

Hilmar Thórdarson

Kuuki no Sukima

Between the air

For interactive conducting,
nine instruments and live electronics

Performance version

Submitted as Fulfilment of the Requirements for the:

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

Commissioned by Trondheim Sinfonietta with support from Norwegian Cultural Fund



NORSK
KULTURFOND
Kulturrådet



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Hilmar Thórdarson

Prologue

Kuuki no Sukima

ConDiS - Conducting Digital System

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

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

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

There are no compromises, or showcases to demonstrate or illustrate what ConDiS is doing. From the very beginning of the ConDiS artistic research project emphasis was placed upon the composer's artistic goal of composing music. The music itself is the priority, whilst the use of technology is secondary. The aim was to make the latter as normal and unobtrusive, or invisible as possible.

With this goal in mind, the conductor is given a musical tool which expands and explores new possibilities of conducting live electronics in the simplest and most natural manner. A goal achieved in performance without the constraint of technology.

Kuuki no Sukima is an uncompromising composition which makes great demands upon the conductor and performers through its endless search for new sonorities and a new sonic spectrum which can now be realised vis a vis the controlling features of ConDiS . The title can be transcribed literally as "the gap of the air" or even "in between the air". Both these phrases reflect the composer's vision of creating a sonic landscape of sounds that lie somewhere out "there", or "in-between" the gap of a sound or pitched note. If sonority is a vibration of traveling air pressure, could such a gap exist? Could such a sonic world exist somewhere out "there" or "in-between" the air?

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

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

With the use of the "ConGlove" acceleration meter the conductor can adjust the overall volume of the electronic and acoustic mix. The composer can take advantage of the new opportunities which ConDiS offers. Through ConGlove synchronizationthe composer can also express him/herself in a personal way through synchronization andprecision, free from the constraint of technology.

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

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

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

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

Trondheim 23. April. 2018

Hilmar Thordarson, composer.

Kuuki no Sukima

Movements

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

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

1st. movement

Niður - Murmur - せせらぎ

Duration c.a. 9'00''

Lorem ipsum

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

2nd. movement

Hviss - Hiss - ビュービュー

Duration c.a. 5'30''

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

3rd. movement

Suð - Buzz - ハミング

Duration c.a. 8'45''

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

Total duration c.a. 23'15

Kuuki no Sukima

1st. movement

Niður - Murmur - セセラギ

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

Duration c.a. 9'00''

Full Score

Kuuki no Sukima

Niður/Murmur

Hilmar Thórdarson (2017)



use OK sign to select volume control

 $\text{♩} = 48$

x 4

on first downbeat press
middle finger button to
start computer playon 2,3,4 and 1st beat of measure 2
press index finger button 4 times
to set the metronome

move arm up to set volume value



Clarinet in B \flat

Violin

Viola

Violoncello

Double Bass

Electronics



Cl.

B. D.

Vln. 1

Vla.

Vc.

Db.

Electr.

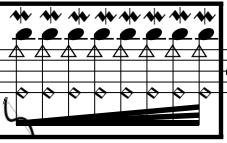
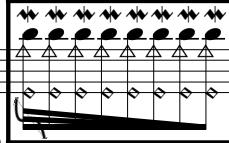
press index finger button
to stop computer play



press middle finger button to jump forward and start computer play

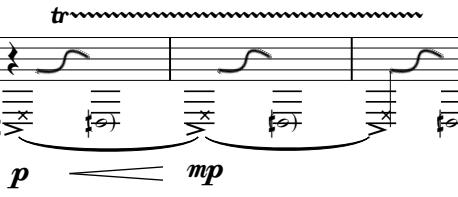


14

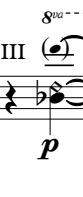
Fl.  

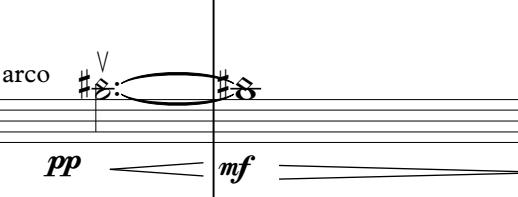
C1.

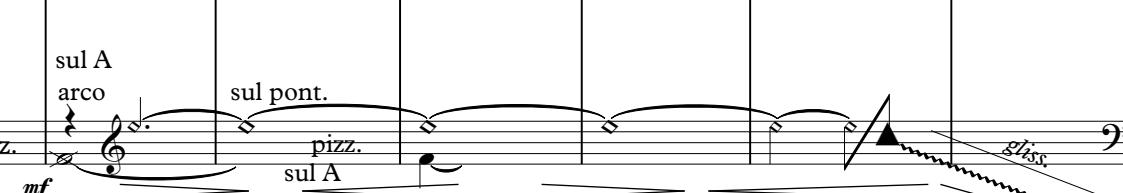
Hn.

Bass Clarinet
in B♭
irregular quarter tone trill w. key slap


F1 slide out (for Pax 23)


Vln. 1 

Vla. 

Db. 

Electr. 

Musical score for orchestra and piano, page 23, measures 3 and 4.

Measure 3: Flute (Fl.) and Bassoon (B. Cl.) play eighth-note patterns. The flute uses grace notes and dynamic markings *p*, *mp*, and *pp*. The bassoon has dynamic markings *p*, *mp*, and *pp*.

Measure 4: The bassoon continues its eighth-note pattern. The piano (Pno.) plays a sustained note with a dynamic marking *p* and a 16th-note pattern with a dynamic marking *p*. The violin (Vln. 1) plays eighth-note patterns with a dynamic marking *mf*. The electric bass (Electr.) provides a continuous harmonic foundation at the bottom of the page.

