

Landscape with figures II

for 5 voices, 17 musicians and electronics
Ruben Sverre Gjertsen 2013

Composed for Song Circus, Oslo Sinfonietta and Notam, submitted as a concluding work for the Norwegian Artistic Research Programme.
Premiered in Oslo 7th of september 2013 during the Ultima Festival.

INSTRUMENTATION

SONG CIRCUS (5 voices)

Soprano I (Stine)
Soprano II (Maria)
Mezzo Soprano (Liv)
Alto I (Anita)
Alto II (Eva)

SINFONIETTA

Flute (also Piccolo, Bass flute)
Oboe (also English horn)
Bass Clarinet
Bassoon (also Contrabassoon)

Horn in F
Trumpet in C (with valve 3 tuned 1/4-tone down)
Tenor Trombone

Percussion I

- **Quarternote Glockenspiel** (2 Musser 2 1/2 octave, the second tuned a quartertone lower)
- **Almglocken** (Eng: C3-C4 ,No: c-c')
- **Ratchet**
- **2 Triangles**
- **Cymbal** (medium)
- **2 Thai Gongs** (Eng:Ab2, Bb2, No: Store Ab, Store Bb)
- **2 Tam-tam2** (small, medium)

Percussion II

- **Egg shaker**
- **Guiro**
- **Vibraslap**
- **Ratchet** (piano)
- **Temple block** (large)
- **Ocean drum**
- **Lions roar**
- **Rin on Timpani**
- **2 Triangles**
- **Cymbal** (large)
- **Thai Gong** (Eng: F#2, No: Store F#)
- **Flat Tam-tam**
- **Tam-tam** (large)

Harp

Celesta

Microtonal organ (2 USB keyboards, 2 sustain pedals, MIDI triggers, Mac, Soundcard, 6 Speakers, Subwoofer).

The patch can be downloaded here:
<http://www.bek.no/~ruben/Research/Downloads/software.html>

Violin I

Violin II

Viola

Cello

Contrabass

ELECTRONICS

(Microphones for singers, 16 speakers, subwoofer, Mac, Soundcard with ADAT)

The score is written in C

The microtonal organ will differ a lot from notated pitch, sounding pitches are not notated at all.

Duration approx.
90'

CONTENTS

COMPOSITIONS OF FRAGMENTS

Landscape with figures II consists of a collection of vocal and instrumental fragments, as well as material from the endless and open ended sound installation that was *Landscape with figures I*, which consists of a large number of fragments of different types superposed and triggered independently.

Vocal and instrumental fragments some times have their own fixed electroacoustic tracks. In other cases they are performed together with the sound installation, creating situations which will be different for each performance.

While composed from similar ideas, in search for a work which could be in principle endless, the live performances have a fixed order, for practical reasons. Each fragment has its own page and measure numbering. To clarify the order, each fragment has an additional letter numbering at the top of every page. Repeated sections have letter numberings from their first appearances.

Silences will happen both within the sound installation and the performed fragments. With such a number of fragments, it is important not to treat them like separate movements, but find a good variation of attacca, overlap with electronics, or short fermatas of active listening.

PARTS OF THE WORK BY ORDER

- **SOUNDSCAPE**
 - AA Ensemble Fragment 1 (with soundtrack)
 - AB Intermezzi Fragments 1-3
 - AC Tutti Fragment 1 (with soundtrack)
 - AD String signals 1
 - AE Whispering room 9
- **SOUND INSTALLATION: Landscape with figures**
- AF Intermezzi Fragment 4 (within sound installation)
 - AG String Signals 8
 - AH Intermezzi Variation 6 *Repeated later!*
 - AI Vocal Gliss 1
 - AJ Ensemble text 1 (with soundtrack) *Repeated later!*
 - AK Tutti Fragment 2
 - AL Antiphonal Duos 1
 - AM Whispering room 1
 - AN Antiphonal Groups 1
 - AO Intermezzi Fragment 11
 - AP Intermezzi Fragment 7
- **SOUND INSTALLATION: Landscape with figures**
- AQ Intermezzi Fragment 15 (within sound installation)
 - AR Tutti Fragment 5 (with soundtrack)
 - AS Vocal Gliss 3
 - AT Tutti Fragment 3
 - AU Intermezzi Fragment 5 *Repeated later!*
 - AV Intermezzi Fragment 14 *Repeated later!*
 - AW String signals 9
 - AX Intermezzi Variation 1
 - AY Whispering room 6
 - AZ Antiphonal Chamber Music 7
 - BA Intermezzi Variation 5 *Repeated later!*
 - BB Antiphonal Chamber Music 1
 - BC Noise Circles 1
- **SOUND INSTALLATION: Landscape with figures** (overlap with next)
 - BD String signals 6 (within sound installation)
 - BE Intermezzi Fragment 6
 - BF Tutti Fragment 7
 - BG Intermezzi Variation 9
 - BH String signals 5
 - AV Intermezzi Fragment 14
 - BI Ensemble text 2
 - BJ Intermezzi Fragment 9
 - BK Intermezzi Fragment 10
 - BL Antiphonal Chamber Music 2
 - BM Intermezzi Fragment 12
 - BN String signals 2
 - BO Vocal gliss 2
 - BP Whispering room 4
 - BQ Antiphonal Chamber Music 4
 - BR Intermezzi Variation 7
- **SOUND INSTALLATION: Landscape with figures**
- BS String signals 7 (within sound installation)
 - BU Intermezzi Variation 8
- **SOUND INSTALLATION: Landscape with figures**
- BV Intermezzi Fragment 8 (within sound installation)
 - BW Whispering room 8 (overlap with next)
 - BX Antiphonal Chamber Music 3
- **SOUND INSTALLATION: Landscape with figures** (overlap with previous and next)
 - BY Tutti Fragment 4
 - BZ Antiphonal groups 3
 - CA Intermezzi Variation 4
 - CB Whispering room 3
 - CC Noise Circles 2 (with soundtrack)
 - CD Vocal Gliss 4
 - CE Intermezzi Variation 15
 - CF Antiphonal groups 5
 - BA Intermezzi Variation 5
- **SOUND INSTALLATION: Landscape with figures**
 - AJ Ensemble text 1
 - CG String signals 10
 - CH Tutti Fragment 6
 - AI Intermezzi Fragment 5
 - CI Intermezzi Variation 2
 - CJ Intermezzi Variation 3 (attacca from previous)
 - CK Ensemble Fragment 2
 - CL Antiphonal groups 2
 - CM Intermezzi Variation 14
- **SOUND INSTALLATION: Landscape with figures** (alarm and bass sounds more frequent)
- CO Intermezzi Fragment 13 (within sound installation)
 - CP Tutti Fragment 8
 - CQ Antiphonal duo 2
 - CR Antiphonal Chamber Music 5
 - CS Intermezzi Variation 11
 - CT Intermezzi Variation 12
 - CU Intermezzi Variation 13
 - CV String signals 4
- **SOUNDSCAPE**
- CW Intermezzi Variation 10 (within soundscape)
- **SOUND INSTALLATION: Landscape with figures** (start together with next, no orchestral chords or Ravel percussion)
 - AH Intermezzi Variation 6 (within sound installation)
 - AV Intermezzi Fragment 14
 - CY Antiphonal Chamber Music 6
- **SOUNDSCAPE** (soft industrial track, overlap with next)
 - CZ String signals 3 (within soundscape)
 - DA Whispering room 7
 - DB Intermezzi Variation 16
 - DC Antiphonal Groups 4
- **SOUND INSTALLATION: Landscape with figures**
 - DD Intermezzi Fragment 16 (within sound installation)
 - DE Noise Circles 3 (with soundtrack)
- **SOUNDSCAPE** (overlap from previous)

INDEX BY MOVEMENT TYPE

- Tutti Fragment 1 **AC**
- Tutti Fragment 2 **AK**
- Tutti Fragment 3 **AT**
- Tutti Fragment 4 **BY**
- Tutti Fragment 5 **AR**
- Tutti Fragment 6 **CH**
- Tutti Fragment 7 **BF**
- Tutti Fragment 8 **CP**

- Ensemble Fragment 1 **AA**
- Ensemble Fragment 2 **CK**

- Ensemble text 1 **AJ**
- Ensemble text 2 **BI**

- Antiphonal duos 1 **AL**
- Antiphonal duos 2 **CQ**

- Antiphonal groups 1 **AN**
- Antiphonal groups 2 **CL**
- Antiphonal groups 3 **BZ**
- Antiphonal groups 4 **DC**
- Antiphonal groups 5 **CF**

- Antiphonal Chamber Music 1 **BB**
- Antiphonal Chamber Music 2 **BL**
- Antiphonal Chamber Music 3 **BX**
- Antiphonal Chamber Music 4 **BQ**
- Antiphonal Chamber Music 5 **CR**
- Antiphonal Chamber Music 6 **CY**
- Antiphonal Chamber Music 7 **AZ**

- Noise circles 1 **BC**
- Noise circles 2 **CC**
- Noise circles 3 **DE**

- Vocal gliss 1 **AI**
- Vocal gliss 2 **BO**
- Vocal gliss 3 **AS**
- Vocal gliss 4 **CD**

- String signals 1 **AD**
- String signals 2 **BN**
- String signals 3 **CZ**
- String signals 4 **CV**
- String signals 5 **BH**
- String signals 6 **BD**
- String signals 7 **BS**
- String signals 8 **AG**
- String signals 9 **AW**
- String signals 10 **CG**

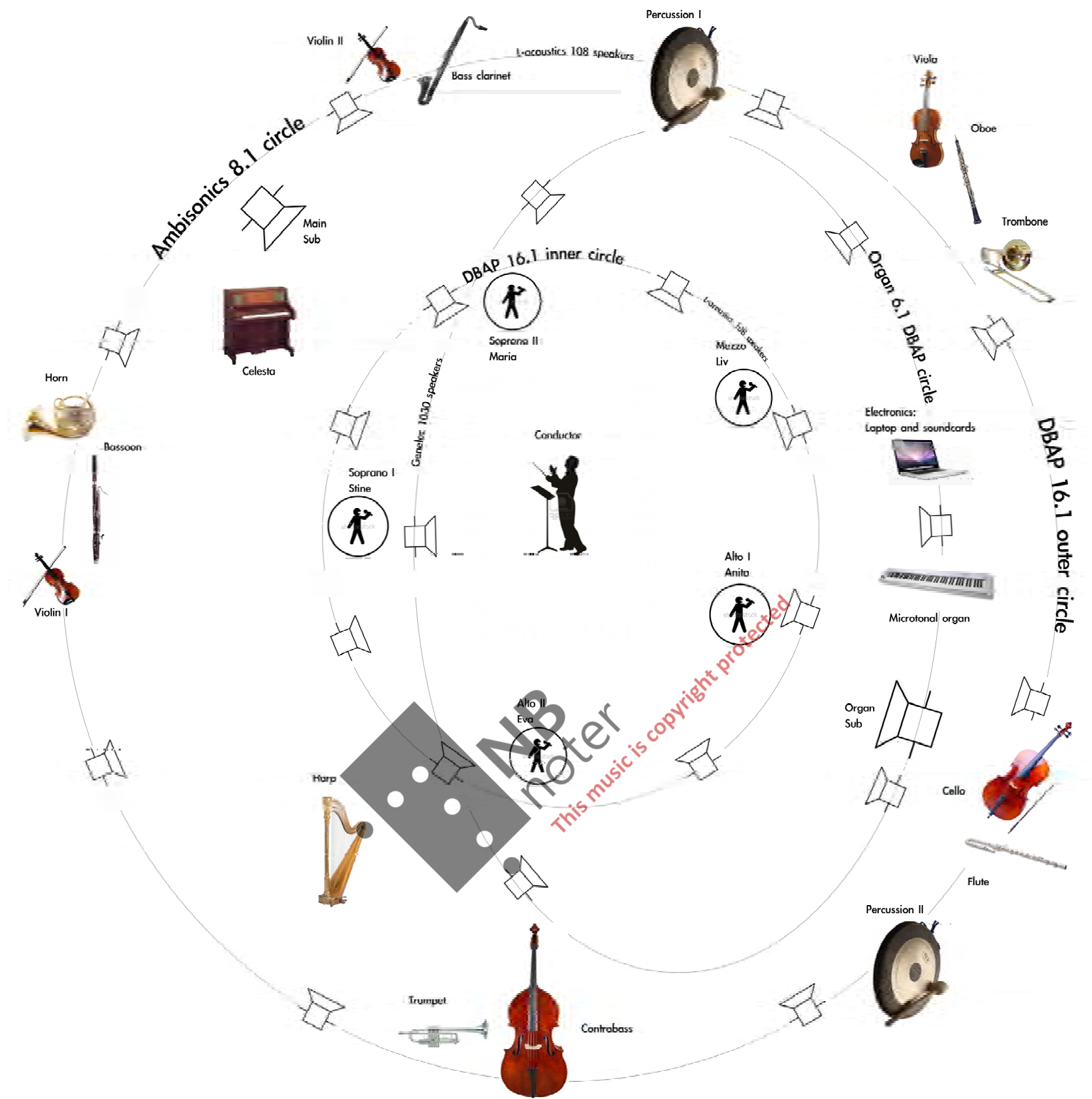
- Whispering room 1 **AM**
- Whispering room 3 **CB**
- Whispering room 4 **BP**
- Whispering room 6 **AY**
- Whispering room 7 **DA**
- Whispering room 8 **BW**
- Whispering room 9 **AE**

- Intermezzi Fragment 1-3 **AB**
- Intermezzi Fragment 4 **AF**
- Intermezzi Fragment 5 **AU**
- Intermezzi Fragment 6 **BE**
- Intermezzi Fragment 7 **AP**
- Intermezzi Fragment 8 **BV**
- Intermezzi Fragment 9 **BJ**
- Intermezzi Fragment 10 **BK**
- Intermezzi Fragment 11 **AO**
- Intermezzi Fragment 12 **BM**
- Intermezzi Fragment 13 **CO**
- Intermezzi Fragment 14 **AV**
- Intermezzi Fragment 15 **AQ**
- Intermezzi Fragment 16 **DD**

- Intermezzi Variation 1 **AX**
- Intermezzi Variation 2 **CI**
- Intermezzi Variation 3 **CJ**
- Intermezzi Variation 4 **CA**
- Intermezzi Variation 5 **BA**
- Intermezzi Variation 6 **AH**
- Intermezzi Variation 7 **BR**
- Intermezzi Variation 8 **BU**
- Intermezzi Variation 9 **BG**
- Intermezzi Variation 10 **CW**
- Intermezzi Variation 11 **CS**
- Intermezzi Variation 12 **CT**
- Intermezzi Variation 13 **CU**
- Intermezzi Variation 14 **CM**
- Intermezzi Variation 15 **CE**
- Intermezzi Variation 16 **DB**

SEATING

The intention of this piece is placing the audience within a circle of speakers and performers, to be surrounded by sound. This can be achieved through using an open space with no fixed podium or audience seats. Distances will create different delays and balances depending on the listeners position. In this piece this effect should be welcomed.



EQUIPMENT

The sound can be divided between two independent setups:

MAIN SETUP

Sound is controlled from MaxMsp. Direct amplification of the singers should go through a mixer, panned to a speaker near each singer. Sending pure amplification through the computer will give too much of a processing delay.

5 Shure Beta 58 microphones (for singers)

Macintosh with MaxMsp and Ircam software (Spat and others)

Soundcard with compatible ADAT converter (5 in, 16.1 out)

16 speakers (L'Acoustic 108)

Subwoofer

Necessary cables

ORGAN SETUP

To play the 6.1 ircam version of this organ patch: <http://www.bek.no/~ruben/Research/Downloads/software.html>

2 88-keys USB keyboards with stands

2 sustain pedals

MIDI triggers

Usb Hub

Macintosh with MaxMsp and Ircam software (Spat)

Soundcard (6.1 out)

6 Speakers (Genelec 1030)

Subwoofer

Necessary cables



Texts

Some texts are written by Demian Vitanza.

Many other fragments are found in James Joyce: *Finnegans wake*. These are referred to as "Joyce" in the score. Page numbers are from the Penguin Books edition (1992).

"Howforhim chirrupeth evereachbird!
From golddawn glory to glowworm
gleam."
P. 98-99

"We were lowquacks did we not tacit
turn."
P. 99

" 'Tis goed. Het best."
P. 256

"Ainsoph, this upright one, with that
noughty besighed him zerione. To see
in his horrorscup he is mehrkurios than
saltz of sulphur. Terror of the
noonstruck by day, cryptogram of each
nightly bridable. (...) Who is he? (...)
Howmuch is he?"
P.261

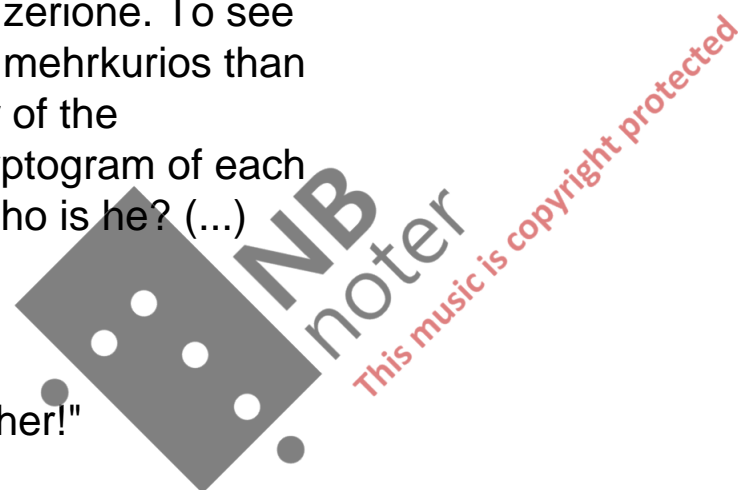
"Arrest thee, scaldbrother!"
P. 223

Further extracts from the same edition of *Finnegans Wake* are selected by the singers, and used as basis for improvisations or readings.

For *Whispering room* sections, select from these pages: 3, 5-6, 21-22, 44, 67, 152, 163-164, 172, 181, 192-193, 222-223, 279, 536-537, 555, 587-589.

For *Antiphonal group* sections, select from these pages: 123-125, 165-166, 188, 309-310, 494-495, 570-571, 576-577.

The *Ensemble text* sections use an extract from pages 164-165.



NOTATION

PITCH

MICROTONES

♯ = 1/4 tone sharp ♯♯ = 3/4 tones sharp

♭ = 1/4 tone flat ♭♭ = 3/4 tones flat

Microtones to produce beatings or modified octaves:

↑ = slightly sharp

↓ = slightly flat

Intonation of woodwinds depend on available fingerings.

VIBRATO

The piece follows a non vibrato ideal on all instruments and voices, where various forms of vibrato becomes ornamentation, often exaggerated. The speed can be too slow or too fast, the range can vary between a quartertone and a fifth.

NV= non vibrato

Oscil. lento = slow gliss, one quartertone.

Espr. = almost a normal vibrato.

Vibrato estremo = rapid, major second to third.

Vibrato grottesco / Vibrato grande = rapid, third to fifth around the centerpitch.

Vibrato irregolare = irregular speed and range.

DOUBLE TRILL

For woodwinds; this is a trill with a very rapid alternation of different fingerings.

For strings; extremely rapid and dense trill.

tr 

TRANSFORMING TRILL

There is a continuum between pitch changes like melody, trill and vibrato. Trills may be combined with glissandi.

These are some possible situations:

- Both positions are sliding in parallel motion.


- The initial trill range is different from the final. Move fingers gradually to each destination.
- Two glissandi are crossing. This gives a trill with narrowing and then expanding range.
- There are multiple trills, with two or more notes. Permutations should be improvised to create unpredictable pitch orders.
- Transformation between two-note trill and multiple trill. Split positions and move each gradually to the closest new pitch.
- Trill with vibrato. Means keeping a constant trill while sliding the hand position in various ranges and speeds.
- Transformation from trill to vibrato (trill riten. , vibr. accel.).

GLISSANDO

All glissandi are continuous, and should never dwell on start or end notes in parenthesis. No new attacks should be made on passages without articulation signs. The same graphic notation is used for vibrato.

DYNAMICS

p - *mf* - *f* = static tone. Start subito and end subito. Rigid like bricks.

ff  = rapid, irregular, unstable dynamic fluctuations within the written range.

TIME

FERMATAS

, ^ ◌ ◌ ◌






shortest ←-----→ longest (breath)


SYNCRONIZATION

Most of the rhythms are chosen for their gestural characteristics and to avoid synchronization. Passages where two or more instruments are supposed to be synchronized are marked '**preciso**'.

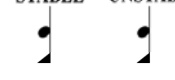

VOICES

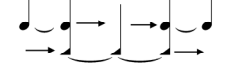
MODES OF TONE PRODUCTION

- = normal voice
- ◊ = 1/2 breath, 1/2 voice
- ◊ = pitched breath
- ⊗ = whisper
- ▼ = unvoiced plosive, percussive, no breath
- × = spoken, relative pitches.
- ⊖ = "head tone", may be used in the whole register. In deep register simulated by ◊.
-  = fluctuation between head tone and normal sound.
-  = half-lunged multiphonic, or granular texture. May be pitched (distorted chord) or unfocused (noise).
-  = indrawn air (may be used on most other sonorities).
-  = water-effect, inhaled air stream with water along sides of tongue (inhaled "ŝ").
-  = unpitched roar, exaggerated airstream, halfvoiced.

 = Unpitched clef for spoken or whispered sounds. Do not confuse with multiphonic notes.


SUBHARMONICS

- STABLE UNSTABLE
-  = split voice. Stable or unstable as an irregular noise or distortion. Sounds, when stable, about an octave lower than the sung pitch.
- PULSES
-  = low frequency sounds, with relative pitch. When deepest only a few pulses per second (easiest with indrawn air).

Transitions are possible: 

AMPLITUDE VIBRATO

amp. vibr. = natural oscillation. Almost like laugh, and similar to vibrato used in performance of Monteverdi.
 amp. vibr. estremo = exaggerated amplitude vibrato making the sound unstable and, when possible, giving a rapid trill between head tone and normal sound.

 = rapid, irregular, unstable dynamic fluctuations within the written range.

TEXT

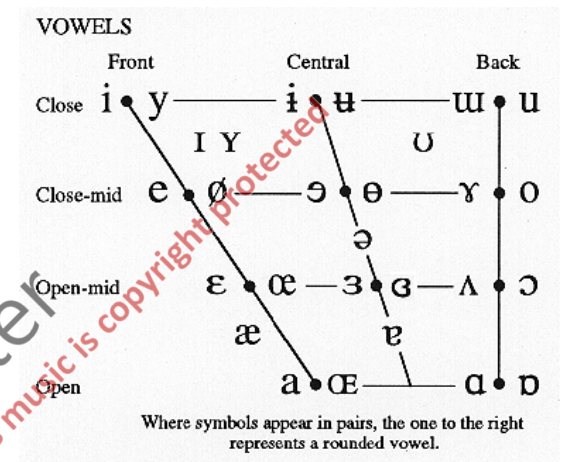
PHONETIC SYMBOLS

From the international phonetic alphabet (IPA), with exceptions marked *

VOWELS

- ɑ = father
- ɒ = hot (rounded "a")
- e = telephone
- ə = (Ger.) bitte
- i = feed
- u = (Ger.) du
- ɥ = between "u" and "y"
- y = (Ger.) füllen
- ɛ̃ = (Fr.) fin
- æ = cat
- ʌ = cut
- ø = (Ger.) schön (Fr.) bleu
- * o = boring

Chart from the International Phonetic Association:



CONSONANTS

- b = but
- ç = (Ger.) ich
- d = desk
- ð = then
- f = feet
- g = go
- ç = click between "g" and "l" at the back of the throat
- h = hair
- j = yet
- k = cat
- *q = "k" at back of the mouth
- l = (Ger.) lied
- L = thick "l"
- m = mother
- n = name
- ɲ = (Eng. / Fr.) cognac
- ŋ = (Eng.) "ng"
- p = lap (no breath sound)
- ɹ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- ʀ = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)
- x = (Ger.) ach (Spanish) Juan
- s = send

- ŝ = (see water-effect)
- ʃ = shoe
- ʒ = (Fr.) journal
- t = aunt
- v = avoid
- w = well
- z = zebra
- ' = ejective, exaggerated consonant (p' t' k' s')
- ! = (Post)alveolar click (click with tongue)
- ⊙ = Bilabial click (smattelyd)

COMBINATIONS

$\overset{y}{3}$ ----- = both performed simultaneously.

$\overset{-}{o} \rightarrow \overset{-}{e} \rightarrow e$
 m----- = lower performed continuously, upper is transition.

The symbols are proportionally placed. In a word ending on consonant, the consonant will sound through most of the note, unless placed separately or at the end of the note.

SIGNS ABOVE THE STAFFS

•----- = hand held before mouth.

☞----- = hand moves rapidly in front of and away from mouth.

∞----- = hand megaphone.

••----- = the same, closed with hands.

☞••----- = rapid alternation.

OVERTONES

NASAL = Swallow fundamental and emphasize overtones like a throat singer. Listen to overtones rather than the precise phonetic symbols. Phonetic combinations may be useful.

TRANSITION TO NASAL

NASAL → NORM → NASAL = transition between extremely emphasized overtones and more balanced timbres.

TRANSITIONS

m-----→ i may be performed $\overset{\text{NASAL}}{m\ u\ o\ b\ a\ e\ u\ y\ i}$
 $\overset{3}{3\ y}$
 to give a linear rise or fall of overtones. The focus is on smooth timbre change throughout the whole piece. NASAL means even more shimmering overtones.



MULTIPLEXES

Fluctuations on several parameters, notated as multiple trills between sounds. Examples:

The image shows three musical examples of multiplexes. The first example is labeled 'rapido estremo' and features a 9/4 time signature with notes and trills, including the phonemes 't b d' and dynamics 'p' and 'pp'. The second example is labeled 'rapido furioso subito' and features a 4/4 time signature with notes and trills, including the phonemes 's f s p t h u' and dynamics 'sfz' and 'ffz'. The third example is labeled 'furioso nervoso, rapido estremo irregolare, random accents' and features a 7/8 time signature with notes and trills, including the phonemes 'p o l s f o bl t p' and dynamics 'm.ph.', 'ff', and 'pp'. Below the notation is a waveform diagram showing amplitude fluctuations, with dynamic markings 'pp', 'f', and 'pp' corresponding to different sections of the waveform.

Exact content may be hard to control. Practise the written succetions at low speed and let this inspire the improvisation as accurately as possible.

TECHNIQUES DISTORTING TONE OR INTONATION

Several techniques or transitions between sonorities will make the pitch or tone quality unstable. This is intended and should not be resisted. Examples:

Extreme and sudden dynamic changes ($pp < ff > pp$); the pitch should be kept as stable as possible, while the extreme contrast is the most important. Dynamics are not absolute, but depend on the used technique.

Normal sound to head-tone /normal sound to breath; the result can be strange vibratos and jumps in register.

High, nasal headtones with heavy amplitude vibrato will emphasize the break in the voice, sounding almost like a double trill. Amplitude vibrato on multiphonics give outbursts of normal voice.

Normal sound to multiphonics; will make the pitch gradually or suddenly more unstable, since the multiphonic itself is unstable. Phonemes will change dynamics and density of multiphonics.

In these cases, the notation gives the actions to perform, not precise sounding results.

WOODWINDS

TEXT

Text for instruments is always spoken THROUGH the instrument. Depending on the nature of the instrument, these texts will not be recognizable. Details about voice notation and phonetics is found in the VOICE chapter.

