

**Anna Thorvaldsdottir**

**IN THE LIGHT OF AIR**

for ensemble and electronics  
(2013/2014)

**Chester Music**

## Instrumentation

Harp  
Piano  
Percussion  
Viola  
Violoncello

Duration: c. 43 minutes

The score is in C.

Orchestral parts are available on hire from the publisher.

Written for the International Contemporary Ensemble. The first performance was given on 25 May 2014 at the Reykjavik Arts Festival, Iceland.

## Performance Notes

Instruments should ideally be amplified during performance.

Timing indications for electronic parts in the score are not intended to be strictly followed as no patterns need to be precisely synchronized between the live instruments and the electronics. The tempo of the instrumental parts is not metronomically in sync with the electronics.

'Soloistic with calm & ease and subtle sense of brokenness' is an atmospheric indication written at certain moments in the score in connection with some lyrical passages.

When you see a long sustained pitch, think of it as a fragile flower that you need to carry in your hands and walk the distance on a thin rope without dropping it or falling. It is a way of measuring time and noticing the tiny changes that happen as you walk further along the same thin rope. Absolute tranquility with the necessary amount of concentration needed to perform the task.

As a composer I have a tendency to write music in rather low dynamics. The lower levels of dynamics (in the *p* area) indicate my wish for an approach to pitches and sound materials with a sense of calm and carefulness rather than merely indicating an audio level. I do not intend for the music to be too quiet – but rather projecting a sense of serenity. I would kindly ask that the dynamics be subtly dramatized, as appropriate in the progression of the music and with regards to the concert venue.

Anna

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# Notation

## Abbreviations

l.b.pr.	light bow pressure for an airy effect
m.b.pr.	much bow pressure for a scratching sound (see notehead below)
f.pr.	finger pressure
s.p.	sul ponticello
s.t.	sul tasto
f.n.	fingernails
f.t.	fingertips
ord.	takes back all special effects/performing techniques applied, including (but not limited to) sul pont., light bow pressure etc.
sust.	sustained (sust. str. = sustained strokes)
w	with

## General

When pitches are sustained/slurred through an extended period of time, breathe/bow as necessary, not synchronised.

Text written in bold italic above passages, notes etc., are meant to indicate an atmospheric approach.

Accidentals apply to one measure at a time.

➔ Symbol is used in various settings, such as in text i.e. referring to technique and dynamics, as well as in notation. It represents 'go to', such as going to the following technique, measure etc., or 'becomes', such as the previous sound (technique, note, effect) gradually becomes the following sound.

↔ Back and forth between written technique/effect etc.

<sup>gliss.</sup> All glissandos should be played/sung throughout the duration of the note value it is written by. For example,  $\alpha^{\text{gliss.}}$ , slow glissando that at the beginning of the note and glissandos throughout the four beats of the note value. Similar with  $\int^{\text{gliss.}}$ , faster glissando (depending on the destination of the following pitch).



♪ A small notehead above the staff indicates the note's duration (applied for quarter note and a half note with stems only).

♭	Quarter tone flat
♭♯	Quarter tone flat above ♭
♯	Quarter tone sharp
♯♯	Quarter tone sharp above ♯

Performers decide on who gives a cue each time and where in the score, but there are indications to suggest who might give a cue each time. At other parts it merely says CUE but not indicated which instrument cues.

The *Cycle* section begins in cello in m. 277. All instruments, except percussion, individually begin to play material in repeated cycles (as written). The metronome marks within each instruments' cycle is up to each performer, but should preferably be in a rather slow tempo. The cycles are to be repeated as indicated in the score. At times, double dynamic marks are written in each cycle (separated by /), where the performer chooses the dynamics each time the note/sound is revisited. In m. 299 everyone has returned to tempo ♩ = 42.

## Strings

 Place left hand (not only one finger) lightly on indicated string, around given pitch area, not on harmonic. Fingers are not to be placed on exact pitches. This produces an un-pitched airy sound. The lower small note head indicates the open string to be performed on, the upper note head indicates the approximate position of the hand. When the note head is indicated with a *glissando*, move hand up or down the string as indicated (this will produce various harmonic colors to the airy sound as hand glissandos over the string/s), for example: 

When these note heads are indicated with *ord.*, it refers to playing ordinary on the written effect and merely serves to take back indication of otherwise performing such as with *sul pont.*, much bow pressure etc.




Three tremolo lines refer to playing quick tremolo notes but not to rhythmic 32nd notes.



Hit with fingers on the strings for percussive effect without playing with the bow on the strings, and without *pizzicato*. This is a very subtle effect that needs to be dramatically articulated in order to project. Dynamics associated to this effect are relative to the entire texture, and should be dramatized for projection as needed. This produces a subtle percussive effect of the fingers hitting the fingerboard.



Performed not on a pitch (as indicated by the notehead) but as a subtle percussive attack. Short notes with much bow pressure should ideally be performed close to the frog for a percussive effect.

Notes without noteheads indicate a continuation of the previous technique, e.g.  means continue playing on air, with left hand covering strings without pitch (as indicated with the initial notehead of the phrase), moving the hand (and bow) as indicated by the written rhythmic patterns.

*Soft wood mute* is optional as written in mm. 175–205 (up to performers' preference).

## Harp & Piano

### Staff systems



*Multiple staff lines*: indicates the range of the instrument. Material written on the designated multiple line staff should be performed over an arbitrary range of the instrument as the multiple lines roughly represent the area of the strings. Top lines indicate highest register, middle lines indicate mid range, lower lines indicate lowest register. It is, however, clear that the number of staff lines are not equal to the number of strings, so the exact register is somewhat arbitrary except where specific pitches are indicated.

*Ordinary staff*: conventional notation on the strings/keyboard, as well as to indicate specific pitches that should be performed with effects. On the piano, at times the keyboard staff is used to indicate resulting pitches that are performed on the inside of the piano. Where pitches are not indicated for material that should be performed on the inside of the piano, the effect should be played over the indicated register.

### Tools – harp

♀ Superball mallet

Three vibrating objects (if possible)

A tuning pin

A number of fishing lines tied at the ends (for bowing the strings)

If available, 3 vibrating objects should be tied on strings and placed over the top of the harp in three different locations — the result should be a subtle resonating sound that is produced through the vibrating of the strings. Depending on the source of vibrating objects it might be optimal to cover the top of the harp with a cloth or wrap the objects in a cloth, to hide a visual presentation of the objects. The objects should not produce a visual distraction or draw attention as such.

