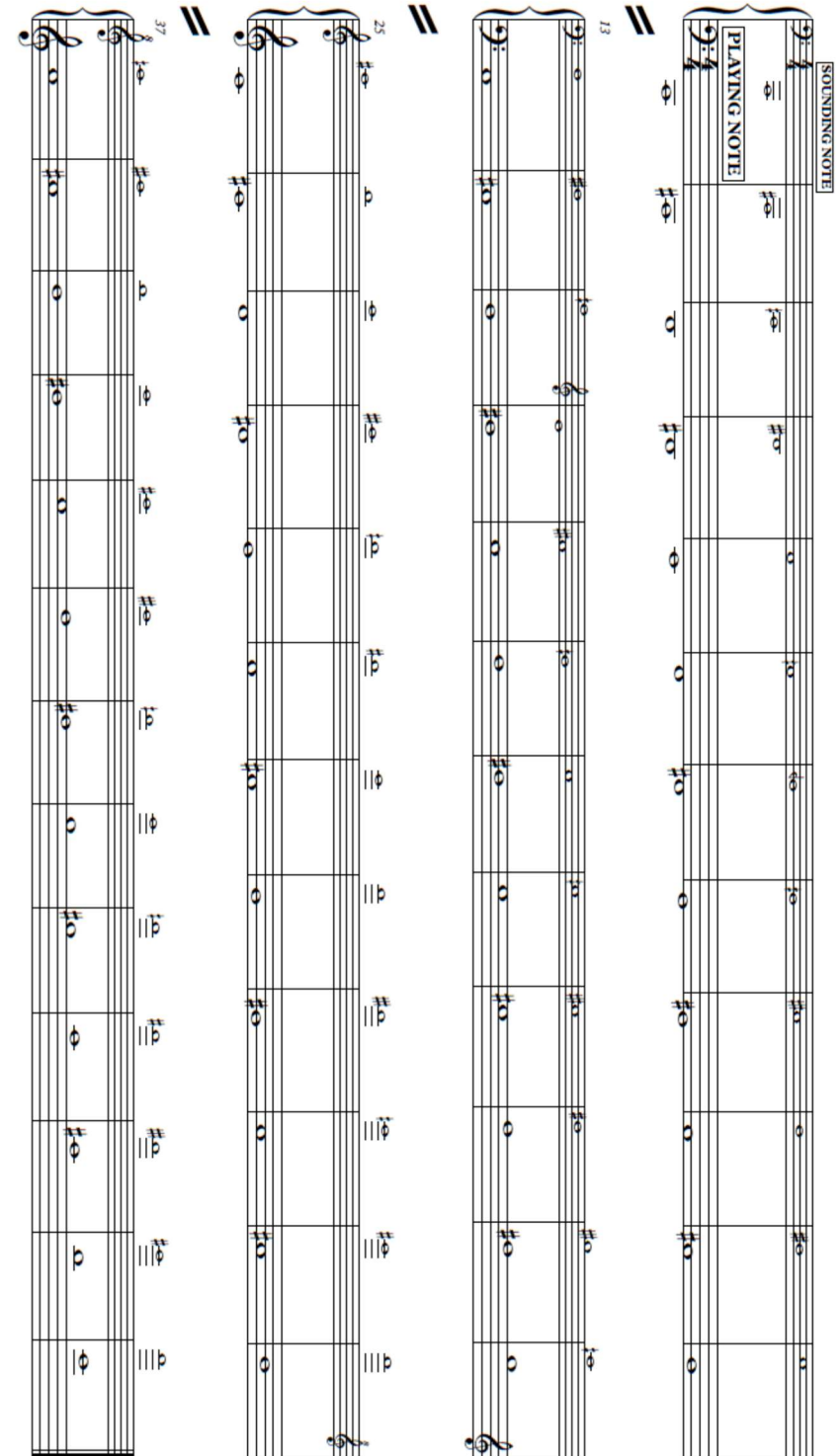
- wertykalny ruch szczotką po strunach fortepianu
vertical sponge movement on the strings



- horyzontalny ruch szczotką po strunach fortepianu
(następująco: w stronę prawą, w stronę lewą)
horizontal sponge movement on the strings
(correspondingly: towards the right, towards the left
side of rubbing position)



- glissando harmoniczne na strunie, dowolne
wysokości dźwięku
random note harmonic glissando on one string



PERKUSJA / PERCUSSION

Pałeczki i akcesoria potrzebne do wykonania:

- x2 miękkie pałki do gran cassy
- x4 miękkie pałki do wibrafonu
- x1 duża gąbka (jak na zdjęciu)
- x1 smyczek
- 1x twarda pałka ksylofonowa
- 1x mała pałka superboll o średnicy 1,20 cm
- 1x średnia pałka superboll o średnicy 2 cm
- x1 grzebień plastikowy (jak na zdjęciu)



Mallets and other equipment needed for the performance:

- x2 soft bass drum stick
- x4 soft vibraphone mallet
- x1 large fiber sponge (see the picture)
- x1 bow
- x1 hard xylophone mallet
- x1 small superboll of 1/2 inch – 1,20 cm
- x1 medium superboll of 3/4 inch – 2 cm
- x1 plastic comb (see the picture)