Musical score page 31. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Horn (Hn.), Piano (Pno.), Violin 1 (Vln. 1), and Electronics (Electr.).

Flute (Fl.): Measures 1-4 show sustained notes. Measure 5 starts with a quarter note followed by a half note. Measure 6 shows a trill. Measure 7 ends with a grace note. Measure 8 ends with a grace note.

Bassoon (B. Cl.): Measures 1-4 show sustained notes. Measure 5 starts with a quarter note followed by a half note. Measure 6 shows a trill. Measure 7 ends with a grace note. Measure 8 ends with a grace note.

Horn (Hn.): Measures 1-4 show sustained notes. Measure 5 starts with a quarter note followed by a half note. Measure 6 shows a trill. Measure 7 ends with a grace note. Measure 8 ends with a grace note.

Piano (Pno.): Measures 1-4 show sustained notes. Measure 5 starts with a quarter note followed by a half note. Measure 6 shows a trill. Measure 7 ends with a grace note. Measure 8 ends with a grace note.

Violin 1 (Vln. 1): Measures 1-4 show sustained notes. Measure 5 starts with a quarter note followed by a half note. Measure 6 shows a trill. Measure 7 ends with a grace note. Measure 8 ends with a grace note.

Electronics (Electr.): A continuous waveform graph at the bottom of the page.

4

37

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

B. Cl. sing very soft "g" while playing multiphonics
(as soft as possible) **ppp**

Vln. 1

Vla.

Vc. arco molto sul pont.
play very close to the bridge for airy and flageolett type sound

D. b. arco molto sul pont.
play very close to the bridge for airy and flageolett type sound

Db. **ppp** **ppp** sul E **ppp**

Electr.

(might have to find other fingerings for multiphonics)

liberamente

p ooo
(as soft as possible)

arco molto sul pont.
play very close to the bridge for airy and flageolett type sound

pp

3

4

49

Fl. **pp** ooo

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

Hn. + play with voice overtones afap **p**

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

Vln. 1

Vla.

Vc. molto sul pont. **p**

Db. molto sul pont. **p**

Electr.

irregular rhythm

molto sul pont. **p**

Fl. 57 **3** **4** [6]

B. Cl.

Hn. play with voice overtones afap

B. D.

Vln. 1

Vla.

Vc.

Db.

Electr.

Fl. 67 pp

B. Cl.

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

Vib. mp poco a poco dim...

Vla. pp

Vc. pp

Db. pp

Electr.

71

Fl. 

Hn. (tr) 

Vib.  *poco a poco dim...* *pp poco a poco al niente*

Pno.  *mp*

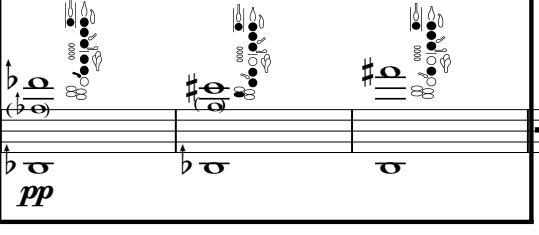


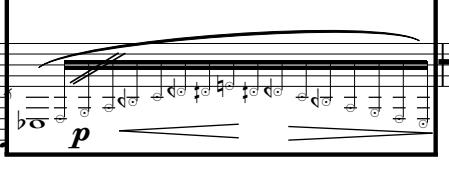
Ped.

Electr. 

73

Fl. 
oooh *pp* *mp*

B. Cl.  *pp*

Hn. (tr)  + play with voice overtones afap  *p*

B. D. 

Pno. 

Vln. 1 

Vla. 

Vc. 

Db. 