FLUTE

NOTATION

- ◊ = breath sound only (white noise , articulate clearly when forte)
- ◊ = 1/2 breath, 1/2 voice
- ♩ = inhaled air
- ↘ = lip pizzicato (violent attack without sustained breath)
- ▼ = slap tongue (notehead, always with closed embouchure)
- ♩ = means jet whistle (always with closed embouchure)
- ⊗ = means that the sound of the instrument is a result of voice phonemes

chevroté = throat vibrato

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

LITERATURE

Multiphonics are found in Carin Levine/Christina Mitropoulos-Bott: The techniques of flute playing I and II.

OBOE / ENGLISH HORN

- ◊ = breath sound only (white noise , articulate clearly when forte)

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

AIR PRESSURE VARIATION ON MULTIPHONICS:

It is possible to create transitions between multiphonics and single notes.

Ex.: amp. vibr. rapido (overblown to underblown)

When written for oboe, "amplitude vibrato" means air pressure fluctuations on a multiphonic fingering, creating trills between the full multiphonic sound and single pitches. Veale/Mahnkopf show resulting pitches of underblown or overblown multiphonics in "The Techniques of oboe playing". Instead of notating these fluctuations in detail, I choose to show possible alternating pitches at the

beginning of each multiphonic fingering. Different ranges of change may be possible:

- underblown to normal
- underblown to overblown
- normal to overblown

Fluctuations may vary in speed (slow, fast, irregular), or it may be a simple transition of air pressure (written with transition arrows).

LITERATURE

Eight-tones, glissandi and multiphonics are based on fingerings from Peter Veale, Claus-Steffen Mahnkopf: The Techniques of Oboe Playing.

BASS CLARINET

NOTATION

- ◊ = breath sound only (white noise , articulate clearly when forte)
- ▼ = slap tongue (notehead)
- ▮ = exaggerated accent. Let a short burst of exaggerated airstream create an attack sound with unfocused pitch/timbre.
- ♩ = **son fendus** « harsh » or multiphonic tone on a low note. Done by forcing the tone and relaxing the lips. Make multiphonic sounds with emphasized regions, avoid overtone solos. Four different regions are suggested:
 - region I 1-2 octaves up from the fundamental,
 - region II 2-3 octaves up,
 - region III 3-4 octaves up,
 - region IV 4-5 octaves up.

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

LITERATURE

Multiphonics are found in Henri Bok: New techniques for the bass clarinet.

BASSOON

- ◊ = breath sound only (white noise , articulate clearly when forte)
- ▼ = slap tongue (notehead)

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

LITERATURE

Multiphonics are found in Pascal Gallois: The techniques of Bassoon Playing.

Bass clarinet fingering chart

Diagram 1 : Selmer (old model)

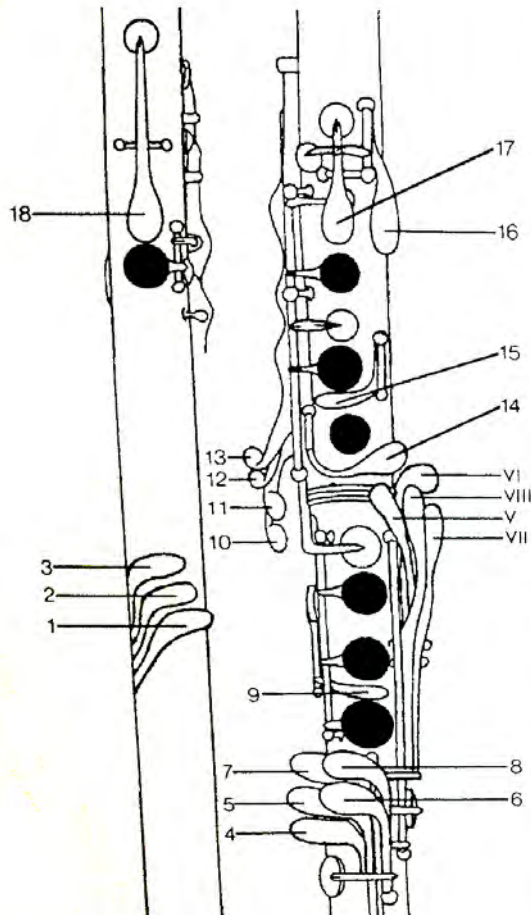


Diagram 2 : Selmer (new model)

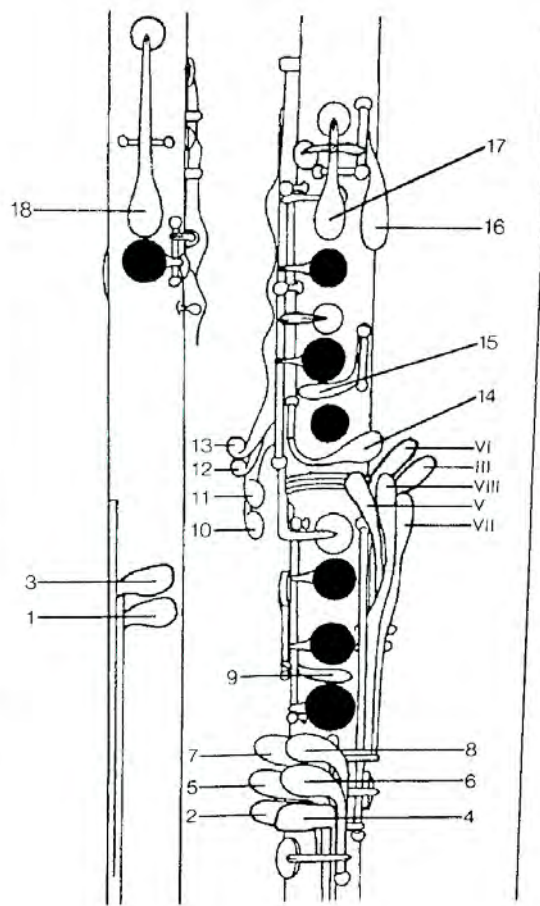
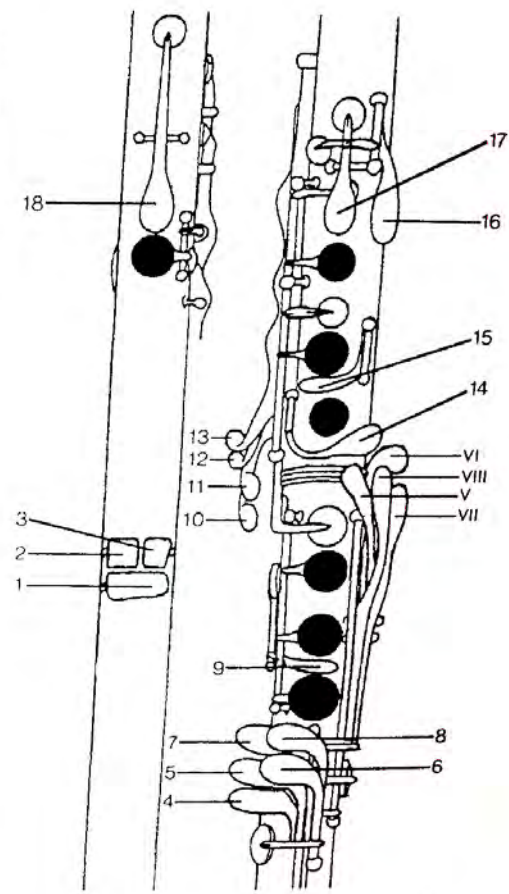


Diagram 3 : Buffet Crampon



Henri Bok: New techniques for the bass clarinet.



BRASS

TEXT

Text for instruments is always spoken THROUGH the instrument. Depending on the nature of the instrument, these texts may not be recognizable. Details about voice notation and phonetics is found in the VOICE chapter.

NOTATION

- ◊ = breath sound only (white noise , articulate clearly when forte)
- ◊ = 1/2 breath, 1/2 voice
- ♩ = inhaled air
- ♩ = lip pizzicato (violent attack without sustained breath)
- ▼ = slap tongue (notehead, always with closed embouchure)
- ⊗ = means that the sound of the instrument is a result of voice phonemes

OPEN/CLOSE MOVEMENTS ON HARMON MUTE

- o///+ = very rapidly
- o//+ = rapidly
- o/+ = intermediate
- oz+ = irregular

Changes can also be subito or in transition (written with arrows).

HORN

HAND STOPS MOVEMENTS NOTATION

- o///+ = very rapidly
- o//+ = rapidly
- o/+ = intermediate
- oz+ = irregular

HAND STOP AFFECTING PITCH


The hand stops will create irregularities, vibrati and glissandi. This is intended and often written out.


Stop mutes should be avoided, as they will take away the pitch changes. Fingerings should be chosen to match the initial hand position.

Combinations of various techniques, like flutter/stop/vibrato/trill, should create dirty and unpredictable textures. The sound ideal is often a non-heroic one.

Microtone fingerings can be found in Douglas Hill: Extended techniques for the horn.

TYPES OF DRY ACCENTS

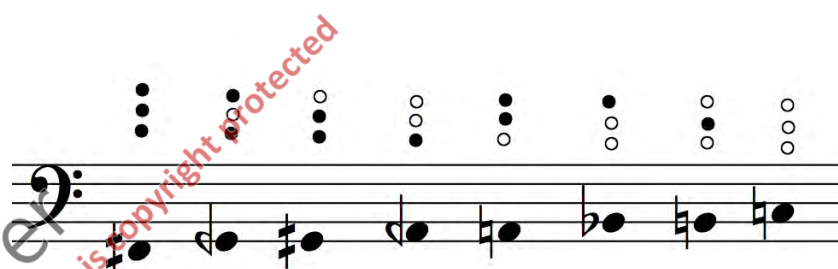
pizz.

 "Attack with deliberateness and simulate the resonance of a string decay (quick but existent diminuendo)"¹

"pt"

 "Split tongue attack, purse lips together in a tight aperture (like the consonant "p") and force out what little air is between the tongue and the aperture approximating the double consonant "pt" "²

TRUMPET

SCORDATURA

With valve 3 tuned 1/4-tone down, the trumpet will have these fundamentals:

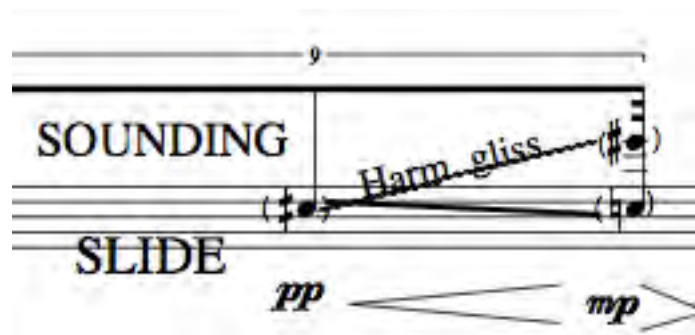


The part is written at sounding pitch with fingerings

TROMBONE

SLIDE POSITION AND OVERTONES

Slide movements and sounding pitch will be independent some times in the part. The SLIDE voice shows positions to perform. The SOUNDING voice shows overtones to play from slide position. Exact pitches in between will be hard to notate, as pitch is in constant transition. Example:



¹ Douglas Hill, p. 28.

² Douglas Hill, p. 33.

HARP

SCORDATURA

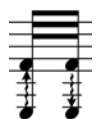
The piece is written for harp without tuning mechanism on the two lowest strings. Seven tones are tuned one quartertone down with pedals in the middle position. These strings are written as quartertones in the score, even though this will only be exact in the middle position.



NOTATION



written before chord ; arpeggio (broken chord)



written on chord ; jet- arpeggio (glissando)

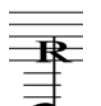
gettato = bounce stick on strings



= played note (for gliss. with stick or vertical scrape along string)



= unpitched noises



= rattle sound (deep string vibrating against neighbour string)

DAMPING



= damp notes with the other hand while playing



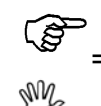
= damp all, register or note (follow lines)

RESONANCE

campanela= bell sounds, like on guitar. Do not damp any notes.

The notation in the whole piece gives attackpoints in arpeggio sounds. There is no need to damp, or calculate separate durations of notes within a figure, unless written as staccato or damping, as large chords and continuous resonance is wanted. Especially noises, scraped sounds and very deep notes should ring as long as possible. The rhythm gives duration of the scraping or glissando action itself, not the sounding duration.

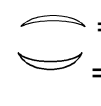
TO BE PLAYED WITH



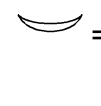
=fingers (normal play)



=back of hands



=nails



=back of fingernails



=wire brushes



=triangle sticks



=metal sticks



=soft sticks



=thick plectre



=metal plectre

PLASTIC CARD

KITCHEN WHISK (metal wires)

BOW (arco)

BOTTLENECK or glass (for glissandi)

PLAYING TECHNIQUES

Indications like scrape, strike are written.

"Gliss. with stick" means a horizontal glissando of several strings.

"Change pitch with stick" means plucked string while holding stick against this string to make undefined pitchchanges.

All pedal glissandi should be as gradual as possible. The pitches are start- or endpoints, and the focus should be on the area in the middle with halfpedal noise.

Pedal changes are some times made during ordinary glissandi.

BOTTLENECK GLISSANDI

Make glissando similar to bottleneck glissandi on guitar.

Pitchrange ad lib. like exaggerated speech melody.

Use a bottleneck between 2 strings, 2 bottlenecks will be needed at the parts with 4-part glissandi.

BASS CLUSTERS

Use ring on a finger to give these a metallic sound, when possible letting strings vibrate against ring or triangle stick.

MICROTONAL ORGAN

SOFTWARE

This is a software organ for Mac programmed with Max 6, which can be downloaded here:

<http://www.bek.no/~ruben/Research/Downloads/software.html>

KEYBOARDS

It has the possibility to receive from up to 3 MIDI keyboards. 2 88-key USB keyboards are in use for this piece. Midi must be connected before opening the patch to have inputs recognized. Select inputs from the menus, and make sure:

- Physical upper keyboard (notated II) is playing software keyboard 2.
- Physical lower keyboard (notated I) is playing software keyboard 1.

TRIGGER PEDALS

Pedal triggers will also need to be selected and enabled from a separate menu. Triggers numbered 1-5 (notated in circles in the score) will switch between parallel tunings or bendings of the keyboard. You can hear parallel bendings together using sustain pedal to build dense microtonal chords.

SUSTAIN PEDALS

Each keyboard will have a sustain pedal connected. These are notated as "Ped. I" or "Ped. II" in the score.

PRESETS

A preset file will be available for this piece, which will allow the performer to load all settings on cue. Reverb and Midi inputs must still be selected manually each time the patch starts.

PITCH NOTATION

Many tunings will differ greatly from the notated pitch. For this reason is it useful to practise the piece with MIDI and a Mac as early as possible, to get an impression of the actual sound world.

DYNAMICS

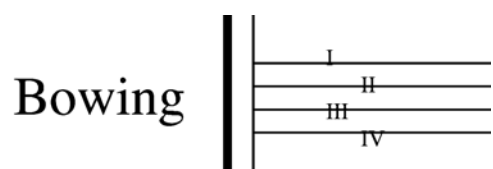
This MIDI organ is touch sensitive, while a real organ isn't. Dynamics suggest attack strength of notes, not change of organ registration.

STRINGS

SYSTEMS

Two systems are used for independent notation of bowing (string number) and fingering (pitch notation). These are used for precise notation of arpeggio, and in some cases counterpoint of techniques.

BOW



This system shows string number where necessary.

BOW POSITION

Abbreviations are used in the score to indicate vertical bow positions or movements on the string:

- AST** = alto sul tasto, whenever possible at the middle of the sounding string.
- ST** = sul tasto
- SP** = sul ponticello (metallic sound)
- ASP** = alto sul ponticello, fundamental is lost, rich sound of overtones.
- XSP** = extreme sul ponticello, almost at the bridge.

BOW USE

slow bow = reduce the bow speed to lose the fundamental pitch. This should be the opposite of crush tones, always with light bowing. Create a rich, shimmering multiphonic-like timbre.

fast bow = play lightly with very fast bow by soft dynamics.

M.ph. = **multiphonics** : touch the position, play towards sul ponticello, slow bow speed, and light bow pressure, to split the pitch and produce a stable multiphonic sound.

crini +legno = 1/2 crini (hair), 1/2 legno

BOW PRESSURE



= extremely slow bowing, high bow pressure bowing and high friction. Strictly white noise, the pitch should never be perceived. Maintain same pressure and soft dynamics to produce irregular pops of noise.



= medium crush with audible pitch.

Transitions between normal, double and triple bow pressure are notated by arrows.

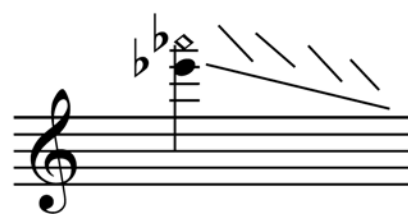
BOW DIRECTION

horizontal (ordinary direction)

vertical (along the strings)

FINGER USE

SEAGULL



= gliss with constant distance between fingers.

FINGER PERCUSSION

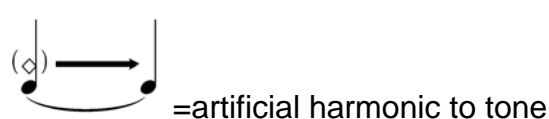
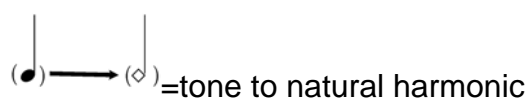


= Finger percussion, slap string with left hand. This may be a sustained attack or trill alternating with the open string.

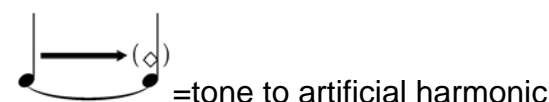
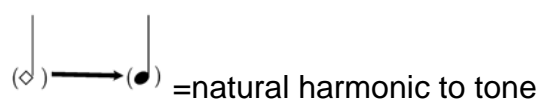
May be independent of bow action.

FINGER PRESSURE TRANSITIONS

DECREASING FINGER PRESSURE



INCREASING FINGER PRESSURE



Make smooth and gradual timbre changes.

BOTTLENECK

A few techniques involve bottleneck.

bottleneck gliss. = glissando performed by striking bottleneck at notated position and continue with the glissando motion. This is done with one hand, without additional plucking, and it's the conventional bottleneck glissando.

bottleneck wiggle = is done by holding bottleneck lightly *along* strings, as shown on the photo below. Left hand will damp the strings. The two fingers should wiggle to create a rapid trill between the two ends of the bottleneck. The result will be a metallic trill. Pitch of the trill can be changed by moving between SP and ST. The score does not use pitches, only general directions up or down.



TRANSITION

Arrows show transitions between different kinds of techniques. Examples:

- Transitions between normal and harmonic pressure (fingered position).
- Transition between various tremolo speeds and no tremolo.
- Transitions between different kinds of bowing techniques. This may change the timbre or fade sounds between noise and pitch.

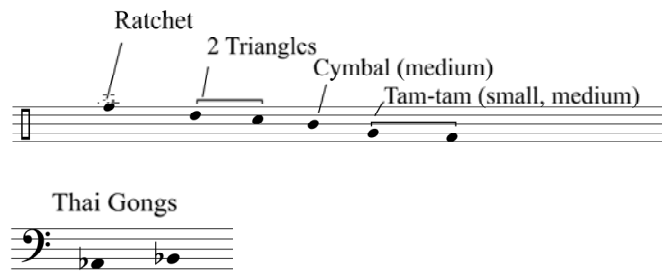
PERCUSSION

The timbres should be continuously varied and each note should have its own colour.

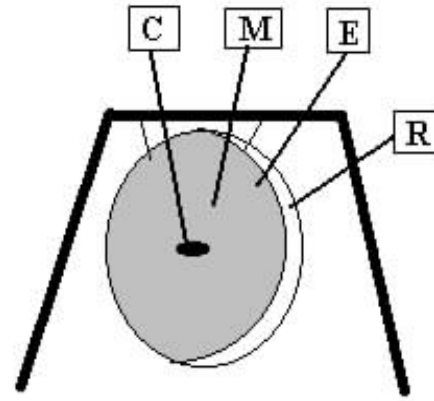
On the tam-tam:

NOTATION SYSTEMS

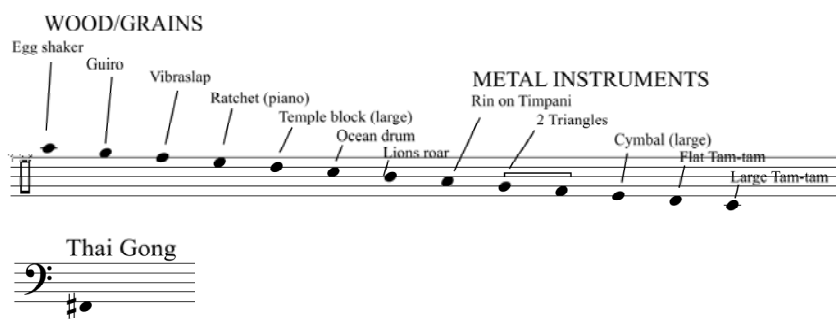
PERCUSSION I




Place Almglocken and Thai Gongs within reach from the Quartertone Glockenspiel.



PERCUSSION II




TO BE PLAYED WITH


 = large bass drum or tam-tam mallet (should give a soft but distinct sound)


EXTRA EQUIPMENT

- Superball mallets

 = soft sticks


PERCUSSION NOTATION

 = dead strike (notehead, leave stick on instrument to damp sound)

 = medium hard sticks, skin end of woodstick (used for drums)


PERCUSSION GLISSANDI

Glissando notation is used on Lions roar or pedal glissandi with Timpani. The graphics may cross other staff lines, but is written for the start note, and does not mean change of instrument.

 = metal sticks metal sticks (crotali sticks or similar)

LIONS ROAR TECHNIQUE

With lions roar, always pull slowly with high pressure to get a deep sound. Soft dynamics do never mean less pressure, just even slower speed, with resulting pops of noise. Use a wet piece of cloth to make the sound as smooth as possible.

 = wire brushes

POSITION ON THE INSTRUMENT

Positions on percussion instruments are given in squares in the score (indications like *strike*, *scrape*, *shake*, *bend* or *rub* are given):

- C=at the centre of the instrument
- M=at the middle of the instrument (between C and E)
- E=at the edge of the instrument
- R=at the rim of the instrument
- O=Improvised circular movements between C and E

Notation: R E M C O

 = triangle sticks

SOUNDSCAPE

Listen and wait for the conductor for next part.
The soundfile is 55".
Start before 50" for a slight overlap.



AA Ensemble Fragment 1

ensemble
subito
tacet 15"



3/8 =40 5/4

Piccolo

Oboe

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Quartertone
Glockenspiel

Percussion I

Percussion II

Harp

Celesta

Microtonal
Organ

Violin I

Violin II

Viola

Cello

Contrabass

Electronics

HARMON

Guero

Temple block (large)

près de la table

DCB₂ / EF# G# A

Tuning interpolations:
I Marimba of the Bakwese -> Chinese dulcimer yangqin, in 30"
II Marimba from the Yakoma tribe, Zaire -> Ruben Expansion of Grains Tuning, in 30"
Registers:
I Gedackt 8'
II Open Flute 4', Tierce 1 3/5'
Spatial rotation

preciso ST

preciso ST

preciso ST

preciso XSP M.ph. DIAGONAL BOW OVER BRIDGE

preciso

Soundtrack

ensemble subito tacet 15"

This music is copyright protected

AB

Intermezzi fragment 1

3/4 ♩ = 60 5/4 2/8 4/4

S1: Stine *f* s' t' k t *mf* > *pp* *mp* α y u

S2: Maria *mf* *pp* *mf* > *pp* s d α - - p' *p mp* > *sfz*

M: Liv *p* *mp* UNSTABLE NORM oscill. lento

A1: Anita *nervoso* *mf* *f* NASAL oscill. lento

A2: Eva *in rilievo* *mf* *f* *mf* > *pp* *mp* > *p* *sfz*

Intermezzi Fragment 2

4/4 ♩ = 60 2/4 2/8 2/4

S1: Stine *f* > *p* < *mp* water-effect *p* *smfzp*

S2: Maria *f* > *p* < *mp* *mf* *p* *pp* *f* *mf* *smfzp*

M: Liv vibr. accel. rit. accel. *smfzp* NASAL *p* *smfzp*

A1: Anita *f* > *p* < *mp* *p* *smfzp* NASAL *p* *smfzp*

A2: Eva *f* > *p* < *mp* *smfzp* *smfzp*

Intermezzi Fragment 3

2/4 ♩ = 40 4/4 2/8 2/4

S1: Stine *mp* *mf* α static *pp* oscill. lento NV *mf* < *ff*

S2: Maria *pp* static oscill. lento NV *mp* > *pp*

M: Liv *smfz* *smfz* α static oscill. lento NV *mf* > *p*

A1: Anita *mf* water-effect *mf* static *pp* static oscill. lento NV *mf* *mp* leggero

A2: Eva *mf* *mf* *f* *mf* *f* *p*

AC Tutti Fragment 1

7/8 $\text{♩} = 40$

3/4 2/4 3/8

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Flute
Oboe
Bass Clarinet
Bassoon
Horn in F
Trumpet in C
Tenor Trombone
Percussion I
Percussion II
Harp
Celesta
Microtonal Organ
Violin I
Violin II
Viola
Cello
Contrabass
Electronics

oscil. lento
INHALED INHALED
STABLE *mf* We were lowquacks did we not NORM.
jet whistle
harmonics
slapt.
nervoso
valve-flutter
let hand movement create vibrato
STRAIGHT MUTE
HARMON
vibr. estremo subito tacet
Cymb. medium
Large Tam-tam
Small Tam-tam
D C# B $\frac{1}{2}$ / Eb F G# A
pesante SP ASP XSP
ORD NV!
ORD NV!
seagull
Partial 11

pp *p* *mf* *f* *ppp* *ff* *mfz* *mp* *ffz* *ppp* *mf* *pp* *ff* *mfz* *pp* *ffz*

Soundtrack

3
8 tutti subito
silenzio

5
4 -AC Tutti Fragment 1 -

7
8

Score for **-AC Tutti Fragment 1 -** in 7/8 time. The score includes parts for vocalists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) and a full orchestra (Fl., Oboe, Bass Cl., Bsn., Horn F, C Tpt., Ten. Trb., Perc. I, Perc. II, Harp, Cel., Microtonal Organ, Vln. I, Vln. II, Vla., Vlc., Cb., Electronics). The score features dynamic markings such as *mp*, *ppp*, *mf*, *pp*, and *ff*. Performance instructions include "tutti subito", "silenzio", "NASAL", "alternate sides of lip", "Reed only", "M.ph.", "deep buzz", "subito tacet", "flutt.", "HARMON", "rapido", "scempre", "ppp", "mf", "sfz", and "poss. static". The score is marked with a large watermark: **NB noter** and the text "This music is copyright protected".

-AC Tutti Fragment 1 -

7/8 3/8 3/4 5/8

S1: Stine *sempre non vibr.* *subito tacet*

S2: Maria *mf* *mfpp* *pppp* *mp* *gargling sound*

M: Liv *mp*

A1: Anita *mp*

A2: Eva *mp*

Fl.

Oboe *sub. tacet*

E. Hn.

Bass Cl.

Bsn. *unstable dynamics* *+ unstable embouchure* *+ stop and bend actions* *improvisando*

Horn F *mf* *p* *simile + flutt.*

C Tpt. *STRAIGHT MUTE* *ff*

Ten. Trb. *slide vibr. estremo* *mf*

Perc. I *Let Almglocken bounce against Gongs.* *p*

Perc. II *Lions roar* *p*

Harp

Cel. *F#* *D#* *mf*

Microtonal Organ *legatissimo* *II* *2_{na} II*

Vln. I *SP* *V* *p* *ff*

Vln. II *SP* *V* *p* *ff*

Vla. *mf* *static* *AST* *ST* *XSP*

Vlc. *mf* *static*

Cb. *mp* *III* *IV* *XSP* *mp*

Electronics

This music is copyright protected

- AC Tutti Fragment 1 -

6/4 tutti non vibr.



