

st5.1.30



sumtone

:

**michael edwards**

slippery when wet

for solo violin, ensemble,  
and stereo tape



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## **Instrumentation:**

Alto Flute (in G) doubling piccolo  
B $\flat$  Clarinet doubling B $\flat$  Bass Clarinet  
(with written low C)  
Horn in F

Percussion: Marimba, Vibraphone,  
Sandpaper blocks, Large  
Tam-tam, Large Chinese  
Cymbal, Guiro

Solo Violin

Violin  
Viola  
Cello

Multi-channel Tape Recorder/  
Computer Music System

Duration: 13 minutes



programme note

*slippery when wet* was commissioned by the Österreichisches Ensemble für Neue Musik (ÖENM) and the solo violinist Frank Stadler. The tape part was created from many different source samples: instrumental recordings taken from the score, ambient recordings from various locations in Salzburg (the Mönchsberg, the train station, the old market, and my apartment amongst others), Havana, Cuba, parts of a rather popular violin concerto and songs from a well known Brazilian composer. Thanks go to the soloists of the ÖENM for the instrumental samples and Arteom Denissov who provided some of the ambient sounds.

The samples were processed on a G3 Macintosh computer using the Common Lisp Music (CLM) software by Bill Schottstaedt of the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, California. I am very grateful to Bill for developing and, furthermore, diligently supporting this free software and its users, as well as to Fernando Lopez-Lezcano and Tim Stilson of CCRMA whose software implementation of a Moog Synthesizer filter was used significantly toward the end of the piece.

The most prevalent technique applied in generating the tape was one of multi-voice looping, granulation and transposition, using a CLM programme written by myself. The note lists were generated from compositional algorithms (also written in Common Lisp) that I have developed over the last several years. Particularly new in this piece though is a close structural relationship between the instrumental and electronic parts that creates an often instrumental feel in the tape. This was accomplished by applying a prototype of my algorithmic composition program *slippery chicken* to the generation of the instrumental score as well as to the processing, ordering, and structuring of the samples.

The title *slippery when wet* comes from a favourite road sign of mine that I encountered daily when living in California. This rather obvious message always amused and appealed to me, as does the rather foreboding *Vous n'avez pas la priorité* as found on French highways and used as the title of another piece of mine. Direct relevance to the piece at hand is, however, tentative at best.



## notes

The score is not in C.

## opening

The pouring of the ping-pong balls onto the marimba at the beginning of the piece is to be dramatised. The player should hold the bucket high above his or her head and be clearly visible to the public (this could be accentuated by lighting). The player should also hold this position for a number of seconds before the piece begins.

## amplification

Each instrument is to be amplified by at least one condenser microphone and mixed with the tape during the performance. Two microphones are recommended for the flute (one each at the top and bottom of the instrument) and two for the solo violin: one an overhead mike, the other a clip-on attached to the bridge. Three or more microphones may be necessary for the percussion.

Except for the percussion, which should be miked "normally," the microphones should be placed as close as possible to the instruments (a few centimeters away) so that every noise produced is clearly audible. In this way, the amplification is not just acting as sound reinforcement but also as an effect.

Compression is essential for each microphone channel so that both the loudest and softest tones are audible without distortion. Without compression, the instruments cannot compete with the loudness of the tape.

Reverberation is discouraged though may be necessary in some performance spaces. If used, then it should be as transparent as possible and not audible as an effect.

## tape

The tape is notated in the score by a simple loudness curve. The timings given under this curve begin at 7.5 seconds as this is the duration of the three 2/4 bars count-in given in the click track (see below).

Although the tape is stereo, three playback channels are required, the third being a click track that is sent to the conductor only via headphones. The click track comprises short sine tones on pitches D $\flat$ 5 (on the first beat of the bar) and B $\flat$ 4 (on the other beats). There is a six-beat (three 2/4 bars) count-in at the beginning of the piece, as well as after the tape solo in the middle.

The playback equipment used could be an ADAT, TASCAM DAxx, or other such multi-channel digital tape machine. Alternatively, a multi-channel computer system such as ProTools could be used. The advantage of this is the ease of finding specific points in the piece when rehearsing. A CD-ROM with the three audio tracks is available should this be required.

key to symbols



Quarter-tone flat

Quarter-tone sharp



For ease of notation, all tremoli between notes greater than a second apart are written as trills.



