

st3.1.41



sumtone

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michael edwards

selbstporträt als ein anderer
(bleib ruhig einmal verdammt!)

for string trio and computer

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“Selbst-porträt als ein anderer (bleib ruhig einmal verdammt!)” means “Self-portrait as another [person] (stay calm for once, damn it!)”.

But is that “self-portrait as another person” or “another person’s self-portrait”? How do you see yourself? How do others see you, themselves? How do you want to see yourself? How do you want to be (seen)? Like Dorian Gray, do you present a pretty shell covering an ugly heart? Do you want to change?

Oh dear, this reads like lame pop psychology: but what I’m getting at is reflected in recent interesting phenomena such as email or chat-room persona, virtual-reality avatars even, where, through internet technology, a person may represent themselves to others as something that they are not, or perhaps are, but want to keep secret; or even represent themselves as another person, thus misrepresenting that person (as if that’s getting any clearer). It is common to find people who exchange highly insulting messages (“flame wars”) whereas in person they are quite timid, harmless; complete misanthropes or social misfits who come across as friendly, well-balanced people; your next-door-neighbour perhaps, who becomes the drooling sex fiend you always knew him to be. Networked computers allow the adoption of a new character, the realisation of the wildest schizophrenic dreams even, with countless, multiply-split personalities. And no-one has to know a thing about it.

But I’ll come clean: this piece was developed with my *slippery chicken* algorithmic composition software. With it I create (potentially large) musical structures from basic musical material. Don’t misunderstand me: I do the composing, *not* the computer. Every single step the computer takes in generating the structures has been programmed by me. What the software allows is for me to step outside of myself for a while, to investigate, explore, to see what might be possible if I were to use any of a number of ideas (or, perhaps, if I were to assume the character of another composer, or that composer were to assume mine). I have the possibility to write music that I otherwise might not be able to, or want to commit to, due to the high complexity of its generation. Central to the concept is also that the same input material creates both instrumental and digital (“tape”) music structures so that the two sound worlds are unified, not at odds with each other (unless that is the intention).

In this piece, and for quite some time now, I wanted to change, to eschew my usual loud, aggressive, fast, dense musical character and produce something quiet, slow, rather diffuse. The music is still me though, partly because I failed of course, but also because, with *slippery chicken*, I still have to bring to full fruition, and react to, the structures offered to me by the program; that is, I still have to compose, in the traditional (or perhaps strictest) sense of the word.

Thanks as always to Bill Schottstaedt of CCRMA, Stanford University, for the *Common Lisp Music* software with which the sounds were pre-processed for this piece; to Miller Puckette whose *Pure Data* software is used for the real-time sound triggering, processing, mixing, and diffusion; and to Winfried Ritsch and the Institute for Electronic Music in Graz, where most of the preliminary sound processing was carried out in August 2002. This composition was made possible by the kind support of the “.KUNST Bundeskanzleramt” of the Austrian government and through a residency at the Bellagio Center funded by the Rockefeller Foundation.

performance directions

essential equipment

- computer running PD, MAX/MSP or similar software
- multi-channel sound card (minimum 3 channels line-in, 8 channels line-out)
- 16-channel MIDI faders connected to the computer
- three overhead condenser microphones for the trio and connected to the sound card
- eight loudspeakers distributed around the audience (performances with less loudspeakers are also possible)









The computer part of this piece entails triggering pre-prepared sound files as indicated in the score and controlling their mix with the trio using MIDI faders. The letters over the rhythms in the computer part indicate which key on the computer keyboard is to be typed at which time. The sounds are mapped to these keys in the software so that typing the key starts the sound. The wave form in the score visually represents the mix of the sounds the computer will play and is there for information purposes only. In triggering the sounds, interaction with the players is essential so it may be desirable or even necessary that the computer operator is on-stage with the trio.

Computer software in the form of a PD patch ("Pure Data," by Miller Puckette) is available for the triggering, but MAX/MSP or other software is capable of the same thing. What the software accomplishes in addition to the above is the amplification and dynamic compression of the trio and the mixing of such with the computer sounds. The amplification of the trio is therefore essential to the performance. The computer sounds' amplitudes are pre-balanced for the mix during performance but may also be independently controlled by the MIDI faders. At a minimum then, the computer controller must simply touch the computer keys at the correct time and control the mix between trio and computer every so often.