POZOSTAŁE SYMBOLE

OTHER SYMBOLS



- grać ręką lub częścią ręki (opis w paryturze)
to play with hand or part of hand (described in the score)



- wykonywać okrężne ruchy ręką podczas realizacji danej techniki wykonawczej
to make a circular moves with hand during the particular technique performance



- smyczkiem
with bow



- dźwięki zbliżone do hałasu lub szmeru, w różnych technikach wykonawczych
noise-like sounds with various techniques



- na talerzu
on the cymbal



- grać w centrum / na brzegu instrumentu
in the middle / on the side of vibrant surface

Isorropía. In search of balance

for five instruments and electronics

Martyna Kosecka

0" → 2" 6" 9" 11" 13"

CLICK STARTS IN $\text{♩} = 130$
2 BARS WITH 5 BEATS EACH

Electronica

ff *sf* *440Hz*

S I R E N S O U N D

siren spatialization pattern:
FRONT - FR - RR - RL - FL

sim.

Agitato $\text{♩} = 130$

5/4 SIREN turn the handle of siren in the indicated rhythm patterns (one quarter = one full turn) in order to reach to the highest note, then release for a free glissando.

4/4 ca. A = 440 Hz
always return to the highest pitch in the next periods
gliss.

Batteria *f sempre ma non troppo*

Accordione *sfpp subito* *mp* extremely slow transition *gliss.*

Violino I *f con forza* ord., senza vibrato sempre

Violino II *f con forza* change the bowing without extra accentuation

15"

17"

18"

21"

El.

Batt.

Synth.

Operate the volume knob of the synthesizer with left hand.
Open up and down the sound as indicated in the levels.

Acc.

Vlno I

Vlno II

23"

25"

26"

28"

10

EL

Batt. **SIREN**

Synth.

Acc.

Vlno I

Vlno II

f

gliss.

mp

mf

ff come possibile

mf inquieto

nat.

do not avoid extra noises

ASP/OB
control the wooden noise sounds

30" 32" 33" 35" 37"

14

El.

Batt.

Synth.

Acc.

Vlno I

Vlno II

SIREN

gliss.

pp

sim.

crossfade

gliss.

pp

(make more accent on tremolo note, like with very short pulsation)

poco col legno

p

ASP

pp

nat.

rhythm rit.

5
4

39"

41"

44"

46"

19

El.

f

p

Detailed description: This system shows the Electric Violin (El.) part. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. A long horizontal line with a slight upward curve spans across the staves, indicating a sustained note or glissando. There are two arrows above the top staff pointing to the right. A dynamic marking *f* is placed below the first staff, and a *p* marking is placed below the second staff.

5/4

SIREN

Batt.

f

gliss.

Detailed description: This system shows the Bass Drum (Batt.) part. It features a 5/4 time signature and a box labeled "SIREN". The notation includes a series of vertical lines representing drum hits, with a dashed line above them indicating a glissando effect. A dynamic marking *f* is placed below the first staff, and *gliss.* is placed below the second staff.

Synth.

mf

Detailed description: This system shows the Synthesizer (Synth.) part. It consists of two staves, both in treble clef. The notation is a series of vertical lines, similar to a tremolo effect. A dynamic marking *mf* is placed below the first staff.

Acc.

gliss.

f

gliss.

Detailed description: This system shows the Accordion (Acc.) part. It consists of two staves, both in bass clef. The notation includes a series of vertical lines with a glissando effect indicated by a dashed line. A dynamic marking *f* is placed below the first staff, and *gliss.* is placed below the second staff.

Vlno I

ff come possibile

Detailed description: This system shows the Violin I (Vlno I) part. It consists of two staves, both in treble clef. The notation features a complex, tremolo-like pattern of notes. A dynamic marking *ff* come possibile is placed below the first staff.

Vlno II

ASP (make more accent on tremolo note, like with very short pulsation)

f

Detailed description: This system shows the Violin II (Vlno II) part. It consists of two staves, both in treble clef. The notation features a complex, tremolo-like pattern of notes. A dynamic marking *f* is placed below the first staff. A performance instruction ASP (make more accent on tremolo note, like with very short pulsation) is placed above the second staff.

48"

50"

53"

55"

23

El.

crossfade

Detailed description: This system contains the Electric Violin (El.) part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a long horizontal line with an arrow pointing right, indicating a sustained note or glissando. The bass staff has a similar line with a downward-pointing triangle above it. There are two small square symbols with dots inside, one in the treble staff at the 53" mark and one in the bass staff at the 53" mark.

Batt.

SIREN

Detailed description: This system contains the Battery (Batt.) part. It features a single staff with a drum set icon at the beginning. A dashed line represents a siren sound that starts at the beginning, remains relatively flat until the 50" mark, then rises in a series of steps to a peak at the 55" mark. The word "SIREN" is written in a box above the staff.

Synth.

Detailed description: This system contains the Synthesizer (Synth.) part. It has a treble clef staff with a series of notes, each with a "5" below it, indicating a five-finger scale. The notes are grouped with brackets. There is a downward-pointing triangle at the beginning and a pair of scissors icon below the staff.