**Tools – piano**

- ☐ Superball mallet – the mallet should be dragged over the strings throughout the entire duration of the written note-value as indicated. This produces a 'ghostly' type of sustained sound.
- ☐ Two soft yarn mallets (or other soft mallets) – for soft tremolo on strings.
- E-bow*: used to sustain a resonance from the strings. Gently press the e-bow into the string and it will start to resonate leave it on the string throughout the written duration of the note value. The best register for the e-bow to resonate on the strings will need to be determined for each instrument, as it varies between instruments where to get the best resonance from the e-bow.
- Bow-hairs or a bundle of fishing lines, tied at the ends.
- Paperclip

Pianist may need to be able to move around the piano during performance. The pedal should be held pressed except where otherwise indicated.

**Techniques**



Crackling sound. When specific rhythms are not indicated for the crackling sounds, make the same crackling sounds in arrhythmic patterns over the string with fingernail or pick. Crackling sounds are always played on muted strings.



Small noteheads written at beginning and end of glissando phrases indicate the start and finish of glissandos but should not be played.



Right hand presses the base of the string inside the instrument (on the wire between tuning pins and hammer) and releases right after the attack of the note that is played on the keyboard. This results in a percussive attack and resulting resonance.



Draw fingertips over the strings in back and forth tremolo motion.



Play the lower note on the keyboard and gently press on the harmonic of the octave on the string inside the piano. The resulting pitch is indicated with the note in the bracket.



The upper notehead should be plucked inside the instrument at the pitch indicated on the keyboard staff in a small notehead with a bracket.



Sustain over surface on the inside of the instrument with hand or superball mallet as indicated (various shapes presented).

The following pitches need to be identified and labeled inside the piano:



Place one rather big metal screw on the following pitches:



The result should be a percussive sound/effect with a subtle pitch resonance (as a screw is only placed between 2 of the 3 strings of each pitch) – aiming at finding a sound with a subtle low

## Percussion

### Instruments

3-4 two-by-fours

Vibraphone

4 big Almglockens – C, F, E & B

Large Tam-tam

Bass Drum

Crotales

2 Doublebass bows

Audio bug – ROCK-IT 3.0 by ORIGAUDIO or similar device to play a recording

Playback device – to feed audio into audio bug (can be a phone).

Klakabönd installation



*Klakabönd* is a decorative metal object designed and made in Iceland. *Klakabönd* roughly translates to English as “A bind of ice” and it is shaped as a circle of frost, somewhat like a snowflake with an open center.

If not possible to obtain the particular objects for performance, it would be acceptable to use thin metal plates, ideally with some holes in and/or an open center, somewhat similar to the picture above, with the following dimensions of the original Klakabönd decoration. The Klakabönds in the installation, which is performed in mm. 206–244, vary in size from approximately 25 cm/9.84 inches in width, with the inner circle being approximately 10 cm/3.94 inches, and the depth is 2 mm/0.08 inches. The largest Klakabönd being really substantially bigger than that.

*The Klakabönd has a metallic sound, with a subtle bell-like and deep resonance. It needs to be amplified during performance with a microphone placed close to the edges of the plates in order for the resonance to project.*

### Staff system

*Vibraphone*: ordinary staff

———— Wood objects (two-by-fours, to be placed on drum)  
———— Almglockens  
———— Tam-tam  
———— Bass Drum

*Bass drum with two-by-fours*: ordinary four-line staff. The bottom line of the staff should be performed on skin, the three upper lines represent the two-by-fours that are placed on the skin (mm. 270–297).

*Crotales on skin of bass drum*: gently press crotales into the skin of the drum from the center and move towards the edge and back for a *glissandi* effect.

*Klakabönd installation*: ordinary four-line staff. Each line represents various positions on the Klakabönd installation, the exact position is somewhat improvisatory (mm. 206–241).

### Sticks

┆ Drum stick    ♯ Soft yarn mallet    ✎ Wire brush    □ Large bass drum mallet    🎻 Bow    ✎ Hands    ⚡ Superball    † Semi-hard mallet to perform on two-by-fours

## Technical Rider

4 speakers & sub

Mixer, for the electronic part of the music and amplification

Projector

Microphones to subtly amplify each instrument (5 in total)

The following needs to be set up in the concert space:

An installation of metal plates (Klakabönd) – each plate needs to hang individually in the center

A constellation of light bulbs – the lights distributed through the concert space. A special technical rider is needed to perform with the light installation. The concert space needs to be rather dark during performance so that the constellation of light bulbs shimmers in the dark. Each performer will have a music stand light.

To download the audio files visit [www.musicsalesclassical.com/composer/work/57457](http://www.musicsalesclassical.com/composer/work/57457). If you encounter any problems please email [promotion@musicsales.co.uk](mailto:promotion@musicsales.co.uk).





# In The Light Of Air

## Prologue

Anna Thorvaldsdóttir

♩ = 42

Breathe normally into microphone

Harp

Piano keyboard

*Pedal held pressed throughout the work - except where otherwise indicated*

Breathe normally into microphone

Percussion

♩ = 42

Breathe normally into microphone

change bow where necessary

Viola

Breathe normally into microphone

change bow where necessary

Violoncello

*ppp*

*ppp*

Lights

Lights emerge from breath of performers - lights on central light piece - subtle light over Klakabond installation

Electronics

*Very subtle - almost inaudible*

**Electronics Ia gradually emerge**

4

Hp.

Pno.k.b.

Perc. *pppp* almost in-audible - barely touching the skin *ppp*

Vla.

Vc.

Lig.

Electr.

*p*

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

Electronic Ib emerges and crosses with Ia

Electr.

# Luminance

**A**

15 **CELLO CUE**

Hp.

Ins. Pno.

Pno.k.b.

sustained strokes over strings

*mp* *mf* *p*

(pedal held pressed)

**A**

**CELLO CUE**

Perc.

Vla.

Vc.

Lig.


Electr.

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

f. tip hits str. no bow


Lights gradually - slowly - morph between lighting stations


Electronics Ia fade out - Ib remains


20  sustained strokes over strings


pluck strings with fingertips and slide with tuning pin <sup>5</sup>

Hp.r. *mp* *mp* *p* *mp* *mp*

Hp. 

Ins.Pno. pizz. w. f.t.  trem. on str. *mp* *mp*




Pno.k.b.  *mp* *pp*

Perc. *p*  soft sust. on tam tam - a soft roar *pp*

Vla. *p* *gliss.* *gliss.* fingertip hits str. no bow light bow pressure - airy *p* *p* *mp*

Vc. light bow pressure - airy *p* sul pont. *pp*

Lights move subtly around the performers stations

Lig.   

Electr.

sim. pluck and slide

sim. pluck and slide  
w. tuning pin

Hp.r. *p* *mp* *p* *mp* *gliss.*

Hp. (ord.) *mp* *mf* *p* *mp* *p* *mp* *p* *gliss.*

Ins.Pno. pizz. f.t. *mf* *mp* *mf* *mp* *mp* *mp* *mp* *sust. over str.*

Pno.k.b. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc. *ppp* *p* *sust. mp*

Vla. *p* *ord.* *mp* *hit str. no bow* *mp* *fingers hit str. no bow*

Vc. *mp* *ord.* *p* *hit str. no bow* *5* *mp*

Lig.