However, the software further allows the placement of the stereo sound files and the trio in a "speaker tunnel," i.e. the left-right information of the sounds remain, but they can be moved from the front to the back of the hall. Using the MIDI faders for this also, the placement (depth) and amplitude of the sounds are controlled independently of each other and in real time. The realisation of this diffusion is, however, left to the discretion of the performers and is dependent on the amount of speakers available and the acoustic of the performance space.

For more details about the software or performance of this piece, please send email to info@sumtone.com or write to the address at the front of the score.

key to symbols:

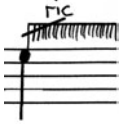
| | |
|---|---|
| sp | sul ponticello |
| spe | sul ponticello estremo |
| sv | senza vibrato |
| mv | molto vibrato |
| cl | col legno |
| hair | With the hair of the bow (arco normale); used to cancel col legno and to clarify when ord. might incorrectly imply, for example, the cancellation of sul ponticello. |
|  | Quarter-tone sharp. |
|  | Quarter-tone flat. |
|  | Eighth tone: Accidentals with an arrow pointing either up or down indicate microtonal inflections of approximately an eighth-tone (in any case, less than a quarter-tone) in the given direction. |
|  | Short pause. |
|  | Dead harmonic: The circle (harmonic sign) with a cross through it means touch the string lightly at the indicated point and bow as if for a normal harmonic but stifle the production of a tone (if this were at a harmonic node) by placing a second finger (also lightly) behind the first. When this is indicated on two strings simultaneously (double stop), then touch both points of both strings as described above and dampen both strings with a third finger on both strings and behind the first two. |
| | As with several of these symbols, when, due to the note head shape, the rhythm is ambiguous, then the correct rhythmic value is placed in square brackets above the staff. |
|  | Cello: bow the side of the bridge; a whispery, noisy sound should arise but the production of any whining tones should be avoided. |
|  | Bow the tailpiece with the hair or wood of the bow as indicated. |
|  | Battuto: A cross through the stem of a note always means battuto whether or not it is combined with any other effect (on the bridge/tailpiece/col legno etc.) |



Play behind the bridge on the string indicated by the relevant open-string pitch.



Play on the bridge: when this is to be performed with the hair of the bow, then special care should be taken to ensure that *only* the bridge is bowed, i.e. the strings to either side should be avoided. The sound produced is a dull noise, without any of the sul ponticello effects caused when bowing the strings nearby.



Ricochet.



Play on the body (side) of the instrument. Choose a part of the body that emits a continuous, noisy (but not loud), rasping sound when bowed with the hair of the bow but avoid any particular pitch content.



Play as fast as possible, and in any order, every note (including microtones) between the main note and the small note given in parentheses.



Shift the range of the fast notes in the direction of the wavy line, quasi glissando, to the new range indicated.



Random fast harmonics on the indicated strings. Play lightly (as with natural harmonics) on the high part of the string where the harmonic nodes are more numerous. N.B. This is not a harmonic glissando, i.e., played with one sliding finger, rather all four fingers are in use randomly touching nodal and non-nodal points alike.

selbstporträt als ein anderer (bleib ruhig einmal verdammt!)

duration c. 10 mins.

michael edwards 2001-3

$\text{♩} = 48$
con sord; poco sp

III IV

P \rightarrow PPP PPP \leftarrow P

con sord; poco sp

IV III

PPP \leftarrow P \rightarrow PPP P \rightarrow PPP

con sord; poco sp

III (•) II

PPP \leftarrow P PPP \leftarrow P \rightarrow PPP

↑ [1-01]

0 1 2 3 4 5 6

4

P \rightarrow PPP

PPP \leftarrow P \rightarrow PPP

PPP \leftarrow P

7.5 10 12 14 16 18 20

9 *sp* *poco sp*

mp \rightarrow *pp* *ppp* \leftarrow *p*

9 *sp* *poco sp* [♭] 3 [♭]

pp \leftarrow *mp* \rightarrow *pp* *p* \rightarrow *ppp* *sempre*

9 *sp* *poco sp*

pp \leftarrow *mp* *ppp* \leftarrow *p* \rightarrow *ppp*

21.25 23 24 25 26 27 28 29 30

13

ppp \leftarrow *p* \rightarrow *ppp*

13 [♭] [♭] [♭]

ppp \leftarrow *p*

13

p \rightarrow *ppp*

31.25 33 34 35 36 37 38 39 40 41

17

42.5 44 46.25 48 49 50 51 52.5

21

53.75 56 58 1:00 1:01 1:02 1:03.125 1:04

25 *poco sp*

spe light!