Acc.

pp

gliss.

Detailed description: This system contains the Accordion (Acc.) part. It has a bass clef staff with a series of notes. The dynamic marking *pp* is at the beginning, and *gliss.* is written above the staff.

Vlno I

poco col legno

mp

nat.

ff

Detailed description: This system contains the Violin I (Vlno I) part. It has a treble clef staff with a series of notes. The dynamic marking *mp* is at the beginning, and *ff* is at the end. The instruction *poco col legno* is written above the staff, and *nat.* is written above the staff with an arrow pointing to the right.

Vlno II

poco col legno

p

nat.

Detailed description: This system contains the Violin II (Vlno II) part. It has a treble clef staff with a series of notes. The dynamic marking *p* is at the beginning, and *nat.* is written above the staff with an arrow pointing to the right.

3/3 5/4

56" 58" 1'00" 1'03"

27 **2**

El.

structure m. 16

pp *sim.*

f *ff* *sfz*

Batt. **5/4** **SIREN** *gliss.* **2/4** **4/4**

Synth. *f*

Acc. *gliss.* *fff*

Vlno I *nat., ord.* *sf* *fff* *molto vibrato* *nat., come prima* *f meno*

Vlno II *f* *nat., ord.* *sf* *fff* *molto vibrato* *nat., come prima* *f meno*

1'04"

1'05"

1'07"

1'09"

31

El.

crossfade

Batt.

4
4

SIREN

5
4

Synth.

Acc.

p inquieto (stereo effect)

Vlno I

p

poco col legno

nat.

Vlno II

p

poco col legno

nat.

3

1'26" 1'28" 1'30" 1'32"

extremely slow microtonal glissando (accompaniment to vlno I)

mp

pp *sim.*

SIREN CHORUS

sf

E₆
1318.51Hz

4/4 SIREN

let the siren sound till the end of its reverbration and move towards vibraphone

f

mf

poco vib. ad libitum

ppp inquieto

f

3

ASP, with loads of noise and string "breath" change arco ad libitum, but remain continuity of sound

f

gliss.

arco nat. change arco ad libitum, but remain continuity of sound → ASP/OB

gliss.

towards noise, barely sound

muta in viola

pp

molto decresc.

very slow microtonal glissando of upper note + saturation of higher harmonics

gliss.

gliss.

gliss.

6

1'34"

1'35"

1'37"

1'39"

47

El.

mf high glissando intensifies

p *s* *sim.*

beating from octave glissando split

gliss.

Detailed description: This system contains the Electric Lute (El.) part. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music begins at measure 47 with a long, sweeping glissando across the strings, indicated by a large arrow and the word 'gliss.'. The dynamics are marked *mf* with the instruction 'high glissando intensifies'. In the second measure, there is a short melodic phrase starting on a high note, marked *p* and *s* (sordano), followed by a sustained note marked *sim.* (sostenuto). The bottom two staves show the bass clef with a similar glissando and some chordal textures.

ff

gliss.

SIREN

gliss.

Batt.

Detailed description: This system contains the Battery (Batt.) part. It consists of a single staff with a double bar line and a 'B' symbol, indicating a drum roll. A long horizontal line with an arrow at the end spans the entire duration of the system, representing a continuous drum roll.

Synth.

Detailed description: This system contains the Synthesizer (Synth.) part. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a continuous, rhythmic sequence of eighth notes, each with a sharp sign, creating a 'siren' effect.

Acc.

Detailed description: This system contains the Accordion (Acc.) part. It features a grand staff with treble and bass clefs and a key signature of one sharp (F#). The music is characterized by triplets of eighth notes in both hands, with a long, sweeping glissando across the top of the treble staff. The dynamics are marked *ppp* (pianissimo).

Vlno I

muta → II

gliss.

Detailed description: This system contains the Violin I (Vlno I) part. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a long, sweeping glissando across the strings, indicated by a large arrow and the word 'gliss.'. The dynamics are marked *ppp*. A performance instruction 'muta → II' is placed above the staff, indicating a change in bowing technique. The music continues with a sustained, high-pitched note.

4

1'48"

1'50"

1'52"

1'54"

55

El.

gliss.

stretched siren climax on slight crescendo

f *ff*

Batt.

SIREN

VIB.

mf

stabilize the volume in the middle to gain the right balance between other instruments

Synth.

mf

Acc.

sff *ff con fuoco*

Vlno

ord.

sff *ppp*

Vla

ASP, non vibrato

sff

1'56"

1'58"

1'59"

2'01"

59

El.

structure from m. 48

hard cut in dynamic level!

p

SIREN

Batt.

VIB.

f

gliss.

Synth.

Pfte.

mf

Acc.

ppp

f

pitch bend

AST non vibrato

Vlno.

ppp

ff

Vla.

ppp

ff

AST non vibrato

2'03"

2'05"

2'07"

2'09"

63

El.

gliss.

mf

gliss.

gliss.

mf

ff

Batt.

SIREN

very low frequencies cloud

VIB.

mf

gliss.

Synth.

mp less touch

Pfte

ppp

Acc.

ff

p

molto vibrato

Vlno

sff

ppp

arco nat., ord.