Score for various instruments including voices (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva), woodwinds (Fl., Oboe, Bass Cl., Bsn., Horn F, C Tpt., Ten. Trb.), percussion (Perc. I, Perc. II), Harp, Cel., Microtonal Organ, strings (Vln. I, Vln. II, Vla., Vlc., Cb.), and Electronics.

Key performance instructions include: "alternate sides of lips", "tacit turn.", "HARMON + #0", "Almglocken bouncing against gongs", "Lions roar", "SLOW CIRCULAR BOW", "XSP AST", "oscil. lento 1/4-tone", "Thai Gong", and "Flat Tam-tam".

Dynamic markings include *mp*, *mf*, *pp*, *sfzp*, and *ppp*.

Time signatures are 4/4 and 6/4.

AD String signals 1

6/4 ♩=52

Violin I

Violin II

Viola

Cello

Contrabass

1

1 II III

1

1 I partial 11

1 I II

sfz

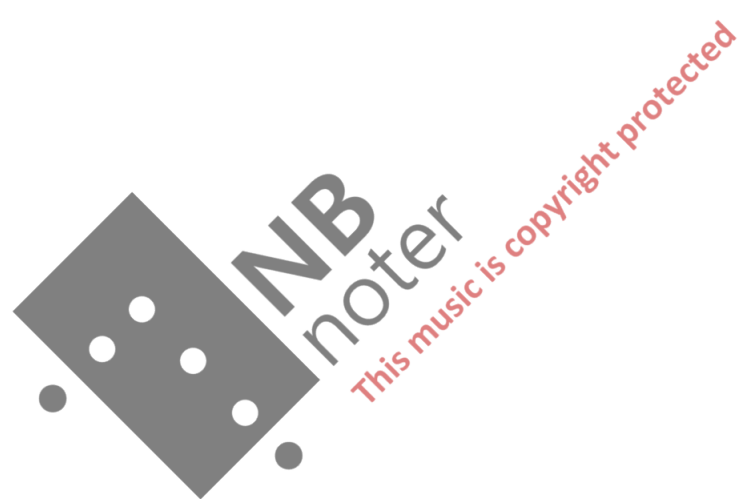
ff

ff

ff

ff

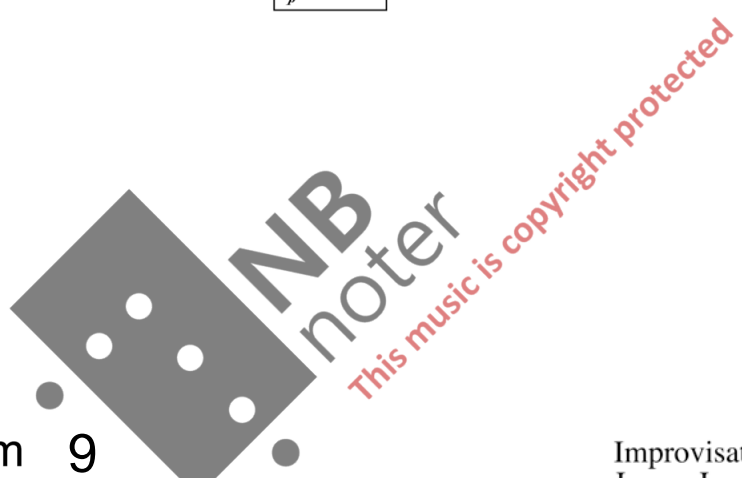
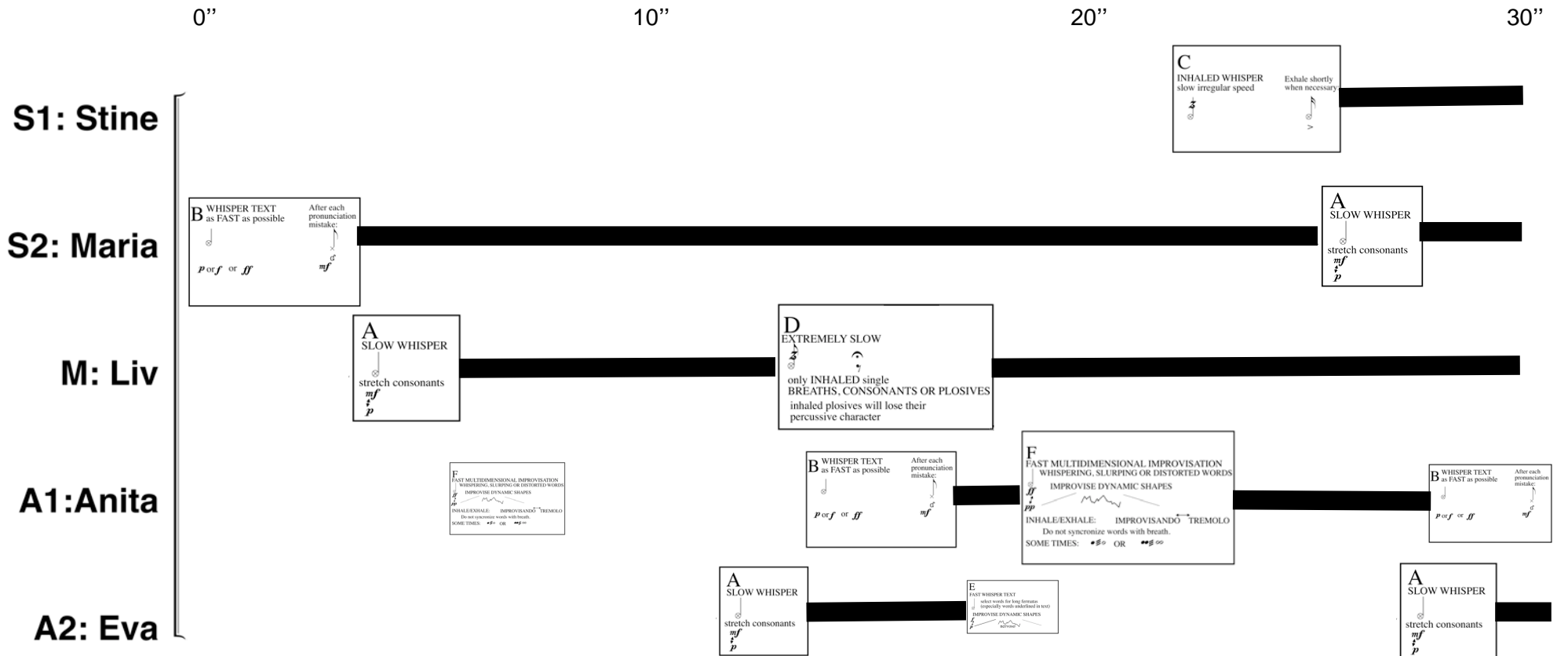
ff



AE

Whispering room 9

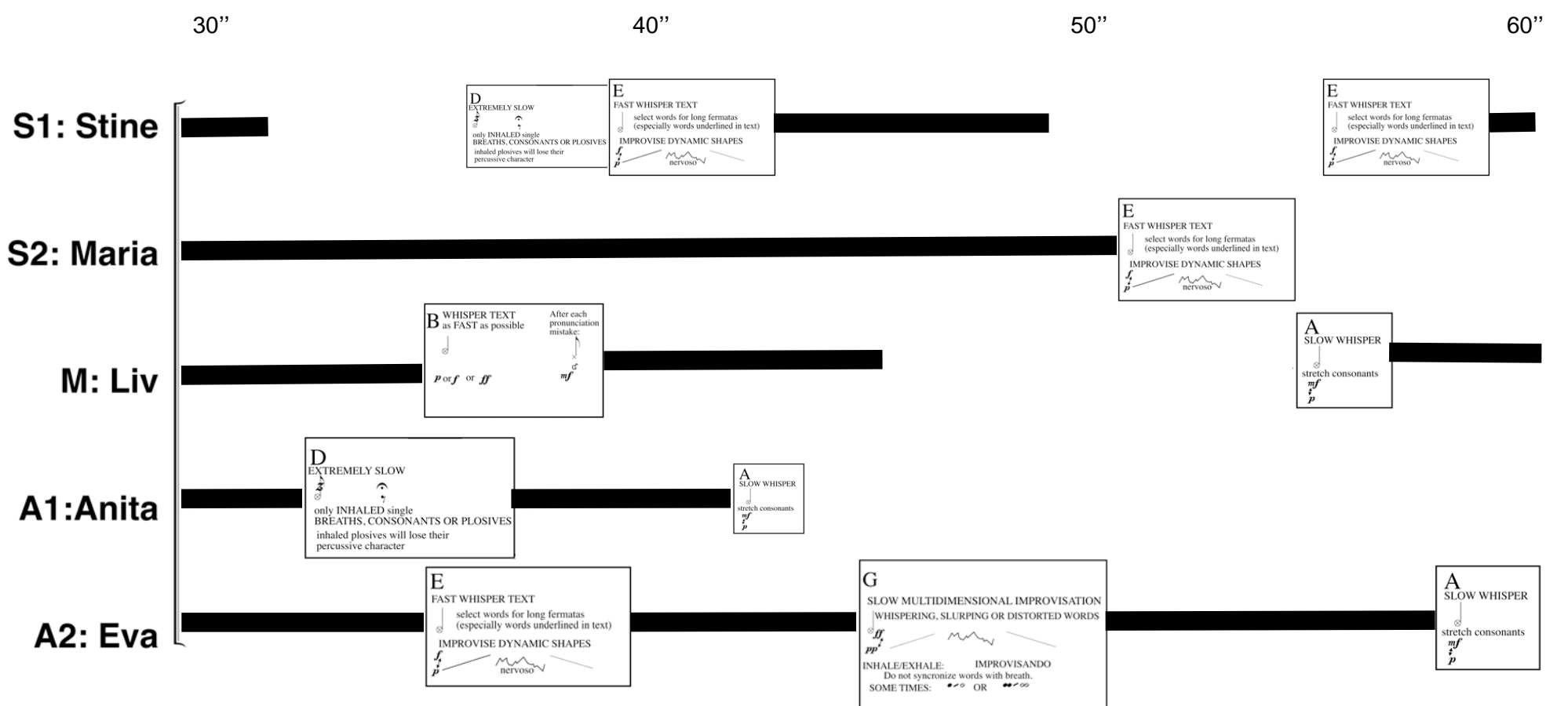
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



AE

Whispering room 9

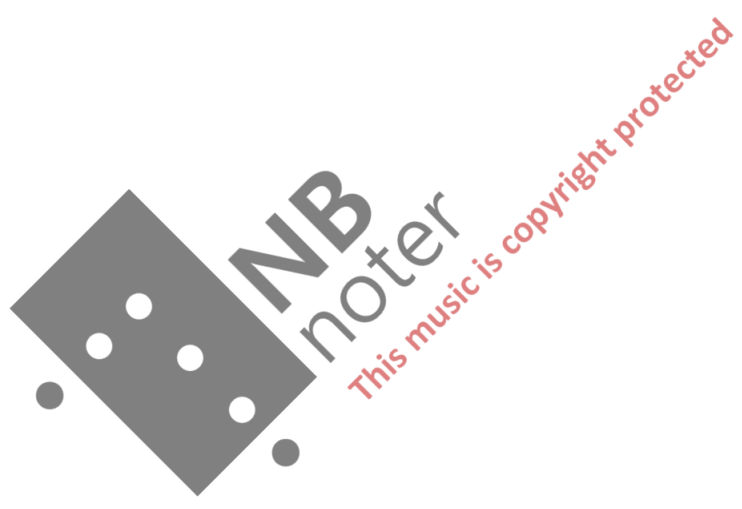
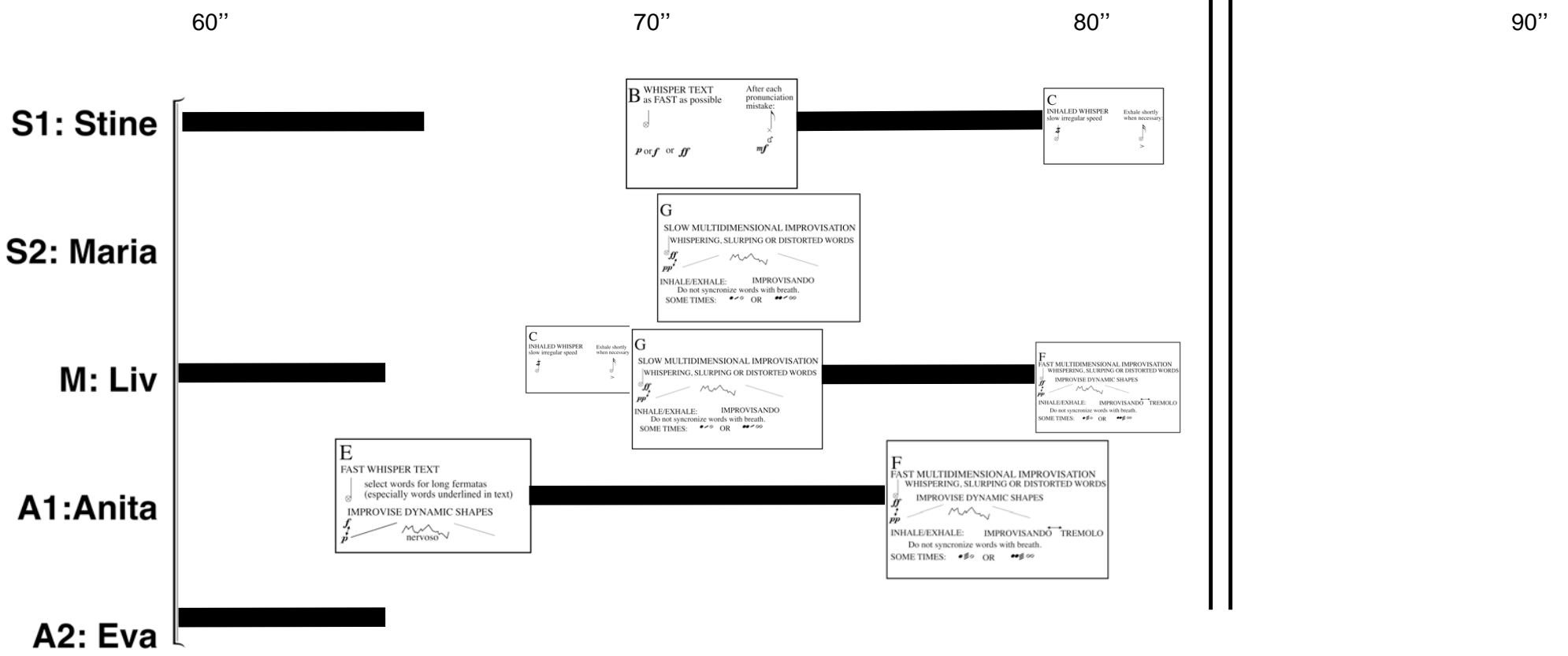
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



AE

Whispering room 9

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



AF Intermezzi Fragment 4

3 times (wait 40-50" between each repetition)

$\frac{4}{4}$ $\bullet = 40$

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

S1: Stine
NV
mf n ----- u ----- y ----- i j >

S2: Maria
NV
mf n ----- n ----- n ----- y j >

M: Liv
NV
f n ----- e ----- i ----- y >

A1: Anita
NV
mf næ - e - o

A2: Eva
NV
mf næ - e - o



AG String signals 8

This fragment is performed within a variable sound installation.
Listen to the sounds and start conducting at a suitable moment.

3/4 ♩ = 52

Violin I
1 I II *mf* *mf*

Violin II
1 *mf* *mf*

Viola
1 *mp* *ppp* *mp*

Cello
1 *ffz* *ffz* *ffz*

Contrabass
1 I ^{8va} partial 11 *mp* *ppp* *mp*

Violin I
3 *mf*

Violin II
3 *mf*

Viola
3 *ppp* *mp* *ppp*

Cello
3 *ffz* *ffz* *ffz*

Contrabass
3 *ppp* *mp* *ppp*

AH Intermezzi Variation 6

This fragment appears twice during Landscape with Figures II.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

The musical score is divided into two systems, each with four measures of different time signatures: 2/8, 3/4, 5/4, and 3/4. The tempo is marked as quarter note = 40. The vocal parts include:

- S1: Stine**: Features notes with articulation marks like 'α', 'y', and 'o'. Dynamics range from *p* to *pp*. Includes the instruction 'INHALED'.
- S2: Maria**: Includes 'Amp. vibr.' and 'Overtones' markings. Dynamics include *p*, *mp*, and *pp*.
- M: Liv**: Includes 'Overtone' and 'INHALED' markings. Dynamics include *mp*, *mf*, *f*, and *pp*.
- A1: Anita**: Includes 'oscil. lento' and 'ppp' markings. Dynamics include *ppp*, *mf*, and *pp*.
- A2: Eva**: Includes 'periodic gliss.' and 'She sing-' markings. Dynamics include *p* and *pp*.

The instrumental parts include:

- Bass Flute**: Features a 'pp' dynamic and a 'M.ph.' marking.
- Oboe**: Features a 'p' dynamic and a 'Veale No. 88' marking.
- Percussion 1**: Includes 'Almglocken' and 'Large Tam-tam / scrape' markings. Dynamics include *mp*, *pp*, and *mfz*.
- Percussion 2**: Includes 'scrape' markings.
- Harp**: Includes 'Db Cb B \flat / E F Gb Ab' markings. Dynamics include *mp*, *pp*, *p*, *ff*, and *pp*.

The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) and Electronics parts are present but contain no notation in this fragment.

-AH Intermezzi Variation 6 -

3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

3/4 M.ph.
Mitropoulos-Bott No. 160

Bass Flute

Oboe

Bass clarinet

Bassoon

Horn in F

Trumpet in C

Tenor trombone

Perc. 1

Perc. 2

Harp

3/4

Violin I

Violin II

Viola

Violoncello

Contrabass

Electronics

151

152

HARMON stem extended

ppp

mf

pp

mp

fz brassy

Egg shaker

5.4

3.2

5.4

SP

SP

SP

AST

AST

ST NV

gett.

mf

pp

pp

p

Amp. vibr.

f static

pp

mf

Amp. vibr.

INHALED

pp

mf

pp

Overtone

Overtone

2 3

1 B

D#

-AH Intermezzi Variation 6 -

The score is divided into two systems, each with a 3/8, 4/4, and 2/4 time signature. The vocal soloists include S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The orchestra includes Bass Flute, Oboe, Bass clarinet, Bassoon, Horn in F, Trumpet in C, Tenor-trombone, Perc. 1, Perc. 2, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass, and Electronics. The score contains various musical notations such as dynamics (mf, mp, pp, f, ff, ppp), articulation (accents, slurs), and performance instructions like 'NASAL', 'nervoso', 'Vibr. estremo', and 'Amp. vibr.'. A large watermark 'NB noter' is present across the middle of the page, with the text 'This music is copyright protected' written diagonally below it.

-AH Intermezzi Variation 6 -

2/4 5/4 3/4 sub. silenzio

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Bass Flute
Oboe
Bass clarinet
Bassoon
Horn in F
Trumpet in C
Tenor-trombone
Perc. 1
Perc. 2
Harp

2/4 5/4 3/4

Violin I
Violin II
Viola
Violoncello
Contrabass
Electronics

AST XSP SP HEAVY CIRCULAR BOW al tallone, al fine
AST XSP SP HEAVY CIRCULAR BOW al tallone, al fine
AST XSP SP LIGHT CIRCULAR BOW
ST XSP AST SP AST SP SP AST XSP HEAVY CIRCULAR BOW al tallone, al fine
SLOW BOW pesante al leggiero

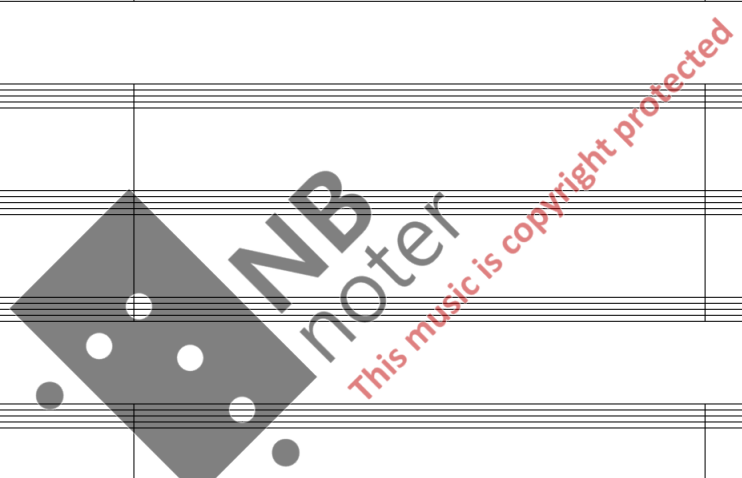
-AH Intermezzi Variation 6 -

3
4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

3
4

Bass Flute
Oboe
Bass clarinet
Bassoon
Horn in F
Trumpet in C
Tenor-trombone
Perc. 1
Perc. 2
Harp



3
4

Violin I
Violin II
Viola
Violoncello
Contrabass
Electronics

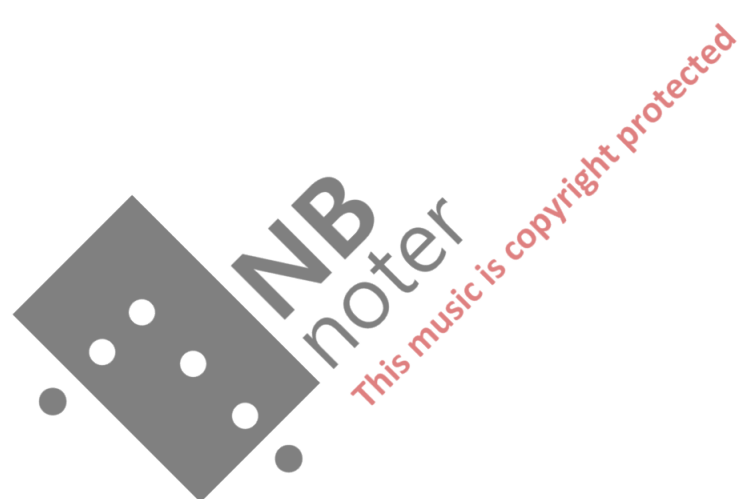
HEAVY CIRCULAR BOW al tallone al fine
CIRCULAR BOW al tallone oscil. lento
crini+ legno gett.

AI Vocal gliss 1

5/8 ♩=40

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continous.
At the final notes, oscillate slowly to keep pitch in motion.



AJ Ensemble text 1

4/4 $\text{♩} = 60$ 15 repeats [or 60"]

WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

Bass Flute

Bass Clarinet

Contrabassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion I

Percussion II

Electronics

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

pp - static

Tam-tam medio
brushing motion Circulate slowly on Tam-tam to vary timbres, do not synchronize this with beat patterns.

pp - static

Tam-tam grande
brushing motion Circulate slowly on Tam-tam to vary timbres, do not synchronize this with beat patterns.

pp - static

Watermark: NB noter This music is copyright protected

We now romp through a period of pure lyricism of shame-bred music (technologically, let me say, the appetising entry of this subject on a fool chest of vials is plumply pudding the carp before doevre hors) evidenced by such words in distress as *I cream for thee, Sweet Margareen*, and the more hopeful *O Margareena! O Margareena! Still in the bowl is left a lump of gold!* (Correspondents, by the way, will keep on asking me what is the correct garnish to serve drisheens with. Tansy Sauce. Enough). The pawnbreaking pathos of the first of these shoddy pieces reveals it as a Caseous effort. Burrus's bit is often used for a toast. Criniculture can tell us very precisely indeed how and why this particular streak of yellow silver first appeared on (not in) the bowel, that is to see, the human head, bald, black, bronze, brown, brindled, betteraved or blanchemanged where it might be usefully compared with an earwig on a fullbottom. I am offering this to Signorina Cuticura and I intend to take it up and bring it under the nosetice of Herr Harlene by way of diverting his attentions. Of course the unskilled singer continues to pervert our wiser ears by subordinating the space-element, that is to sing, the *aria*, to the time-factor, which ought to be killed, *ill tempor*. I should advise any unborn singer who may still be among my heeders to forget her temporal diaphragm at home

(the best thing that could happen to it!) and attack the roulade with a swift *colpo di glottide* to the lug (though Maace I will insist was reclined from overdoing this, his recovery often being slow) and then, O! on the third dead beat, O! to cluse her eyes and aiopen her oath and see what spice I may send her. How? Cease thee, cantatrickee! I fain would be solo. Arouse thee, my valour! And save for e'er my true Bdur!

James Joyce, *Finnegans Wake*, Penguin Books (1992), P. 164-165.

AK Tutti Fragment 2

3/4 $\bullet = 40$ 2/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Flute
Oboe
Bass Clarinet
Bassoon

Horn in F
Trumpet in C
Tenor Trombone

Quartette
Glockenspiel
Percussion I
Percussion II

Harp
Celesta

Microtonal Organ

Violin I
Violin II
Viola
Cello
Contrabass

Electronics

mf, ff, pp, mp, M.ph., INHALED, p, Veale p. 61, strike, scrape, Guiro, Ratchet, D C# B# / Eb F# G# A, Grains-tuning expansion I Bourdon 16', Open Flute 4', Larigot 1 1/3', II Voix celeste 8', Gedackt 8', Spatial rotation, arco, AST, pizz., SP, XSP, BOWING: FINGERING:

-AK Tutti Fragment 2 -

2/4

4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Electronics

musical score for various instruments including voices, flute, oboe, bass clarinet, horn, trumpet, trombone, quartet, harp, celesta, organ, violin, viola, violoncello, and double bass. The score includes dynamic markings (pp, mf, f, p, mp, sfz, sfz-p), performance instructions (lip pizz., M.ph., Veale No. 36, flutt., slapt., vibr., accel., oscill. lento, INHALED, pizz., arco, alla punta, crini-legno batt., seagull, pizz. III IV), and microtonal notation. The time signature changes from 2/4 to 4/4 for the instrumental parts.

-AK Tutti Fragment 2 -

4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Electronics

INHALED

NASAL

mp

p

mf

pp

accel.

jet whistle

Thai gong

Egg shaker

gett.

SP

distinto

pizz.

III

IV

-AK Tutti Fragment 2 -

Score for various instruments including vocalists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva), woodwinds (Fl., Oboe, Bass Cl., Bsn., Horn F, C Tpt., Ten. Trb.), percussion (Perc. I, Perc. II), harp, celesta, microtonal organ, strings (Vln. I, Vln. II, Vla., Vlc., Cb.), and electronics. The score is in 2/4 time and includes dynamic markings (pp, mf, ff, mp, M.ph.), articulation (pizz., arco, legno batt.), and performance instructions (oscil. lento, gliss., INHALED, NASAL, amp. vibr., vibr. estremo, lip pizz., Thai gong, Egg shaker, Ratchet, crini+legno batt.).

-AK Tutti Fragment 2 -

8/4

2/4

S1: Stine

S2: Maria
From gold- dawn
p
ff
p
pp
gliss.
pp
oscil. lento

M: Liv

A1: Anita
mp
NASAL
mf
pp

A2: Eva

Fl.
jet whistle
sfz
tongue ram
mf
jet whistle
mfz
lip pizz.
mp

Oboe
p
slapt.
mp

Bass Cl.
MOUTHPIECE ONLY

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone
Glockenspiel
Perc. I
Medium hard sticks
preciso (with celesta)
pp
Almglocken
p
Guiro
mp

Perc. II

Harp
moderato
pp
p
mf

Cel.