Electr.

draw & sust. f.t. over str. w.  
single arrhythmic hits on str.

(2)

7

30

Hp.r. *mp* *pp*

Hp. *mp*

Ins.Pno. *pizz. f.t. mp* *f* *mp* *mp*

Pno.k.b. *mp* *p* *mp* *p*

Perc. *p* *sust. str.* *mp sust. str. w. handle*

Vla. *mp* *mf* *mp > p* *mp* *p* *ethereally - l.b. & f. pr. without pitch* *mp* *p* *m.b. pr. ord. b.pr. 7* *mf* *mp*

Vc. *m.b.pr. 5* *mf* *s.p. - ord. b.pr. no pitch* *mp* *ord. senza s.p.* *mf* *p* *s.p.* *p* *mp* *m.b. pr. ord. b.pr.* *mf* *p*

Lig.

Electr.

8 **B** 34 **PIANO CUE**

Hp.

Pno.k.b.

**B** **PIANO CUE**

Perc. *mp* *p* *mp* *p* sust. str. place crotales on skin

Vla. m.b. pr. ord. b.pr. *mp* *p* *mp* *p* m.b. pr. m.b. ord. b.pr. *mp* *p*

Vc. sim. ethereally l.b. & f.pr. without pitch *mp* *p* m.b. ord. pr. b.pr. m. b. ord. b.pr. pr. *mp* *p* *mp* *p* pizz. C left hand - arco on G str.

Lig.

Electr.





44

Hp.

Pno.k.b.

Vib.

Perc.

Vla.

Vc.

Lig.

Electr.

*p*

*mp*

*p*

*pp*

*p*

*p*

ord.  
(senza s.p.)

airy s.p. - l.b.pr.

5

9

PIANO CUE

48

Hp. *mp*

Pno.k.b. *p mp p pp*

Vib. *PIANO CUE*

Perc. *mp*

Vla. *pizz. (pizz. C) arco (G) (arco upper C)*

Vc. *m.b.pr. s p ord. b.pr. - s.p. (no pitch) gliss. gliss. ord. senza s.p. mp m.b.ord. pr. b.p. s.p. ord. v. p p*

Lig.

Electr.

pluck and slide  
w. tuning pin

(both hands)

Hp.r.

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

Electr.

mp

p

mp

mp

gliss.

gliss.

gliss.

gliss.

(C pizz.)

F# arco

mp

airy s.p. - l.b.pr.

p

5

9

ord.

mp

56

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

Electr.

*mp*

*mp*

*p*

*p*

C

mute w. hand

Detailed description of the musical score: The score is for measures 56 to 60. The Harp (Hp.) part starts with a dynamic of *mp* and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Piano (Pno.k.b.) part has a dynamic of *p* and consists of a complex, flowing melodic line. The Percussion (Perc.) part is mostly silent, with a cymbal (C) and a 'mute w. hand' instruction appearing in measure 60. The Viola (Vla.) and Violin (Vc.) parts have a dynamic of *p* and feature long, sustained notes with some melodic movement. The Ligature (Lig.) and Electric (Electr.) parts are empty.

PIANO CUE

61

Hp.

Pno.k.b.

(Eb struck)

sim. edge of drum sim. PIANO CUE

Vla.

Vc.

Lights gradually fade

Lig.

Electr.

# Transition

**CUE**  
69

**Hp.**  
p ppp ppp mp pp

press on str. for harmonic

**Ins.Pno.**

**Pno.k.b.**  
p

**CUE**  
place crotales on skin slowly move crotales on skin press the crotales into the skin at intervals

**Perc.**

**Vla.**  
arco - airy s.p. - very l.b.pr. p g

**Vc.**  
arco airy s.p. - very l.b.pr. p g

**Electr.**

Detailed description: This is a musical score for a piece titled "Transition". The score is for five instruments: Harp (Hp.), Ins. Pno. (Imagined Piano), Pno. k.b. (Piano keyboard), Perc. (Percussion), and Electr. (Electric instrument). The Harp part starts with a CUE at measure 69, featuring a sequence of notes with dynamic markings p, ppp, ppp, mp, and pp. The Ins. Pno. part has a performance instruction "press on str. for harmonic". The Pno. k.b. part consists of a series of chords marked with a piano (p) dynamic. The Perc. part includes instructions: "place crotales on skin", "slowly move crotales on skin", and "press the crotales into the skin at intervals", with a dynamic marking of p. The Vla. (Viola) and Vc. (Violin) parts both play "arco - airy s.p. - very l.b.pr." (arco - airy soft piano - very light bow pressure) with dynamic markings p and g. The Electr. part is currently blank.

74

Hp.

mp

pp

mp

Ins.Pno.

Pno.k.b.

Perc.

mf

p

Vla.

sim.

p

Vc.

sim.

p

9

hold initial harmonic position in  
gliss. for fluctuation in the sound

mp

Electr.



76

Hp.

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

Electr.

back and forth tremolo strokes with w.b. & slowly sliding *crotales* over skin

*pp*

*gliss.*

5

9

C

♩ = 38

# Serenity

CUE

78

Hp. *mp*

Ins.Pno. *pizz. w. f.t.* *sim.*

Pno.k.b. *ppp* *mp* *p* (range)

arrhythmically - lightly and calmly - tap with f.t. on str. between tuning pins and bridge, for a light rumbling drone

C

♩ = 38

CUE

Vib. *p*

Perc. *p*

Vla. *ord. (senza vib.)* *p*

Vc. *gliss.* *p* *ord. - senza s.p.* *p*

Electr. **Electronics Ib fade out**



89

Hp.

*mp* *mf* *mp*

Pno.k.b.

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

Perc.

slow sust.  
str. *p*

Vla.

*pp*

Vc.

*p*

93

Hp.

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

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

*pizz. f. t.* *sim.*

*p* *p* *p*

Detailed description: This page of a musical score covers measures 93, 94, and 95. The instruments are Harp (Hp.), Insular Piano (Ins.Pno.), Piano and Keyboard (Pno.k.b.), Percussion (Perc.), Viola (Vla.), and Violoncello (Vc.). Measure 93 shows the Harp with a few notes, the Insular Piano with a rest, and the Piano/Keyboard with a melodic line starting on a piano (*pp*) dynamic. Measure 94 features the Insular Piano with a pizzicato fortissimo (*pizz. f. t.*) instruction and a mezzo-piano (*mp*) dynamic. The Piano/Keyboard continues with a piano (*p*) dynamic. Measure 95 includes the Insular Piano with a simile (*sim.*) instruction and a mezzo-piano (*mp*) dynamic. The Percussion part has a rest. The Viola and Violoncello parts play sustained chords, with the Viola marked piano (*p*) and the Violoncello marked piano (*p*).