(non harm.!)

Vla

sff

arco nat., ord.

(non harm.!)

3

2'11"

2'12"

2'14"

2'16"

67

El.

p *sim.*

5

- A cloud of saturated siren sounds
- after heavy transformation.
- More noises than glissando patterns

SIREN

Batt. *(ca. p/pp)* *f* *gliss.*

Synth.

Pfte *ff* *ped pppp*

Acc. *f* *pitch bend* *(o)*

Vlno *ff* *AST non vibrato*

Vla *ff* *AST non vibrato*

2'18"

2'20"

2'22"

2'23"

71

El.

mf vlno

mf vla

gliss.

gliss.

f

pp 3

Batt.

SIREN

VIB.

ff

gliss.

niente

Synth.

Pfte

ff

pppp

Acc.

ff

pppp

Vlno

ff

arco nat., ord.

pppp quasi niente

Vla

ff

arco nat., ord.

pppp quasi niente

2'25"

2'27"

2'29"

2'31"

The musical score is divided into four measures corresponding to the time markers 2'25", 2'27", 2'29", and 2'31".

- El. (Electric Violin):** Starts at measure 75. In the second measure, it plays a glissando starting from a note marked *mp* and ending at a higher pitch. The first measure is mostly empty.
- Batt. (Battery):** Features a continuous rhythmic pattern of eighth notes. A box labeled "VIB." is placed above the first measure. The dynamic is *ff* (fortissimo).
- Synth. (Synthesizer):** Plays a sequence of notes, primarily in the upper register.
- Pfte. (Percussion):** Features triplet patterns. The first measure has a *ppp* (pianississimo) dynamic. The second measure is marked *ff* and includes the instruction "Ped." (pedal). The third and fourth measures return to *ppp*.
- Acc. (Accordion):** The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The dynamic is *f* (forte). The instruction "poco vib. ad libitum" is written above the first measure.
- Vln. (Violin):** Plays a melodic line with long, sweeping phrases. The instruction "detaché" is written above the first measure, with an arrow pointing to "ASP" (Arco Staccato Pulcato).
- Vla. (Viola):** Plays a rhythmic accompaniment similar to the percussion. The dynamic is *f*. The instruction "detaché" is written above the first measure, with an arrow pointing to "AST" (Arco Staccato).

5
4

2'33"

2'35"

2'38"

6

EL

79

mp *gliss.* *mf* *p* *p* *3*

Detailed description: This block contains the musical notation for the Electric Lute (EL). It features a treble clef and a key signature of one sharp (F#). The score is divided into three measures. The first measure starts with a dynamic of *mp* and includes a glissando instruction. The second measure continues with a glissando. The third measure begins with a dynamic of *mf* and contains a complex melodic line with a triplet of eighth notes marked with a '3' and a dynamic of *p*.

B_s
7902.13Hz

molto rall.

5
4

Batt.

CROT.

VIB.

ppp delicatamente *fff*

Synth. less touch

Pfte. *pppp* *ff*

Acc. *ppp delicatamente* *fff*

Vlno III *ppp delicatamente* *f*

Vla *ppp delicatamente* *f*

ASP/OB very breathy, with many noises, pitches barely seen → ASP without wooden noise

slow 1/4 tone glissando downwards do not change hand position *gliss.*

Detailed description: This block contains the musical notation for multiple instruments: Battleground Percussion (Batt.), Synthesizer (Synth.), Percussion (Pfte.), Accordion (Acc.), Violin (Vlno), and Viola (Vla). The time signature is 5/4. The Battleground Percussion part includes 'CROT.' and 'VIB.' markings. The Percussion part features triplets and a 'sim.' marking. The Accordion part consists of triplets. The Violin and Viola parts include performance instructions: 'ASP/OB very breathy, with many noises, pitches barely seen' and 'ASP without wooden noise'. The Viola part also includes a 'slow 1/4 tone glissando downwards do not change hand position gliss.' instruction. Dynamics range from *ppp* to *fff*.

2'40"

2'43"

2'46"

82

El.

Batt.

Synth.

Pfte

Acc.

Vlno

Vla

CROT.

VIB.

slow microtonal glissando
start with the last accordion note

p

gliss.

ppp

ppp

ppp

pppp niente

pppp niente

mf

gliss.

gliss.

OB just noise

OB just noise

IV sim.

SP

SP

fingertaps always very clear on the fingerboard

fingertaps always very clear on the fingerboard

2'49"

2'52"

2'55"

85

El.

mf *gliss.* *PPP*

Batt.

CROT. **VIB.** *mf* *PPP*

Synth.

Pfte

mp *gliss.* *pppp niente* *l.v.* *pppp niente*

Vlno

gliss. *pppp niente* *OB just noise + fingertaps*

Vla

mf *gliss.* *pppp niente* *III sim.* *gliss.*

slow 1/4 tone glissando downwards
do not change hand position

2'59" 3'02" 3'06"

88

El.

pp

gliss.

sync. with crotales sound

pp

Batt.

CROT.