 strike with finger

pp 

pp 

pp 

pp 

sul tasto ---> sul pont 

ppp 

sul tasto ---> sul pont 

ppp 

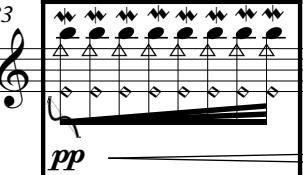
sul tasto ---> sul pont 

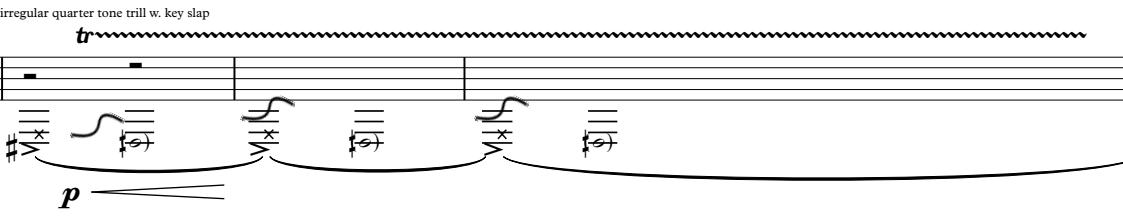
ppp 

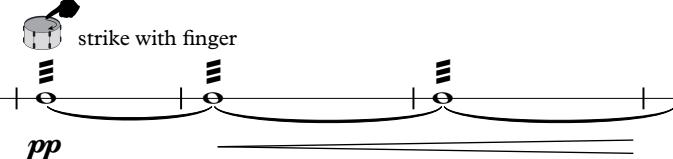
sul tasto ---> sul pont 

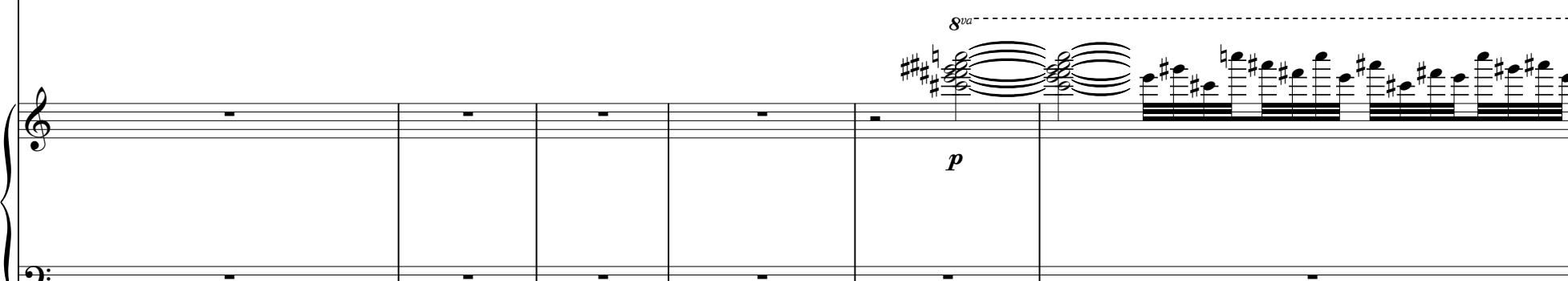
ppp 

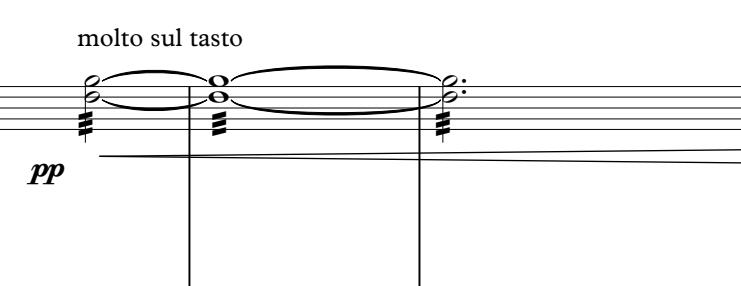
Electr. 

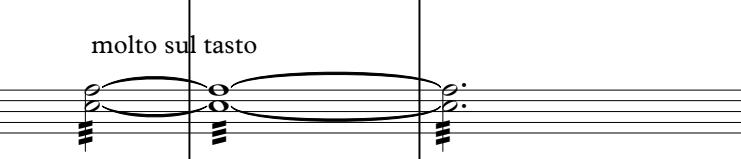
Fl. 83 

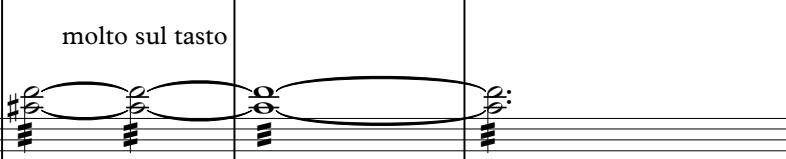
B. Cl. Bass Clarinet in B♭ irregular quarter tone trill w. key slap 

B. D. strike with finger 

Pno. 