Microtonal
Organ

Vln. I
pp
gett. ...
arco
ST
fff
p
mf
LIGHT CIRCULAR BOW
Emphasize notes at accents
regardless of current bow
position or direction.
gett. esplosivo

Vln. II
mf
p
mp
ff

Vla.
arco
p
VERTICAL BOW
arco
SP

Vlc.
SP III
pp
pizz.
arco
AST
p
mp
LIGHT CIRCULAR BOW
Emphasize notes at accents
regardless of current bow
position or direction.
pizz. arco

Cb.
pizz.
p
pizz.
pizz.
pizz. arco
p

Electronics

-AK Tutti Fragment 2 -

2/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Fl.
Oboe
Bass Cl.
Bsn.
Horn F
C Tpt.
Ten. Trb.
Quartertone Glockenspiel
Perc. I
Perc. II
Harp
Cel.
Microtonal Organ
Vln. I
Vln. II
Vla.
Vlc.
Cb.
Electronics

-AK Tutti Fragment 2 -

Score for various instruments including vocalists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva), woodwinds (Fl., Oboe, Bass Cl., Bsn., Horn F, C Tpt., Ten. Trb.), percussion (Quartertone Glockenspiel, Perc. I, Perc. II), strings (Vln. I, Vln. II, Vla., Vcl., Cb.), and Electronics. The score is divided into three measures with time signatures 4/4, 3/8, and 3/4. It includes dynamic markings (p, mp, mf, f, ff), performance instructions (e.g., "water-effect", "gliss. irregolare", "BOTTLENECK GLISS"), and breath marks (INHALED).

-AK Tutti Fragment 2 -

3/4 **2/4** **8/8** **2/4**

S1: Stine *mp mf* *oscil. lento* *INHALED*

S2: Maria *mp* *pp* *NASAL* *n y i*

M: Liv *mp* *mf*

A1: Anita

A2: Eva *vibr. piccolo irregolare*

Fl. *slapt.* *ff* *pp* *bisbigliando as many timbre fingerings as possible* *oscil. lento* *pp*

Oboe *MOUTHPIECE ONLY* *flutt.* *pp- poss.* *REATTACH MOUTHPIECE*

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I *Almglocken*

Perc. II *Rin on Timpani* *pedal vibrato* *Ratchet*

Harp *sfz* *pp* *moderato* *accel.*

Cel.

Microtonal Organ

Vln. I *arco ORD* *mf* *gett. esplosivo* *ff* *pizz.*

Vln. II *arco SP* *p* *sfz* *crini+legno batt.* *mfz*

Vla. *LIGHT CIRCULAR BOW* *mp*

Vlc. *arco SP* *AST* *legno batt.* *ON THE BRIDGE light bowing noise only* *III IV*

Cb. *BOTTLENECK WIGGLE* *mp* *BOTTLENECK GLISS*

Electronics

This music is copyright protected

-AK Tutti Fragment 2 -

2/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Electronics

Medium hard sticks
With celesta

Ocean drum

Cymbal

scrape

tongue ram

oscil. lento

NORMAL

flutt.

scrape

ON THE BRIDGE
light bowing noise only

LIGHT VERTICAL BRUSHING

BOTTLENECK GLISS

BOTTLENECK GLISS

aspil. noter
This music is copyright protected

-AK Tutti Fragment 2 -

The score is divided into three measures with time signatures 3/8, 3/4, and 5/4. The vocal parts (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) feature complex melodic lines with various articulations like triplets and slurs. The instrumental ensemble includes Flute (flutt., jet whistle), Oboe (M.ph. Veale No. 84, son fendus region III), Bass Clarinet (mfz, p, pp), Bassoon, Horn F, Trumpet (C Tpt.), Tenor Trumpet, Quartertone Glockenspiel (thin sticks), Percussion I (Thai gong, E/O, scrape), Percussion II (Guiro), Harp, Cello (mp), Microtonal Organ, Violin I (arco, ST, AST, gett.), Violin II (SP, p), Viola (gett. esplosivo, AST), Violoncello (ON THE BRIDGE light bowing noise only, arco, AST), and Contrabass (BOTTLENECK GLISS, arco, XSP, mp). The score includes dynamic markings such as p, mfz, pp, mp, and sfz.

-AK Tutti Fragment 2 -

5/4 2/4 4/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Fl.
Oboe
Bass Cl.
Bsn.
Horn F
C Tpt.
Ten. Trb.
Quartertone Glockenspiel
Perc. I
Perc. II
Harp
Cel.
Microtonal Organ
Vln. I
Vln. II
Vla.
Vlc.
Cb.
Electronics

oscil. lento
bell attack
INHALED
vibr.
"water-effect"
"ratchet"
son fendus region II
Almglocken
Rin on Timpani
pedal vibrato
pizz.
arco ST
legno batt.

Watermark: NB noter This music is copyright protected

-AK Tutti Fragment 2 -

4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn F

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Electronics



-AK Tutti Fragment 2 - $\frac{3}{4}$

$\frac{5}{4}$

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Vocalists:** S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva. Includes lyrics and performance markings like *mfz*, *pp*, *mp*, *ff*, *p*, *amp. vibr.*, and *"Pizz."*
- Woodwinds:** Fl., Oboe (with *M.ph.* and *Veale No. 84*), Bass Cl., Bsn., Horn F., C Tpt., Ten. Trb.
- Percussion:** Quartertone Glockenspiel (with *dead strike*), Perc. I (with *Ratchet*), Perc. II (with *Rin on Timpani*, *tremolo accel.*, and *pedal vibr. accel.*)
- Other Instruments:** Harp, Cel., Microtonal Organ, Vln. I (with *arco* and *III*), Vln. II (with *AST* and *LIGHT CIRCULAR BOW*), Vla., Vlc. (with *BOWING*, *AST*, *legno batt.*, *pizz.*, and *arco*), Cb. (with *legno batt.*), and Electronics.

The score is divided into two measures: a $\frac{3}{4}$ measure and a $\frac{5}{4}$ measure. A large watermark "NB noter" is overlaid across the center of the page.

-AK Tutti Fragment 2 -

5/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Fl.
Oboe
Bass Cl.
Bsn.
Horn F
C Tpt.
Ten. Trb.
Quartertone Glockenspiel
Perc. I
Perc. II
Harp
Cel.
Microtonal Organ
Vln. I
Vln. II
Vla.
Vlc.
Cb.
Electronics

Sheet music for various instruments including vocalists (Stine, Maria, Liv, Anita, Eva), woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones), percussion (Quartertone Glockenspiel, Percussion I & II, Harp, Cello), and strings (Violins I & II, Viola, Violoncello, Contrabass). Includes performance directions such as 'NASAL', 'son fendus', 'alternate fingerings to keep pitch', 'flutt. pressed', 'continue pedal vibr.', 'Xylophone', 'gett. esplosivo', and 'AST'.

AL Antiphonal duos 1

2/4 $\bullet = 40$ NV sempre **3/4** **2/4**

S1: Stine
i p y
y i

Celesta
pp

2/4 NASAL **3/4** **2/4**

S2: Maria
ε α
p

Quartertone Glockenspiel
Almglocken tremolo ad lib. on long notes

Percussion I
pp

2/4 **3/4** **2/4**

M: Liv
N α ε D N
pp fp mf ppp
ε b o u

Microtonal Organ
II
15^{ma}
pp
Ruben Expansion of Grains Tuning
I Open flute 4'
II Gedakt 8', Voix celeste 8'
Spatial rotation

2/4 Subharmonic / Multiphonic ad lib. **3/4** **2/4**

A1: Anita
NOISE NOISE NOISE NOISE
p m N ε
Tam-tams brushes / tam-tam beater / triangle sticks
strike/brush/scrape improvisando al fine

Percussion II
ppp

2/4 **3/4** **2/4**

A2: Eva
α p b ε
fff p mf pp
p α ε
sim.

Harp
D# C B_b / E F G# A#
pp continuous arpeggio rapido improvisando

AL Antiphonal duos 1

2/4 4/4

S1: Stine

Cel.

2/4 4/4

S2: Maria

Quartertone Glockenspiel

Perc. I

Almglocken

M: Liv

Microtonal Organ

2/4 4/4

A1: Anita

Tam-tams

Perc. II

2/4 4/4

A2: Eva

Harp

sim.

pp ff pp p sfzpp mp

amb. vibr.

NOISE NOISE NOISE NOISE

AL Antiphonal duos 1

S1: Stine (4/4) **2/4**
i j 3

Cel.

S2: Maria (4/4) **2/4**
e ø æ α ε 7 9 10

Quartertone Glockenspiel
Almglocken

Perc. I (4/4) **2/4**
11 12 11

M: Liv (4/4) **2/4**
p ppp α mf N pp mp 9 7

Microtonal Organ

A1: Anita (4/4) **2/4**
NOISE 5

Perc. II Tam-tams 7

A2: Eva (4/4) **2/4**
α ε Δ β ο P mf fff 10

Harp sim. 10

AL Antiphonal duos 1

S1: Stine
6 $\frac{2}{4}$ $\frac{3}{4}$ L → N

Cel.

S2: Maria
6 $\frac{2}{4}$ $\frac{3}{4}$ 5 0 → e i → u

Quartertone Glockenspiel

Perc. I
6 Almglocken

M: Liv
6 $\frac{2}{4}$ $\frac{3}{4}$ INHALED
9 *mp* 10 *mf*

Microtonal Organ
6 I II

A1: Anita
6 $\frac{2}{4}$ $\frac{3}{4}$ NOISE NOISE NOISE
n → N O → α

Perc. II
6 Tam-tams

A2: Eva
6 $\frac{2}{4}$ $\frac{3}{4}$ 11 *p* *ff* 10 1 *mp* *ff*

Harp
6 sim. sim.

AL Antiphonal duos 1

2
4

S1: Stine

8

13

e → y

i → e

3

3

Cel.

S2: Maria

8

7

a → e

y → y

e → Δ

7

9

5

Quartertone
Glockenspiel

Almglocken

Perc. I

M: Liv

8

6

ø → æ → o

pp < mf > pp

mp

INHALED

10

mf

Microtonal
Organ

A1: Anita

8

7

NOISE

ε → ø

7

Perc. II

Tam-tams

A2: Eva

8

9

α

ff

mp > pp

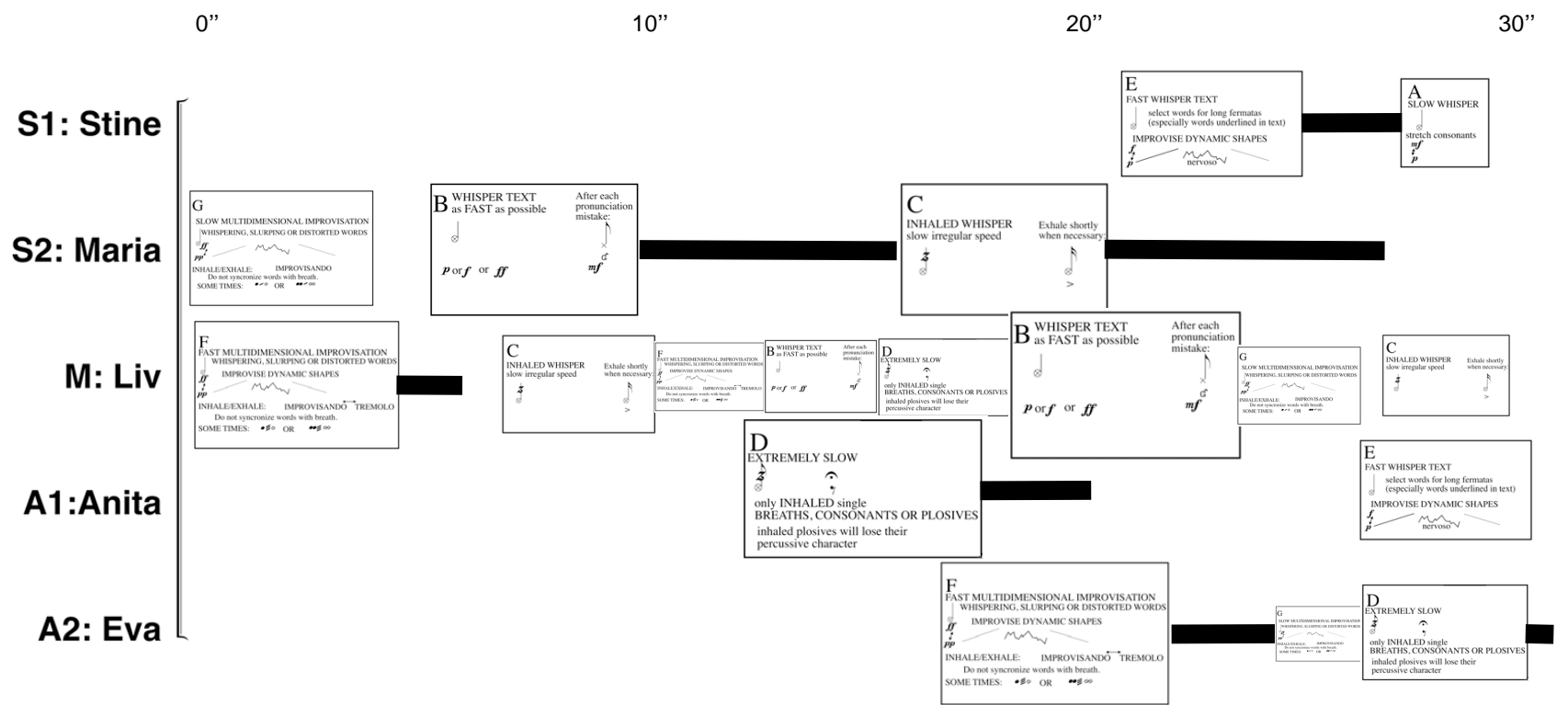
sim.

Harp

AM

Whispering room 1

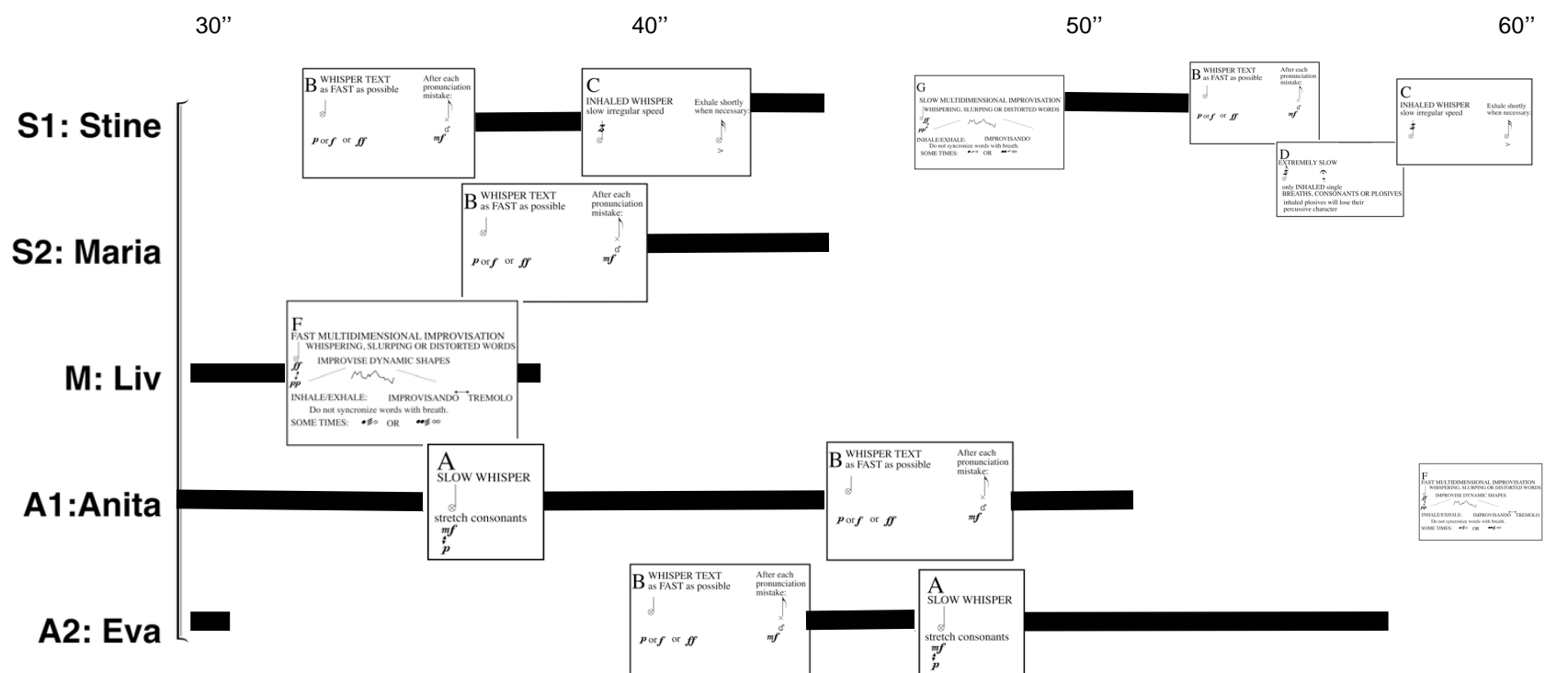
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



AM

Whispering room 1

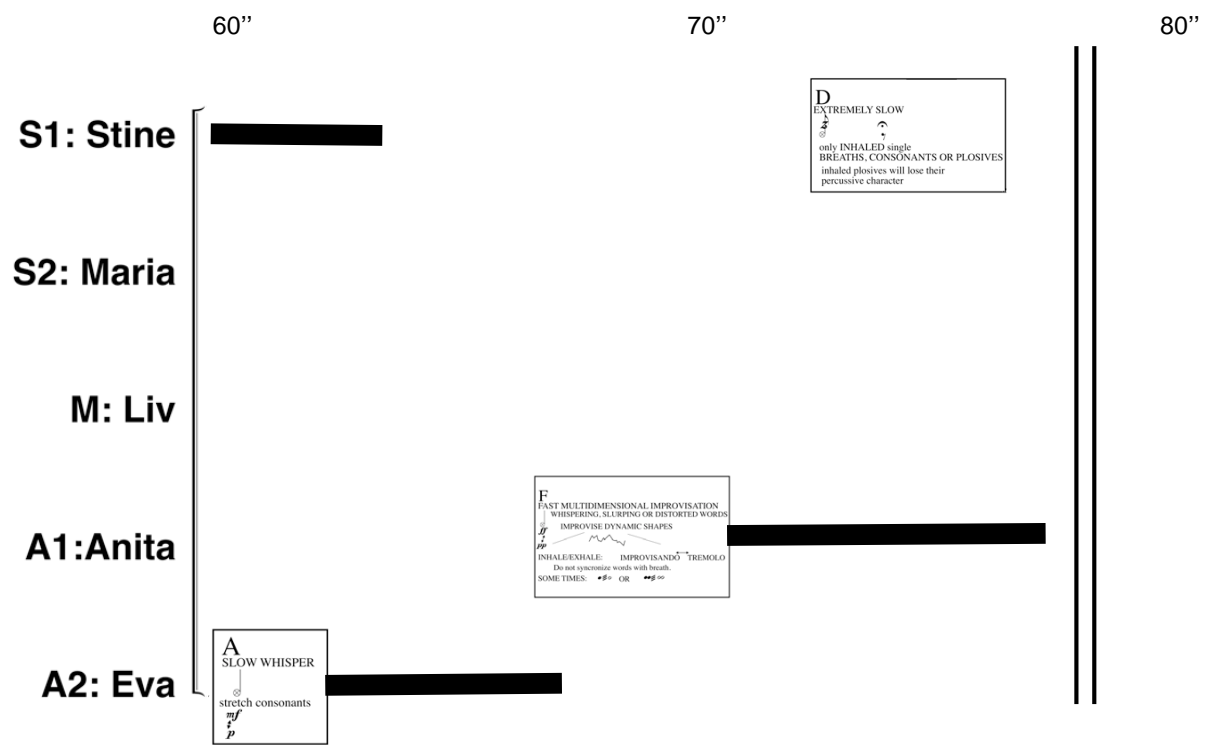
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



AM

Whispering room 1

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



AN Antiphonal groups 1

2/4 $\bullet = 90$ LIVE HARMONIZATION Joyce texts
pitch deviations ad lib.

4/4

2/4

S1: Stine *mp*

Bassoon M.ph. Gallois p. 42 *p*

Horn in F *mp*

Violin I AST *mp*

2/4 **KAZOO** Joyce texts
pitch deviations ad lib.

S2: Maria *mp*

Bass Clarinet M.ph. Bok No. 89 12-14 *pp*

Violin II ST *mp* *pp* *mp* *p*

2/4 **KAZOO** Joyce texts
pitch deviations ad lib.

M: Liv *mp*

Oboe M.ph. Veale No. 207 Result of air pressure variation: underblown pitch overblown pitch *p* *p* *mp*

Tenor Trombone HARMON *mf* *p* *mf* *mp*

Viola SP *mp* AST *mf*

2/4 **KAZOO** Joyce texts
pitch deviations ad lib.

A1: Anita *mp*

Bass Flute M.ph. Mitropoulos-Bott No. 122 Harmonic flux *ppp* *ppp* *p*

Cello AST *ppp* *p* SP *ppp* *p*

2/4 **A2: Eva**

Trumpet in C

Contrabass

AN Antiphonal groups 1

S1: Stine (Soprano 1) | **Bsn.** (Bassoon) | **Horn** | **Vln. I** (Violin I)

S2: Maria (Soprano 2) | **Bass Cl.** (Bass Clarinet) | **Vln. II** (Violin II)

M: Liv (Mezzo-soprano) | **Oboe** | **Ten. Trb.** (Tenor Trombone) | **Vla.** (Viola)

A1: Anita (Alto 1) | **Bass Fl.** (Bass Flute) | **Vcl.** (Violoncello)

A2: Eva (Alto 2) | **C Tpt.** (Trumpet in C) | **Cb.** (Contrabass)

Time signatures: 2/4, 4/4, 3/4.

Dynamic markings: *pp*, *p*, *mp*, *mf*.

Performance instructions: *AST*, *SP*, *AST alla punta*, *legno batt.*, *pitch deviations ad lib.*

Watermark: **MB noter** This music is copyright protected

AN Antiphonal groups 1

The score is divided into three systems, each with a 3/4, 5/4, and 2/4 time signature. The instruments and vocalists are:

- System 1:** S1: Stine (Soprano), Bsn. (Bassoon), Horn, Vln. I (Violin I).
- System 2:** S2: Maria (Soprano), Bass Cl. (Bass Clarinet), Vln. II (Violin II), M: Liv (Mezzo-soprano), Oboe, Ten. Trb. (Tenor Trombone), Vla. (Viola).
- System 3:** A1: Anita (Alto), Bass Fl. (Bass Flute), Vcl. (Violoncello), A2: Eva (Alto), C Tpt. (C Trumpet), Cb. (Cello).

Key performance instructions include: *mf*, *mfzp*, *mp*, *pp*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *ppp*, *p*, *mfzp*, *p*, *mf*, *p*, *oscil. lento*, *mf*, and *p*. Technical markings include *amp. vibr. accel.*, *flutt.*, *AST*, *SP*, and *AST alla punta*. A large watermark "MP NOTEL" and "This music is copyright protected" is overlaid on the score.

AN Antiphonal groups 1

7 **2**/**4** **3**/**4** **4**/**4**

S1: Stine

Bsn.

Horn

Vln. I

2/**4** **3**/**4** **4**/**4**

S2: Maria

Bass Cl.

Vln. II

2/**4** **3**/**4** **4**/**4**

M: Liv

Oboe

Ten. Trb.

Vla.

2/**4** **3**/**4** **4**/**4**

A1: Anita

Bass Fl.

Vcl.

2/**4** **3**/**4** **4**/**4**

A2: Eva

C Tpt.

Cb.

AN Antiphonal groups 1

4/4 **2/4** **4/4**

S1: Stine

Bsn.

Horn

Vln. I

4/4 **2/4** **4/4**

S2: Maria

Bass Cl.

Vln. II

4/4 **2/4** **4/4**

M: Liv

Oboe

Ten. Trb.

Vla.

4/4 **2/4** **4/4**

A1: Anita

Bass Fl.

Vcl.

4/4 **2/4** **4/4**

A2: Eva

C Tpt.

Cb.

mf, *pp*, *mp*, *mfz*, *p*, *mp*, *mfzp*, *p*, *mp*, *mf*, *amp. vibr.*, *AST*, *SP*

This music is copyright protected

AN Antiphonal groups 1

The score is divided into four systems, each with a 4/4 time signature at the beginning and a 5/4 time signature at the end. The instruments and vocalists are:

- System 1:** S1: Stine (Soprano), Bsn. (Bassoon), Horn, Vln. I (Violin I).
- System 2:** S2: Maria (Soprano), Bass Cl. (Bass Clarinet), Vln. II (Violin II).
- System 3:** M: Liv (Mezzo-soprano), Oboe, Ten. Trb. (Tenor Trombone), Vla. (Viola).
- System 4:** A1: Anita (Alto), Bass Fl. (Bass Flute), Vcl. (Violoncello), A2: Eva (Alto), C Tpt. (C Trumpet), Cb. (Cello).

Key musical features include:

- Measures 11-13:** A sixteenth-note triplet in the vocal parts (S1, S2, M: Liv) and a sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 14-16:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 17-19:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 20-22:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 23-25:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 26-28:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 29-31:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 32-34:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 35-37:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 38-40:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 41-43:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 44-46:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 47-49:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 50-52:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 53-55:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 56-58:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 59-61:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 62-64:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 65-67:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 68-70:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 71-73:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 74-76:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 77-79:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 80-82:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 83-85:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 86-88:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 89-91:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 92-94:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 95-97:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).
- Measures 98-100:** A sixteenth-note triplet in the woodwinds (Bsn., Horn, Vln. I).

Dynamic markings include *pp*, *mp*, *mf*, *mpf*, and *pp*. The Vcl. part includes a section labeled "AST" with a 5-measure phrase and a 7-measure phrase.

AN Antiphonal groups 1

5
4

13

S1: Stine

Bsn.

Horn

Vln. I

5
4

13

S2: Maria

Bass Cl.

Vln. II

5
4

13

M: Liv

Oboe

Ten. Trb.

Vla.

5
4

13

A1: Anita

Bass Fl.

Vcl.

5
4

13

A2: Eva

C Tpt.

Cb.

mp

pp

mfzp

mf

pp

pp

mp

mp

pp

mp

pp

mp

sfz

sfz

mp

ppp

mp

mp

mp

mp

mp

AST

mp

mfsp

MP noter

This music is copyright protected

SP

SP alla punta

7-4

AO Intermezzi Fragment 11

2/8 $\bullet = 69$ 4/4 5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

amp. vibr.
 WWWWWWW

M.ph.

mf

f

M.ph.

mf

5/4 6/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

water-effect

subito tacet

water-effect

irregolare rapido

subito tacet

sub. water-effect

subito tacet

subito tacet

whistletones

noise

amp. vibr.

subito silenzio

rall.