VIB.

p

ppp

6/4 5/4

Synth.

regulate the volume with knob

Pfte

hold the pedal until the last vibrant note

Vlno

ASP flautando, with many noises

OB just noise + fingertaps

pp

pppp quasi niente

Vla

ASP flautando, with many noises

OB just noise + fingertaps

gliss.

pp

pppp quasi niente

3'12" 3'17" 3'22" 3'27"

91 7

El.

p

mf

pppp

CRACKING NOISE *ppp*

CRACKING NOISE

pp

Sostenuto ♩ = 60

poco rall. . . .
3/4 with finger l.v. 4/4

Batt.

CROT.

VIB.

pp

pp 3

ppp

Synth.

pp

close the volume completely

Pfte

hold the pedal until the last vibrant note

Acc.

8^{va}

pp

very slow cresc.

Vlno

"wind impression" OB → ASP flautando → OB

ppp

Vla

IV "wind impression" OB → ASP flautando → OB

ppp

8

3'30"

3'34"

3'39"

95

EL

CRACKING NOISE

F₂
11839.82Hz

•

A cloud of saturated siren sounds
Only the highest frequencies of
the spectrum circulate.

••
unstable tone

mp

Calando ♩ = 56

4/4

open up the volume on 1/4 of the knob

Synth.

Acc.

Vlno

Vla

pppp

air button
b.sh.

p

ppp

"wind impression"
OB

ASP flautando

OB

ppp

"wind impression"
OB

ASP flautando

OB

ppp

100

3'43" 3'45" 3'50" 3'54" 3'58"

98

El.

CRACKING NOISE

unstable tone

mp

LASTRA

with large fiber sponge
rub gently, provoking more noise than pitch

Batt. - ||

p *ppp*

I.v.

PTTO SOSP.

with large fiber sponge
rub gently, provoking more noise than pitch

Batt. - ||

p *pp*

5/16 sim. 3/4

always dampen by leaving the sponge on the surface of instrument

100

Acc.

air button
b.sh.

p *ppp*

4/4 $8^{va} \downarrow$ $\sharp b$

p *pppp*

air button
b.sh.

p *ppp*

$8^{va} \downarrow$ $\sharp b$

p *pppp*

air button
b.sh.

p

4'00" 4'03" 4'04"

103 9

El.

CRACKING NOISE

Batt.

3/4 LAstra PTO SOSP. sim.

3/16 4/4

as fast as possible, without accenting notes

Pfte

ppp molto calmo Ped. half pedal

ppp Ped. half pedal

Acc.

p *pppp* air button b.sh. *p*

Vlno

OB

pp *gliss.*

4'08" 4'12" 4'17"

106 *gliss.* *ppp*

El.

CRACKING NOISE →

unstable tone

mp

Batt.

LA STRA

PTTO SOSP.

mf dampen harshly

perform with fingertips of any hand according to the finger pattern (piano fingering style) hold the sheet dampened with other hand!

5 4 3 2 1 sim.

slightly out of beat

p

1 16

Pfte

pppp

with large sponge rub gently, vertically, the area of strings F-A, provoking more noise than pitch

NO PEDAL

mp

Acc.

ppp

air button b.sh.

mp

Vlno

ASP with a lot of noise

pp *mp*

Vla

III OB → cracky and full of noises

mp

4'21" 4'21" 4'26" 4'27"

109 10

EL

transition through the center

CRACKING NOISE

unstable tone

p

mp

gliss

mp

unstable tone

A cloud of saturated siren sounds disappears to *al niente*.

1 LASTRA 5

16 4

tap lightly - one finger

mf

PTTO SOSP.

G.C.

tap lightly

pp

glide with all fingernails from the middle to the side of cymbal
hold the cymbal slightly dampened with other hand!

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

pp 3 *mp* 3 *pp* 3

1 3

8 4

sim.

p

sim.

p

sim.

pp *mf*

16

Pfte

sim.

NO PEDAL

p *mp*

p *mf*

Acc.

perform with fingertips touching the side of instrument
according to the finger pattern 5 4 3 2. Try to reach a slight delicate, non invasive noise.

OB

OB/ASP
blend with cymbal sound

OB

mp *pp*

OB

ASP

p

Vlna

cracky and full of noises

mp

(event moved from bottom line)

A cloud of saturated siren sounds after heavy transformation.
More noises than glissando patterns
ppp

4'30" 4'30" 4'35" 4'39"

113 11

El.

CRACKING NOISE intensifies

piano reference gliss.

ppp

ppp

ppp

piano & accordion synch. gliss.

gliss.

Batt.

16 LASTRA 4/4

mf sim.

G.C. sim.

mp

mp

with large fiber sponge
rub gently, provoking more noise than pitch

with wide sponge movements
on the whole surface of sheet

mp

Pfte

p lontano

3 5 6

3 3 5

Ped.

with large sponge
sim.

with pedal, clean ad lib.

Acc.

pppp al niente

ppp

3 p

Vlno

III ASP

p

OB, balance the bow to achieve various noise shades

mp

ASP

p

Vla

IV ASP

p

(in rhythm!) OB just noise ASP

mp intenso

p

4'43" 4'48" 4'52" 4'52"

117

El.

gliss.

gliss.

CRACKING NOISE *intensifies*

very low vibrating inharmonic cluster

Batt.