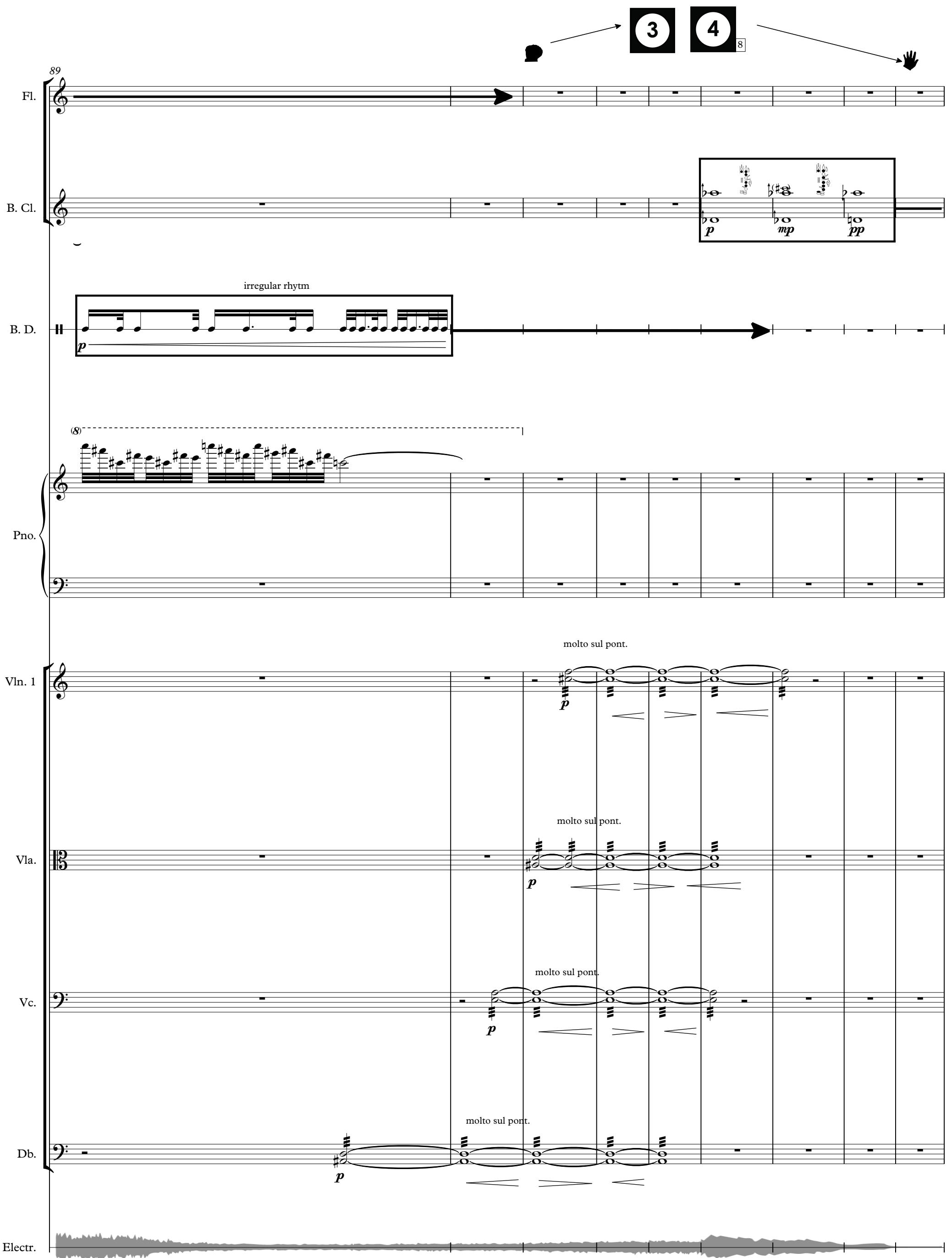
Vln. 1 molto sul tasto 

Vla. molto sul tasto 

Vc. molto sul tasto 

Db. molto sul tasto 

Electr. 



3

98

Fl.

B. Cl. →

Hn. + play with voice overtones afap
ppp

B. D.

Vib. p

Pno. p

Vln. 1

Db. ad lib. —> sul tasto —> sul pont <--- sul tasto --->
p

Electr.

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

press middle finger button
to stop computer play

4 9

Fl. 102 *pp* *mf*

Hn. →

B. D. *p* *mf*

Vib. →

Vln. 1 *p* sul tasto ---> normal ---> sul pont --->

Vla. *p* sul tasto ---> normal ---> sul pont --->

Vc. *p* sul tasto ---> normal ---> sul pont --->

Db. *p* sul tasto ---> normal ---> sul pont --->

Electr. 

3



Kuuki no Sukima

2nd. movement

Hviss - Hiss - ビュービュー

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

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

Duration c.a. 5'30''

Kuki no Sukima
Hviss - Hiss - ビュー ビュー

$\text{♩} = 64$

2nd movement

X 4 (set metronome)

4 10 2

Hilmar Thordarson

Horn in F

Violin

Violoncello

Electronic

arco spiccato/battuto (flautando) sul pont.
pp

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

flautando for airy sound
arco
pp

pizz.
R.H. pizz (finger slap)



Fl.

Cl.

Bass Clarinet in B \flat

Hn.

Vib.

Vln.

Db.

Electro

6

p *mf*

3 **4** 11

p *mf*

p *mf*

p

niente

arco
pizz.
L.H. pizz.
p
Holding the position with the right hand thumb, do pizzicato with the nail of the middle finger.
mf



14

F1. - *p* *mf*

Vib. { - *p* → - -

Pno. { - *p* → - -

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

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

Db. - - - *pizz.*
L.H. pizz. *ff*

Electro

21

3 | **4** [12]

Hn. -

Vib. { - *p* - *mf* -

Pno. { - *p* -

Vln. -

Vla. -

Db. -

Electro

=

24

Pno. -

Vln. - *sffz* arco

Vla. - *sffz* *f* behind the bridge

Vc. - Right hand pizzicato on the bridge wood with the nail of the middle finger.

Db. - Hit the body with the left hand thumb.

Sul C pizz. Spiccato like skim over strings very airy sound then gradually do vertical tremolo while gliss down.

Sul E vertical tremolo gliss.

Electro

Conductor increases volume

Fl. 27

B. Cl.

Pno.

Vc.

Db.

Electro



grad. to multiphonics

3

B. Cl. 32

Hn.

Vib.

Vln.

Vc.

Electro

4 13

Pno.

solo

pp

This musical score page shows a piano solo part starting at measure 39. The piano is playing a rhythmic pattern of eighth and sixteenth notes. The dynamic is indicated as *pp*. The piano part is labeled "solo". The score is numbered 4 and 13.



42

B. Cl.

mp *mf* *tr* *mf*

This musical score page shows a bassoon part starting at measure 42. The bassoon is playing a series of notes with dynamics *mp*, *mf*, and trills (*tr*). The dynamic *mf* is also indicated. The score is numbered 42.

Vib.

mf *f*

This musical score page shows a vibraphone part starting at measure 42. The vibraphone is playing a series of notes with dynamics *mf* and *f*.

Pno.

This musical score page shows a piano part starting at measure 42. The piano is playing a rhythmic pattern of eighth and sixteenth notes.

Vla.

mf (sul A) *arco* *sul pont.* *gliss.*

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

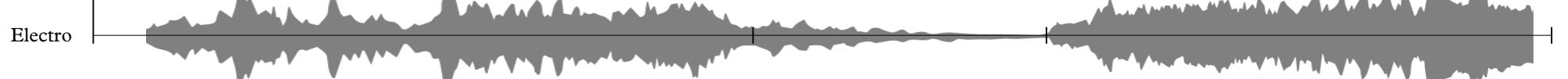
Db.

pizz. sul E *sfz* *gliss.*

Sul C

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

This musical score page shows parts for strings and double bass starting at measure 42. The strings play sustained notes with dynamics *mf* and *arco*. The double bass plays sustained notes with dynamics *pizz.* and *sfz*. The score includes instructions for glissando and vertical tremolo gestures. The strings are divided into "sul A" and "sul pont." sections. The double bass is divided into "sul E" and "sul C" sections.