This music is copyright protected

AP Intermezzi Fragment 7

The score is divided into two systems, each with a 6/4, 5/8, and 3/4 time signature. The tempo is marked as quarter note = 40. The vocal soloists are S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The instrumental ensemble includes Bass Flute, Bass clarinet, Contrabassoon, Horn in F, Trumpet in C, Tenor-trombone, Microtonal Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Microtonal Organ part includes instructions: Gedackt 8' on I and II, Equal tempered tuning, II: 440 Hz, I: 1/4-tone flat, and Spatial rotation. The Contrabass part includes the instruction: SP II partial 11. The score contains various musical notations such as dynamics (pppp, pp, mf, sf, sfz, sfz:p, mp), articulation (portamento, vibr. delicato), and performance directions (suono leggero, lontano dolcissimo). A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

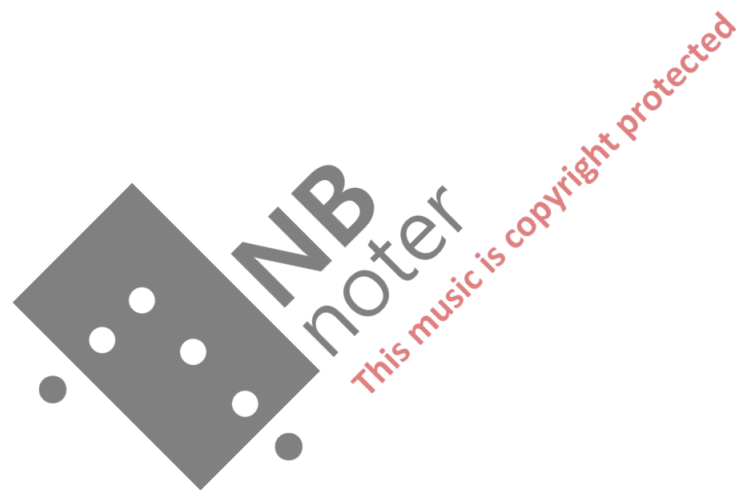
-AP Intermezzi Fragment 7 -

The musical score is for 'Landscape with figures II, Score: 70/285'. It is written in 4/4 time. The vocal soloists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) have lyrics in a non-standard script, including 'p' p' p' u æ i', 'NASAL', 'oscil. accel.', 'PULSES', 'bisbigliando', and 'slapt.'. The instrumental parts include Bass Flute, Bass Clarinet (Bok. No. 60), Contrabassoon, Horn in F, Trumpet in C, Tenor Trombone, Microtonal Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass. Performance instructions include 'accel. al vibr. estremo rapido', 'vibr. lentissimo', 'vibr. rapido', 'pp', 'pppp', 'M.ph.', 'mf', 'sfz', 'BOTTLENECK WIGGLE damped strings', and 'ST'. A large watermark 'NB noter' is overlaid on the score.

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



AQ Intermezzi Fragment 15

This fragment is performed within a variable sound installation.
Listen to the sounds and start conducting at a suitable moment.

4/4 ♩ = 40

S1: Stine NV vibr. delicato subito silenzio
α mf e → Δ

S2: Maria NV vibr. delicato
5:4 y i Nα

M: Liv sempre NV 3:2 N O → D p mf

A1: Anita NV sempre mf pp (resonance) f α

A2: Eva NV 3:2 p e → y → æ vibr. delicato f

Electronics

AR Tutti Fragment 5

9
16 $\bullet = 50$ **3**
4 **2**
4 **4**
4

S1: Stine

S2: Maria *5:4*
u → α

M: Liv

A1: Anita

A2: Eva

Flute *7:4* tongue ram *mfz* *pp* whistle tones *9:8* closed embouchure *9:8* *pp* *WW*

Horn in F

Trumpet in C

Tenor Trombone

Harp

Celesta

Microtonal Organ

Violin I *1* *pp* NV SP *3:2*

Violin II

Viola

Cello

Contrabass

Electronics

9
16 **3**
4 **2**
4 **4**
4

AR Tutti Fragment 5

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

G.P.

$\frac{5}{16}$

S1: Stine

Musical staff for S1: Stine, empty.

S2: Maria

Musical staff for S2: Maria, empty.

M: Liv

Musical staff for M: Liv, containing notes with lyrics "he" and dynamic marking *mfz*.

A1: Anita

Musical staff for A1: Anita, empty.

A2: Eva

Musical staff for A2: Eva, empty.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Fl.

Musical staff for Fl., containing notes with dynamic marking *mf* and instruction "tongue ram".

Horn

Musical staff for Horn, empty.

Trumpet in C

Musical staff for Trumpet in C, empty.

Ten. Trb.

Musical staff for Ten. Trb., empty.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Harp

Musical staff for Harp, empty.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Cel.

Musical staff for Cel., empty.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Microtonal Organ

Musical staff for Microtonal Organ, empty.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Vln. I

Musical staff for Vln. I, containing notes with instruction "increase finger pressure" and dynamic markings *p* and *mf*.

Vln. II

Musical staff for Vln. II, containing notes with dynamic markings *p* and *mf*.

Vla.

Musical staff for Vla., containing notes with dynamic markings *p* and *mf*.

Vcl.

Musical staff for Vcl., containing notes with dynamic markings *p* and *mf*.

Cb.

Musical staff for Cb., empty.

$\frac{4}{4}$

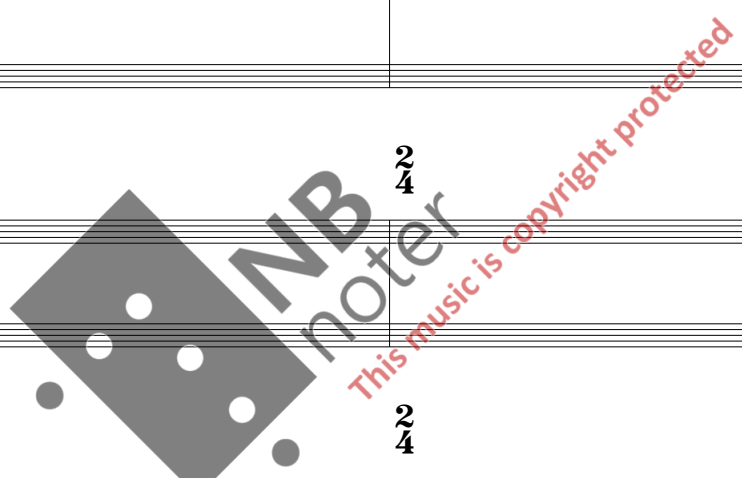
$\frac{2}{4}$

$\frac{5}{32}$

$\frac{5}{16}$

Electronics

Musical staff for Electronics, empty.



AR Tutti Fragment 5

The score is for a piece titled "AR Tutti Fragment 5". It features a vocal ensemble and a large orchestra. The vocalists are S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The orchestra includes Flute (Fl.), Bass Clarinet (Bass Cl.), Horn, Trumpet in C, Tenor Trumpet (Ten. Trb.), Harp, Cello (Cel.), Microtonal Organ, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is divided into two measures. The first measure is in 5/16 time, and the second measure is in 4/4 time. The piece concludes with a double bar line and a repeat sign. The vocal part for A2: Eva includes the lyrics "Tis goed. Het best." with musical markings for *mf*, 5:4, and 3:2. The Microtonal Organ part includes tuning instructions: "Tuning: Rubens Expansion of Grains Tuning", "I Gedackt 8'", and "II Resultant 32', Bombarde 16', Pedal Tutti". A watermark "NB noter" and "This music is copyright protected" is visible across the score.

AR Tutti Fragment 5

Score Details:

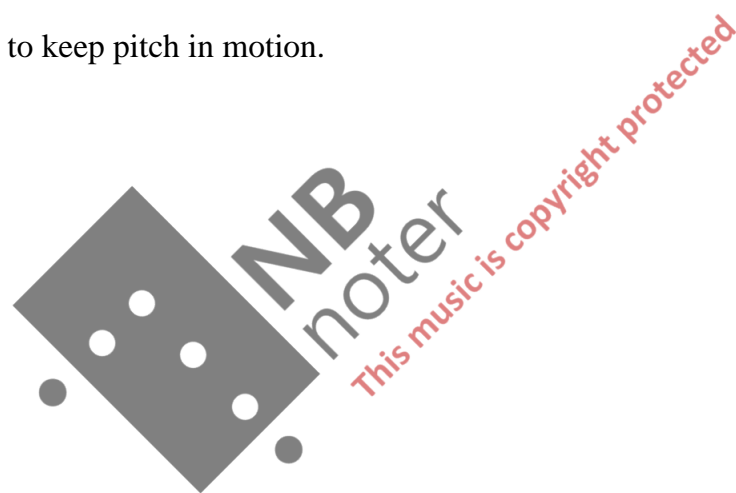
- Tempo/Style:** *oscil. lento*
- Time Signatures:** 3/8, 2/4, 7/16
- Key Signature:** D C Bb / E F# G# A
- Dynamic Markings:** *pp*, *mp*, *ff*, *sfz*, *ppp*, *pp*, *mp*, *ff*, *sfz*
- Performance Instructions:** *accel.*, *l.v.*

Instrumentation: S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva, Fl., Bass Cl., Horn, Trumpet in C, Ten. Trb., Harp, Cel., Microtonal Organ, Vln. I, Vln. II, Vla., Vcl., Cb., Electronics.

AS Vocal gliss 3

The musical score is for five vocal parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The time signature is 3/8 and the tempo is marked as 40. The score is divided into two measures by a vertical line. The first measure contains a complex glissando for each part, with various fingerings (6, 7, 5, 4, 5) and slurs. The second measure continues the glissando, with some parts ending in a triplet (3) and others in a slur (5). The notation includes treble clefs, a key signature of one flat (B-flat), and various musical symbols for glissandos and slurs.

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continous.
At the final notes, oscillate slowly to keep pitch in motion.



♩=44

AT Tutti Fragment 3

3/4 2/4 5/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Flute
Oboe
Bass Clarinet
Bassoon
Horn in F
Trumpet in C
Tenor Trombone

Percussion I
Percussion II

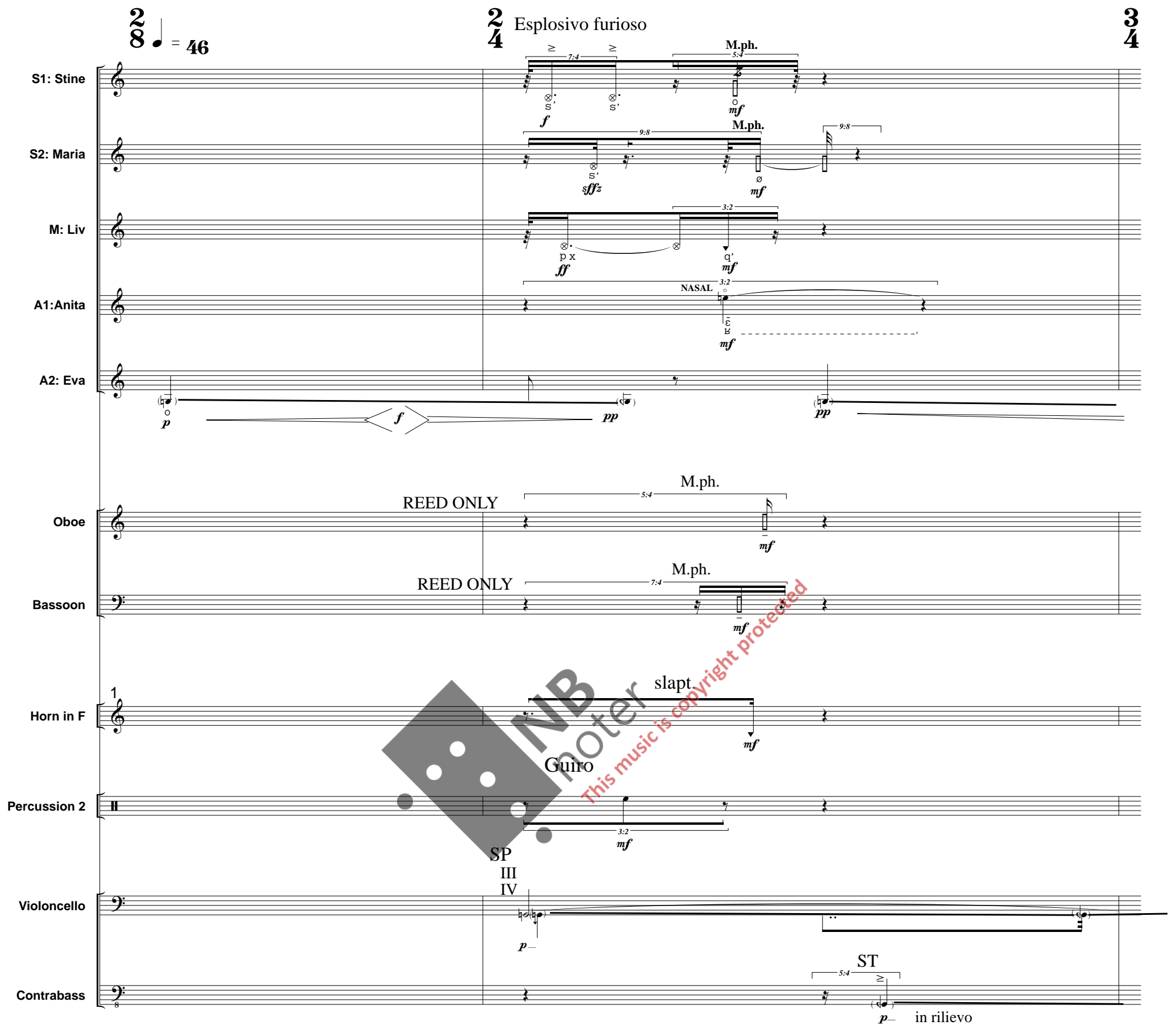
Harp
Celesta
Microtonal Organ
Violin I
Violin II
Viola
Cello
Contrabass
Electronics

mf mp ppp fp
amp. vibr. f pp
mf mp pppp
mf p mf p
mf p
mf p
ff pp
pp
flutt. mp pp
slapt. mp
mfz
mf p
pp pp
ppp
ffz
mf p
jet-arp. jet-arp. ffz ffz
D# C# B₂ / E# F# G A
Grains tuning expansion
I Gedackt 8'
II Bombarde 16', Trompette 8', Cor Anglais 8'
Spatial rotation
TRIGGER ③
I TRIGGER ④ (67.66) ③
ORD
preciso
SP III II V
ST
AST
p

3/4 2/4 5/4

AU Intermezzi Fragment 5

2/8 = 46 **2/4** **Esplosivo furioso** **3/4**



S1: Stine: Treble clef, 2/8 time signature, tempo = 46. Dynamics include *f*, *mf*, and *M.ph.*. Features accents and slurs with time signatures 7:4, 5:4, and 9:8.

S2: Maria: Treble clef, 2/8 time signature. Dynamics include *sfz*, *mf*, and *M.ph.*. Features accents and slurs with time signatures 7:4, 5:4, and 9:8.

M: Liv: Treble clef, 2/8 time signature. Dynamics include *ff*, *mf*, and *M.ph.*. Features accents and slurs with time signatures 7:4, 5:4, and 9:8.

A1: Anita: Treble clef, 2/8 time signature. Dynamics include *mf*. Features accents and slurs with time signatures 7:4, 5:4, and 9:8. Includes a **NASAL** instruction.

A2: Eva: Treble clef, 2/8 time signature. Dynamics include *p*, *f*, *pp*, and *pp*. Features a wide interval.

Oboe: Treble clef, 2/8 time signature. Dynamics include *mf* and *M.ph.*. Marked **REED ONLY**. Features a slur with time signature 5:4.

Bassoon: Bass clef, 2/8 time signature. Dynamics include *mf* and *M.ph.*. Marked **REED ONLY**. Features a slur with time signature 7:4.

Horn in F: Treble clef, 2/8 time signature. Dynamics include *mf*. Marked **1** and **slapt.**. Features a slur.

Percussion 2: Percussion clef, 2/8 time signature. Dynamics include *mf*. Marked **Guiro**. Features a slur with time signature 3:2.

Violoncello: Bass clef, 2/8 time signature. Dynamics include *p*. Marked **SP III IV**. Features a wide interval.

Contrabass: Bass clef, 2/8 time signature. Dynamics include *p*. Marked **ST**. Features a slur with time signature 5:4 and the instruction *in rilievo*.

Watermark: A large diagonal watermark with the text "NB moter" and "This music is copyright protected" is overlaid on the score.

-AU Intermezzi Fragment 5 -

The score is divided into two measures. The first measure is in 3/4 time, and the second measure is in 3/8 time. The vocal parts include:

- S1: Stine**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*, *f*.
- S2: Maria**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*, *sfz*.
- M: Liv**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*, *ff*. Includes a *sub. tacet* instruction.
- A1: Anita**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *NASAL* instruction.
- A2: Eva**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*, *pp*.

The instrumental parts include:

- Oboe**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *REED ONLY* instruction.
- Bassoon**: Bass clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *REED ONLY* instruction.
- Horn in F**: Treble clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *slapt.* instruction.
- Perc. 2**: Percussion clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *Guero* instruction.
- Violoncello**: Bass clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *sub. tacet* instruction.
- Contrabass**: Bass clef, 3/4 and 3/8 time signatures. Dynamics: *mf*. Includes a *sub. tacet* instruction.

The score features various musical notations including slurs, accents, and dynamic markings. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

AV Intermezzi Fragment 14

3/4 ♩=40

1

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Lyrics and dynamics for S1: Stine: *p* *sffz* *p*

Lyrics and dynamics for S2: Maria: *ff* *p* *f* *mf*

Lyrics and dynamics for M: Liv: *p* *mf* *mp* *p* *p* *mf*

Lyrics and dynamics for A1: Anita: *sfz* *mf* *p* *f* *mp* *sffz*

Lyrics and dynamics for A2: Eva: *sffz* *mp* *pp*



AW String signals 9

5/4 = 52

Violin I

Violin II

Viola

Cello 1 IV partial 11

Contrabass



AX Intermezzi Variation 1

3/4 ♩=40 7/8 2/4 3/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Electronics

3/4 3/4 2/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Electronics

-AX Intermezzi Variation 1 -

2/4 5/4 4/4

S1: Stine vo- cal chord is a highway full of traffic. *mf* Overtones

S2: Maria *mf* *mp* Overtones

M: Liv *mp* Overtones

A1: Anita *p* *ff* *mp* Overtones NASAL

A2: Eva *pp* N

Electronics

4/4 2/4 1

S1: Stine sub. silenzio

S2: Maria *mp*

M: Liv *mp*

A1: Anita *ff* *mp*

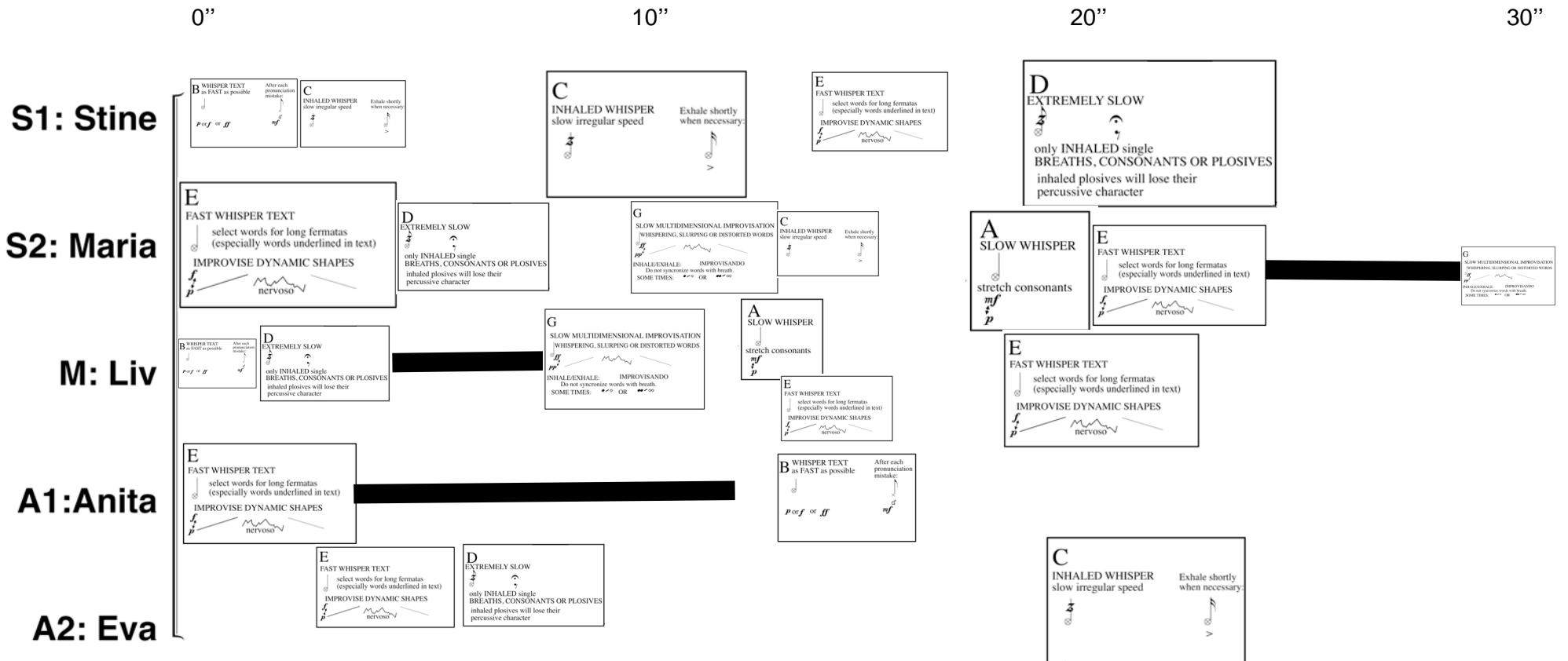
A2: Eva *mp*

Electronics

AY

Whispering room 6

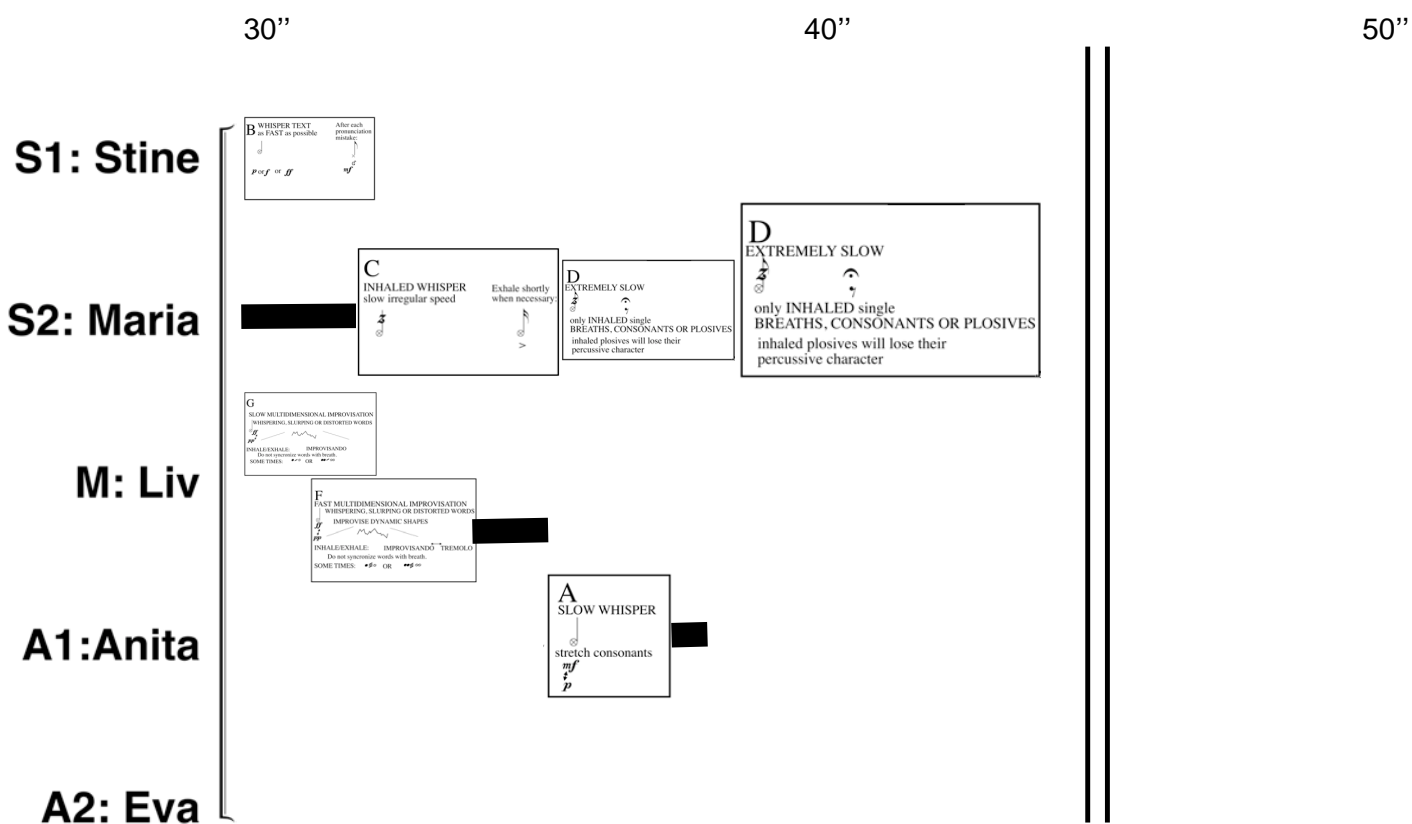
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



AY

Whispering room 6

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



AZ Antiphonal Chamber Music 7

Celesta

$\frac{3}{4}$ $\bullet = 40$

$\frac{2}{4}$ $\frac{5}{4}$

Quarternote Glockenspiel

Medium hard sticks

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Percussion I

Tuning: Mandinka balafon scale from Gambia
 I Gedackt 8', Open Flute 4', Larigot 1 1/3'
 II Resultant 32', Bombarde 16', Pedal Reeds
 & Bombarde, Nonade IV
 Keyboards: I: 3 (345 cents), II: 2 (151 cents)

Microtonal Organ

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Percussion II

Ocean drum

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Harp

près de la table

D# C# Bb / E# F# G A

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

pp *mf* *pp* *mf* *pp*

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

-AZ Antiphonal Chamber Music 7-

5/4

Cel.

5/4

Quartertöne
Glockenspiel

Perc. I

5/4

Microtonal
Organ

5/4

Perc. II

Ocean drum

5/4

Harp

près de la table

mp *p* *mp* *pp* *mf* *p* *pp* *mf* *mf* *sffz* *mp*

BA Intermezzi Variation 5

Text: Demian Vitanza

sub.
silenzio

The score is divided into two systems. The first system includes vocal parts (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) and a full orchestra (Flute, English horn, Bass clarinet, Bassoon, Horn in F, Trumpet in C, Tenor-trombone, Percussion 1, Percussion 2, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass). The second system includes the same vocal parts and a reduced orchestra (Horn in F, Percussion 2, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass). The score features various time signatures (2/8, 4/4, 3/8) and dynamic markings (mf, pp, p, f, ff, ppp, mp). It includes lyrics in Italian and English, such as "INHALED", "What soul?", "ff she sings", "Of sound.", and "Have you ever seen silence?". A large watermark "NB noter This music is copyright protected" is visible across the score.

BB Antiphonal Chamber Music 1

Violin I $\frac{2}{4}$ $\bullet = 40$ ORD SP $\frac{4}{4}$

Celesta $\frac{2}{4}$ $\frac{4}{4}$

Violin II $\frac{2}{4}$ ORD ASP SP $\frac{4}{4}$

Quartettone Glockenspiel $\frac{2}{4}$ Medium hard sticks $\frac{4}{4}$

Percussion I $\frac{2}{4}$ $\frac{4}{4}$

English Horn $\frac{2}{4}$ $\frac{4}{4}$ oscil. lento

Viola $\frac{2}{4}$ SP AST AST $\frac{4}{4}$ *mf pesante*

Microtonal Organ $\frac{2}{4}$ II TRIGGER $\frac{4}{4}$ I II

Tuning: Rubens Expansion of Grains Tuning
I Open Flute 4', Nonade IV
II Bourdon 16', Gedackt 8', Voix celeste 8'

Cello $\frac{2}{4}$ M.ph. DIAGONAL BOWING XSP al fine $\frac{4}{4}$ M.ph.