96 sust. over strings

Harp: *mp* *mf* *mp*

Ins. Pno.: *p* *mp* (sust. slowly over str.) (♩)

Pno. k.b.: *p*

**HARP CUE**

Vib.: hit and slide with mallet *mp* *p* *sim.* *p*

Perc.: sust. str. on t.t. & occasional arrhythmic tapping w. f.t. *mp* *p* *f.t. ↔ f.n. (sim.)* *f.t. ↔ f.n.* *p* *p* hand on t.t. continues

Vla.: hold harmonic position in gliss. (♩) *mp* *p*

Vc.: *mp* *p*

play phrases between  
right and left hand as  
most suitable

100 *with calm*

**D**

*mp pp mp pp mp pp mp pp mp pp*

*pizz. (f.t.) gliss. f.t. (♩) pizz. press for harmonic sim.*

*mp p mp p*

*8va.....*

**D**

*p p p p p p p p*

*p p p p p p p p*

The musical score is arranged in a system with seven staves. The Harp (Hp.) staff at the top contains the main melodic line, starting at measure 100 with the instruction "with calm". It features a series of arpeggiated chords with dynamics ranging from *mp* to *pp*. A box labeled "D" is placed above the Harp staff in the third measure. The Ins. Pno. staff includes performance instructions: "pizz. (f.t.)", "gliss. f.t. (♩)", "pizz.", "press for harmonic", and "sim.", with dynamics *mp* and *p*. The Pno. k.b. staff has a "8va....." marking. The Vib. staff has a box labeled "D" above it. The Perc. staff is mostly empty. The Vla. and Vc. staves at the bottom have dynamics *p* and include slurs and accents. The overall texture is delicate and atmospheric.

105

The musical score consists of six staves. The Harp (Hp.) staff features a melodic line with dynamic markings *mp*, *pp*, *mp*, *pp*, *p*, *9*, *pp*, *pp*, and *PPP*. The Ins. Pno. and Pno.k.b. staves show sparse accompaniment with some chords marked with a circled *p*. The Vib. staff has a sustained melodic line. The Vla. and Vc. staves provide harmonic support with dynamic markings *p* and *p*. The Vc. staff includes some slurs and dynamic markings.

Hp.

Ins.Pno.

Pno.k.b.

Vib.

Vla.

Vc.



108

Hp.

Musical score for Harp (Hp.) in treble and bass clefs. The treble clef part features a melodic line with dynamics *mf*, *mp*, *pp*, and *mp*. The bass clef part provides accompaniment with dynamics *mp* and *mp*. A fermata is placed over the final measure of the treble part.

Pno.k.b.

Musical score for Piano (Pno.k.b.) in bass clef. The right hand has a few notes in the final measure with a dynamic of *p*. The left hand has a few notes in the final measure with a dynamic of *mp*.

Vib.

Musical score for Vibraphone (Vib.) in treble clef, showing a few notes in the first measure.

Vla.

Musical score for Viola (Vla.) in alto clef. The part features a melodic line with dynamics *mp*, *p*, and *gliss.*

Vc.

Musical score for Violin (Vc.) in bass clef. The part features a melodic line with a dynamic of *p*.

111

Hp. *pp* *mp* *pp* *p*

Ins.Pno. *mp*

Pno.k.b. *mp*

CELLO CUE

Vib. *mp* hit and slide w. mallet

Perc. *p*

Vla. *p* *pp* *p*

Vc. *mp* *mf* *mp* *mf* *mp*

*molto s.p. - l.b.pr. - tip* *ord. (b.pr. & senza s.p.)* *molto s.p. - l.b.pr. - tip* *ord.*

*p soloistic with calm & ease and subtle sense of brokenness*

114

Hp. *pp* *p* *ppp*

Ins.Pno.

Pno.k.b. *mp* *mp* *mf*

Vib. hit and slide w. mallet *mp*

Perc. *p*

Vla. *gliss.* *pp* *ord.* *p* *molto s.p. - l.b.pr. - tip* *pp* *ord.* *p* *molto s.p. - l.b.pr. - tip* *pp* *ord.* *p* *molto s.p. - l.b.pr. - tip* *pp* *ord.* *p*

Vc. *p*

**Electronics II gradually emerge**

Electr.

117 Thread a rope in between every other string and slowly draw back and forth for a sustained sound

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

**mute string with hand and scrape string with finger nail, or a pick, in arrhythmic patterns, for a crackling sound** Place elbow on string and leave on str. to resonate until m. 143 **sim. mute str. and scrape for a rhythmic crackling sound**

**E** CELLO/VIOLA CUE

Perc.

Vla.

Vc.

Electr.

scratch surface of almglocken w. f.n. or pick in arrhythmic patterns for crackling sounds **sim.**  
**B** **pp**  
 ord. (b.pr. & senza s.p.)



Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

Electr.

pizz. f.t.

cover strings with arm tremolo with fingers of other hand - *pitchless*

arrhythmically - light and calm tapping w. f.tips on str. between tuning pins and hammers for rumble

**mute str. w. hand and scrape for a crackling sound**

*mp*

*mp* (range) (d)

scratch surface w. f.n. or pick in arrhythmic B patterns for crackling sounds

*p*

molto s.p. - l.b.pr. - tip

ord.

gliss.

*pp*

*p*

s.p. - l.b.pr.

ord.

molto s.p. - l.b.pr. - tip

ord.

*pp*

*p*

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

Vib.

Vla.

Vc.

Electr.

*soloistic until m. 160*  
*mute str. with arm and gliss over muted strings*

ord. pizz. (f.t.)  
 7

pizz. tremolo

*mf* *mp* *p*

*mp*

*p*

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

s.p. - l.b.pr. ord.

134

Hp. *gliss.*

Ins.Pno. (Ebow still on)

Pno.k.b. (*tr*)

Vib.

Vla. *gliss.* *pp* *molto s.p. - l.b.pr. - tip*

Vc. *s.p. - l.b.pr.* *ord.* *p* *mp* *gliss.* *gliss.*

Electr.



137

Hp. *mp*

Ins. Pno. (Ebow still on str.)

Pno. k. b.

Vib.

Vla. *pp* *gliss.* *ord.* *pp* *molto s.p. - l.b.pr. - tip* *ppp* *ord.*

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.* *pp*

Electr.

140

Hp. *p* *g* *ppp* *mp* *p* *pp* *p* *g* *pp*

Ins.Pno.

Pno.k.b. *mp*

Perc. *p* *pp* edge

Vla. *pp* *ppp* molto s.p. - l.b.pr. - tip ord.