3

B. Cl. (tr.)

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

Vib. *f*

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

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

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

Db. *gliss.*

Electro

4

14

F. Cl. *pp* *poco*

B. Cl. *pp*

Hn. (tr.)

Vib. *pp*

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

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

Electro

3

Fl. 55

B. Cl.

Hn.

Vib.

Vc.

Db.

Electro

p

mp

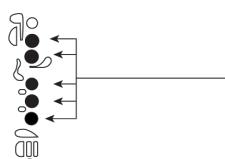
pp

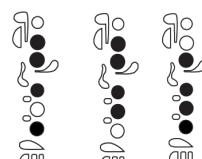
mp

niente

4 15

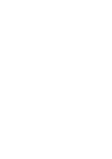
brusco "abrupt" (choose ad lib. pitches that cover the open claps for strongest sonority)

Fl. 60 

B. Cl. 

Hn. 

Pno. 

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

Vla. arco normale (flautando) sul pont. 

Electro 

pp

mf

pp

slap tongue **brusco "abrupt"**

pp

mf

pp

mf

pp

mf

pp

mf

pp

Fl. 63

B. Cl. *mf* *mp*

Hn. *p* *mp* *pizz.*

Pno. *p* *mp* *mf* *f*

Vln. *ff*

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

Db. *pizz.*

Electro

Fl. 66 *mp* *mf*

Hn. *mp* *poco*

Vib. *mp* *mf*

Vln. *mf* (*g*) *gliss.* *f*

Vla. *ff*

Electro

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

4 16

70

Fl.

B. Cl.

Hn.

Vib.

Vln.

Vla.

Vc.

Db.

Electro

(dampen pitch with hand for more muffled sound)

pizz.

niente poco a poco cresc

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

L.H. pizz.

Right hand pizzicato on the bridge wood with the nail of the middle finger.

Behind the bridge.

arco battuto (flautando) sul pont.

p

sul G

3

B. Cl. 73 *mp*

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

Vib. *pp* *mf*

Pno. *pp* *mf* *pp*

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

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

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

Electro

4

79 [17]

Pno.

pp *mf*

Vla.

arco battuto (flautando) sul pont.

Vc.

arco battuto (flautando) sul pont.

Db.

arco battuto (flautando) sul pont.

Electro

====

82

B. Cl.

p

Hn.

p *poco a poco cresc...*

Vln.

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

Vla.

mp

Vc.

ff

Db.

arco battuto (flautando) sul pont.

pp

Electro

Close hand to activate volume control
Raise arm to increase electronics

Open hand to deactivate volume control
Lower arm to fade out electronics

Fl. 85 *p* *f*

Hn.

Vln. poco a poco cresc...

Vla.

Vc. poco a poco cresc...

Db. *mp*

Electro

repeat ad lib. fade out

arco normale (flautando) sul pont.
mf

repeat ad lib. fade out

repeat ad lib. fade out

repeat ad lib. fade out

arco normale (flautando) sul pont.

poco a poco cresc...

Kuuki no Sukima

3rd. movement

Suð - Buzz - ハミング

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

Duration c.a. 8'45''

Kuki no Sukima

Suð - Buzz - ハミング

3rd. movement

$\text{♩} = 72$

x 4



Hilmar Thórdarson

Horn in F

Bass Drum

Violin

Viola

Violoncello

Double Bass

Electronic

Superball stroke around the edge of drum.

cresc.....dim. ad lib from **pp** to **mp**

ff

Hit the fingerboard with hand

pizz.

Double stop harmonics from highest pitch

arco

sul A

sul D

molto sul pont.

gliss.

very slow glissando w/vertical tremulo

probably hit the under body to get louder sound

Hit the fingerboard with hand

pizz.

Double stop harmonics from highest pitch

arco

sul D

sul G

molto sul pont.

gliss.

glissando w/vertical tremulo

Hit the body with fist.

pizz.

arco

sul D

sul G

molto sul pont.

gliss.

glissando w/vertical tremulo

ff

f

pp

p

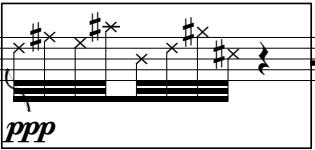
pp

pp

pp

4

Repeat with short var. length rests

Cl. 4  ***ppp***

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

B. D. ***sempre***

Pno. ***pp***

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

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

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

Db. sul D sul A ***mp*** gliss. gliss. gliss.

Electr. 

3

Fl.

Cl.

Hn.

B. D.

Pno.

Vln.

Vla.

Vc.

Db.

Electr.

Repeat with short var. length rests

ppp

p

mf

$\text{♩} = 92$

x 4



Fl. 15 19

Cl.

Hn.

B. D.

Pno.

Breath and trill on given pitch

mouthpiece backwards

air sound

pp

mp

 $\text{♩} = 92$

Vln. pizz. (very rapidly moving pan position)

Vla. pizz. (very rapidly moving pan position)

Vc. pizz. (very rapidly moving pan position)

D. b. pizz. (very rapidly moving pan position)

p



$\text{♩} = 72$

$\times 4$

3 **4** **2**

19 air sound with flutter

Fl. *pp* *mp* *mp* *p* sing pitches very close to actual pitch (for beating effect)

Cl. *(tr)* *mp* *pp* *p* sing pitches very close to actual pitch (for beating effect)

Hn. *pp*

B. D.

Pno. *p*

$\text{♩} = 72$

Vln. *pp*

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

Vc.

Db.

Electr.

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

Fl. 27

Cl.

Hn. mouthpiece backwards air sound

B. D. tap irregular rhythm with fingers on bass drum

Pno.