Percussion II $\frac{2}{4}$ Cymbal arco 2 Triangles Cymbal $\frac{4}{4}$ delicato *pppp*

Contrabass $\frac{2}{4}$ M.ph. Create stable multiphonics. Vary bowing position to find different timbres. $\frac{4}{4}$

Harp $\frac{2}{4}$ DCB₂/EFGA près de la table $\frac{4}{4}$

Bass Flute $\frac{2}{4}$ $\frac{4}{4}$

Bass Clarinet $\frac{2}{4}$ $\frac{4}{4}$

Bassoon $\frac{2}{4}$ $\frac{4}{4}$

Horn in F $\frac{2}{4}$ $\frac{4}{4}$

Trumpet in C $\frac{2}{4}$ $\frac{4}{4}$

Tenor Trombone $\frac{2}{4}$ $\frac{4}{4}$

Electronics $\frac{2}{4}$ $\frac{4}{4}$

-BB Antiphonal Chamber Music 1 -

The image displays a musical score for "BB Antiphonal Chamber Music 1" in 4/4 time. The score is arranged in a vertical stack of staves for the following instruments: Vln. I, Cel., Vln. II, Quartettone, Glockenspiel, Perc. I, E. Hn., Vla., Microtonal Organ, Vcl., Perc. II, Cb., Harp, Bass Fl., Bass Cl., Bsn., Horn, Trumpet in C, Ten. Trb., and Electronics. The score is divided into two systems. The first system includes measures 1 through 10, and the second system includes measures 11 through 20. Various performance instructions are present, such as "AST", "SP", "gliss.", "con pedal", "ST", "ORD", "gett.", "M.ph.", "Cymbal", "scrape", "HARMON", "oscil. lento", "flutt.", "vibr. estremo", and dynamic markings like *mp*, *p*, *mf*, *ppp*, and *f*. A large, semi-transparent watermark for "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

-BB Antiphonal Chamber Music 1-

This musical score is for a chamber ensemble. The instruments listed on the left are: Vln. I, Cel., Vln. II, Quartetone Glockenspiel, Perc. I, E. Hn., Vla., Microtonal Organ, Vcl., Perc. II, Cb., Harp, Bass Fl., Bass Cl., Bsn., Horn, Trumpet in C, Ten. Trb., and Electronics. The score is divided into two main sections. The first section, from measure 6 to 11, is in 2/4 time and includes performance markings such as SP, ORD, SP, SP III, II, and AST. The second section, from measure 12 to 17, is in 4/4 time and includes markings for M.ph., Cymbal, and oscill. lento. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected'.

-BB Antiphonal Chamber Music 1-

This musical score is for a chamber ensemble and includes the following parts and instruments:

- Vln. I**: Violin I, 4/4, 2/4, 3/4
- Cel.**: Cello, 4/4, 2/4, 3/4
- Vln. II**: Violin II, 4/4, 2/4, 3/4
- Quartettone Glockenspiel**: Quartettone and Glockenspiel, 4/4, 2/4, 3/4
- Perc. I**: Percussion I, 4/4, 2/4, 3/4
- E. Hn.**: English Horn, 4/4, 2/4, 3/4
- Vla.**: Viola, 4/4, 2/4, 3/4
- Microtonal Organ**: Microtonal Organ, 4/4, 2/4, 3/4. Includes triggers for frequencies 67/66, 10/11, and 440 Hz.
- Vcl.**: Violoncello, 4/4, 2/4, 3/4
- Perc. II**: Percussion II, 4/4, 2/4, 3/4. Includes Cymbal.
- Cb.**: Contrabass, 4/4, 2/4, 3/4
- Harp**: Harp, 4/4, 2/4, 3/4
- Bass Fl.**: Bass Flute, 4/4, 2/4, 3/4. Includes performance instructions: M.ph. Mitropoulos-Bott No. 109.
- Bass Cl.**: Bass Clarinet, 4/4, 2/4, 3/4. Includes performance instructions: M.ph. Bok No. 31.
- Bsn.**: Bassoon, 4/4, 2/4, 3/4
- Horn**: Horn, 4/4, 2/4, 3/4
- Trumpet in C**: Trumpet in C, 4/4, 2/4, 3/4. Includes performance instructions: +, oscil. lento.
- Ten. Trb.**: Tenor Trombone, 4/4, 2/4, 3/4. Includes performance instructions: +, NV, mf-pp.
- Electronics**: Electronics, 4/4, 2/4, 3/4

The score is divided into three measures with time signatures 4/4, 2/4, and 3/4. It features various dynamics (p, mp, mf, pp, pppp) and performance markings such as 'oscil. lento', 'NV', 'ORD', and 'TRIGGER'. A large watermark 'NB noter' is present across the center of the page.

-BB Antiphonal Chamber Music 1-

This musical score is for a chamber ensemble and includes the following parts and instruments:

- Vln. I**: Violin I, with markings for SP, III, IV, AST, mf, pesante, and SP.
- Cel.**: Cello.
- Vln. II**: Violin II, with markings for ORD, SP II, ST alla punta, mp, mf, and pp.
- Quartettone Glockenspiel**: Quartettone Glockenspiel, with marking p.
- Perc. I**: Percussion I.
- E. Hn.**: English Horn.
- Vla.**: Viola, with marking ST and mf.
- Microtonal Organ**: Microtonal Organ, with markings TRIGGER (10/11) and I brillante legatissimo.
- Vcl.**: Violoncello, with marking M.ph.
- Perc. II**: Percussion II, with marking Cymbal arco.
- Cb.**: Contrabass, with marking M.ph.
- Harp**: Harp.
- Bass Fl.**: Bass Flute.
- Bass Cl.**: Bass Clarinet.
- Bsn.**: Bassoon.
- Horn**: Horn.
- Trumpet in C**: Trumpet in C.
- Ten. Trb.**: Tenor Trombone, with markings mp and pp.
- Electronics**: Electronics.

The score is divided into three measures with time signatures of 3/4, 4/4, and 3/4. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

-BB Antiphonal Chamber Music 1 -

The musical score is written for a chamber ensemble. It is divided into two measures: the first measure is in 3/4 time, and the second measure is in 5/4 time. The instruments and their parts are as follows:

- Vln. I:** Starts with a 3/4 time signature, then changes to 5/4. Features a section titled "BOTTLENECK WIGGLE" with a tremolo effect. Dynamics include *mf*.
- Cel.:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *pp*.
- Vln. II:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *mf*. Includes a section labeled "Soft sticks".
- Quartertone Glockenspiel:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *pp*.
- Perc. I:** Starts with a 3/4 time signature, then changes to 5/4.
- E. Hn.:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *pp* and *p*. Includes a section labeled "oscil. lento".
- Vla.:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *mf*. Includes a section labeled "LIGHT RAPID VERTICAL BRUSHING".
- Microtonal Organ:** Starts with a 3/4 time signature, then changes to 5/4. Includes sections labeled "II" and "TRIGGER" with frequencies (67/66) and (440 Hz).
- Vcl.:** Starts with a 3/4 time signature, then changes to 5/4.
- Perc. II:** Starts with a 3/4 time signature, then changes to 5/4. Includes a section labeled "Cymbal arco".
- Cb.:** Starts with a 3/4 time signature, then changes to 5/4.
- Harp:** Starts with a 3/4 time signature, then changes to 5/4.
- Bass Fl.:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *M.ph.* and *pppp transparent*. Includes a section labeled "Mitropoulos-Bott No. 135".
- Bass Cl.:** Starts with a 3/4 time signature, then changes to 5/4. Dynamics include *M.ph.* and *pppp transparent*. Includes a section labeled "Bok No. 74".
- Bsn.:** Starts with a 3/4 time signature, then changes to 5/4.
- Horn:** Starts with a 3/4 time signature, then changes to 5/4.
- Trumpet in C:** Starts with a 3/4 time signature, then changes to 5/4.
- Ten. Trb.:** Starts with a 3/4 time signature, then changes to 5/4.
- Electronics:** Starts with a 3/4 time signature, then changes to 5/4.

A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

-BB Antiphonal Chamber Music 1 -

The score is divided into three measures with time signatures 3/4, 2/4, and 3/8. The instruments and their parts are as follows:

- Vln. I:** Measure 1: Rest. Measure 2: Rest. Measure 3: *p* note with **LIGHT FAST BOW** instruction.
- Cel.:** Rest throughout.
- Vln. II:** Measure 1: *pp* note with **LIGHT VERTICAL BRUSHING ACCEL.** instruction. Measure 2: Rest. Measure 3: *pp* note with **VERTICAL BOW high friction** instruction.
- Quarttone Glockenspiel:** Rest throughout.
- Perc. I:** Rest throughout.
- E. Hn.:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- Vla.:** Measure 1: *pp* note with **LIGHT VERTICAL BRUSHING** instruction. Measure 2: *pp* note with **ON THE BRIDGE light noise sound** instruction. Measure 3: Rest.
- Microtonal Organ:** Measure 1: *I* note with **TRIGGER** instruction. Measure 2: *I* note with **TRIGGER** instruction. Measure 3: *I* note with **TRIGGER** instruction.
- Vcl.:** Measure 1: Rest. Measure 2: Rest. Measure 3: *M.ph.* note.
- Perc. II:** Measure 1: Rest. Measure 2: *mf* note with **Triangles bouncing against Rin on Timpani** instruction. Measure 3: *pp* note with **pedal vibrato** instruction.
- Cb.:** Measure 1: Rest. Measure 2: Rest. Measure 3: *M.ph.* note.
- Harp:** Measure 1: Rest. Measure 2: *mf* note with **gliss. with triangle stick** instruction. Measure 3: *mf* note with **let strings vibrate against stick al fine** instruction.
- Bass Fl.:** Measure 1: *mf* note. Measure 2: Rest. Measure 3: Rest.
- Bass Cl.:** Measure 1: *mf* note. Measure 2: Rest. Measure 3: Rest.
- Bsn.:** Rest throughout.
- Horn:** Rest throughout.
- Trumpet in C:** Rest throughout.
- Ten. Trb.:** Rest throughout.
- Electronics:** Rest throughout.

-BB Antiphonal Chamber Music 1 -

This musical score is for a chamber ensemble and is divided into three measures. The time signatures for each measure are 3/8, 2/4, and 4/4. The instruments are listed on the left side of the score:

- Vln. I
- Cel.
- Vln. II
- Quartertone Glockenspiel
- Perc. I
- E. Hn.
- Vla.
- Microtonal Organ
- Vcl.
- Perc. II
- Cb.
- Harp
- Bass Fl.
- Bass Cl.
- Bsn.
- Horn
- Trumpet in C
- Ten. Trb.
- Electronics

Key performance instructions and markings include:

- sub. tacet**: Marked above the Microtonal Organ staff in the first measure.
- Triangles bouncing against Rin on Timpani**: Marked above the Perc. II staff in the first measure.
- f** and **pp**: Dynamic markings on the Perc. II staff.
- M.ph.** and **pppp**: Dynamic markings on the Vcl. and Cb. staves.
- II** and **III**: Roman numerals indicating fingerings or positions on the Vcl. and Cb. staves.

A large watermark is present in the center of the page, reading "NB noter" and "This music is copyright protected".

Dolcissimo, no dynamic nuances.

BC Noise circles 1

♩ = 50

15 8 2 4 7 8

S1: Stine
ppp sempre

S2: Maria
ppp sempre

M: Liv
ppp sempre

A1: Anita
ppp sempre

A2: Eva
ppp sempre

Violin I
Bowling: LIGHT VERTICAL BRUSHING
Fingering: Create light noise sounds, harmonics are just vaguely audible. ONLY vertical bowing techniques are used through this movement.

Violin II
Bowling: pp sempre
Fingering: Create light noise sounds, harmonics are just vaguely audible. ONLY vertical bowing techniques are used through this movement.

Viola
Bowling: LIGHT VERTICAL BRUSHING, SLIGHTLY PRESSED
Fingering: Create light noise sounds, harmonics are just vaguely audible. ONLY vertical bowing techniques are used through this movement.

Cello
Bowling: rapido subito, pp sempre
Fingering: Create light noise sounds, harmonics are just vaguely audible. ONLY vertical bowing techniques are used through this movement.

Contrabass
Bowling: rapido subito, pp sempre
Fingering: Create light noise sounds, harmonics are just vaguely audible. ONLY vertical bowing techniques are used through this movement.

15 8 2 4 7 8

Track: GamelanRavel31

Electronics
Duration 49" + resonance
If performed in tempo, this fragment should be about the same length.

-BC Noise circles 1 -

7/8 6/4 7/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

GRANULAR SOUNDS

7/8 6/4 7/8

Violin I
Bowling
Fingering

Violin II
Bowling
Fingering

Viola
Bowling
Fingering

Cello
Bowling
Fingering

Contrabass
Bowling
Fingering

Electronics

LIGHT BRUSHING

SLIGHTLY PRESSED

LIGHT BRUSH

SLIGHTLY PRESSED

SLIGHTLY PRESSED - LIGHT BRUSHING

LIGHT RAPID BRUSHING

7/8 6/4 7/8

Detailed description of the musical score: The score is for a piece titled '-BC Noise circles 1 -'. It features vocal parts for Stine (S1), Maria (S2), Liv (M), Anita (A1), and Eva (A2). The instrumental parts include Violin I, Violin II, Viola, Cello, and Contrabass, each with separate staves for bowing and fingering. The electronics part is also present. The score is divided into three measures with time signatures 7/8, 6/4, and 7/8. Various performance techniques are indicated, such as 'LIGHT BRUSHING', 'SLIGHTLY PRESSED', 'LIGHT BRUSH', and 'LIGHT RAPID BRUSHING'. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright-protected'.

-BC Noise circles 1 -

	$\frac{7}{8}$	$\frac{3}{4}$	$\frac{5}{8}$	$\frac{5}{4}$
S1: Stine	[Musical staff]			
S2: Maria	[Musical staff]			
M: Liv	[Musical staff]			
A1: Anita	[Musical staff with 'NOISE' and 'static' annotations]			
A2: Eva	[Musical staff with 'NOISE' and 'GRANULAR SOUNDS' annotations]			
	$\frac{7}{8}$	$\frac{3}{4}$	$\frac{5}{8}$	$\frac{5}{4}$
Violin I	[Musical staff with 'LIGHT RAPID BRUSHING' and 'sim.' annotations]			
Violin II	[Musical staff with 'LIGHT RAPID BRUSHING' and 'sim.' annotations]			
Viola	[Musical staff with 'LIGHT RAPID BRUSHING' and 'sim.' annotations]			
Cello	[Musical staff]			
Contrabass	[Musical staff]			
Electronics	[Musical staff]			

-BC Noise circles 1 -

5/4 5/8 7/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

5/4 SLIGHTLY PRESSED 5/8 7/8

Bowing Violin I

Fingering

Bowing Violin II

Fingering

Bowing Viola

Fingering

Bowing Cello

Fingering

Bowing Contrabass

Fingering

5/4 5/8 7/8

Electronics

GRANULAR SOUND

NOISE

STABLE

NOISE

GRANULAR SOUND

STABLE

STABLE

LIGHT BRUSHING

LIGHT BRUSHING ACCEL.

LIGHT BRUSH

LIGHT BRUSHING ACCEL.

LIGHT BRUSHING ACCEL.

VERTICAL BRUSH NORMAL PRESSURE

-BC Noise circles 1 -

7/8 5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

7/8 5/4

Violin I
Bowling
Fingering

Violin II
Bowling
Fingering

Viola
Bowling
Fingering

Cello
Bowling
Fingering

Contrabass
Bowling
Fingering

7/8 5/4

Electronics

Light Rapid Brushing

Light Brushing Accel.

Light Brushing

Light Brush

Light Brushing Accel.

Slightly Pressed

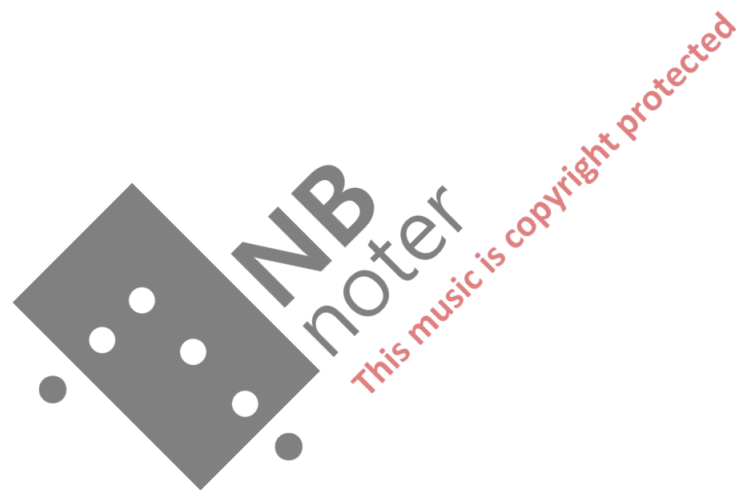
Slightly Pressed

This music is copyright protected

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



BD String signals 6

Performed within the sound installation.
Listen to the sounds and start conducting at a suitable moment.

Violin I
1 $\frac{3}{4}$ SP = 52 $\frac{5}{8}$ $\frac{2}{4}$
mf *p* *ppp* *mf* *p*

Violin II
1 *mp*

Viola
1 *sffz* *sffz*

Cello
1 I *p* *p*

Contrabass
1 III IV *p* *p*

Violin I
 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
ppp *mf* *p*

Violin II
mp

Viola
3 *sffz* *sffz*

Cello
3 *p*

Contrabass
3 *p*

-BD String signals 6 -

4/4

Violin I

Violin II

Viola

Cello

Contrabass

ppp

mf

p

ppp

mp

mp

sffz

sffz

p

p

1



BE

Intermezzi Fragment 6

3/4 = 46

lento estremo rapido rit. no trill

2/4 Breathy, unfocused

4/4 subito silenzio

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Harmonizer doubling S1 and M

42

osci. lentissimo

5/4

NV

osci. lentissimo

subito tacet

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Harmonizer doubling S1, S2 and M

-BF Tutti Fragment 7 -

6/4

9/4

S1: Stine INHALED M.ph. y e 1 α 7 f p n pp α static n mp

S2: Maria mf > pp α 3 e 6 mfz mf > p pp 5 NASAL mf > p

M: Liv p 5 b pp

A1: Anita sub tacet echo NASAL mf pppp

A2: Eva mfz hø hø p mf pp

FL. mp > pp

Oboe

Bass Cl.

Bsn.

Horn mfz > p

C Tpt.

Ten. Trb.

Perc. I Quartertone glockenspiel // triangle sticks mp

Perc. II Vibraslap mp

Harp mp "Guiro effect" Damp strings, create glissando with credit card or similar. High friction. mf

Cel. pp mp pp sffz

Microtonal Organ II sffz staccatissimo ff

Vln. I pizz. mf legno batt. mp

Vln. II legno batt. mp gett. alla punta pp arco p sffz AST tremolo accel. SP ST p < mp pp > < mf < mf

Vla. ASP mp SP → CIRCULAR BOW p seagull

Vcl. < mp > XSP SP sffz

Cb.

Electronics

6/4

6/4

-BF Tutti Fragment 7 -

INHALED

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn

C Tpt.

Ten. Trb.

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics

The image shows a page of a musical score for 'Landscape with figures II, Score: 109/285'. The score is in 6/4 time and features a variety of instruments and vocal parts. The vocal parts (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) are at the top. Below them are the woodwinds (Fl., Oboe, Bass Cl., Bsn., Horn, C Tpt., Ten. Trb.), percussion (Perc. I, Perc. II), Harp, Cello (Cel.), Microtonal Organ, Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes various musical notations such as dynamics (mf, pp, mp, p, sfz), articulation (arco, pizz., chromatic cluster), and performance instructions (INHALED, NASAL, sub. tacet, LIGHT CIRCULAR BOW, tremolo, accel., alla punta). A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

BG Intermezzi Variation 9

2/4 ♩=40

Non vibr.

4/4

5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Equal tempered tuning
II: 440 Hz
I: 1/4-tone flat I+II: Flute Celeste 8', Vox humana 8'

Microtonal Organ

5/4

3

sub. silenzio

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Microtonal Organ

Tuning: Marimba of the Bakubu, S. Belgian Congo (Zaire)
I Open Flute 4', Glockenspiel, Zimbelstern

p legatissimo

rapido

rapido

BH String signals 5

8/4 SP 52 7/4

Violin I

Violin II

Viola

Cello

Contrabass

7/4 1

Violin I

Violin II

Viola

Cello

Contrabass

AV Intermezzi Fragment 14

$\frac{3}{4}$ ♩ = 40

1

Musical score for AV Intermezzi Fragment 14, featuring five vocal parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The score is in 3/4 time with a tempo of 40 beats per minute. It includes vocal lines with lyrics and dynamic markings such as p, sfz, ff, mf, and pp.



BI Ensemble text 2

Senza misura (50")

Mitropoulos-Bott II, No. 64
oscil. lento
REPEAT, VARY DURATIONS
Create overlaps, no synchronization, no silences.

Bass Flute

Henri Bok, No. 62
oscil. accelerando
REPEAT, VARY DURATIONS
Create overlaps, no synchronization, no silences.

Bass Clarinet

Tam-tams, Gongs, Almglocken
WRITE FREELY SELECTED PARTS OF JOYCE TEXT BELOW OVER SURFACE OF DIFFERENT INSTRUMENTS
Triangle stick/wire brushes. Make separations between words short but perceivable.

Percussion I

Tam-tams, Gongs
WRITE FREELY SELECTED PARTS OF JOYCE TEXT BELOW OVER SURFACE OF DIFFERENT INSTRUMENTS
Triangle stick/wire brushes. Make separations between words short but perceivable.

Percussion II

Electronics

We now romp through a period of pure lyricism of shame-bred music (technologically, let me say, the appetising entry of this subject on a fool chest of vialds is plumply pudding the carp before doevre hors) evidenced by such words in distress as *I cream for thee, Sweet Margareen*, and the more hopeful *O Margareena! O Margareena! Still in the bowl is left a lump of gold!* (Correspondents, by the way, will keep on asking me what is the correct garnish to serve drisheens with. Tansy Sauce. Enough). The pawnbreaking pathos of the first of these shoddy pieces reveals it as a Caseous effort. Burrus's bit is often used for a toast. Criniculture can tell us very precisely indeed how and why this particular streak of yellow silver first appeared on (not in) the bowel, that is to see, the human head, bald, black, bronze, brown, brindled, betteraved or blanchemanged where it might be usefully compared with an earwig on a fullbottom. I am offering this to Signorina Cuticura and I intend to take it up and bring it under the nosetice of Herr Harlene by way of diverting his attentions. Of course the unskilled singer continues to pervert our wiser ears by subordinating the space-element, that is to sing, the *aria*, to the time-factor, which ought to be killed, *ill tempor*. I should advise any unborn singer who may still be among my heeders to forget her temporal diaphragm at home

(the best thing that could happen to it!) and attack the roulade with a swift *colpo di glottide* to the lug (though Maace I will insist was reclined from overdoing this, his recovery often being slow) and then, O! on the third dead beat, O! to cluse her eyes and aiopen her oath and see what spice I may send her. How? Cease thee, cantatrickee! I fain would be solo. Arouse thee, my valour! And save for e'er my true Bdur!

James Joyce, *Finnegans Wake*, Penguin Books (1992), P. 164-165.

BJ Intermezzi Fragment 9

The score is divided into three systems, each with a different time signature: 5/4, 3/8, and 4/4. The vocalists are S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The string ensemble includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (mp, mf, p, sfz, f), articulation (accents, slurs), and performance instructions (vibrato, pizzicato, subito tacet, alla punta, senza sordina). A large watermark for 'NB Noter' is present across the middle of the page.

System 1: Time signature 5/4, tempo 52. Includes vocal parts and string parts marked "CON SORDINO".

System 2: Time signature 3/8. Includes vocal parts and string parts.

System 3: Time signature 4/4. Includes vocal parts and string parts.

BK Intermezzi Fragment 10

4/4 ♩ = 52

M.ph. irregular, thin whistlesounds

3/4

oscil. lento subito tacet

5/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

subito silenzio

Electronics

Voices doubled in unison by absolute frequencies (as intonation assistance)

Live electronics on A2:

OTHER INPUTS OFF

INPUT from A2 off

BL Antiphonal Chamber Music 2

Celesta

$\bullet = 40$

4/4 **3/4**

sfz

p

pp 6

mp 7:4 *mf*

Quarternote Glockenspiel

4/4 **3/4**

Medium hard sticks

p

mp

Percussion I

4/4 **3/4**

Main tuning: Rubens Expansion of Grains Tuning (only for keyboard bendings)
 Tuning transitions: I: Mandinka balafon scale from Gambia (initial and final) in 1"
 II: Partials for fundamentals D-E (initial and final) in 1"
 Keyboards: I: 3 (440 Hz), II: 4 (67/66)

Microtonal Organ

I Bourdon 16', Open Flute 4', Nazard 2 2/3', Tierce 1 3/5'
 II Diapasons 8'

Percussion II

4/4 **3/4**

Triangles bouncing against Rin on Timpani

pedal vibrato

p

sim.

p

Harp

4/4 **3/4**

sfz

D C Bb / Eb Fb Gb Ab près de la table

pp 5:4 *p*

-BL Antiphonal Chamber Music 2-

The musical score is divided into six staves, each with a 3/4 time signature that changes to 2/4 at the end of the piece. The instruments and their parts are:

- Cel. (Celesta):** Starts with a *ff* dynamic, then *pp*. Features a 6-measure and a 5-measure phrase in the second system.
- Quartertone Glockenspiel:** Starts with a *p* dynamic, then *ppp*. Features a 7-measure phrase in the second system.
- Perc. I (Percussion I):** No notation is present for this part.
- Microtonal Organ:** Features two sections labeled I and II. Section I starts with *mp* and *p*. Section II starts with *p* and includes a *mf* **chromatic cluster**. A *mfz* dynamic is also present.
- Perc. II (Percussion II):** Includes the instruction "Triangles bouncing against Rin on Timpani" and "Rin on Timpani" with a *pppp* dynamic.
- Harp:** Starts with a *p* dynamic, then *ff*. Features a 6-measure and a 5-measure phrase in the second system, ending with *pp* and *mf* dynamics.

-BL Antiphonal Chamber Music 2-

Cel.