III *sp*

PPP → P

f 3 PPP

25 *poco sp* [J]

IV (o) [J] [J.]

P ← PPP

IV (o) [d]

f PPP

25 *poco sp*

II *sp*

III

PPP < P > PPP

f 3

↑ [1-02]

1:05 1:06 1:07 1:08 1:09.375 1:11 1:12

29 (spe)

(spe) → poco sp (light)

(PPP)

P → PPP

(sp) → ord

[d]

sv

PPP

(sp) → ord → sp → ord (sv)

SP SV

I

II (o)

PPP

PPP → P → PPP

1:13.75 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24

33 ord 5 spe ord IV (2) (2) poco sp III IV * Tremolo very fast, even when harmonics don't speak clearly. ord. * 3 sp → ord Freeze

(PPP) mp PP f sub. PPP

33 III * IV 3 3 3 SP → ord → sp Freeze

f PPP

(sv) → CL → hair Freeze

↑ [2-05]

1:25 1:25.5 1:26 1:26.5 1:27 1:27.5 1:28.125 1:29 1:30

35 ord mv sv SP 5 ord II sv f PP

35 ord II sv mv sv SP 5 f PP

35 ord mv sv SP 5 f PP

↑ [1-03]

1:30.625 1:32 1:34 1:36 1:38 1:40 1:41.625

6

40

*Hold the note and continue to bow silently.

40

40

1:43.125 1:46 1:48 1:50 1:52 1:54 1:56

46

46

46

46

1:58.125 2:00 2:02 2:04 2:05.625 2:08 2:10 2:12.922

51 *senza sord.* $\overset{5}{\curvearrowright}$ *spe* *CL* 3 *(CL) hair*

51 $\overset{5}{\curvearrowright}$ *CL* *hair; espressivo* (I)

51 $\overset{5}{\curvearrowright}$ *spe* *ord. CL 3* *ord. hair*

2:13.125 2:16.625 2:17.5 2:18 2:18.5

53 *pizz arco + sv; last bow, very little hair*

53 *CL* *hair* *II* *III* *P*

53 *spe* *ord.* 3 *(b*)* *(PPP)* \uparrow [2-07] *5 PPP sempre*

2:19.375 2:20 2:20.5 2:21 2:21.5 2:22 2:22.5 2:24

55 *gliss.* 5 *mp* *ppp sub* *pp* *III*

55 *II mv* *III* *pizz arco* *CL* *I mv* *ppp sempre* *mf*

55 *gliss.* *gliss.* 7 *pizz* *delicato; vib* *punt d'arco* *ppp* *mf*

2:25 2:26 2:27 2:28 2:29 2:30 2:31

58 *espressivo* *ppp* *mf* *ppp sub* *3* *Er: mp* *B: mp* *ppp*

58 *III* *mv* *gliss.* *clean; clear sv*

58 *senza sord.* *sim.* *gliss.* *sp; senza vib* *ppp*

↑ [2-08] *ppp*

2:31.875 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40

62

62

62

62

2:41.25 2:42 2:43 2:44 2:45 2:48 2:50

66

66

66

66

2:51.25 2:54 2:56 2:58.385 2:59 2:59.5 3:00

70

gliss mp ppp p mp

fast bow, little hair / ord spe

pizz arco ord hair sp spe sp spe

3:00.885 3:02 3:03 3:04 3:05 3:06 3:07 3:08

73

don't hurry! mv cl hair pizz

sub basto →

don't hurry! pizz arco pizz cl; spe II: mv I: +

CL, SP III [J]

[2-12]

3:09.01 3:10 3:11 3:12 3:13.385 3:15 3:16

76 *mv* *sub* *PPP sub.* *7* *ord* *gliss.* *ord* *3*

sul tasto *mv* *louder but no accent* *ord*

76 *+* *+* *nail pizz* *arco* *7* *ord* *gliss.* *ord* *5* *PP* *ppp sempre*

sul tasto *mv* *louder but no accent* *ord*

76 *7* *ord* *gliss.* *ord* *3*

↑ [granulate]

3:17.135 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26

80 *[d...]* *CL hair* *III sp* *3* *(PPP)*

80 *spe ord* *III (±)* *dark sv* *mv sub* *p sub.* *ppp* *senza cresc.*

80 *[d]* *sv poco sp* *sp* *(PPP)* *3*

3:27.76 3:29 3:30 3:31 3:32 3:33 3:34 3:35 3:36

84

spe; very little hair

CL 5

hair mv

sv sub (ord)

PPPP

P

Et

Eh

PPP

84

aliss.