Vc. s.p. - l.b.pr. ord. *p* s.p. - l.b.pr. *p* tr. to and from harmonic s.p. ord. b.pr.

Electr.

remove ebow

143

Hp. *mp* *pp* *mp* *pp*

Ins.Pno.

Pno.k.b. *p* *ppp* *p* *ppp* *p* *ppp* *mp* (range)

Vib.

Perc. *p* *p* *mp* *f.t.*

Vla. *gliss.* *mp* *gliss.* *gliss.* *gliss.*

Vc. *p* *mp* *tr. to and from harmonic* *s.p.* *sim.*

Electr.

arrhythmically - light and calm tapping w. f. tips on str. between tuning pins and hammers for rumble

scratch surface of almg. w. f.n. or pick in arrhythmic patterns for crackling sounds

hold initial harmonic position in gliss. for fluctuation in the sound

*s.p. - l.b.pr.*

**HARP CUE**

*with calm*

**mute string with hand and scrape str. w. f.n., or a pick, for a crackling sound**

36

147

Hp.r. *mp*

Hp.

Ins.Pno.

Pno.k.b.

**HARP CUE**

Vib.

Perc. *mp* *pp*

Vla. *gliss.* *tr. to and from harmonic* *p*

Vc. *arco* *s.p. - l.b.pr.* *tr. to and from harmonic ord. (senza s.p.)* *mp*

Electr.

Hp.r.

Hp.

**mute string and scrape for a crackling sound**

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

Electr.

151

Hp.

*mp* *gliss.* *mp* *mf* *mp* *mp*

7 7 6 5 7 9

with calm  
mute string with hand and scrape str. w.  
f.n., or a pick, for a crackling sound  
arrhythmic patterns

Ins.Pno.

Pno.k.b.

8#

Perc.

*p*

scratch surface of almglocken w. f.n. or pick  
in arrhythmic patterns for crackling sounds  
→ scratch for rhythmic crackling sounds

Vla.

Vc.

*mp* *mp* *gliss.*

Electr.



**mute string and scrape  
for crackling sound**

Hp.r. *mf*

Hp. *9*

Ins.Pno. *3*

Pno.k.b.

Perc. *3*

Vla. *mp* *3*

Vc. *3*

Electr.

*with calm*  
**mute string** with hand and sharply **pizz.** at the edge of the string with finger nail in a tiny movement, for a rhythmic **crackling sound**



**HARP CUE**

157

Hp.r.

Hp.

Ins. Pno.

Pno.k.b.

**HARP CUE**

Perc.

Vla.

Vc.

Electr.

sim. crackling sound

*mf*



**F**

**mute string and scrape  
for a crackling sound**

160

Hp.r. *mf*

Hp.

Ins.Pno. *mf*

Pno.k.b.

**F**

Perc. *mf*

Vla. *pp*

Vc. *pp*

Electr.

162

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

Electr.

Detailed description: This page of a musical score covers measures 162 to 165. The score is arranged in a grand staff format with seven parts: Harp Right Hand (Hp.r.), Harp Left Hand (Hp.), Insular Piano (Ins.Pno.), Piano Keyboard (Pno.k.b.), Percussion (Perc.), Viola (Vla.), and Violoncello (Vc.). The Harp parts feature complex rhythmic patterns with frequent triplets, indicated by '3' over the notes. The Percussion part has a similar triplet-based rhythmic motif. The Viola part is mostly silent, with a few notes at the beginning and end of the section. The Violoncello part plays a steady, rhythmic accompaniment with triplets. The Electr. part is empty. The page number '162' is written at the top left of the first staff.

164

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

Perc.

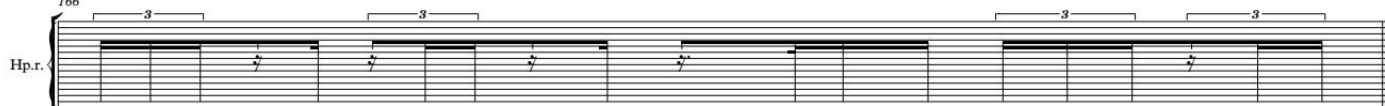
Vla.

Vc.

Electr.

**CUE**

166

Hp.r. 

Hp. 

Ins.Pno. 

Pno.k.b. 

**CUE**

Perc. 

Vla. 

Vc. 

Electr. 

# Transition

♩ = 42

167

Hp.

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

Electr.

tremolo

*p*

8<sup>va</sup>

Electronics II fade out

# Existence

48

**G**

171 **CUE**

calmly and slowly  
sust. over strings

Hp.r.

Ins.Pno.

Pno.k.b.

**G**

**CUE**

Perc.

Vla.

Vc.

Lights **Lights emphasis**

optional:  
place soft sounding wood mute

if viola uses mute here then place  
a soft sounding wood mute

arco.



175 VIOLA CUE

Hp.r. *p*

Ins.Pno.

Pno.k.b. *mp*

**VIOLA CUE**

Perc.

Vln. *p* *inhalation* *gliss.* *p*

Vc.

Lig. *lights emphasis continues*

CELLO/HARP CUE

181

Harp (Hp.)

mf

mp

mp

Ins. Pno.

pizz. f.t.

mf

Pno. k.b.

Perc.

Vla.

exhalation

gliss.

mp

p

mp

p

Vc.

p

Lights through harp & piano microphone

Lig.

**H**

186

Hp.

Pno.k.b.

*pp*

**H**

Gradually start preparing to move over to Klakabönd installation

Perc.

*soloistic with calm & ease and subtle sense of brokenness*

Vla.

Vc.

Lig.

192

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

still soloistic

upper notes:  
fingers hit str.  
no bow

arco  
inhalation

s.p. - l.b.pr. ord.

s.p. - l.b.pr. ord.

soloistic with calm & ease and subtle sense of brokenness

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

(al niente refers to C only)

VIOLA CUE

197

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Lig.

*exhalation*

*mp* *p*

*arco*

*pp*

*If mute - remove here*

on D & A str.

*p*

fingers hit str. no bow

*If mute - remove here*

*ppp*

# Transition

Musical score for the section titled "Transition", starting at measure 202. The score is arranged for six instruments: Harp (Hp.), Piano (Pno.k.b.), Keyboard (K.B.), Viola (Vla.), Violoncello (Vc.), and Ligero (Lig.).

- Hp.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.
- Pno.k.b.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.
- K.B.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.
- Vla.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.
- Vc.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.
- Lig.:** Treble and Bass clefs. Measure 202 contains a whole note chord. Measure 203 contains a whole note chord.

The score shows a transition between two measures, with each instrument part consisting of a single whole note chord in both measures. The chords are identical across all instruments, suggesting a sustained harmonic texture. A fermata is present over the first measure of the second system.