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

Electr.

grad. play more keyslap with sound

Fl. 32 key and tongue slap

Cl. grad. play more keyslap with sound

Hn.

B. D.

Pno.

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

pp

Electr.

3

irregular rhythm, molto airy (mye luft)

F1. 36

Cl.

B. D.

Pno.

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

Vc.

Electr.



4

21 breath and rests ad. libitum

Fl. 41 p

Cl. breath and rests ad. libitum

Hn. mouthpiece backwards air sound pp

B. D.

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

Electr.

44

Fl.

Cl.

Hn.

B. D.

Vla.

Vc.

Db.

Electr.

p

pp

arco

sul G

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

sul D

46

F1. #▽

Cl.

Hn. ▽ pp

B. D. || →

Pno. mp

Vla. sul A mf

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

Db. pp

Electr. pp

3 4 22

51

Hn. F1+ F2 slide out (irregular rhythm)

B. D.

Vla.

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

Electr

≡

53

Fl. 3

Cl. 4 23

B. D.

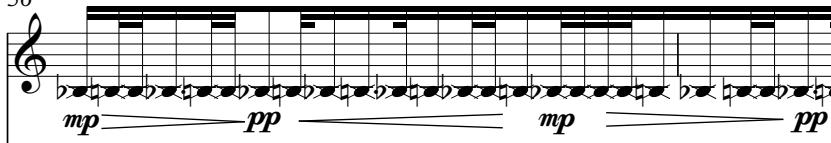
Pno.

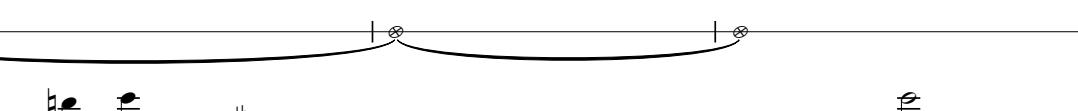
Electr

x 4 ♩ = 92

2

56 F1+ F2 slide out (irregular rhythm)

Hn. 

B. D. 

Pno. 

♩ = 92

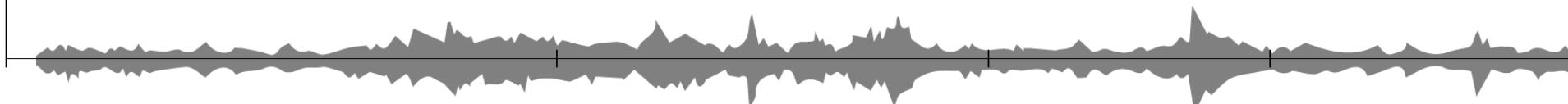
pizz. (very rapidly moving pan position)

Vln. 

Vla. pizz. (very rapidly moving pan position) 

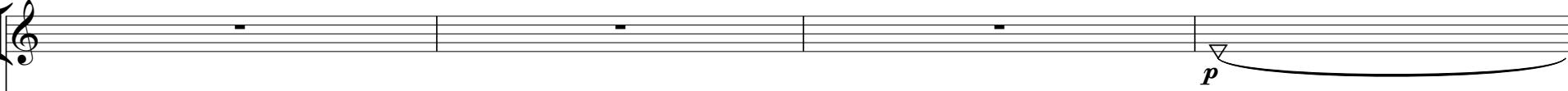
Vc. pizz. 

Db. pizz. 

Electr. 



60

Fl. 

wind to tone

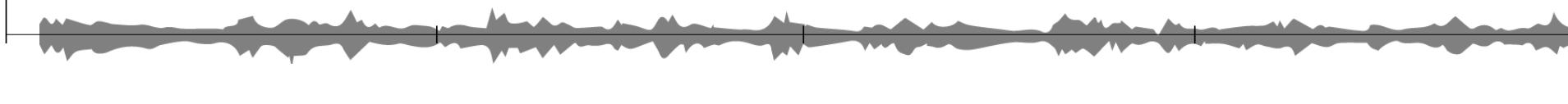
B. D. 

Vln. 

Vla. 

Vc. 

Db. 

Electr. 

3

64

Fl. breath ad lib.

Cl. wind to tone

Hn. F1 slide out

B. D.

Vln.

Vla.

Vc.

Db.

Electr.

$\text{♩} = 72$

68

Fl.

Cl.

Hn. F1 slide out irregular rhythm

B. D.

Pno. pp

p

$\text{♩} = 72$

Vln.

Vla.

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

Db. flag. on I

Electr. pp

3

73

Fl.

B. D.

Pno.

Vln. sul A arco Finger position on the string above the bow.

Vc.

D. b. flag. on IV

Electr.

f

4

key slap with sound

80 [25] Fl. *mp*

Any type of Temple Bowls for low, medium, high pitches (Tibetian bowls, Japanese Cup Bells etc..),
placed Bass Drum (make a slight glissando with timpani pedal) Use appropriate mallet for best sounding solution.

B. D.

p (adjust to overall volume)

Vln.

Vla. *mf*

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

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

pp

flag. on IV

Electr.

87

Cl. -

Hn. F1 slide out *p* *mf*

Pno. *mf* *mf* *mp*

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

Vla. flag. on IV

Vc. gliss.

Db. *pp*

Electr. [audio waveform]

90

Hn. *pp*

Pno. -

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

Vla. *gliss.*

Db. flag. on I *pp* *pp* *pp* *pp* Del [audio waveform]

Electr. [audio waveform]

3

$\text{♩} = 92$

x 4

4	2
26	

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

Fl. p

C1. Use various fingerings to play microtones between G \sharp and B and sing with glissando between 3rd and 6th below p

Hn. mouthpiece backwards

Pno. p

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

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

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

D. b. pizz. (very rapidly moving pan position) p

Electr. [A horizontal waveform visualization showing a steady, low-frequency oscillation.]