LA STRA

l.v.

pp

PTTO SOSP.

cracky sound

mf

dampen harshly

$\frac{1}{8}$ $\frac{3}{4}$ $\frac{1}{16}$

Pfte

mp

ppp

8va - come prima

Ped. half pedal

Acc.

mp *mf*

pp molto calmo, senza emozione

molto vibrato

Vlno

scratch tone

mp

ASP

scratch tone

sfp subito

scratch tone

Vla

OB just noise

ASP

sfp subito

scratch tone

sfp subito

mp intenso *p*

4'56" 4'56" 4'58" 4'59" 5'01"

121

El.

piano sound + delay
pp

CRACKING NOISE *intensifies*

Batt.

1 2
16 4
LASTRA
tap lightly - knuckle
pp
G.C.
tap lightly
pp

1 2
8 4
sim.
p
sim.
p

1 3
16 4
CROT.
mf

Pfte

ppp

p half pedal

Acc.

ppp meno

pppp niente

Vlno

scratch tone vary the scratch tempo, keep "distortions" in sound
mp senza accento

p

pp

Vla

scratch tone vary the scratch tempo, keep "distortions" in sound
mp senza accento

p

pp

piano sound + delay
mp

5'01" 5'04" 5'06" 5'09"

12

126

El.

CRACKING NOISE → *crescendo*

mf

hard cut!

WHITE NOISE (WIND IMITATION)

mp

B_4 7902.13Hz

PPP

Più mosso ♩ = 70

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

f theatrical whisper, mormorando plosive

VOCE mmm - k(ah)!

glide on the surface, provoking various higher frequencies to answer change glide directions freely, but without rush

○ ○ - small superball 1/2 inch / 1,20 cm

PPP

with large sponge sim. gently raise the sponge

ppp *mp*

una corda tre corde

Acc.

air button b.s.

mp

like long heavy breathing colorize the bellows movement

mf *p*

Vlno

trill glissando between harmonic and fundamental note, as fast as possible, to the highest sound achievable on the string

mp

VOCE theatrical whisper, mormorando plosive

mmm - k(ah)!

VOCE theatrical whisper, mormorando plosive

mmm - k(ah)!

Vla

mp

p *mf*

play on tailpiece: try to get the richest timbres out of a tailpiece, change the bow more times if necessary but perform indicated rhythms as accentuated

TUTTI BAR 127:
NO MOVEMENT AMONG THE
ENSEMBLE PLAYERS.
PERFORM AS FROZEN!!!

5'13" 5'16" 5'20" 5'21" 5'24"

130

El.

white noise transformations

p

Batt.

LA STRA

sim.

pp

5
16

4
4

G.C. ricochet, with Superball

Batt.

mp

random harmonic gliss.

mf

gliss.

p

Superball, same size

pp

Pfte

with large sponge, sim.

mf

p

f agitato

pp

mp

8^{vb}

Red.

3

5

Acc.

V

mf

p

wide bellows gestures

f agitato

pp

mp

Vlno

IV sempre

ord.

pp

p

pp dolcissimo

Vla

p

mf

sfp

mf

5'28"

5'31"

5'34"

5'36"

135

El.

piano + delay
mp

Batt.

LA STRA

G.C.

mp *p* *mp*

5/16 **5/4** sim.

ricochet, with Superball

mp

Pfte

gently raise the sponge

3

l.v.

random harmonic gliss.

mf *gliss.* *p*

8^{va} 8^{vb}

Acc.

pp *mp*

molto vibrato, rich

Vlno I

ord.

mp

AST scratch

p

Vla

pp *f* *pp*

5'40"

5'44"

5'48"

5'49"

139

El.

piano + delay
mp

+ inharmonic cloud in higher octaves

Batt.

LASTRA
G.C.

mp

5
16

ricochet, with Superball
f

Pfte

pp *mf* *p* gently raise the sponge
↑ ↓ with large sponge, sim.

random harmonic gliss.
mf *p* *gliss.*

mp

Red. *8^{ub}* *Red.* *8^{ub}* *Red.* *ad lib.*

Acc.

p *mf* *pp misterioso*

Vlno I

mf *p* *pp* *p*

ord.

Vla

mf *p* *sfp*

5'53" 5'55" 5'58" 6'00" 6'02" 6'04"

143

El.

mp

a bit unstable

mf

hard cut!

slightly pulsating

Agitato ♩ = 88

3 **4** **PTTO SOSP.** try to keep long, constant pitch with minimum sound changes
change the bow imperceptibly

3 **16** **3** **4**

Batt. **||**

pp molto calmo

Synth.

correct the volume level for "mf/f" dynamic at the very last moment, to prepare level for the next section

mp

Pfte

mf

Acc.

mp

ppp

Vlno I

pp *p* *mp* *pp*

detaché ASP

Vla

mp

fmp energico espressivo

flautando

ord.

ppp

6'22" 6'24" 6'27" 6'27" 6'29"

159

El.

pppp *mp* *mf* *mp* *mf*

gliss.

Batt. **4/4** **PTTO SOSP.** *mp meno* *gliss.* **1/16** *put down the bow* **3/4** **1/16** *sim.* **4/4** *gliss.* *sf*

Synth.