PPP

84

P

PPP

[2-13]

3:37.135 3:38 3:39 3:40 3:40.885 3:42 3:43 3:44 3:45

87 → spe

no accent

sv

poco sp

f

G#(5)

E

87

no accent

spe sub

f sub 3

ord

III

III (±)

5

87

no accent

mv sub

PPP senza cresc.

f sub.

[1-06]

3:45.885 3:47 3:48 3:49 3:50 3:51 3:52.76 3:54

90 (poco sp) → ord 3 → sp → 5

G#: (f)
E f

(f) f (f) ff

**Tremolo to \diamond as fast as possible even when \diamond doesn't speak properly

90 poco sp

sp (d+) ord (d+)

sp (d+) ord

ff → p

* Accent on bridge then subito sp

90 → sp → x

3 5

ff

↑ [2-14]

3:55.26 3:57 3:58 3:59.01 4:00 4:01 4:02 4:03

94 CL (CL)

PP

94 [d] [o] [d]

PPP gliss. PPP

94 MV espr. ord 3 CL

hair MV

PPP < p > PPP

↑ [granulation]

4:04.635 4:06 4:08 4:10 4:12 4:14 4:16

98 (CL) hair 7

CL hair Freeze

PPP

ric

98 CL

PPP

Freeze

(CL) 7

98 (mm)

[d]

[d]

(m) Freeze

CL 5

4:18.385 4:20 4:21 4:22 4:23 4:24 4:25

101 CL hair Freeze

hair Freeze

(PPP) ric

101 Freeze

(CL) 7

(CL) Freeze

101 [d] hair (m)

CL Freeze

(CL) Freeze

PPP

4:25.885 4:28 4:30 4:32 4:34 4:36 4:38 4:40

105

105

105

105

4:42.135 4:44.01 4:45 4:46 4:47 4:48 4:49 4:50

(Gd) 3

109

109

109

4:51.51 4:53 4:54 4:55 4:56 4:57 4:58

112

gliss

IV 5

[]

[]

sp ord

pp mp

112 []

[]

[]

7 7 7 7 4

II SP (+) ord CL

pp PPP

112 CL 3 hair spe → CL ord

PPP P PPP

5

CL → hair

5 (non trem)

PPP

4:59.01 5:00 5:01 5:02 5:03 5:04 5:05 5:06

115

[]

[] (non trem)

3

pp PP PP

PP

115

3

hair

3

PPPP

115

CL 3

PPP

ric

(CL) spe

mv ord 5

(CL) hair

3

gliss

PP

PPP

↑ [1-07]

5:07.135 5:08 5:09 5:10 5:11 5:12 5:13 5:14 5:15

118

118

118

118

5:15.885 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25

122

122

122

122

5:26.51 5:28 5:28.831 5:32 5:33.802 5:35

→ mv → wild vibrato!
 → hair → hair
 → ord → sul tasto

*Trick attack: as an ensemble, move as if about to play the attack but in fact play nothing at all.

126

Handwritten annotations: 7, ric, 5, 3. Performance markings: PPP, x.

126

Handwritten annotations: CL III, spe hair, F: PPP, E: PPP.

126

Handwritten annotations: espr., 5, PPP At, E: PPP.

5:36.51 5:38 5:40.885 5:42 5:43 5:44 5:45

129

Handwritten annotations: espr., III b..., mv, 3, gliss.

129

Handwritten annotations: CL III, PPP, (sub).

129

Handwritten annotations: hair, spe, PPP, (sub).

↑ [granulate]

5:45.885 5:48 5:49.635 5:51 5:52 5:53 5:54

132

132

132

5:54.635 5:56 5:57 5:58 5:59 6:00 6:01 6:02 6:03 6:04

136

136

136

136

6:05.885 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14 6:15

Handwritten musical score for measures 140-145. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The music is marked with various dynamics and articulations: *gentle*, *spe*, *mv*, *ord*, *hair*, *CL*, *PPP*, and *7*. The time signature changes from 2/4 to 3/8 and back to 2/4. A time signature of 6:15.885 is written below the first staff. The bottom staff has a time signature of 6:25.