$\bullet = 72$

x 4

3 4 2

Fl. gliss. gliss.

Cl. gliss. gliss.

Hn. spitting tongue pp mp mf

To bowed bowls Bowed bowls placed on a Timpani

Pno. mp f

Vln. $\bullet = 72$

Vla.

Vc. arco sul A sul D

D. b. 2

Electr.

102

Fl.

C1.

Hn.

Vln.

Vla.

Vc.

Db.

Electr.

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

pp

p

mp

sul D
arco
sul A

p

poco

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

(as soft as possible)

arco
sul D
sul G

Finger position on the string above the bow.

p

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

(as soft as possible)

Finger position on the string above the bow.

p

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

sul D
sul A arco

Finger position on the string above the bow.

p

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

111

3

4 28

C1. gliss. gliss.

Hn. gliss. gliss.

Pno. *p*

Vln.

Vla.

Vc.

Db.

Electr.

114

toneclapp and flutter. Quiet but forcefull. (breath where necessary)

F1. *pp* (as soft as possible)

Cl. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

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

Pno. *mf*

Vln.

Vla.

Vc.

Db.

Electr.

116

Fl. *poco a poco cresc.*

Hn. To Crotales *mp*

Pno. *p*

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

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

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

Db. *pp*

Electr. [audio waveform]

118

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

Hn. *p*

Pno. *mf*

Vln. make short brakes (rests) ad libitum

Vla. make short brakes (rests) ad libitum

Vc. make short brakes (rests) ad libitum

Db. (pizz. like) R.H./fingers slap on strings make short brakes (rests) ad libitum

Electr. [audio waveform]

120

Hn. *mf* ————— *p* *mp* —————

Pno.

Vln. *poco* ————— *sempre*

Vla. *poco*

Vc.

Db. *poco*

Electr. 

124

Crotales

Vib.

Pno.

Vln. *sempre*

Vla.

Vc.

Db. *sempre*

Electr. 

3 4

128

Hn. *p* *f*

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

Vln. *poco* *sempre*

Vla. *f*

Vc.

Tap with fingers on instrument body
(brusco "abrupt" irregular rhythm var. lenght of rests between notes)

(ad lib. accent on few notes)

Db. Tap with fingers on instrument body
(brusco "abrupt" irregular rhythm var. lenght of rests between notes)

(ad lib. accent on few notes)

Electr.

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

Fl. 131
wind tones
Cl. *mp*

Crot.

Pno. *pp* *mf*

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

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

Vc.

Db.

Electr.

133

wind pitch --> sound --> whistle tones

Fl. *mp*

Cl.

Crot.

Pno. *pp*

Vln.

Vla.

Vc.

Db.

Electr.

sempre volume control al fine

135

Fl.

Cl.

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

Electr.

p

pp

pp

Fl. 137

Cl.

Hn. *pp*

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

8va play harmonics ad lib.

The score consists of eight staves. The top three staves (Flute, Clarinet, Horn) have standard note heads. The fourth staff (Crotal) uses triangle-like note heads. The fifth staff (Piano) uses various note heads including dots and crosses. The sixth staff (Violin) has note heads with crosses and dots. The seventh staff (Viola) features note heads with crosses and dots. The eighth staff (Cello) has note heads with crosses and dots. The ninth staff (Double Bass) has note heads with crosses and dots. The bottom staff is labeled 'Electr' and contains a continuous waveform graph. Measure numbers 137 and 8va are indicated at the beginning of the section. A performance instruction 'play harmonics ad lib.' is placed above the Clarinet staff. Dynamics 'pp' are marked under the Horn staff. Measure lines are present between the staves.

(8)

Fl. 139

C. Cl.

Crot.

Pno.

Vln.

Vla.

Vc.

D. Db.

Electr.

The musical score consists of eight staves. The top staff (Flute) has a treble clef and a key signature of four sharps. The second staff (Clarinet) has a treble clef and a key signature of one sharp. The third staff (Crotal) has a treble clef and a key signature of one sharp. The fourth staff (Piano) has a treble clef and a key signature of one sharp. The fifth staff (Violin) has a treble clef and a key signature of one sharp. The sixth staff (Viola) has a bass clef and a key signature of one sharp. The seventh staff (Cello) has a bass clef and a key signature of one sharp. The eighth staff (Double Bass) has a bass clef and a key signature of one sharp. The score includes dynamic markings such as *f*, *pp*, and *mf*. Performance instructions like 'x' and '-' are also present. The Electronic track at the bottom shows a continuous wavy waveform.

141

Fl. *wf*

Cl.

Pno.

Vln. *pp*

Vla.

Vc.

Db.

Electr.

(sempre move ad. libitum)

143

Fl.

Cl.

Hn. *spitting tongue* *mp*

Crot. *pp*

Pno.

Vln.

Vla.

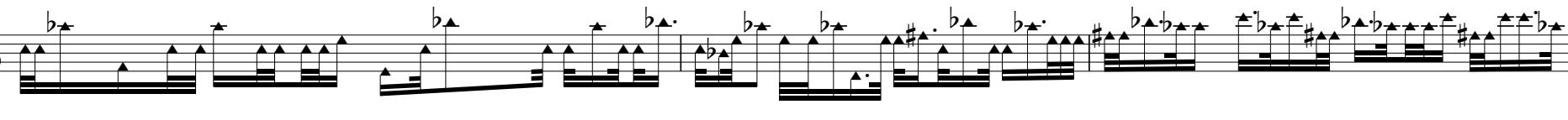
Vc.