# Remembrance

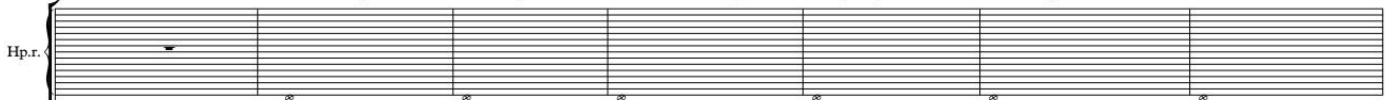
I

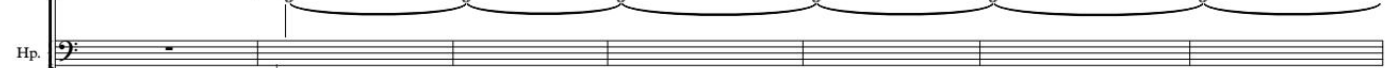
## PERCUSSION CUE

203

Thread strings and bow with rope

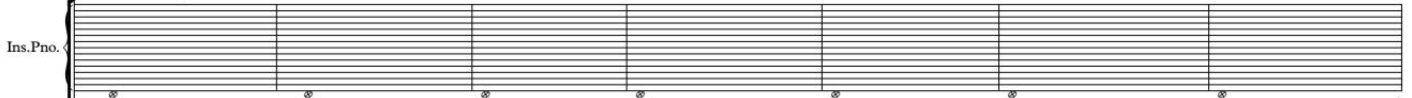
slowly slide the rope up and down the string for a subtle timbre difference →

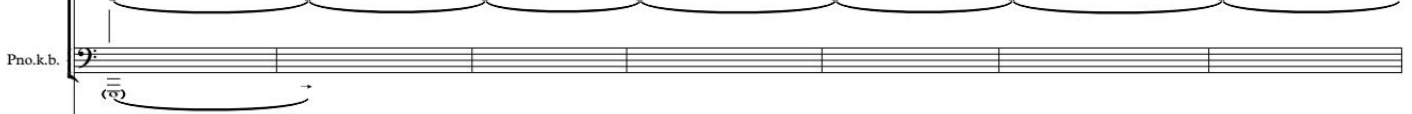
Hp.r. 

Hp. 

Bow string with bow hairs


slowly slide the bow hairs to the sides on the string for a subtle timbre difference →


Ins.Pno. 

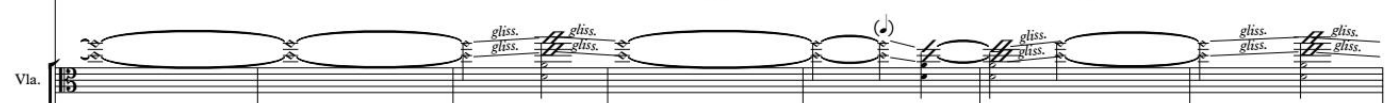
Pno.k.b. 


I

## PERCUSSION CUE

 Performing on Klacobönd

K.B. 

Vla. 

Vc. 

210

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

K.B. (on Klakabönd) (Klakabönd resonate)

Vla.

Vc.

*p* *mp*

*gliss.*  
*gliss.*

Detailed description: This page of a musical score covers measures 210, 211, and 212. The score is arranged in a system with seven staves. The top four staves (Hp.r., Hp., Ins.Pno., Pno.k.b.) are mostly empty, with long horizontal lines and small curved marks indicating sustained notes or effects. The fifth staff (K.B.) contains a rhythmic pattern of eighth notes with stems pointing up, marked with a 'p' dynamic. Above the first few notes are two square symbols, and above the last few notes is the text '(Klakabönd resonate)'. The dynamic 'mp' appears at the end of the staff. The sixth staff (Vla.) is empty with long horizontal lines. The seventh staff (Vc.) contains a few notes with stems pointing up, followed by a long horizontal line. Above this line are two 'gliss.' markings. A double bar line is present at the end of the system.



213

Hp.r.

Hp.

Ins.Pno.

Pno.k.b.

K.B. (Klakabönd resonance ->)

Vla.

Vc.

*mf* *mp* *mf* *mp* *mf* *mp*

Musical score for measures 216-218, featuring the following instruments and parts:

- Hp.r. (Harp Right):** Three measures of sustained chords.
- Hp. (Harp Left):** Three measures of sustained chords with a dynamic marking of *mf* at the beginning.
- Ins.Pno. (Inscribed Piano):** Three measures of sustained chords.
- Pno.k.b. (Piano Keyboard):** Three measures of sustained chords.
- K.B. (Klavier):** A complex rhythmic pattern of sixteenth notes, starting with a dynamic marking of *p* and ending with a crescendo to *mp*.
- Vla. (Viola):** Three measures of sustained chords with dynamic markings of *mp*, *mf*, and *p*.
- Vc. (Violoncello):** Three measures of sustained chords with dynamic markings of *mf*, *mp*, and *p*.

**PERCUSSION CUE**

219

Hp.

Pno.k.b.

K.B.

Vla.

Vc.

*p*

**PERCUSSION CUE**

7

7

222

Hp.

Pno.k.b.

K.B.

Vla.

Vc.

*mp*

*ppp*

*p*

*p*

**J**

**PERCUSSION CUE**

Hp.

Pno.k.b.

**J**

**PERCUSSION CUE**

K.B.

Vla.

Vc.

**Lights gradually emerge**

Lig.

229

Hp.

*Slowly - soloistic - with calm & ease and subtle sense of brokenness*  
progresses over approx. 2 minutes, reaching measure 271

Pno.k.b.  
*mp*  
*mp*  
*use of pedal determined by performer's preference*

K.B.

Vla.  
7 7

Vc.  
*p*  
hit str. no bow

Lig.

230

Hp.

Pno.k.b.

K.B.

Vla.

Vc.

Lig.

*mp*

*p*

Lights fade out

234

Hp.

Pno.k.b.

K.B.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 234, 235, and 236. The score is arranged in five systems, each with a grand staff (treble and bass clefs). The instruments are: Hp. (Harp), Pno.k.b. (Piano, keyboard), K.B. (Klavier, piano), Vla. (Viola), and Vc. (Violoncello). Measures 234 and 235 are mostly rests for all instruments. In measure 236, the K.B. part begins with a rhythmic pattern of eighth notes. The Vla. and Vc. parts have long, sweeping lines that span across measures 234, 235, and 236, with some specific notes and rests indicated in measure 236.



237

Hp.

Pno.k.b.

K.B.

Vla.

Vc.

*pp*

Detailed description: This page of a musical score contains five staves for measures 237 through 240. The top staff is for Harp (Hp.) and is mostly empty. The second staff is for Piano (Pno.k.b.) and is also empty. The third staff is for K.B. (likely Clarinet Bass), starting with a *pp* dynamic and a complex rhythmic pattern of eighth and sixteenth notes. The fourth and fifth staves are for Violin (Vla.) and Viola (Vc.), which play sustained notes with some grace notes and slurs across the measures.