Handwritten musical score for measures 144-145. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The music is marked with various dynamics and articulations: *(sv)*, *pizz arco*, *m.v.*, *gliss*, *spe*, *ord*, *PPP*, and *sub*. The time signature is 2/4. A time signature of 6:26.51 is written below the first staff. The bottom staff has a time signature of 6:35.

148

Musical score for measures 148-150. The score is written in treble clef with a key signature of one flat. Measure 148 contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a '7' above the first three notes and an accent (>) over the last three. Measure 149 is a whole rest. Measure 150 contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a '7' above the first three notes and an accent (>) over the last three. A dynamic marking 'ppp' is written below the notes in measure 150. A bracket spans the notes in measure 150 with the annotation '(nontrem) sp' above it. A vertical bracket on the right side of measure 150 is labeled 'm'.

148

Musical score for measures 148-150 in bass clef. Measure 148 is a whole rest. Measure 149 is a whole rest. Measure 150 contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, with a '7' above the first three notes and an accent (>) over the last three. A dynamic marking 'ppp' is written below the notes in measure 150. A vertical bracket on the right side of measure 150 is labeled 'm'.

148

Musical score for measures 148-150 in bass clef. Measure 148 contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, with a '7' above the first three notes and an accent (>) over the last three. A dynamic marking 'ppp' is written below the notes in measure 148. A bracket spans the notes in measure 148 with the annotation '7th Harmonic' above it. A bracket spans the notes in measure 149 with the annotation '(nontrem) sp' above it. A vertical bracket on the right side of measure 149 is labeled 'm'. An upward-pointing arrow is labeled '[granulate]'. A waveform visualization is shown at the bottom of the score.

6:36.51 6:38 6:39 6:40 6:41 6:42

151

Musical score for measures 151-153 in treble clef. Measure 151 is a whole rest. Measure 152 is a whole rest. Measure 153 contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a '7' above the first three notes and an accent (>) over the last three. A dynamic marking 'ppp' is written below the notes in measure 153. A bracket spans the notes in measure 153 with the annotation '(m) 3' above it.

151

Musical score for measures 151-153 in bass clef. Measure 151 contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, with a '7' above the first three notes and an accent (>) over the last three. A dynamic marking '(m)' is written above the notes in measure 151. A bracket spans the notes in measure 151 with the annotation '(m) 3' above it. A dynamic marking 'ppp' is written below the notes in measure 151. A waveform visualization is shown at the bottom of the score.

6:43.385 6:46 6:48 6:50 6:52 6:54 6:56 6:58

Handwritten musical score for measures 156-160, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. Annotations include:

- Measure 156: *trem rit.* (independent of cello), *gliss.*, *p*, *ppp*, *Cl. ric*, *(ppp)*.
- Measure 157: *ppp*, *ppp*, *ppp*, *pppp*.
- Measure 158: *trem rit.* (independent of violin), *gliss.*, *p*, *ppp*, *ppp*, *ppp*, *pppp*.
- Measure 159: *ppp*, *pppp*.
- Measure 160: *pppp*.

Time markers at the bottom: 7:00.885, 7:02, 7:03, 7:04, 7:05, 7:06, 7:07, 7:08, 7:09, 7:10.

Handwritten musical score for measures 160-165, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. Annotations include:

- Measure 160: *(CL)*, *hair*, *(ppp)*.
- Measure 161: *ord hair mv*, *(b)*, *pp sub*.
- Measure 162: *ord hair mv*, *pp sub*.
- Measure 163: *pp sub*.
- Measure 164: *pp sub*.
- Measure 165: *[granulate]*, *[1-09]*.

Time markers at the bottom: 7:10.885, 7:14, 7:16, 7:18, 7:20, 7:22.552, 7:24.