Quartertone Glockenspiel

Perc. I

Microtonal Organ

Perc. II

Harp

près de la table

p, *mp*, *pppp*

7, 6-4, 7-4, 3, 6, 5, 8^{va}

pp, *mp*, *pp*

pppp

p

-BL Antiphonal Chamber Music 2-

Cel. $\frac{4}{4}$ $\frac{2}{4}$ Δ

Quartertone Glockenspiel $\frac{4}{4}$ $\frac{2}{4}$

Perc. I $\frac{4}{4}$ $\frac{2}{4}$

Microtonal Organ $\frac{4}{4}$ $\frac{2}{4}$

Perc. II $\frac{4}{4}$ $\frac{2}{4}$

Harp $\frac{4}{4}$ $\frac{2}{4}$

pp

p

ppppp *arco* *pp*

pp *p*

3:2

5

6

6

6

6

6

6

3

I

NB noter *This music is copyright protected*

BM Intermezzi Fragment 12

$\frac{2}{4}$ ♩ = 52 *rall.* $\frac{3}{4}$ $\frac{2}{8}$ ♩ = 40

S1: Stine
NV *pppp* *pp* *vibr. accel.* *lento* *M.ph.* *NV*

S2: Maria
NV *pppp* *amp. vibr.* *pp* *mf* *pp* *mf* *M.ph.* *NV*

M: Liv
NV *pppp* *pp* *amp. vibr.* *M.ph.* *NV*

A1: Anita
NV *pppp* *pp* *amp. vibr.* *M.ph.* *NV*

A2: Eva
NV *pppp* *pp* *oscil. lento* *M.ph. granular texture* *ppp*

Electronics
 Voices doubled in unison by absolute frequencies (as intonation assistance)
 Live electronics on A2:

All INPUTS OFF



BN String signals 2

Violin I: $\frac{2}{4}$ $\bullet = 52$, $\frac{3}{4}$, $\frac{2}{4}$. *sfz*, *ff*. Fingering: 1, 7, 5, 10.

Violin II: *ff*. Fingering: 7, 5, 6.

Viola: *ff*. Fingering: 7, 5, 6.

Cello: *ff*. Fingering: 7, 5, 6. *IV* partial 11.

Contrabass: *ff*. Fingering: 7, 5, 6.

Violin I: $\frac{2}{4}$. *sfz*. Fingering: 7.

Violin II: *ff*. Fingering: 3, 6.

Viola: *ff*. Fingering: 3, 6.

Cello: *ff*. Fingering: 3, 6.

Contrabass: *ff*. Fingering: 3, 6.

BO Vocal gliss 2

The musical score is written for five vocal parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The tempo is marked as 40. The score features various musical notations, including glissandos (indicated by wavy lines), slurs, and fingerings (5, 6, 7, 3). The parts are arranged in a system with five staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two measures by a vertical bar line. The first measure contains the main vocal lines, and the second measure contains the final notes and glissandos for each part.

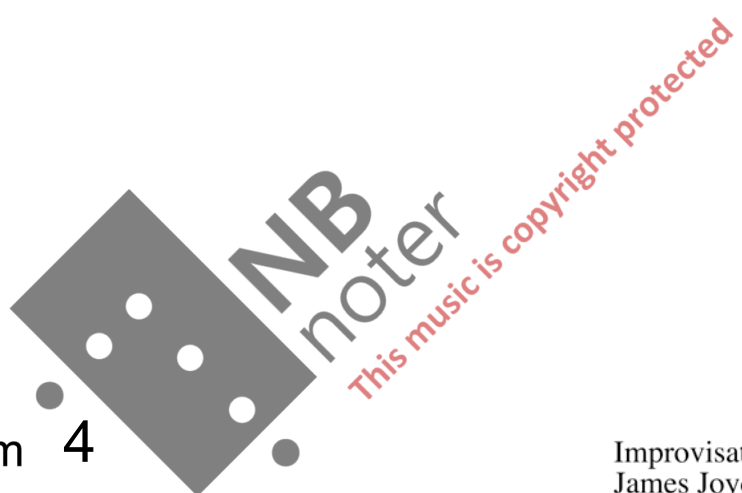
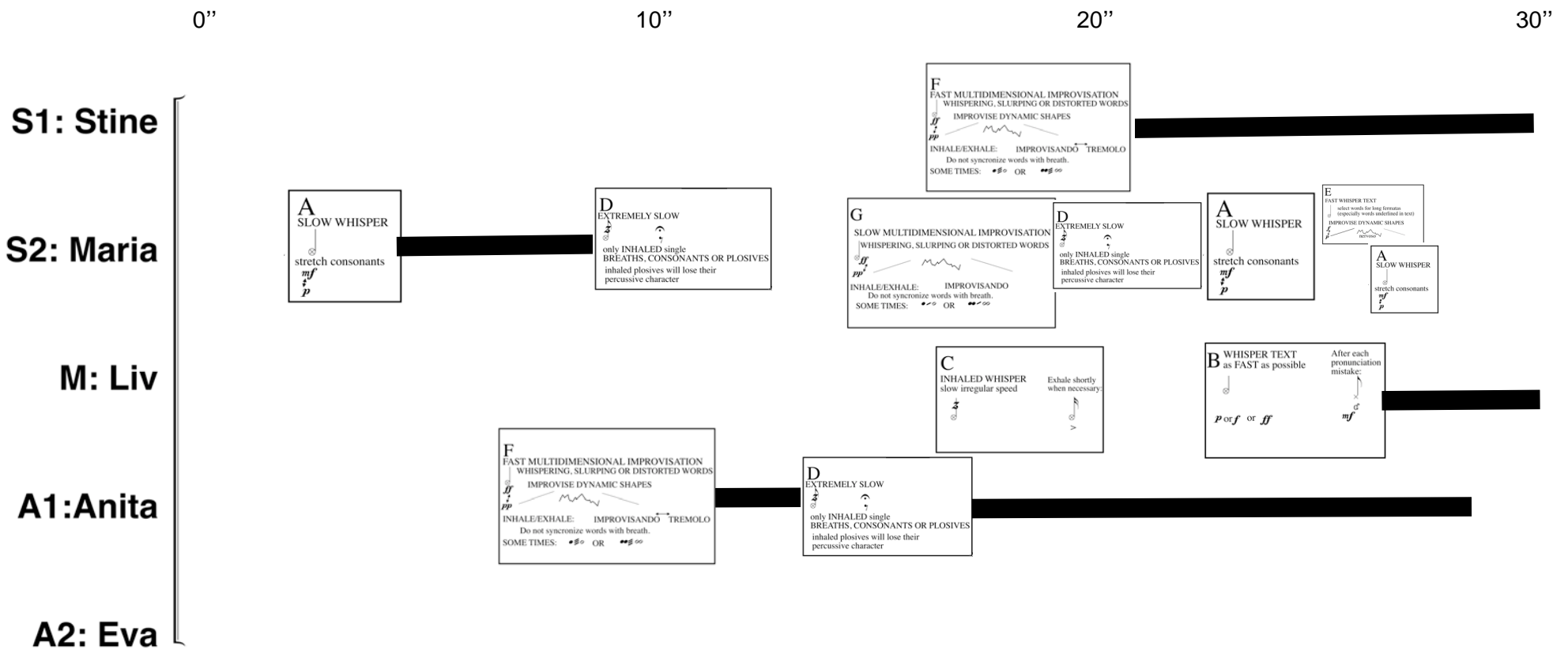
All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continuous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continuous.
At the final notes, oscillate slowly to keep pitch in motion.



BP

Whispering room 4

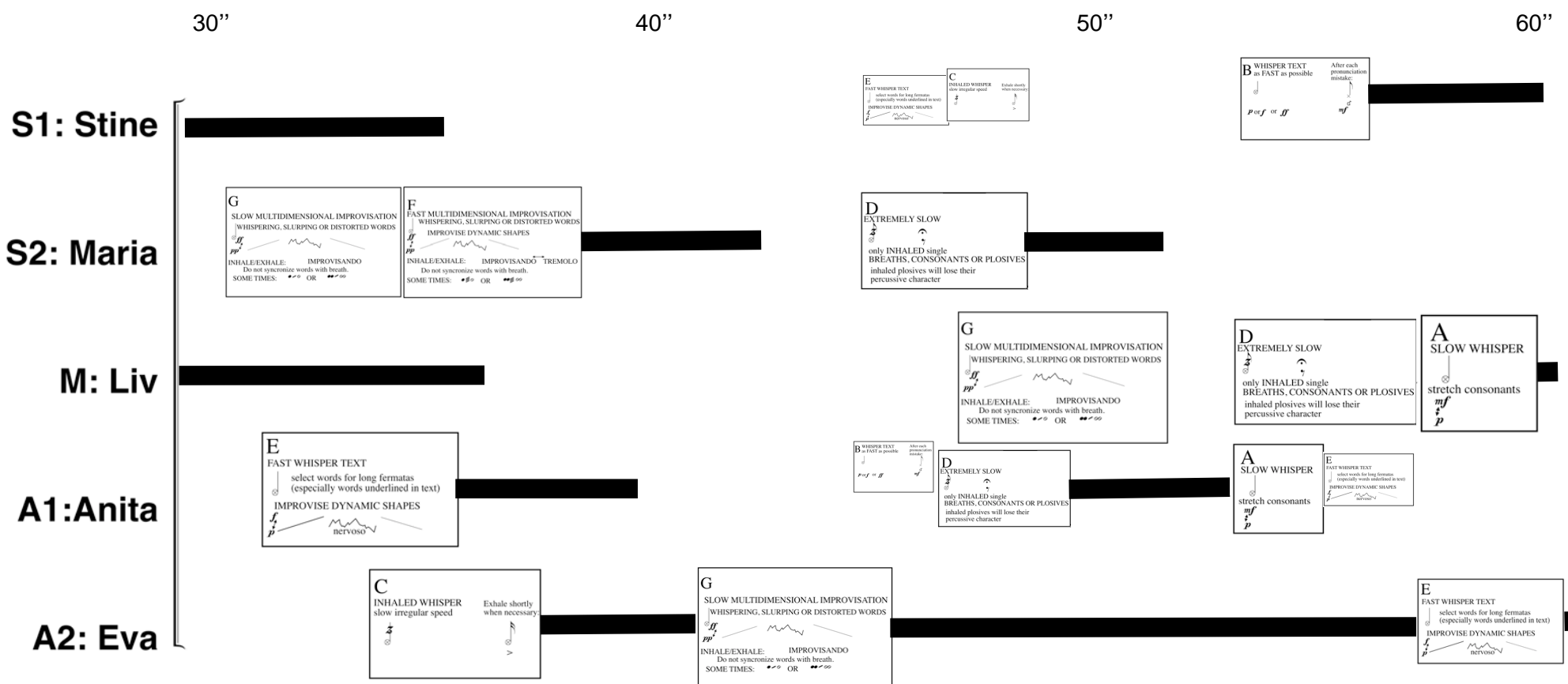
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



BP

Whispering room 4

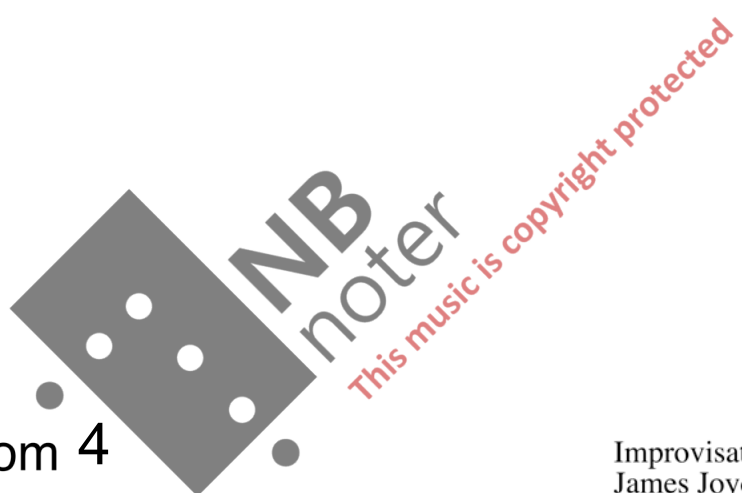
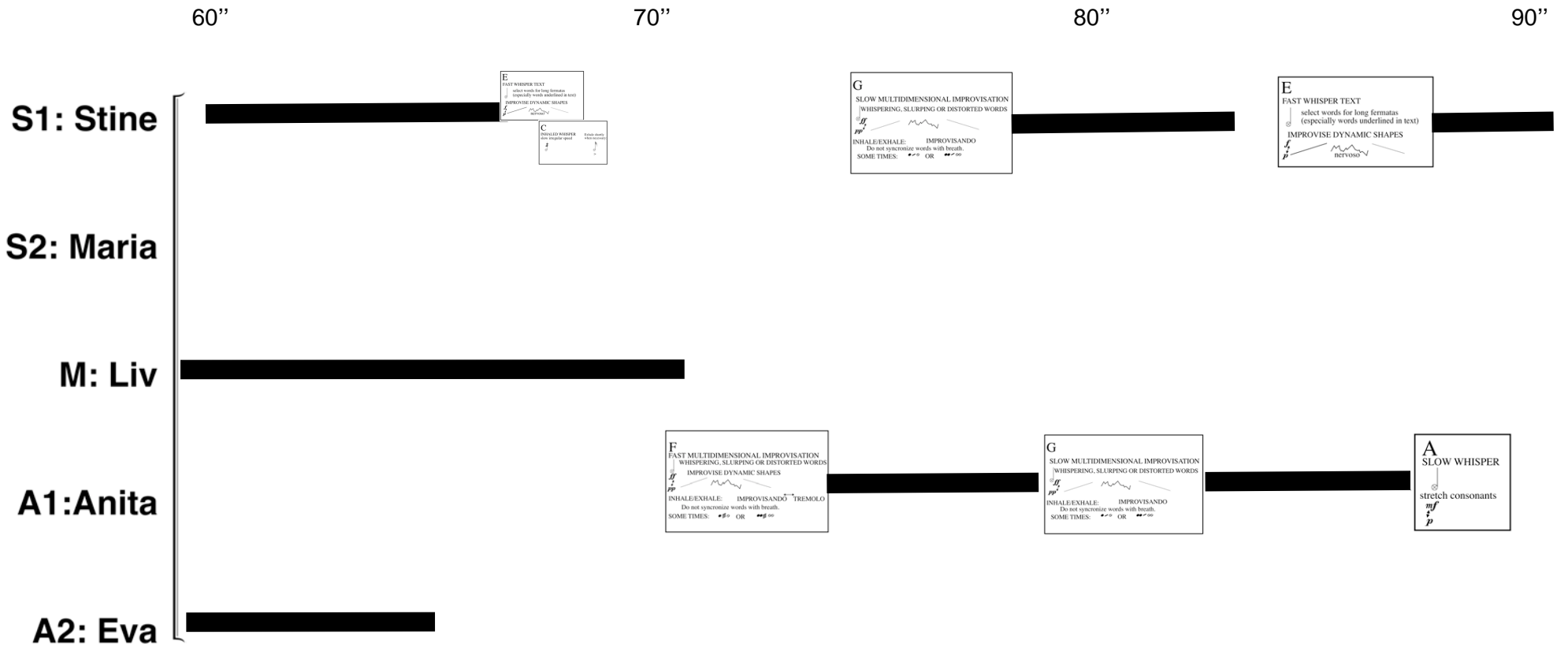
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



BP

Whispering room 4

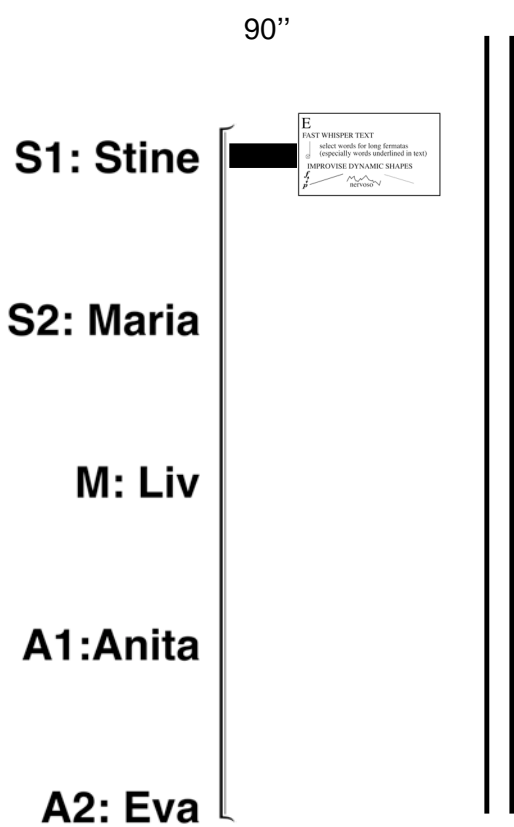
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



BP

Whispering room 4

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



BQ Antiphonal Chamber Music 4

3
4 ♩=40

Celesta

3
4 Medium hard sticks

Quarternote Glockenspiel

Percussion I

Tuning: Mubayiwa Bandambira's Mbira Dza Vadzimu
Keyboards: I: 2 (179 cents), II: 3 (332 cents)
3
4 I Open Diapason 16', Open Flute 4'
II Open Diapason 16', Open Flute 4'

Microtonal Organ

3
4 Tam-tam
superball
rub

Percussion II

3
4

Harp

D# C# Bb / E# F# Gb A

-BQ Antiphonal Chamber Music 4-

Cel. $\frac{2}{4}$ $\frac{3}{4}$ *p* *pppp* *mf* *mf* *p*

Quartertone Glockenspiel $\frac{2}{4}$ $\frac{3}{4}$ *6* *7:4*

Perc. I $\frac{2}{4}$ $\frac{3}{4}$

Microtonal Organ $\frac{2}{4}$ $\frac{3}{4}$ I *chromatic clusters* II *Scia*

Perc. II $\frac{2}{4}$ $\frac{3}{4}$ Tam-tam *E/O* *strike* *scrape* *scrape* *brush*

Harp $\frac{2}{4}$ $\frac{3}{4}$ *p* *mf* *p*

-BQ Antiphonal Chamber Music 4-

Cel. 2/4

Quartertone Glockenspiel 2/4

Perc. I

Microtonal Organ 2/4

Perc. II 2/4

Harp 2/4

pp, mp, p, mf, chromatic clusters, 8va, 10, I, II, I+II, 6:4, pp, Tam-tam brush, Flat Tam-tam strike, E, O, superball rub, près de la table, mf, mp, pp

-BQ Antiphonal Chamber Music 4-

The musical score is arranged in five systems, each for a different instrument. The time signature is 2/4 for all parts.

- Cel. (Cello):** Features a melodic line starting with a dotted quarter note, followed by an eighth note. Dynamics include *mp*. A performance instruction *8va* with a dashed line is present above the staff. A circled cross symbol is located below the staff.
- Quartertone Glockenspiel / Perc. I:** The upper staff (Quartertone Glockenspiel) has a melodic line with a slur and a circled cross symbol. Dynamics include *mf* and *p*. A circled cross symbol is also present below the staff. The lower staff (Perc. I) has a circled cross symbol below it.
- Microtonal Organ:** Both the upper and lower staves are empty.
- Perc. II:** The staff is empty.
- Harp:** Both the upper and lower staves are empty.

BR Intermezzi Variation 7

Text: Demian Vitanza

2/8 $\text{♩} = 40$ 4/4 6/8 3/8

S1: Stine
pp ff ff mf p f y u e static
INHALED INHALED Amp. vibr. WWWW

S2: Maria
mf p n mf mf

M: Liv
mp f she sings away silence
INHALED

A1: Anita
pp p mp says ff p

A2: Eva
f pp M.ph. p pp

Electronics

3/8 2/4 2/8 4/4

S1: Stine
ff pp

S2: Maria
pp Overtones
ff sub. mf p

M: Liv
p pp

A1: Anita
Overtones
sucks out her soul ff sub. f p ff pp

A2: Eva
p Amp. vibr. short outbursts WWWW

Electronics

-BR Intermezzi Variation 7 -

4
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

mf

mf

p

pp

Overtone

She sings.

They burst.

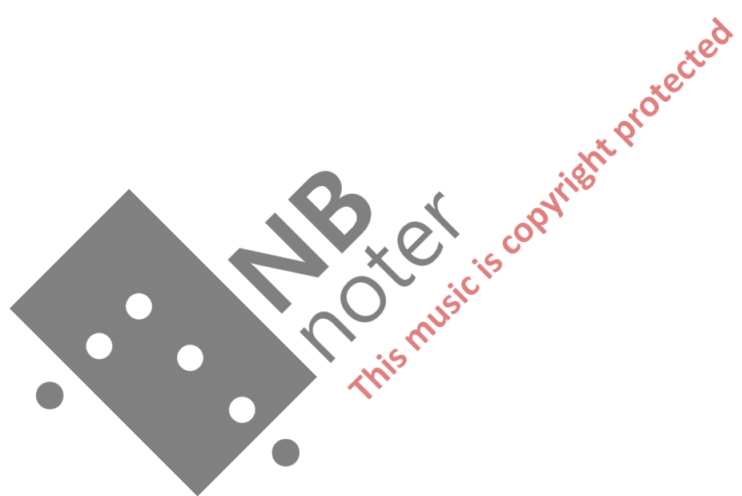
pp

mp

f

mp

pp



Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



BS String signals 7

Performed within the sound installation.

Listen to the sounds and start conducting at a suitable moment.

$\frac{4}{4}$ ♩ = 52

Violin I

Violin II

Viola

Cello

Contrabass

Violin I

Violin II

Viola

Cello

Contrabass

BU Intermezzi Variation 8

3/4 $\bullet = 40$ M.ph. "ratchet" accel. al vibr. accel. al vibr. 4/4

S1: Stine
h p' s q x
e y s
mp ff mf ff

S2: Maria
α
p pp

M: Liv
p' Δ α t' p
f f- mf

A1: Anita
t' k' i y
e Δ mp ff pp mf f Δ mf

A2: Eva
α
pp M.ph. granular sounds
p pp ff mp

Flute

Percussion 1

Percussion 2
Ocean drum
mp

Celesta
mp

Microtonal Organ

Violin I

Violin II

Viola

Violoncello
ON THE BRIDGE I II
ppp - static

Contrabass

Electronics

-BU Intermezzi Variation 8 -

The score is divided into three measures with time signatures $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$. It includes the following parts:

- Vocalists:** S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva. Includes lyrics and performance instructions like "oscil. lento", "M.ph.", "Vibr. nervoso", and "Non vibr.". Dynamic markings range from *pppp* to *mf*.
- Flute:** Features a "transition towards breath only" in the final measure.
- Percussion:** Perc. 1 includes "Almglocken" with specific rhythmic patterns.
- Microtonal Organ:** Includes a *sfz* marking.
- String Quartet:** Violin I, Violin II, Viola, and Violoncello. Includes performance instructions like "I", "II", "3:2", "oscil. lento", "AST", "ASP", "XSP", and "accel. al tremolo rapido".
- Electronics:** A blank staff at the bottom.

-BU Intermezzi Variation 8 -

2/**4** **3**/**4** **4**/**4**

Amp. vibr. outbursts
wwwwwwwwwwww

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Flute
Perc. 1
Perc. 2
Celesta
Microtonal Organ
Violin I
Violin II
Viola
Violoncello
Contrabass
Electronics

α ε N nα o p pppp mp ppp M.ph. nα o α p- N

closed embouchure
Almglocken
superball
pp (make sound as stable as possible)

2/**4** **3**/**4** **4**/**4**

-BU Intermezzi Variation 8 -

4/4 3/4 subito silenzio

S1: Stine *pp* *N* *m*

S2: Maria *m*

M: Liv *m*

A1: Anita *fppp* *N* *m*

A2: Eva *pppp* *mp* *pp* *mp* *periodic gliss.* *o* *N*

Flute *pp*

Perc. 1 Almglocken *pppp*

Perc. 2

Celesta

Microtonal Organ

Violin I 3/4

Violin II

Viola

Violoncello *ppp* *ASP* *AST* *CIRCULAR BRUSHING NOISES* (blend with flute and percussion) *3:2* *3:2*

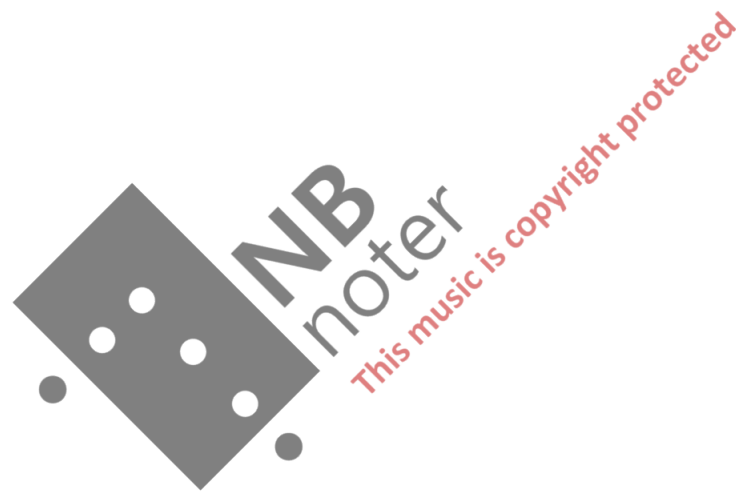
Contrabass

Electronics

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



BV Intermezzi Fragment 8

2 times (wait 20-40" between each repetition)

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

2/8 $\bullet = 40$ NV **5/4** **2/4**

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

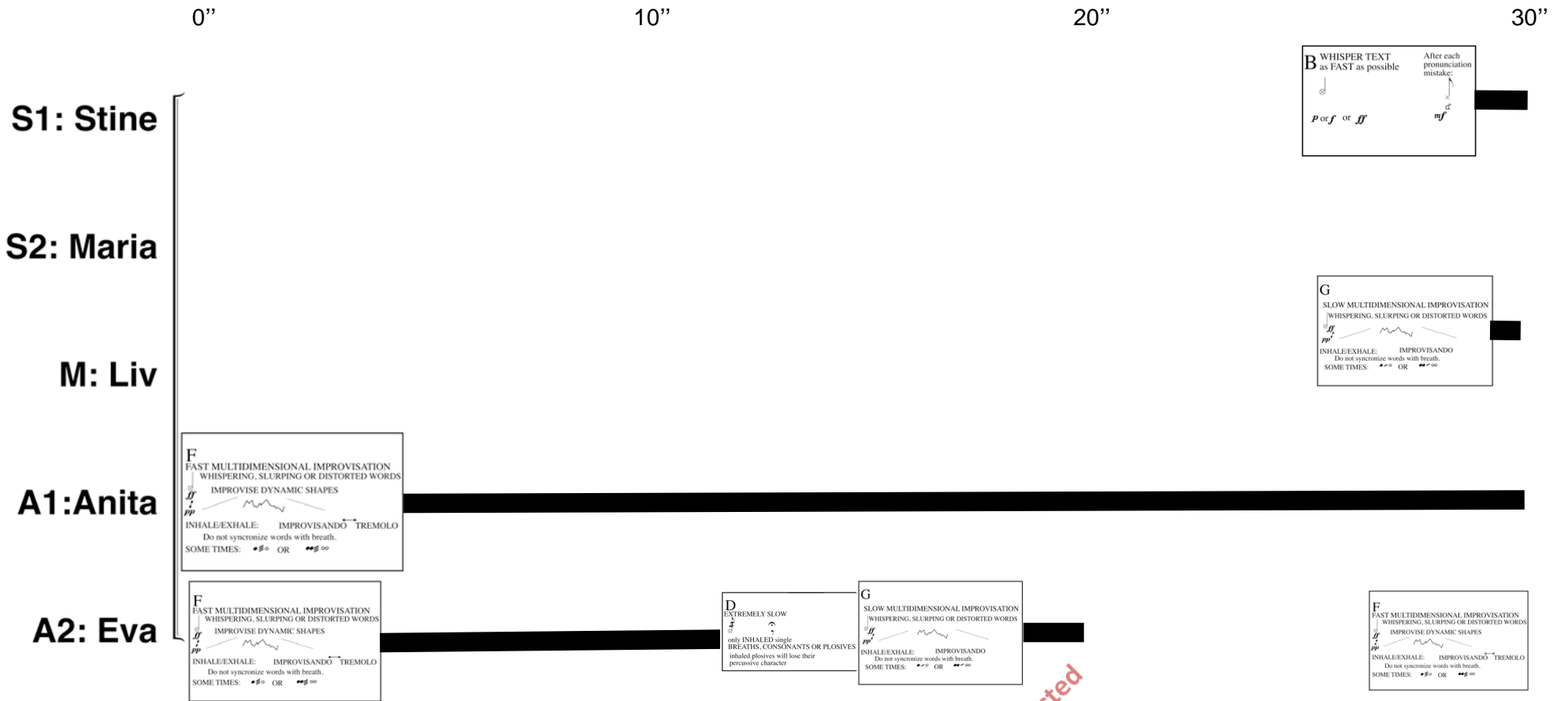
Electronics

Harmonizer: Just intonation doubling of the voices

BW

Whispering room 8

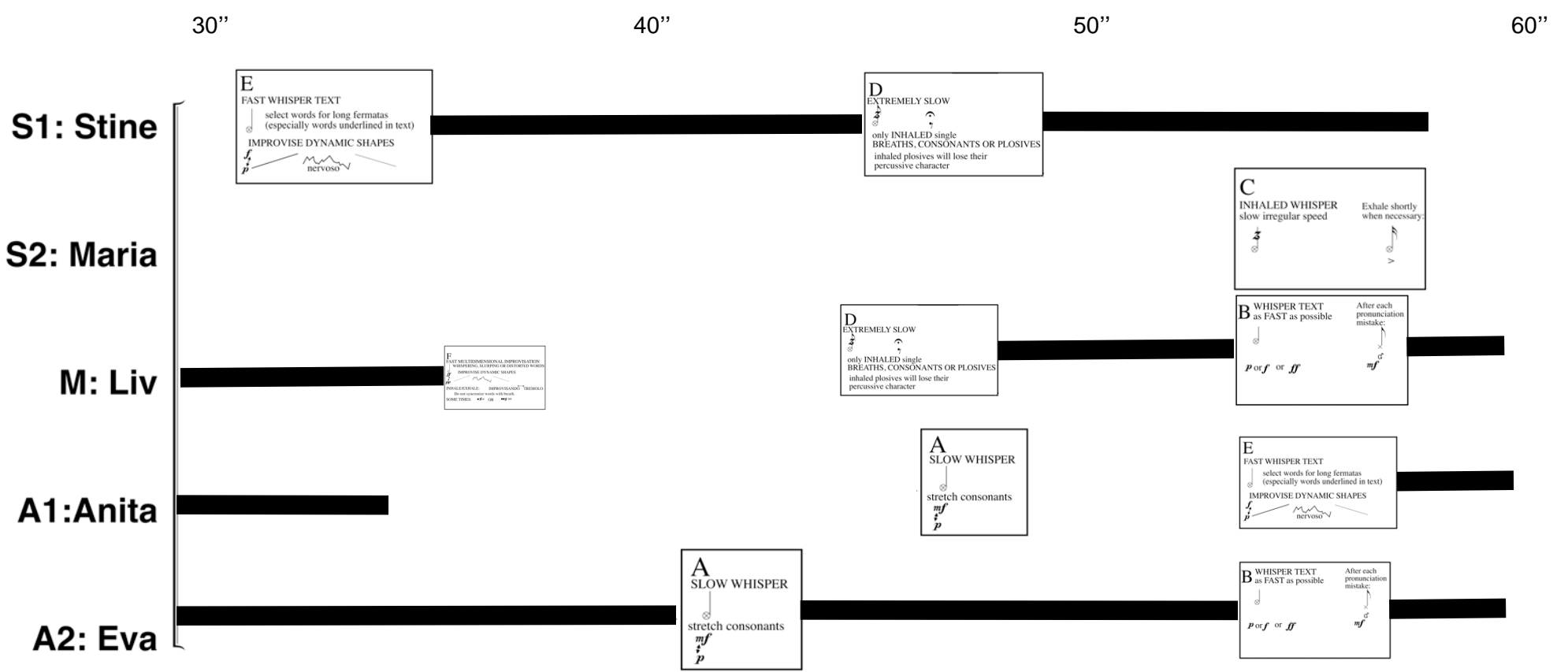
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



BW

Whispering room 8

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



BW

Whispering room 8

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.