Transition from one performance state to another (e.g. *sul ponticello* → *ordinario* in the strings).

Strings:

cl  
 $\frac{1}{2}$ cl  
 sp  
 spe  
 hair  
 tailpiece

Col legno  
 With the wood and hair of the bow together  
 Sul ponticello  
 Sul ponticello estremo  
 With the hair of the bow (*ordinario*)  
 Play on the tailpiece (*col legno* or normal, as indicated)



Strings:

As usual, open diamond heads indicate natural harmonics, and the sounding note is given in parentheses. When these notes are not beamed, and therefore the rhythmic duration is unclear, this is indicated by the note in square brackets above the staff.



Strings:

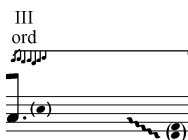
Play as fast as possible, and in any order, every note (including microtones) between the main note and the small note given in parentheses.

Clarinet:

Very fast, random fingerings with both hands (small note not given).

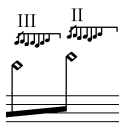
Horn:

Very fast, random half-valve openings (all valves) around the given note (small note in parentheses not given).



Strings:

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



Strings:

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. 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.



Strings:  
 Wind:  
 Vibraphone:

Battuto (*col legno* or normal, as indicated)  
 "Key Click," with tone  
 "Deadstick"



Flute:

The mouthpiece is closed with the tongue and a key click is made which produces the note given in parentheses (sounds always a major seventh lower than fingered).



Strings:  
Percussion:  
Wind:

Tremolo: always unmeasured, as fast as possible  
Tremolo: always unmeasured, as fast as possible  
Flutter tongue



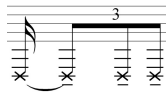
Wind:

A = alternative fingering, N = normal fingering.



Wind:

When a tied note is accented, this is a diaphragm accent, i.e. without the tongue.



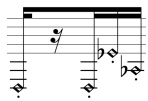
Clarinet:

Air tones: without or almost without tone (as indicated). A pp air tone should be equal in dynamic to a pp normal tone, i.e., it requires more breath pressure.

Flute:

Air tones: a more diffuse pitch with more noise and less focus (but more tone than the clarinet).

When these notes are not beamed, and therefore the rhythmic duration is unclear, this is indicated by the note in square brackets above the staff.



Clarinet:

“Slap tongue.”



Horn:

Hand mute: The hand is inserted far enough into the bell to create a muffled tone quality.



Horn:

The transposing mute is often used to create a “wah-wah” effect, hence the + (closed) and o (open) signs. These refer to the opening of the inserted transposing mute, not the insertion and removal of the mute itself. Satisfactory wah-wah effects may also be achieved with other (perhaps trombone) mutes which can be substituted at the player’s discretion.

*con sord*

Horn:

A simple *con sord* always means with the straight mute.



Throughout the score, many directions for ensemble playing (rhythmic unison) are indicated by the direction “With ...”. These are given as aids to the players and as possible focal points for the music. The playing with the indicated instruments continues until the end of the bracket, as shown, but this may occur several bars later.







Alto Flute in G

Bass Clarinet in Bb

Horn in F

Tam-Tam elbow

Sandpaper Blocks

Percussion

Tape

15 16 17.5 19 20 21

4

Solo Violin

Violin

Viola

Cello

hair poco sp pont d'arco

ord.

gliss.

mp mf ff mp < f

mp mf f

mf < f mp

ff mp f mp f



Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

Tam-Tam  
Sandpaper block around rim, continuous for full duration.

Sandpaper Blocks  
With viola

30 33.75 35 36.67 36.875 38

10

Solo Violin

Violin

Viola

Cello

ord

sp

mp

pp

ppp

ff

mp

ff

ff

hair cl

hair cl hair

hair

II



Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

44.375 46.875 48 49.375 51

15

Solo Violin

Violin

Viola

Cello

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

52.5 54 55 56 57.5 59

18

Solo Violin

Violin

Viola

Cello

ord molto vib

poco sp

ord

ord delicato

With viola

With cello

With violin

With viola

Gliss continues during rest

\* N.B. The Bb on the D string sounds with the A harmonic on the A string

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

1:00 1:01 1:02.5 1:04 1:05 1:06

21

Solo Violin

Violin

Viola

Cello



(♩ = 66) Tempo I  
 (♩ = 48)