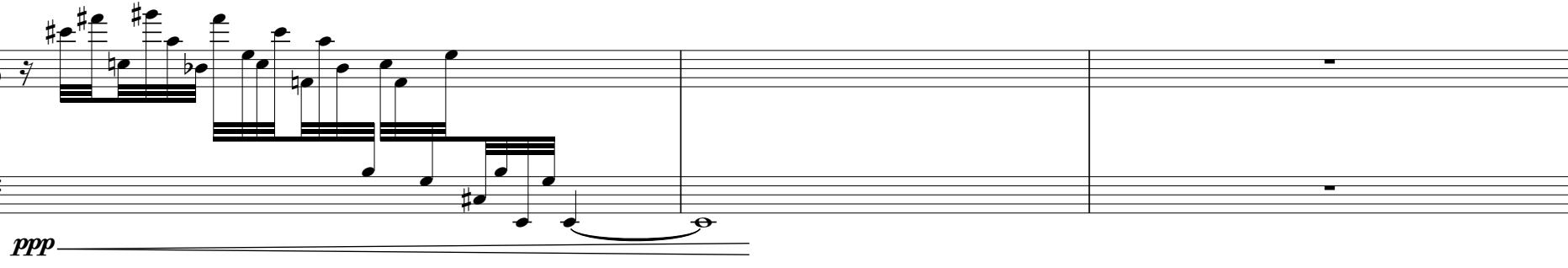
Db.

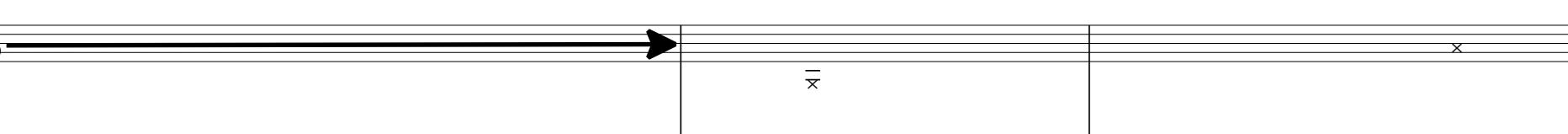
Electr.

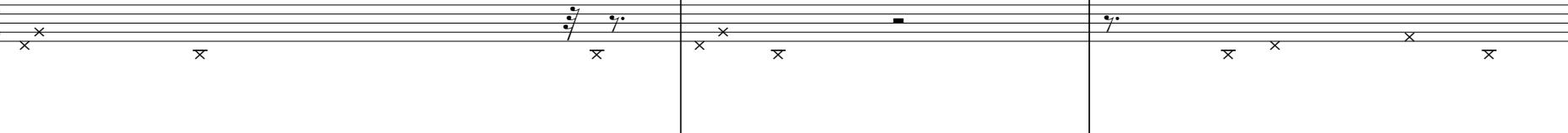
(sempre volume control ad. libitum)

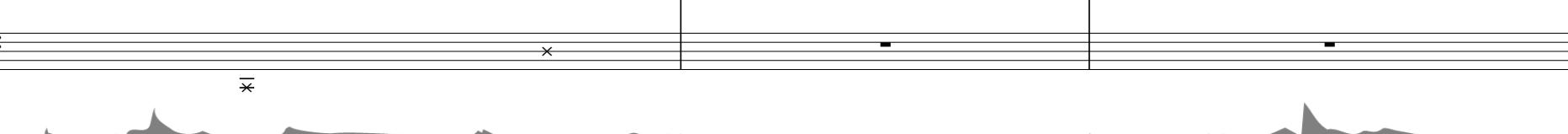
145

Crot. { 

Pno. { 

Vln. 

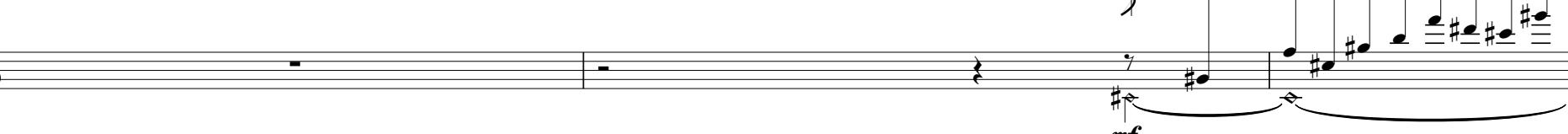
Vla. 

Vc. 

Electr. 

=

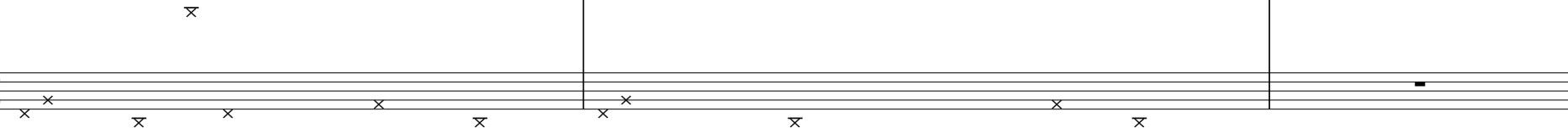
148

Fl. 

Crot. { 

Pno. { 

Vln. 

Vla. 

Electr. 

(8)

151

Fl.

Crot.

Pno.

Electr.

ppp

mf

ppp

mf

play harmonics ad lib.

8va

154

Fl.

Crot.

Pno.

Electr.

ppp

deactivate volume control
when electronics have faded out

activate volume control (fade out volume of electronic)

Press stop button when
el. sound is faded out.

3

27

158

Crot.

Electr.

fade out...