166 high bow pressure, spe little movement

166 mv CL → hair → Freeze

166 mv 5 sultasto × [♯] × × *Freeze, bow still on strings

mf gliss 7b 7 5 2/4 7 # gliss ff

5 PP PPP ff sub.

PP PPP ff PPP

[2-18 off] ↑
[1-09 off] ↑

7:25.885 7:28 7:30 7:32 7:34 7:36 7:38

170 (pizz) +

170 CL 5 PPP

170 (Freeze) [d.] (pizz) +

*Continue from freeze as though never interrupted

gliss PPP [1-10] ↑ P ff [1-10 off] [granulate] ↑

7:39.635 7:44.635 7:46 7:48.697 7:52 7:54 7:56

176

Handwritten musical score for measures 176-177. The score consists of three staves: Treble Clef (Guitar), Bass Clef (Bass), and Bass Clef (Double Bass).
 - **Measure 176:** Treble staff has a half note chord with a '+' sign above it. Bass staff has a half note chord. Double bass staff has a half note chord.
 - **Measure 177:** Treble staff has a half note chord with a '+' sign above it. Bass staff has a half note chord. Double bass staff has a half note chord with 'ord +' above it.
 - **Performance instructions:** Treble staff includes 'ff', 'mm', and 'CL X' with a downward arrow. Bass staff includes 'ff'. Double bass staff includes 'pppp', 'mm', and 'CL X' with a downward arrow. There are also two upward arrows with bracketed measure ranges: [1-11] [2-19] and [1-12] [2-20].
 - **Timeline:** 7:58.385, 8:00, 8:02, 8:04, 8:06, 8:08, 8:10.885

182

Handwritten musical score for measures 182-183. The score consists of three staves: Treble Clef (Guitar), Bass Clef (Bass), and Bass Clef (Double Bass).
 - **Measure 182:** Treble staff has a half note chord with a '+' sign above it. Bass staff has a half note chord. Double bass staff has a half note chord.
 - **Measure 183:** Treble staff has a half note chord with a '+' sign above it. Bass staff has a half note chord with '(pizz) +' above it. Double bass staff has a half note chord with 'ord +' above it.
 - **Performance instructions:** Treble staff includes 'ff', 'mm', and 'CL X' with a downward arrow. Bass staff includes 'pp', 'mm', and 'CL X' with a downward arrow. Double bass staff includes 'pppp', 'ff', 'mm', and 'CL X' with a downward arrow. There are two upward arrows with bracketed measure ranges: [1-13] and [1-14].
 - **Timeline:** 8:13.385, 8:17.135, 8:20.885, 8:22, 8:23, 8:24

186

186

186

pp *arco, very little hair* (pizz) *spe*

ff *arco* *pp* *pp* *ff* *pp* *ff*

↑ [1-15] ↑ [1-16] ↑ [1-17]

8:25.26 8:26.51 8:28 8:30 8:31.51 8:33 8:34.01

ossia

190 *Pompous!*

(A Ft) *gliss*

ffff sempre

190 *Rough; almost scratch tone*

fff sempre

190 *Rough; almost scratch tone*

fff sempre

↑ [1-18] [2-21] [granulate] ↑ [1-19] [2-21: ampl=0]

8:35.26 8:37 8:38 8:39 8:40.572 8:42 8:43 8:44

194

194

194

↑ [1-19 off]
[2-21: ampl=1]

↑ [1-20]
[2-21: ampl=0]

↑ [1-21]

8:45.479 8:47.76 8:50 8:52 8:54.01 8:56

199

199

199

199

↑ [1-21 off]
[2-21: ampl=1]

8:59.01 9:00.26 9:02 9:03 9:04 9:05 9:06 9:07 9:08

203

Musical score for measures 203-207. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). Measure 203 features a guitar-like notation with a 7-fingered chord and a dynamic marking of *mf*. A bracket above the first staff indicates a 7-measure phrase. The bottom staff includes performance instructions: an upward arrow with "[1-22]" and "[2-21: ampl=0]", and another upward arrow with "[1-23]" and "[1-22 off]". A time signature of 3/4 is present. A waveform visualization is shown at the bottom of the page.

CL *mf*

203

203

[1-22]
[2-21: ampl=0]

[1-23]
[1-22 off]

9:09.01 9:11.384 9:13 9:14 9:15 9:16.51 9:18 9:20

208

Musical score for measures 208-212. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). Measure 208 features a guitar-like notation with a 7-fingered chord and a dynamic marking of *mf*. Measures 209-210 feature a triplet of 7-fingered chords with a dynamic marking of *mp*. Measure 211 features a triplet of 7-fingered chords with a dynamic marking of *mp*. The bottom staff includes performance instructions: an upward arrow with "[1-24]" and "[1-23 off]", and another upward arrow with "[1-25]" and "[1-24 off]". A time signature of 3/4 is present. A waveform visualization is shown at the bottom of the page.

(CL) *mf*

(CL) *mp*

(CL) *mp*

208

208

[1-24]
[1-23 off]

[1-25]
[1-24 off]

9:21.51 9:24 9:26 9:28 9:29.427 9:31 9:32 9:33

213

213

213

213

9:34.01 9:36 9:38 9:40 9:42.76