Alto Flute in G  
*ffff senza dim.* *ff*

Bass Clarinet in Bb  
*ffff senza dim.*

Horn in F  
*ffff* *f*

Percussion

Tape

1:07.5 1:08 1:08.5 1:09.318 1:11.818 1:13

24

(♩ = 66) Tempo I  
 (♩ = 48)

Solo Violin  
*ffff* *p < f* *p* *ff* *ff mf sub* *p*  
*poco sp* → *spe* → *ord cl* *pizz cl* *hair ord*

Violin  
*ffff senza dim.* *mp sub* *f* *f* *mp*

Viola  
*ffff senza dim.* *f sub* *mf*

Cello  
*ffff senza dim.* *f sub* *mf* *p*

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Vibraphone Hard Sticks With solo

Percussion

Tape

1:14.318 1:16 1:16.818 1:18 1:19.318

27

Solo Violin

Violin

Viola

Cello

(no flt.) (9)

*ff*

*ffff*

*mp*

*mp*

*mf*

*ff*

*mp*

*mp*

*p*

*p*

*ff sub*

*mp*

*p senza ped.*

*fff*

*p*

hair

*mf*

*fff*

*mf*

With percussio

*cl*

hair

*cl*

With vln, vc

*cl*

*fff*

*fff*

*mp*

*mp*

With vln, vlc

*cl*

*hair*

*cl*

*fff*

*fff*

*mf*

*gliss.*

*mp*

*ff*

*fff*



Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

1:29.318 1:31 1:31.818 1:33 1:34.318

33

Solo Violin

Violin

Viola

Cello

*f mp* *f subito* *mf* *p*

*pp* *f* *pp* *p* *mp* *pp*

*(pp)*

*p*

With vln, vla, vc, solo

With vln, vla, vc, cl

*ricochet.....*

*hair*

*sp* *ord* *sp* *(sp)*

*p* *mf* *p* *f* *p* *pp*

With vc, vla, solo, cl

*ord* *spe* *ord*

*ricochet.....*

With viola

With vc, vln, solo, cl

*sp* *ord* *spe* *(ord)*

*ricochet.....*

With violin

With vla, vln, solo, cl

*pizz non vib.* *sim.* *(pizz) con vib.* *sp non vib.* *sim.*

*p* *f* *p*

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

1:36.818 1:38 1:39.318 1:41 1:41.818 1:43

36

Solo Violin

Violin

Viola

Cello

With vln

With solo

sim. p (pizz) vib.

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

1:44.318 1:46 1:47.443 1:49 1:49.943 1:51

39

Solo Violin

Violin

Viola

Cello

Alto Flute in G

Musical staff for Alto Flute in G. The staff shows a melodic line starting with a rest, followed by a series of notes with dynamic markings *mp* and *ppp mf sub*.

Bass Clarinet in Bb

Musical staff for Bass Clarinet in Bb. The staff features a rhythmic pattern with triplets and dynamic markings *pp* and *ppp*.

Horn in F

Musical staff for Horn in F. The staff includes the instruction "With violin, viola, and cello" and dynamic markings *mf*, *pp*, *p*, and *ppp*.

Percussion

Musical staff for Percussion. The staff shows a complex rhythmic pattern with dynamic markings *p*, *mp*, and *mf*, and includes the instruction "l.v.".

Hold the pedal as long as possible before moving to the tam-tam

Tape

A visualization of a tape recording showing amplitude over time. Below the visualization are time markers: 1:52.443, 1:54, 1:54.943, 1:56, 1:57.443, and 1:59.

42

Solo Violin

Musical staff for Solo Violin. The staff includes performance instructions like "(sp)", "ord.", "(senza trem.)", and dynamic markings *mf*, *ppp sub*, and *pp*.

Violin

Musical staff for Violin. The staff includes the instruction "With horn, viola, and cello" and dynamic markings *f*, *p*, *pp*, *mf*, *ppp sub*, *mp*, *p*, and *pp*.

Viola

Musical staff for Viola. The staff includes the instruction "With horn, violin, and cello" and dynamic markings *f*, *p*, and *p*.

Cello

Musical staff for Cello. The staff includes the instruction "With horn, violin, and viola" and dynamic markings *f*, *p*, *ppp*, and *mp*.







Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

2:14.943 2:16 2:17.443 2:19 2:19.943 2:21

51

Solo Violin

Violin

Viola

Cello

ppp f mp ff fff

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

Solo Violin

Violin

Viola

Cello

*fff* *fff* *mp* *ff* *mf*

*fff* *ff* *mp*

*ff dim.*

Brush handles *mp* *f*

Brushes *mf*

Handle across face *p*

2:22.443 2:24 2:24.943 2:26 2:27.443

54

*gliss.* *fff* *mp*



Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

2:37.443 2:41.193 2:42 2:43.693 2:45

60

Solo Violin

Violin

Viola

Cello

With strings -  
cl tailpiece

sim

pp mp pp p ppp



Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

Solo Violin

Violin

Viola

Cello

2:53.693 2:55 2:56.193 2:58.693 3:00

66

(pppp)

(♩ = 36)

With clarinet and horn

Alto Flute in G

Bass Clarinet in B♭

Horn in F

To B♭ Clarinet

With flute and horn

With clarinet and flute (con sord)

*pp*

*p*

*pp*

*pp*

Percussion

Vibraphone soft sticks

*ppp*

*pp*

*sempre con ped, sempre laissez vibrer*

Tape

3:01.193 3:03.693 3:06.193 3:08.693 3:12.027 3:15.36 3:18.693

69

Solo Violin

senza sord

cl

tailpiece

(♩ = 36)

hair ord

*pp*

*pppp cresc.*

Violin

Viola

Cello



Alto Flute in G

Clarinet in B $\flat$

Horn in F

Percussion

With horn

With solo

With clarinet (con sord)

*mf*  $\rightarrow$  *ppp*

*mf*  $\rightarrow$  *ppp*

*mf*  $\rightarrow$  *ppp*

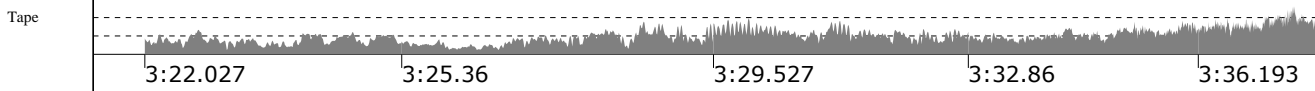
*pp*

*ppp*

*pp*  $\rightarrow$  *ppp* sempre

*ppp*

*mp* (sempre con ped)



76

Solo Violin

With viola and cello (hair) poco sp

With violin and cello (hair) poco sp

With violin and viola (hair) poco sp

Violin

Viola

Cello

*ff*

*mp*  $\rightarrow$  *ppp*

*ppp*

*pp*

*mf sub*

*ppp*

*pp*

*mf sub*

*ppp*

*pp*

*mf sub*

With clarinet

With solo —

Alto Flute in G

Clarinet in B $\flat$

Horn in F

Sandpaper Blocks

With solo —

Percussion

Tape

3:39.527    3:42.86    3:47.027    3:50.36    3:53.693    3:57.027

81

\* gliss is from E $\natural$  to E $\flat$   
i.e. E $\natural$  is held

Solo Violin

With flute —

IV 4

With percussion —

sub spe    sub ord

Violin

ord

III ppp

IV pp

Viola

ord 3

IV

ppp

Cello

ord

5

ppp

Tempo I

(♩ = 48)

Alto Flute in G

Clarinet in Bb

Horn in F

Vibraphone  
Hard sticks

Percussion

Tape

87

Tempo I

(♩ = 48)

Solo Violin

Violin

Viola

Cello

Wild!!!

gliss.

senza sord

(ord) → spe

(non trem)

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

4:07.86 4:09 4:10.36 4:12 4:12.86 4:14

90

Damp slightly to reduce dynamic but hold pedal and let ring as long as possible before moving to the marimba

Solo Violin

Violin

Viola

Cello

cl tailpiece

hair (tailpiece)

cl (tailpiece)

poco sp

ord

ppp

pp

pppp

pp

mp pp

ppp

pppp

With cello

With viola

Alto Flute in G

Clarinet in B $\flat$

Horn in F

Percussion

Tape

Solo Violin

Violin

Viola

Cello

With viola and cello

Marimba Hard Sticks

hair (tailpiece)