241

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Detailed description of the musical score: The score consists of five staves. The Harp (Hp.) and Piano (Pno.k.b.) staves are empty, indicating they are silent. The Percussion (Perc.) staff contains six rests. The Viola (Vla.) and Violoncello (Vc.) staves contain musical notation for six measures. The notation includes chords and melodic lines with slurs and accents. The key signature has one flat (B-flat), and the time signature is 4/4. The measures are numbered 241 through 246.

PIANO CUE

Gently attach the 3 vibrating objects on harp

Gently switch the 3 vibrating objects on

247

Hp.

Pno.k.b.

Vib.

Vla.

Vc.

*Dynamically - soloistic  
continuing in the same atmospheric  
sphere as in the "open" solo*

*mf*

*p*

*mp*

K

PIANO CUE

□□

The musical score consists of five staves. The Harp (Hp.) staff is mostly silent, with some faint markings. The Piano (Pno.k.b.) staff features a melodic line starting at measure 247, marked *mf*, with a dynamic shift to *p* and then *mp*. The Vibraphone (Vib.) staff has a melodic line starting at measure 247, marked *mp*. The Viola (Vla.) and Violoncello (Vc.) staves have a rhythmic accompaniment consisting of eighth notes with slurs and accents.

PIANO CUE

253

Hp.

Pno.k.b.

PIANO CUE

Vib.

Vla.

Vc.

mute strings with arm & move in circular strokes with fingertips of other hand  
*pitchless muted sound*

pluck and gliss. with tuning pin

sim. pluck and gliss.

257

Hp.r.

Hp.

arrhythmically - light and calm tapping w. f.t. on strings between tuning pins and hammers, for a light rumble

gliss. w. paperclip over str. in high register

Ins.Pno.

Pno.k.b.

**pedal held pressed**

Press the tip of one double bass bow on the skin of b.d., draw the bowhairs of the two d.b. bows together and move the lower bow over the skin of the drum for a low droning sustained sound

Perc.

with warmth

Vla.

Vc.

261

Hp.r.

Hp.

*mute strings with arm & slowly sustain fingertips of other hand over strings - pitchless muted sound*

*arrhythmically - light and calm tapping w. f.t. on strings between tuning pins and hammers, for a light rumble*

Ins.Pno.

Pno.k.b.

Perc.

Vla.

Vc.

267 **CELLO CUE** **PERCUSSION CUE**

Hp.r.

Hp. *mute with arm and gliss.* *mp* *mute and gliss.* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Ins.Pno.

Pno.k.b.

**CELLO CUE** **PERCUSSION CUE**

B. D. Bass Drum: on skin *mp*

t.b.f.

Vla. *p*

Vc. *p*

**Electronics III gradually emerge**

Electr.

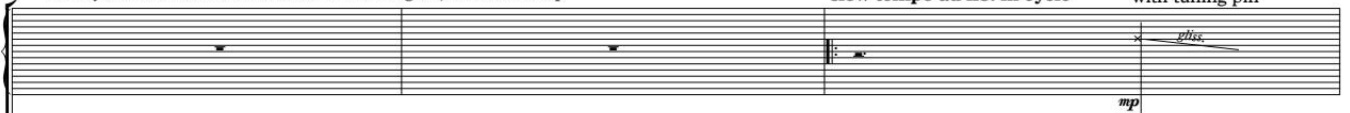
**L**


**CYCLES GRADUALLY START EMERGE**

**HARP CYCLE STARTS**  
slow tempo ad lib. in cycle

pluck and gliss.  
with tuning pin

271 Gently switch off and remove the 3 vibrating objects from harp

Hp.r. 

Hp. 

rhythmically - *machine-like*

with fluidity


play passage between left & right hand as most convenient


Pno.k.b. 


**L**


**CYCLES GRADUALLY START EMERGE**

gradually place two-by-fours on skin

B. D. t.b.f. 

Vla. 

Vc. 

Electr. 



**mute string with hand and scrape string with  
finger nail, or a pick, for a crackling sound**

274

Hp.r. *mp*

Hp. *p/mf*

Pno.k.b. *mp*  
(passage still *pp*)  
*B mp*

B. D.  
t.b.f.

Vla. *mf*

**CELLO CYCLE STARTS**  
slow tempo ad lib. in cycle

Vc. *mf* *mp* *p/mf*  
m. b. pr. mute str. & pizz. sim.

Electr.

275

Hp.

Pno.k.b.

B. D.  
t.b.f.

Vla.

Vc.

Electr.

performing on two-by-fours on skin

*p*

*mp*

**VIOLA CYCLE STARTS**  
slow tempo ad lib. in cycle

mute str. & pizz. *mp*

sim.

arco  
m.b.pr. *mf/p*

s.p. - l.b.pr. *pp/mf*

276

pluck and gliss.  
with tuning pin

Hp.r. *gliss.*

*mp*

Hp. *mf/p*

**PIANO CYCLE STARTS**  
slow tempo ad lib. in cycle

*with fluidity*  
play passage between left & right hand as most convenient

Pno.k.b. *mp* *pp/mp*

B. D. t.b.f. *p*

Vla. *mp* *mf*

9 *mute str. & pizz.* *arco*  
*m.b.pr.*

Vc. *mf/p* *pp/mf*

*m.b.pr.* *s.p. - l.b.pr.*  
*5*

Electr.

277

Hp.r. *mp* 3

Hp. *mp* *p*

Pno.k.b. *sub.* 7 7 7 7 7 5 5

B. D. t.b.f. *mp*

Vla. (senza s.p.) *p/imp*

Vc. m.b.pr. *mf* (senza s.p.) *mp/p* *gliss.*

Electr.

278

Hp.r. *mp*

Hp. *mp*

Ins.Pno. *mp*

Pno.k.b. *p/mf* *mp*

B. D. t.b.f. *mp*

Vla. *p/mp* *mp* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *l.b.pr.* *p/mp* *pp/mf*

Electr. *p*

**mute string with hand and scrape string with finger nail, or a pick, for a crackling sound**

280

Hp.

*p/mf*

7 5 5

Ins.Pno.

3 3

Pno.k.b.

*p/pp*

7 7

B. D. t.b.f.

7

Vla.

*mp* *sim.* *arco m.b.pr.* *l.b.pr. - airy*

*mf/p* *p/pp*

Vc.

*ord.* *p/mp* *gliss.* *gliss.*

Electr.

*with fluidity*  
play passage between l & r as most convenient

281

Hp. *mf/pp*

Pno.k.b.

B. D.  
t.b.f.

Vla. *ord.*  
*mp/p*

Vc. *gliss.* *molto s.p. - l.b.pr. tip*  
*pp*

Electr.