Pfte.

mf *p*

gliss.

mf *mp*

Ped.

Acc.

pitch bend *mf* *sim.* *pppp*

Vlno I *p* *mf inquieto* *p* *mf*

Vla. *mf* *f*

gliss.

LASTRA
scratch with a plastic comb vertically

Since now treat synthesizer and piano lines as a corresponding melodic progressions. Try to exaggerate the synth dynamics with touch quality, as there is no time for adjusting the volume knob.

6'29" 6'32" 6'35" 6'35" 6'38" 6'41"

164

El.

gliss.

mp piano sound + delay

mf high reverbration and a lot of high overtones

mf

mf

mp

ppp

A cloud of saturated siren sounds after heavy transformation. More noises than glissando patterns

Batt.

PTTO SOSP.

G.C.

glide on the surface, round the membrane edge, allow the ball to "jump" while gliding

- big superball 3/4 inch / 2 cm

p inquieto

mf

with comb

gliss.

mp

3/16

5/4

Synth.

(add more touch in synth.)

mf

Pfte.

mf

p misterioso

mp

Acc.

pitch bend

f

p

pitch bend

Vlno I

p

mf

Vla.

gliss.

ASP arco normal pressure

mp

muta in violino

ff

6'41" 6'45" 6'45" 6'47" 6'48" 6'50"

170

EL. *mf* intensifies → *f*

Batt. **5/4** P.T.T.O. SOSP. G.C. *mp* **1/16** LASTRA with comb *gliss.* **4/4** **3/16** **3/4** **1/16** **4/4** with comb ↓ *gliss.* *sf*

Synth. *f* *mf meno* *ff*

Pfte. *f* *mf* *sf*

Acc. *f* *sf* *mf* *sf* pitch bend (quick if possible) *fff*

Vlno I *mp* ASP arco normal pressure

- big superball 3/4 inch / 2 cm

6'50" 6'53" 6'53" 6'56" 6'59"

176

EL.

noise crescendo

f

poco accel.

$\frac{4}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{5}{4}$

Batt.

LA STRA

G.C.

change to soft vibraphone mallets

- big superball 3/4 inch / 2 cm

mf

Synth.

f

ff

8va

hold the notes to form a cluster

Pfte.

mf inquieto

f

8va

Acc.

mp agitato

pppp subito

turn into cluster of surrounding pitches

15

7'01"

7'04"

molto decrescendo

7'07"

pppppp

El. 181

+ many inharmonic reverbrations

Echo primo

$\text{♩} = 110$

new structure cresc. from the background

$\frac{5}{4}$

$\frac{4}{4}$

LASTRA

Batt. *ff* WOOD BLOCKS

VIB.

ff con forza

ppp come poss.

Synth.

Pfte

mf 5 f

ff con forza

ppp come poss.

Acc.

ff con forza

ppp come poss.

Vlno I arco ord.

Vlno II arco ord. *ff con forza*

half tone glissando downwards *gliss.*

ppp come poss.

ppp come poss.

7'09"

7'11"

7'14"

7'16"

184

El.

ppp

ppp

ppp

ppp

quickly lower the synthesizer dynamic to small level, then
operate with a volume knob
in order to achieve a pulsating structure

4

Synth.

ppp < *mp* > sim. *ppp* < *mp* > *pppp*

5
4

achieve a pulsating sound structure

Acc.

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

3 3 3

a punta d'arco

Vlno I

mp *ppp* *mp* *ppp*

ASP AST ASP ord.

a punta d'arco

Vlno II

mp *ppp* *mp* *ppp*

ASP ord.

188

El.

+ many inharmonic reverberations

new structure cresc. from the background

5/4

WOOD BLOCKS

3/8

4/4

Batt.

VIB.

ff con forza *ppp come poss.* *mf* *ppp*

Synth.

Pfte.

8va

pppp

Ped. *ff con forza* *ppp come poss.*

Acc.

ff con forza *molto decresc.* *pppp* *f* *molto ppp*

Vlno I

ff con forza *pppp* *f*

1/4 tone glissando downwards *gliss.* 1/4 tone glissando upwards *gliss.*

Vlno II

ff subito con forza *molto decresc.* *pppp* *f* *molto ppp*

1/4 tone glissando downwards *gliss.* 1/4 tone glissando upwards *gliss.*

7'27"

7'29"

7'31"

7'34"

192

El.

ppp

ppp

ppp

ppp

Batt.

$\frac{4}{4}$ VIB.

mp

ppp

p

Synth.

operate with a volume knob
in order to achieve a pulsating structure

mp > *ppp* < sim.

mp > $\overset{3}{ppp}$ < *mp* > *ppp* < $\overset{3}{mp}$ > *ppp* < *mp* > $\overset{3}{ppp}$ < *mp* >

Acc.

p > *ppp* < *p* > *ppp* < *p* > *ppp* < *p* > *ppp* < *p* > *ppp*

p > $\overset{3}{ppp}$ < *p* > $\overset{3}{ppp}$ < *p* > $\overset{3}{ppp}$ < *p* >

Vlno I

a punta d'arco

ppp

ASP

AST

ASP

AST

mp

ppp

mp

ppp

Vlno II

a punta d'arco

mp

ASP

AST

ASP

AST

mp

ppp

mp

ppp

7'36"

7'38"

7'40"

7'42"

EL

196

ppp

ppp

ppp

ppp

+ many inharmonic reverberations

5/4

WOOD BLOCKS

Batt. II

Batt. I

VIB.

ff con forza

Synth.

ppp mp ppp mp f con forza

Pfte

8va

ff con forza

Acc.

pppp

Ped.

ff con forza molto decresc.