With clarinet and cello

With viola and clarinet

4:15.36 4:17.86 4:19 4:20.36 4:24.11 4:25

93

*ppp* *mp* *pp* *ppp*

*ppp* *mf*

*ppp* *mp* *pp* *ppp*

*p* *mf* *f* *mf* *p*

4:15.36 4:17.86 4:19 4:20.36 4:24.11 4:25

93

*p* *f* *p sub*

*ppp* *mp* *p* *ppp* *f*

*p* *mp* *p* *ppp* *f*

*p* *mp* *p* *ppp* *f*

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Soft sticks

Tape

97

Solo Violin

With cl, vla, vc  
ord  
molto vib

non vib

*f* *sempre*

Violin

Viola

Cello

*pp*

*mf*

*f > p*

*p*

*mp pp*

*mp pp*

Quasi scherzo

(♩ = 58)

To Piccolo

Alto Flute in G

Clarinet in B♭

Horn in F

Percussion

Tape

With percussion

3

*gliss*

*mf*

*p*

With horn

*mf pp*

*mp*

*pp sempre*

With clarinet

*mf pp*

*mp*

*pp sempre*

With flute

3

*mp*

*mf*

(*mf*)

With cello

3

*mp*

*mp*

*p*

4:34.11      4:36.61      4:38      4:39.11      4:40

100

Quasi scherzo

(♩ = 58)

Solo Violin

Violin

Viola

Cello

*molto vib*  
(non flag)

Quasi scherzo  
(♩ = 58)

*f*

*p* < *mf*

*f*

*cl*

*hair*

*p*

*molto vib*

*p*

With percussion

3

III (♯)

III (♯)

III (♯)

*mp*

(♩ = 44)

To Alto Flute

Piccolo

Clarinet in Bb

Horn in F

Percussion

Tape

4:41.179      4:43.248      4:45.317      4:48.044

103

(♩ = 44)

dark  
molto vib

Solo Violin

Violin

Viola

Cello



To Piccolo

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

4:50.771    4:53.499    4:55    4:56.226    4:58.953

107

Solo Violin

Violin

Viola

Cello

With percussion

With clarinet

nail pizz (with the nails of two fingers)

gliss.

Piccolo  
*pp* *mp* *p*

Clarinet in Bb  
*pp* *mp > pp* *ppp*  
sub

Horn in F  
*mp > pp*  
sub

Percussion  
*pp* *mp pp* *(pp)* *mp > pp*

Tape  
5:01.681 5:03 5:04.408 5:06 5:07.135 5:09.862

111

Solo Violin

Violin  
*flautando* *ppp* *mp sub* *ppp sub*  
*ord molto vib flautando*

Viola  
*mp*  
*ord 5 molto vib*

Cello  
*flautando* *ppp* *mp* *ppp sub*  
*flautando*

Tempo I  
(♩ = 48)

Piccolo

Clarinet in B♭

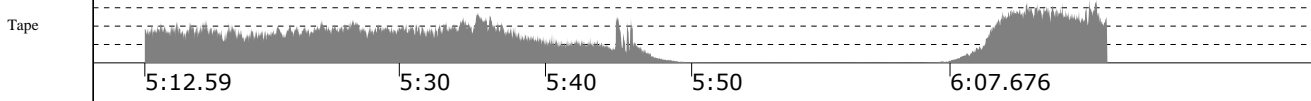
Horn in F

Percussion

The Sibelius Violin Concerto quotation here should be on the limit of audibility, coming slightly to the fore and retreating again several times. Pay particular attention to this fact when controlling the levels of the playback system at this point.

Tape Solo (no click)

(Click begins again with three 2/4 bars count in)



115

Tempo I  
(♩ = 48)

Solo Violin

Violin

Viola

Cello

Piccolo

Clarinet in Bb

Horn in F

Percussion

Tape

6:15.176 6:16 6:17.676 6:19 6:20.176

119

Solo Violin

Violin

Viola

Cello

To Alto Flute

Piccolo  
*ff sempre*

Clarinet in B $\flat$   
*f* *p*

Horn in F  
*ff* *ppp*

Percussion  
 Brushes  $\Phi$  *p* *f*  
 Handle across face *mf*  
 Brushes *f*  
 Handle (tap) *mp*

Tape  
 6:22.676 6:24 6:25.176 6:26 6:27.676 6:29

122

Solo Violin  
*ff*

Violin  
*mf* *ppp* *pp*

Viola  
*f sempre* *p* II *Sva*

Cello  
*p* III *f sempre* IV *f*

With solo, vln, vc

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

Brushes

Handle across face

6:30.176 6:31 6:32.676 6:34 6:35.176 6:36

125

Solo Violin

Violin

Viola

Cello

With Cello (next six bars)