282

Hp.

Ins.Pno. *mute and scrape*

Pno.k.b. *with fluidity*  
*play passage between left & right hand as most convenient*

B. D. t.b.f. *mf*

Vla. *m.b.pr.* *s.p. - l.b.pr. - tip* *ord.* *molto s.p. - l.b.pr. - tip*

Vc. *m.b.pr.* *s.p. - l.b.pr.* *mf/p* *pp/mf* *p/mf* *pp*

Electr.



**PERCUSSION CUE**  
→ **FERMATA**

284

Hp.

Pno.k.b.

**PERCUSSION CUE**  
→ **FERMATA**

B. D.  
r.b.f.

Vla.  
Vc.

Lights gradually emerge

Lig.

Electr.



288

Approximately '30 - 1'00

Hp.

*mf*

Approximately '30 - 1'00

Pno.k.b.

*mf*

Approximately '30 - 1'00

CUE

B. D.  
t.b.f.

*mf*

(on skin)

Approximately '30 - 1'00

Vla.

*mf*

Approximately '30 - 1'00

Vc.

*mf*

Approximately '30 - 1'00

Lig.

Approximately '30 - 1'00

Electr.

*mf*

**M**

**CELLO CUE FOR VIOLA**

289

Hp. *ff* *ord. cycle dynamics*

Pno.k.b. *ff*

**M**

**CELLO CUE FOR VIOLA**

B. D. t.b.f. *mp* *mf*

Vla. *ff* *mp* *mf* return to tempo ♩ = 42

Vc. *mp* *mf* return to tempo ♩ = 42

Lig.

Electronics III gradually start to fade

Electr.

293

**VIOLA CUE FOR PIANO**

Hp.

*mp*

Pno.k.b.

*ord. cycle dynamicis*

**VIOLA CUE FOR PIANO**

B. D. t.b.f.

Vla.

Vc.

Lig.

**Electronics III gradually become a low drone**

Electr.

**PIANO CUE FOR HARP**

(all ♩ = 42)

295 tune to a<sup>b</sup>, d<sup>b</sup> and e<sup>b</sup>

return to tempo ♩ = 42

Hp. The harp part begins with a series of five chords indicated by four plus signs. It then enters with a melodic line in the right hand, marked *mf*, featuring sixteenth-note patterns with triplet markings (6 and 7).

return to tempo ♩ = 42

Pno.k.b. The piano keyboard part consists of two staves. The right hand has a few notes, and the left hand has a few notes, both marked *mf*.

**PIANO CUE FOR HARP**

B. D. t.b.f. The bassoon part features a continuous sixteenth-note pattern, marked *mp*, with several triplet markings (7).

(all ♩ = 42)

Vla. The violin part has a few notes, marked *mf*.

Vc. The violoncello part has a few notes, marked *mf*.

Lig. The ligature part is empty.

Electr. The electronics part is empty.

**PERCUSSION CUE**

297

Hp.

Pno.k.b.

B. D.  
t.b.f.

Vla.

Vc.

Lig.

Electr.

*p*

*mp*

*p*

*p*

**Electronics III low drone on E ↔ F**

# Epilogue

**N**

♩ = 40

300 CUE

Hp.

mp mf mp

(+++++)

Detailed description: Harp part notation for measures 300-304. Measure 300 has a dynamic of mp and a tremolo symbol. Measure 301 has a dynamic of mp. Measure 302 has a dynamic of mf and a triplet of eighth notes. Measure 303 has a dynamic of mp. Measure 304 has a dynamic of mp.

Pno.k.b.

p pp mp p pp mp

Detailed description: Piano part notation for measures 300-304. Measure 300 has a dynamic of p. Measure 301 has a dynamic of pp. Measure 302 has a dynamic of mp. Measure 303 has a dynamic of p. Measure 304 has a dynamic of pp.

**N**

♩ = 40

CUE

Vib.

mp

Perc.

mp

back and forth str.  
b.d. & t.t.  
breath

mp pp

Detailed description: Vibraphone and Percussion parts for measures 300-304. Vibraphone has a dynamic of mp. Percussion has a dynamic of mp. Percussion includes a diagram for 'back and forth str. b.d. & t.t. breath' with dynamics mp and pp.

Vla.

mp mp p

Vc.

mp p p

Detailed description: Viola and Violoncello parts for measures 300-304. Viola has dynamics mp, mp, and p. Violoncello has dynamics mp, p, and p.

Electr.

Detailed description: Electric guitar part notation for measures 300-304, currently blank.

305

Hp.

Pno.k.b.

Perc.

Vla.

Vc.

Electr.

mp pp mp p pp p pp

mp p

p mp



308

Hp. *mp* *pp* *mp* *p* *pp*

Ins. Pno.

Pno. k.b. *mp* *mp*

Perc. (sim. *breath*) *mp* *p* *mp* *p*

Vla. *mp* *mp* *p*

Vc. *mp* *p*

Electr.

**CUE**  
312

Hp. *mp* *pp* *mp* *pp* *mp*

Pno.k.b. *p* *pp* *p* *pp*

**CUE**

Vib. *mp*

Perc. *mp* *p*

Vla. *p* *p* *p* *p*

Vc. *p* *p* *p* *p*

Electr.



322

Hp. *CUE*

Pno.k.b. *p* *pp* *mp* *p* *pp* *p*

Perc. *p* *CUE* in E bell *p*

Vla. *p*

Vc.

Electr.

328

**PERC. CUE**

Hp.

Pno.k.b.

Vib.

Perc.

Vla.

Vc.

Electr.

*p* *p* *ppp*

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

*f* *p*

**PERC. CUE**



335

(echo)

Hp.

Musical notation for Harp (Hp.) in treble and bass clefs. The piece features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *mf*, *p*, *mf*, *p*, *mf*, and *p*.

Pno.k.b.

Musical notation for Piano (Pno.k.b.) in treble and bass clefs. The piece features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *f* and *mf*. There are also markings for *f* and *mf* in the bass line.



Attach audio-bug on tam tam and let recording resonate →

Perc.

Musical notation for Percussion (Perc.) showing a series of rests followed by a long, sustained resonance mark.

Vla.

Musical notation for Viola (Vla.) in treble clef. The piece features a melodic line with dynamics including *mp*.

Vc.

Musical notation for Violin (Vc.) in bass clef. The piece features a melodic line with dynamics including *mp*.

Electronics E ↔ F fade out

Electr.

Musical notation for Electronics (Electr.) showing a series of rests.

344 *CUE*

**Hp.**  
*mf p mf p mf p mp*

**Pno.k.b.**  
*mp mp*

**Perc.**  
*CUE*

**Vla.**  
*p p pp ppp*

**Vc.**  
*p pp ppp*