Vlno I

Vlno II

ASP

ASP/OB, a lot of noise

p

ASP

ASP/OB, a lot of noise

p

arco ord.

ff subito con forza

molto decresc.

1/4 tone glissando downwards gliss.

arco ord.

ff subito con forza

molto decresc.

1/4 tone glissando downwards gliss.

7'45"

7'48"

7'50"

mp

200

El.

chords from b.192 reemerge *pp*

NOISE

p

WOOD BLOCKS

Batt.

VIB.

ppp come poss.

Synth.

Pfte

ppp come poss.

Acc.

pppp

Vlno I

pppp

Vlno II

1/4 tone glissando downwards

gliss.

pppp

muta in viola

7'53"

7'56"

7'59"

mf

203

EL

NOISE

Batt.

WOOD BLOCKS

VIB.

molto cresc. ***ff*** *molto decresc.*

Synth.

ppp

8va

Pfte

ppp come poss. *molto cresc.* ***fff*** *molto decresc.* ***pppp***

Acc.

molto cresc. ***f*** *molto decresc.*

Vlno I

gliss. no gliss. 1/4 tone glissando downwards *gliss.*

molto cresc. ***ff*** *molto decresc.*

8'01"

8'04"

8'07"

8'10"

206

El.

Empty musical staves for strings, marked with diagonal lines.

WOOD BLOCKS

Batt.

VIB.

Musical notation for wood blocks and vibraphone. Includes triplets and a *ppp* dynamic marking.

Synth.

Pfte

Musical notation for synthesizer and piano. Includes a *ff* dynamic marking and the instruction "prepare the sponge".

Acc.

Musical notation for accordion. Includes a *pppp* dynamic marking and a *molto cresc.* instruction.

Vlno I

Musical notation for Violin I. Includes *gliss.* markings, Roman numerals III and IV, and a *pppp* dynamic marking.

3/8

4/4

8'10"

8'15"

8'19"

8'23"

8'24"

8'25"

18

ff sempre

HUGE DRONE STRUCTURE

DRONE CONTAINS ALL THE PREVIOUS PITCH COMPONENTS + ADDITIONAL OVERTONES AND SUBTONES OF THE MAIN FUNDAMENTALS OF THE PIECE + NOISE

CA - 50 C
DETUNE

CA - 50 C
DETUNE

Echo secondo ♩ = 56

4/4

LASTRA

try to achieve constant noise reverbration if the sound is too intensive and covers the rest of musicians, perform *f* However, it has to be loud.

ff non troppo shake with hand

1/16

3/8

1/16

4/4

G.C.

Batt. -||

sfz

sfz

rub the lowest piano A-C strings with sponge, wildly

move the sponge towards higher strings in a fast horizontal movement and come back fast towards the original position

sim.

Batt.

Pfte

Acc.

Vlno I

Vla.

ff sempre
8^{vb}
Ped.

ff sempre

AST scratch
change arco ad libitum, but remain continuity of noise-sound

fff sempre

AST scratch

ff sempre

sfz

sfz

sfz

sfz

sfz

sfz

8'25"

8'30"

8'34"

8'38"

8'43"

216

El.

DRONE CONTINUES

Batt. **4/4** **LA STRA** **1/16**

Pfte \updownarrow
8^{ub}
slightly clean with pedal

Acc. *ff* *mf*
no accents!

Vlno I scratch \surd sim.

Vla. \surd ASP scratch

8'47" 8'47" 8'48" 8'48" 8'52" 8'56" 9'01"

221

19

EL.

CA - 50 C
DETUNE

CA - 50 C
DETUNE

DRONE
CONTINUES →

Batt.

1/16 1/8 1/16 4/4

LA STRA

PTTO SOSP.

G.C.

sfz

sfz

ff

Pfte

8^{ub}

slightly clean with pedal

Acc.

sfz

sfz

ff

Vlno I

sfz

sfz

scratch
sim.

Vla.

sfz

sfz

scratch

9'05" 9'09" 9'14" 9'18" 9'18" 9'20" 9'20" 9'24"

228

El.

DRONE CONTINUES →

CA - 50 C DETUNE

CA - 50 C DETUNE

siren cloud

p

pp

p

gliss.

Batt.

LA STRA

PTTO SOSP.

G.C.

1 16 3 8 1 16 4 4

immediately dampen the sound with mallets, staying on the vibrant surface

fast towards the highest possible string before the frame inside the instrument

Pfte

8^{vb}

Acc.

no accents!

Vlno I

Vla.

TUTTI THE END: NO MOVEMENT AMONG THE ENSEMBLE PLAYERS. STAY FROZEN!!!