With Violin (next six bars)

With vln, vc, fl

With solo, vc, fl

With solo, vln, fl

*f* *pp* *f* *pp* *pp* *mp* *f* *pp*

*delicato quasi ricochet* *p*

*pp* *pp* *f* *pp*

G# — A — F#

(F# *sempre pp*)

*pizz arco* *pizz arco*

*espr*



Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

6:45.176 6:47 6:48.926 6:50 6:51.426 6:53

With solo, violin, and cello

*mp* *f* *pp sub* *mp* *mf* *mp* *ff*

*p sub* *mf* *ff*

*mf*

*mf*

131

Solo Violin

Violin

Viola

Cello

With cello, violin, and flute

With solo, cello, and flute

With solo, violin, and flute

*pp* *f* *pp* *f* *ff* *pp < mf* *f* *p* *pp* *(pp)*

*pp* *f* *ppp* *mp* *mf mp* *pp* *pp < f*

*mf* *p* *pp*

*f* *pp* *f* *p* *ppp mp* *mp* *p*





Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

7:05.801 7:07 7:08.301 7:09 7:10 7:10.801 7:12

139

Solo Violin

Violin

Viola

Cello

gliss.

gliss.

5

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

---

7:13.301      7:15      7:15.801      7:17      7:18.301

142

Solo Violin

Violin

Viola

Cello

With vln, vc -

With solo, vc -

With solo, vln -

Alto Flute in G

Clarinet in B $\flat$

Horn in F

Tam-Tam  
Hard rubber sticks  
Damped with the arm

7:20.801 7:22 7:23.301 7:25 7:25.801 7:27

145

Solo Violin

Violin

Viola

Cello

With cello and violin (until bar 152)

With cello and clarinet (until bar 152)

With violin and clarinet (until bar 152)

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

(damped) → less damped → damped      undamped → damped

*pp*      *mp*      *p*      *mp*      *pp*

Tape

7:28.301      7:30      7:30.81      7:32      7:33.301

148

Solo Violin

Violin

Viola

Cello

*mp*      *fff*

*fff*      *p*

*fff*      *p*

*fff*      *p*

With vln, vc, cl

With vc, vla, vln, perc, cl

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

7:35.801 7:37 7:38.301 7:40.801 7:42 7:43 7:44

151

Solo Violin

Violin

Viola

Cello

With vc, vla, perc, cl, fl

With vc, vln, perc, cl, fl

With vla, vln, perc, cl, fl

Alto Flute in G

Musical staff for Alto Flute in G. The staff is mostly empty with rests. In the third measure, there is a *pp* dynamic marking. In the fourth measure, there is a *gliss.* marking over a glissando line.

Clarinet in Bb

Musical staff for Clarinet in Bb. It features several triplet markings (3) and dynamic markings: *mf > p*, *ff sub*, *p*, *ff sub p*, and *pp*. There are also some accidentals like flats and naturals.

Horn in F

Musical staff for Horn in F. It is mostly empty with rests. In the fourth measure, there is a *pp* dynamic marking and a *con sord* marking.

Percussion

Musical staff for Percussion. It shows two rhythmic patterns with dynamic markings *ff* and *f*. A triplet marking (3) is present over the second pattern.

Tape

A tape visualization showing amplitude over time. Below the visualization, time markers are provided: 7:45.176, 7:47.676, 7:49, 7:50.176, 7:52.676, and 7:54.

155

Solo Violin

Musical staff for Solo Violin. It includes dynamic markings *fff*, *mp*, *pp*, and *mp pp*. There are also markings for *sp*, *pizz arco*, and *ord*. Triplet markings (3) are present.

Violin

Musical staff for Violin. It includes dynamic markings *fff*, *p*, *pp*, and *(pp)*. There are also markings for *ord*, *poco sp*, and triplet markings (3).

Viola

Musical staff for Viola. It includes dynamic markings *p*, *ff sub*, *mf*, *ff*, *mp sub*, *p*, and *pp*. There are also markings for *ord* and triplet markings (3).

Cello

Musical staff for Cello. It includes dynamic markings *p*, *ff sub*, *p*, *ff*, *fff*, and *pp*. There are also markings for *poco sp* and triplet markings (3).







Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

Hard rubber sticks

Chinese Cymbal Bowed

8:17.676 8:20.176 8:25.176 8:27.676 8:32.676 8:35.801

168

Solo Violin

Violin

Viola

Cello

molto vib (non flag)

ppp

fff sempre

ppp sempre

ff

Alto Flute in G

Clarinet in B $\flat$

Horn in F

Percussion

Tape

8:37.676 8:40.176 8:42.676 8:46.739 8:48 8:49

176

Solo Violin

Violin

Viola

Cello

dark full tone

*p*

With cello

*pp*

With viola

*pp*







Alto Flute in G

Bass Clarinet in B $\flat$

Horn in F *con sord*

Percussion

Tape

9:23.926 9:26.426 9:28.926 9:30 9:31.426

194

Solo Violin

Violin

Viola

Cello

With viola and cello

With violin and cello

With viola and cello

ppp

pp

pppp < ppp

ppp

pp

pppp < ppp

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

9:33.926 9:36.426 9:38 9:38.926 9:41.426 9:43

198

Solo Violin

Violin

Viola

Cello

With vla

With vln

con sord

sp punt d'arco

mf sub

ppp

ppp sempre

ppp sempre

ppp

III IV 3



With vln, vla, vc, and perc

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

9:43.926 9:45 9:46.426 9:48.926 9:51.426

202

Solo Violin

Violin

Viola

Cello

With vln, vla, vc, and perc

With vln, vc, perc, and fl

With vln, vla, perc, and fl

*ord* *sp* *molto espr.* *ord*

*ppp* *p* *ppp* *p* *ppp* *mp* *pp*

[d]

Alto Flute in G

Bass Clarinet in Bb

Horn in F

Percussion

Tape

9:55.176 9:57.676 10:00.176 10:02 10:05.176 10:07.676

206

Solo Violin

Violin

Viola

Cello

*molto espr.*

*p* *ppp*

*mp* *mp* *mp pp* *f* *p*

I (*ppp*) II *mp*

\* eighth-tone sharp

whole bow

Alto Flute in G

Bass Clarinet in B $\flat$

Horn in F

Percussion

Tape

212

Solo Violin

II

senza vib

*ppp* *fff* sempre

*mp* sub

*p* sempre

*mf*

ord (vib)

Violin

Viola

5

III

*ppp* sempre

3

II

III

Cello

*ppp* sempre

With cl, solo, and vln

Alto Flute in G

Bass Clarinet in Bb

Horn in F

With fl, solo, and vln

Percussion

Tape

10:25.176 10:27.676 10:30.176 10:32.676 10:35.176 10:37.676

218

With fl, cl, and vln

Solo Violin

With fl, cl, and solo

Violin

Viola

Cello



With cl, vln, vla, and vc

To Piccolo

Alto Flute in G

*pp*

With fl, vln, vla, and vc

Bass Clarinet in B $\flat$

*ppp*

(con sord)

Horn in F

*ppp*

Percussion

Tape

10:56.426 10:58 10:58.926 11:01.426 11:03 11:03.926

230

\* Place bow on string, pizz. with left hand, then immediately start drawing bow across string normally.

ord pizz

arco

5

Solo Violin

*mf*

*mf*

pizz \*

With fl, cl, vla, and vc

III

*ppp*

*mp*

*pp* > *ppp*

[d]

sul tasto

3

(*ppp*)

Violin

With fl, cl, vln, and vc

*ppp*

*mp*

*pp* > *ppp*

Viola

With fl, cl, vln, and vla

*ppp*

*mp*

*pp* > *ppp*

Cello

Piccolo

Bass Clarinet in B $\flat$

Horn in F

Percussion

Tape

11:06.426 11:08.926 11:11.426 11:13 11:13.926

234

Solo Violin

Violin

Viola

Cello

*molto vib* [ $\bullet$ ] ( $\epsilon$ ) [ $\bullet$ ] [ $\bullet$ ]  
*ppp* *mf* *p*  $\rightarrow$  *pp* [ $\bullet$ ] [ $\bullet$ ]  
*pp* [ $\bullet$ ] [ $\bullet$ ]  
*mp*

*pizz arco ord* [ $\bullet$ ] [ $\bullet$ ]  
*mf* *p*  $\rightarrow$  *ppp* [ $\bullet$ ] [ $\bullet$ ]  
*ppp*

Piccolo

Bass Clarinet in Bb

Horn in F

Percussion

Tape

11:16.426 11:18.926 11:20 11:21.426 11:23.926

238

*Wild!*

*ff* *pp sub* *fff sub* *pp* *fff* *pp*

*ppp* *ff sub* *gliss.* *ppp sub* *ff sub* *pp* *ff* *fff* *pp sub*

Violin

Viola

Cello



Piccolo

Bass Clarinet in Bb

Horn in F

Percussion

Tape

11:26.426 11:28.926 11:31.426 11:33.926 11:35

242

Solo Violin

Violin

Viola

Cello

Piccolo

Bass Clarinet in Bb

Horn in F

Percussion

Tape

11:36.426 11:38.926 11:41.426 11:43 11:43.926

246

(ord) → sp → ord  
cl → hair → cl

(cl) 3

Solo Violin

pp

pp

pp sempre

cl

pp

f sub > pp sempre

3

(cl)

Viola

pp sempre

(cl)

Cello

Quasi Scherzo

(♩ = 80)

With percussion and cello

Piccolo

Bass Clarinet in B $\flat$

Horn in F

With percussion, flute and cello

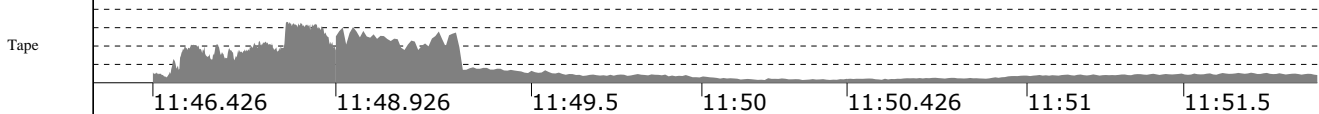
Transposing Mute

Percussion

Vibraphone With flute and cello

Hard sticks

senza ped



250

Quasi Scherzo

(♩ = 80)

Solo Violin

Violin

Viola

Cello

hair

hair I

With flute and percussion

(♩ = ♪)  
(♩ = 40)

To Alto Flute

Piccolo *pp*

Bass Clarinet in B♭ *ppp* To Clarinet

Horn in F *ppp*

Percussion *pp* Soft Sticks *pp*  
*sempre ped, sempre laissez vibrer*

Tape

11:51.926 11:52.5 11:53.426 11:56.426 11:58 11:59.426

253

(♩ = ♪)  
(♩ = 40)

Solo Violin *espr* *pp*

Violin *ppp* *pp* *pp*

Viola *pp* *ppp* *pp* *mf pp mf pp* *pp*

Cello *pp* *pp* *mf pp mf pp* *pp*

With cello *cl*

With viola *cl*

*hair* *hair*



Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

Solo Violin

Violin

Viola

Cello

*tutti*

*pp*

*(pp)*

*tutti*

*pp*

*(pp)*

*tutti*

*(Transposing Mute)*

*pp*

*(pp)*

Tam-Tam  
Triangle Beater

*pp* *sempre laissez vibrer*

12:17.426 12:20.426 12:23.426 12:26.426 12:29.426

262

With ensemble

*pp*

*(pp)*

*tutti*

*pp*

*(pp)*

*tutti*

*pp*

*(pp)*

*tutti*

*pp*

*(pp)*

Alto Flute in G

Clarinet in Bb

Horn in F

Percussion

Tape

267

Solo Violin

Violin

Viola

Cello

5 A N A

3 A N

A

(ppp)

pp

pp

ppp

pp sub

12:32.426 12:34 12:35.426 12:38.426 12:41.426 12:44.426 12:46

3 3

pizz arco

(pp)

p

pp

D

(ppp)

Eb

(ppp)

Alto Flute in G

Clarinet in B $\flat$

Horn in F

Percussion

Tape

12:47.426 12:50.426 12:53.426 12:56.426 12:59.426 13:02.426 13:05.426

272

Solo Violin

Violin

Viola

Cello

The musical score is arranged in a vertical stack of staves. The top three staves are for woodwinds: Alto Flute in G, Clarinet in B $\flat$ , and Horn in F. The woodwinds play a melodic line starting with a *ppp* dynamic. The Clarinet and Horn parts are mostly silent. The Percussion staff shows a series of rhythmic pulses. The Tape section is a shaded area with a time axis from 12:47.426 to 13:05.426. A box containing the number 272 is positioned above the Solo Violin staff. The Solo Violin staff features a melodic line with a *ppppp* dynamic. The bottom three staves are for strings: Violin, Viola, and Cello, which are mostly silent.