60'' 70'' 80'' 90''

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

G SLOW MULTIDIMENSIONAL IMPROVISATION
 WHISPERING, SLURPING OR DISTORTED WORDS
 INHALE/EXHALE: IMPROVISANDO
 Do not synchronise words with breath.
 SOME TIMES: *pp* or *ff*

A SLOW WHISPER
 slurred consonants

C INHALED WHISPER
 slow irregular speed
 Exhale shortly when necessary

B WHISPER TEXT
 as FAST as possible
 After each pronunciation mistake:

F FAST MULTIDIMENSIONAL IMPROVISATION
 WHISPERING, SLURPING OR DISTORTED WORDS
 IMPROVISE DYNAMIC SHAPES
 INHALE/EXHALE: IMPROVISANDO TREMOLO
 Do not synchronise words with breath.
 SOME TIMES: *sfz* or *mfz*

E FAST WHISPER TEXT
 select words for long fermatas (especially words underlined in text)
 IMPROVISE DYNAMIC SHAPES

BW

Whispering room 8

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.

ALL VOICES:
keep single inhaled breath until ensemble part has started f/ff

90'' 100'' 110'' 120''

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

C INHALED WHISPER
 slow irregular speed
 Exhale shortly when necessary

E FAST WHISPER TEXT
 select words for long fermatas (especially words underlined in text)
 IMPROVISE DYNAMIC SHAPES
 nervoso

G SLOW MULTIDIMENSIONAL IMPROVISATION
 WHISPERING, SLURPING OR DISTORTED WORDS
 INHALE/EXHALE: IMPROVISANDO
 Do not synchronise words with breath.
 SOME TIMES: *pp* or *ff*

C INHALED WHISPER
 slow irregular speed

BX Antiphonal Chamber Music 3

$\text{♩} = 40$

Violin I
SP III, SP, III, ST, SP III II III

Celesta
p, p, mf

Violin II
IV, ORD, mf pesante

Quartertone Glockenspiel
Medium hard sticks, p, ppp

Percussion I

English Horn
p, mf

Viola
IV, AST, SP, AST, V

Microtonal Organ
I, II, I+II, I+II

Tuning: Rubens Expansion of Grains Tuning
Keyboards: I: 3 (440 Hz), II: 4 (67/66)
I Diapasons 8'
II Voix celeste 8'

Cello
M.ph., M.ph., M.ph., M.ph., M.ph., M.ph.

Percussion II
Tam-tams strike/scrape improvisando, Large Tam-tam

Contrabass
M.ph., M.ph., M.ph., M.ph.

Harp
près de la table, pp, mf

[Db C# B# / E# Fb G# A]

Bass Flute

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Electronics

-BX Antiphonal Chamber Music 3-

The score is divided into two systems. The first system covers measures 1 to 4, and the second system covers measures 5 to 8. The time signature changes from 4/4 to 5/4 at the beginning of the second system.

Violin I (Vln. I): SP IV III II I, ST, mp pesante, pizz., arco, p cold.

Cello (Cel.): mp, p, ppp.

Violin II (Vln. II): SP, mf., p., gett., mp, arco ORD, ff, SP, pp.

Quartettone Glockenspiel: p, pppp, ppp, pp.

Percussion I (Perc. I):

E. Hn. (English Horn): oscil. lento, p, pp, oscil. lento, mf.

Viola (Vla.): SP, mp, XSP, sf-pp, pp, SP, XSP, LIGHT RAPID VERTICAL BRUSHING, p.

Microtonal Organ: I, p, I+II, II, I, p, (beatings between tunings will happen).

Vcl. (Violoncello): M.ph., M.ph., M.ph., M.ph., M.ph., M.ph.

Percussion II (Perc. II): Large Tam-tam, pp, Tam-tams, strike/scrape improvisando, pp.

Cb. (Clarinet): M.ph., I, M.ph., M.ph., M.ph., M.ph., M.ph.

Harp: pp, sf-pp, p.

Bass Fl. (Bass Fl.):

Bass Cl. (Bass Cl.):

Bsn. (Bassoon):

Horn:

Trumpet in C:

Ten. Trb. (Tenor Trombone):

Electronics:

-BX Antiphonal Chamber Music 3-

Vln. I 5/4 III *ppp* 4/4

Cel. *pp* *pp*

Vln. II 5/4 III *p* *mp* SLOW VERTICAL BOW high friction SP AST 4/4

Quartetone 5/4 *ppp*

Glockenspiel 5/4 *ppp*

Perc. I 5/4 4/4

E. Hn. 5/4 *mf* *mp* 4/4

Vla. 5/4 LIGHT CIRCULAR BOW *mp* SP *mp* 4/4

Microtonal Organ 5/4 I II I+II I+II 4/4

Vcl. 5/4 *mf* *f* M.ph. M.ph. 4/4

Perc. II 5/4 Flat Tam-tam *pp* strike 4/4

Cb. 5/4 M.ph. *mf* 4/4

Harp 5/4 *pppppp* *mf*

Bass Fl. 5/4 M.ph. Mitropoulos-Bott No. 114 *ppp* *p* 4/4

Bass Cl. 5/4 M.ph. Bok No. 105 *ppp* *p* 4/4

Bsn. 5/4 M.ph. Gallois p. 42 *ppp* *p* 4/4

Horn 5/4 *ppp* *p* *ppp* flutt. vibr. irregolare quasi tibetan horn 4/4

Trumpet in C 5/4 HARMON *pp* 4/4

Ten. Trb. 5/4 4/4

Electronics 5/4 4/4

-BX Antiphonal Chamber Music 3-

Vln. I $\frac{4}{4}$ LIGHT RAPID VERTICAL BRUSHING $\frac{3}{4}$ sim. $\frac{3}{4}$

Cel. $\frac{4}{4}$ LIGHT RAPID VERTICAL BRUSHING $\frac{3}{4}$ sim. $\frac{3}{4}$

Vln. II $\frac{4}{4}$ LIGHT RAPID VERTICAL BRUSHING $\frac{3}{4}$ sim. $\frac{3}{4}$

Quartertone Glockenspiel $\frac{4}{4}$ $\frac{3}{4}$

Perc. I $\frac{4}{4}$ $\frac{3}{4}$

E. Hn. $\frac{4}{4}$ LIGHT RAPID VERTICAL BRUSHING $\frac{3}{4}$ sim. $\frac{3}{4}$

Vla. $\frac{4}{4}$ LIGHT RAPID VERTICAL BRUSHING $\frac{3}{4}$ sim. $\frac{3}{4}$

Microtonal Organ $\frac{4}{4}$ $\frac{3}{4}$

Vcl. $\frac{4}{4}$ M.ph. $\frac{3}{4}$

Perc. II Tam-tams strike/scrape improvisando $\frac{4}{4}$ $\frac{3}{4}$

Cb. $\frac{4}{4}$ M.ph. $\frac{3}{4}$

Harp $\frac{4}{4}$ $\frac{3}{4}$ près de la table

Bass Fl. $\frac{4}{4}$ M.ph. Mitropoulos-Bott No. 64 $\frac{3}{4}$

Bass Cl. $\frac{4}{4}$ M.ph. Bok. No. 57 $\frac{3}{4}$

Bsn. $\frac{4}{4}$ M.ph. $\frac{3}{4}$

Horn $\frac{4}{4}$ $\frac{3}{4}$

Trumpet in C $\frac{4}{4}$ HARMON stem extended oscil. lento $\frac{3}{4}$

Ten. Trb. $\frac{4}{4}$ $\frac{3}{4}$

Electronics $\frac{4}{4}$ $\frac{3}{4}$
START THE SOUND INSTALLATION
 Let it continue past the end of this instrumental fragment.

-BX Antiphonal Chamber Music 3-

Vln. I 3/4 LIGHT RAPID VERTICAL BRUSHING 2/4

Cel. p

Vln. II 3/4 LIGHT RAPID VERTICAL BRUSHING 2/4

Quartertone Glockenspiel p pp

Perc. I

E. Hn. 3/4 2/4

Vla. 8 LIGHT RAPID VERTICAL BRUSHING

Microtonal Organ I+II

Vcl. 8 3/4 M.ph. 2/4 M.ph.

Perc. II 8 Tam-tams sim.

Cb. 8 3/4 M.ph. 2/4 M.ph.

Harp

Bass Fl. 8 3/4 M.ph. Mitropoulos-Bott No. 91 2/4

Bass Cl. 8 M.ph. Bok No. 60

Bsn.

Horn

Trumpet in C 8 ppp

Ten. Trb. 8 + ppp

Electronics 3/4 2/4

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



BY Tutti Fragment 4

Tempo: ♩ = 44

Time signatures: 2/4, 3/4, 2/4, 3/8

Vocalists:
S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Instrumentalists:
Flute
Oboe
Bass Clarinet
Bassoon
Horn in F
Trumpet in C
Tenor Trombone
Percussion I
Percussion II
Harp
Celesta
Microtonal Organ
Violin I
Violin II
Viola
Cello
Contrabass
Electronics

Performance Instructions:
- alternate sides of lips
- accel.
- slapt.
- slow jet whistle
- rapid jet whistle
- alternate D/D#
- Exaggerated accent
- flutt.
- oscill. lento
- Thai gong
- Ocean drum
- accel.
- pizz.
- arco
- arco XSP
- gliss.
- arco
- AST
- arco
- legno gett.
- AST
- BOTTLENECK GLISS
- sim.
- bottleneck vibr.
- BOTTLENECK WIGGLE
- BOTTLENECK WIGGLE

Lyrics:
Ainsoph
with that noughty besighed
this upright one, with
INHALED

Microtonal Organ Tuning:
I Bourdon 16', Basse de Cromorne 8', Cor Anglais 8', Open Flute 4', Nonade IV, Tierce 1 3/5'
II Bourdon 16', Voix celeste 8'
Spatial rotation

-BY Tutti Fragment 4 -

Score for **Landscape with figures II, Score: 148/285**, featuring **-BY Tutti Fragment 4 -**. The score is divided into three measures with time signatures $\frac{3}{8}$, $\frac{2}{4}$, and $\frac{7}{4}$.

Vocalists:

- S1: Stine:** Lyrics: "him." (3 notes), "k' e p' o" (3 notes). Dynamics: *mp*, *pppp*.
- S2: Maria:** Dynamics: *mp*, *pppp*. Includes *amp. vibr.* markings.
- M: Liv:** Lyrics: "zeroine." (3 notes), "vibr. irregolare" (5 notes). Dynamics: *mfp*, *ffp*, *ppp*. Includes *amp. vibr.* markings.
- A1: Anita:** Lyrics: "that" (3 notes). Dynamics: *p*, *mf*, *pp*.
- A2: Eva:** Dynamics: *p*, *pp*.

Instrumental Parts:

- Fl.:** Dynamics: *p*, *ppp*, *mf*, *p*. Includes *jet whistle* and *norm.* markings.
- Oboe:** Dynamics: *mp*. Includes *M.ph. Veale No. 9* and *oscil. lento* markings.
- Bass Cl.:** Dynamics: *ppp*, *mf*, *p*, *pp*.
- Bsn.:** Dynamics: *pp*. Includes *M.ph. Galois p. 41* marking.
- Horn:** Dynamics: *mf*, *p*, *mf*.
- C Tpt.:** Dynamics: *mf*, *p*, *pp*, *mp*. Includes *flutt.*, *bend*, and *oscil. lento* markings.
- Ten. Trb.:** Dynamics: *mp*, *mf*, *mp*, *pp*, *mp*, *ppp*.
- Perc. I:** Triangle. Dynamics: *pp*.
- Perc. II:** Thai Gong / E/O, scrape, Rin on Timpani, pedal vibrato. Dynamics: *mf*, *mp*.
- Harp:** Dynamics: *mf*, *p*. Includes *pedal gliss.* and *keep halfpedal noise* markings.
- Cel.:** Dynamics: *p*.
- Microtonal Organ:** Dynamics: *pp*, *mp*.
- Vln. I:** Dynamics: *p*, *pp*, *mf*. Includes *legno batt.*, *seagull*, and *SP* markings.
- Vln. II:** Dynamics: *mp*. Includes *legno batt.*, *arco*, and *SP* markings.
- Vla.:** Dynamics: *mp*. Includes *arco*, *oscil. lento*, *legno batt.*, *arco gett.*, and *ST* markings.
- Vcl.:** Dynamics: *mf*. Includes *BOTTLENECK GLISS* marking.
- Cb.:** Dynamics: *mp*. Includes *BOTTLENECK GLISS* and *BOTTLENECK WIGGLE* markings.

Electronics: Empty staff.

-BY Tutti Fragment 4 -

7/4

3/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva
Fl. normale, oscil. lento
Oboe slapt., M.ph. Veale No. 20
Bass Cl. son fendus region IV
Bsn. bisbigliando, oscil. lento
Horn flutt.
C Tpt. bend
Ten. Trb. vibr. estremo, oscil. lento
Perc. I 2 Triangles
Perc. II Ratchet
Harp
Cel.
Microtonal Organ
Vln. I arco, AST, SP, LIGHT CIRCULAR BOW
Vln. II arco, AST, SP, LIGHT CIRCULAR BOW
Vla. LET TIP OF BOW BOUNCE BETWEEN STRINGS, sim.
Vcl. BOTTLENECK GLISS, r.h.
Cb. BOTTLENECK GLISS, BOTTLENECK WIGGLE, BOTTLENECK GLISS (l.h.), BOTTLENECK, r.h., pizz.
Electronics

-BY Tutti Fragment 4 -

7/4

3/4

S1: Stine
To see in his horrorscup

S2: Maria
he is mehrkurious than saltz of sulphur.

M: Liv
Terror of the noonstruck by day,

A1: Anita
cryptogram of each nightly bridable.

A2: Eva
Who is he?

Fl.
alternate D/D# lento accel. Who is he? rapido riten. jet whistle bend

Oboe
bisbigl. Vacuum sound

Bass Cl.
flutt.

Bsn.
oscil. lento slapt.

Horn
harm. gliss. irregolare

C Tpt.
ATTACKS. etc.

Ten. Trb.
Thai Gongs

Perc. I
strike scrape strike scrape Ratchet

Perc. II
Ratchet

Harp
pppp

Cel.
mp rigido

Microtonal Organ
rapid permutations

Vln. I
arco SP I ST SP gett. AST

Vln. II
arco AST ORD gett. arco

Vla.
arco AST gett. esplosivo arco SP

Vcl.
arco SP AST SP ORD LIGHT CIRCULAR BOW

Cb.
arco SP XSP SP alla punta oscil. lento legno batt.

Electronics

-BY Tutti Fragment 4 -

3/4

4/4

INHALED

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn

C Tpt.

Ten. Trb.

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics



-BY Tutti Fragment 4 -

The musical score is for a fragment of 'Landscape with figures II', Score: 154/285. It features a complex arrangement of instruments and vocalists. The score is divided into three measures with time signatures of 2/4, 5/4, and 8/4. The instruments and vocalists include:
- S1: Stine (Vocalist)
- S2: Maria (Vocalist)
- M: Liv (Vocalist)
- A1: Anita (Vocalist)
- A2: Eva (Vocalist)
- Fl. (Flute)
- Oboe
- Bass Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Horn
- C Tpt. (C Trumpet)
- Ten. Trb. (Tenor Trombone)
- Perc. I (Percussion I, Almglocken arco)
- Perc. II (Percussion II)
- Harp
- Cel. (Celesta)
- Microtonal Organ
- Vln. I (Violin I, BOTTLENECK GLISS)
- Vln. II (Violin II)
- Vla. (Viola, HEAVY VERTICAL BOW)
- Vcl. (Violoncello, arco SP)
- Cb. (Cello, pizz.)
- Electronics
The score includes various musical notations such as dynamics (pp, mp, ff, p, mf), articulation (flutt., bend, arco, SP, pizz.), and performance instructions (brush across strings, HEAVY VERTICAL BOW). The time signatures change from 2/4 to 5/4 in the second measure and to 8/4 in the third measure.

-BY Tutti Fragment 4 -

8/4

3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn

C Tpt.

Ten. Trb.

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

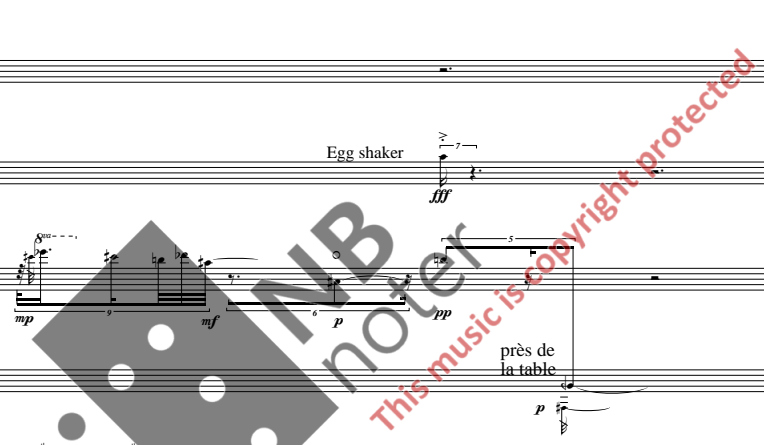
Vln. II

Vla.

Vcl.

Cb.

Electronics



-BY Tutti Fragment 4 -

3/4 2/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn

C Tpt.

Ten. Trb.

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics

slapt.

mf

p

ff

pp

alternate fingerings to keep pitch

ppp

mp

mf

pp

Thai gong

strike

p

Egg shaker

ff

mp

mf

pp

BOTTLENECK GLISS

mf

pizz.

seagull

mp

ff

p

pizz.

legno batt.

XSP

AST

mp

3/4 2/4 4/4

-BY Tutti Fragment 4 -

4/4 2/4 5/4

S1: Stine y p he- ---

S2: Maria p e

M: Liv 3 p α R- ---

A1: Anita 7 p s

A2: Eva 6 INHALED hē 7 INHALED ff

Fl. 5 p tongue ram mp pppp

Oboe

Bass Cl. slapt. p bisbigl. pp p

Bsn.

Horn 19 7 pp 1

C Tpt. HARMON bend mf

Ten. Trb.

Perc. I 19 4/4 2/4 Almglocken E mf

Perc. II 4/4 2/4 Ocean drum mf

Harp 19 4/4 2/4 p mf f p mp

Cel. 19 4/4 2/4 pp mp rapido ff sub.

Microtonal Organ 19 4/4 2/4 I mp accel.

Vln. I 19 4/4 2/4 arco alla punta XSP pp mp p

Vln. II arco sfz mp pizz. IV crini+legno batt. pp pp

Vla. mp mfz sfz-pp mp

Vcl. arco ORD mp sfz smf-zpp ff

Cb.

Electronics

-BY Tutti Fragment 4 -

sub. silenzio

5/4

M.ph. *mp*

S1: Stine *mfpp* *mf*

S2: Maria *mfpp* *mp* *mf*

M: Liv *mp* *mfpp* *mf*

A1: Anita *mfpp* *mf* *pp*

A2: Eva *mfpp* *mf* *pp*

Fl. *jet whistle* *pp* *mf* *alternate D/D#* *pppp*

Oboe

Bass Cl. *ppp* *p* *pp* *pp*

Bsn. *M.ph.* *ppp* *M.ph.* *ppp*

Horn *mp* *ppp* *lento accel.* *mf/p* *ppp*

C Tpt. *p* *pp* *flutt.* *mp* *pp* *pp* *valve flutter* *harm. gliss irregolare*

Ten. Trb.

Perc. I

Perc. II *Ocean drum* *ff* *pp* *mp* *mf* *p*

Harp *mp*

Cel. *mp* *pp* *pp*

Microtonal Organ *I* *II* *pp* *II* *I* *mp*

Vln. I *arco* *ORD* *SP* *p*

Vln. II *crini+legno batt.* *arco* *pp* *p* *gett. lunga* *(new attacks when necessary)* *gett. esplosivo* *ff*

Vla. *pizz.* *p* *arco SP* *gett.* *arco SP*

Vcl. *AST* *p* *arco SP* *p* *SP* *gett.* *arco SP*

Cb. *AST* *p* *arco SP*

5/4

Electronics

BZ Antiphonal groups 3

3/4 $\bullet = 90$

1 KAZOO Joyce texts pitch deviations ad lib.

S1: Stine

mp

Bassoon M.ph. Gallois p. 41

Horn in F *sfz*

Violin I *f*

3/4 2/4 4/4

1 LIVE HARMONIZATION Joyce texts pitch deviations ad lib.

S2: Maria

mp

M.ph. Bok No. 17

Bass Clarinet *pppp*

Violin II *pppp*

M: Liv

Oboe

Tenor Trombone

Viola

3/4 2/4 4/4

1

A1: Anita

Bass Flute

Cello

3/4 2/4 4/4

1

A2: Eva

Trumpet in C

Contrabass

BZ Antiphonal groups 3

4/4 3/4

S1: Stine

Bsn.

Horn

Vln. I

4/4 3/4

S2: Maria

Bass Cl.

Vln. II

4/4 3/4

M: Liv

Oboe

Ten. Trb.

Vla.

4/4 3/4

A1: Anita

Bass Fl.

Vcl.

4/4 3/4

A2: Eva

C Tpt.

Cb.

LIVE HARMONIZATION Joyce texts
pitch deviations ad lib.

M.ph. Veale 29B
Stable airstream
Embouchure gliss.
possible
(+) static at fine
HARMON

KAZOO Joyce texts
pitch deviations ad lib.

M.ph. Mitropoulos-Bott No. 90
harmonic flux

AST
alla punta

HARMON

AST

BZ Antiphonal groups 3

S1: Stine
Musical staff with treble clef, key signature of one sharp (F#), and a 5/4 time signature. The staff contains a vocal line with a melodic phrase.

Bsn.
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *ppp* and *pp*.

Horn
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *p* and *pp*.

Vln. I
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a string line with dynamics *p* and *mp*.

S2: Maria
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a vocal line with melodic phrases and triplets.

Bass Cl.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *p*, *pp*, and *mp*.

Vln. II
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a string line with dynamics *p*, *mp*, *mf*, and *pp*.

M: Liv
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a vocal line with melodic phrases and triplets.

Oboe
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *p* and *pp*.

Ten. Trb.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *mp* and *p*.

Vla.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *mp*, *pp*, and *mp*.

A1: Anita
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a vocal line with melodic phrases.

Bass Fl.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *p*.

Vcl.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a string line with dynamics *mf*, *p*, and *mf*. Includes markings "alla punta" and "AST".

A2: Eva
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a vocal line with melodic phrases.

C Tpt.
Musical staff with treble clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *mf*.

Cb.
Musical staff with bass clef, key signature of one sharp, and a 5/4 time signature. The staff contains a woodwind line with dynamics *mp* and the instruction "legno batt. accel."

BZ Antiphonal groups 3

7 2/4 4/4

S1: Stine

Bsn.

Horn

Vln. I

7 2/4 4/4

S2: Maria

Bass Cl.

Vln. II

7 2/4 4/4

M: Liv

Oboe

Ten. Trb.

Vla.

7 2/4 4/4

A1: Anita

Bass Fl.

Vcl.

7 2/4 4/4

A2: Eva

C Tpt.

Cb.

AST

ST

NB noter
This music is copyright protected

BZ Antiphonal groups 3

The musical score is organized into three measures with time signatures of 4/4, 2/4, and 5/4. The instruments and vocalists are listed on the left:

- S1: Stine** (Soprano 1)
- Bsn.** (Bassoon)
- Horn**
- Vln. I** (Violin I)
- S2: Maria** (Soprano 2)
- Bass Cl.** (Bass Clarinet)
- Vln. II** (Violin II)
- M: Liv** (Mezzo-soprano)
- Oboe**
- Ten. Trb.** (Tenor Trombone)
- Vla.** (Viola)
- A1: Anita** (Alto 1)
- Bass Fl.** (Bass Flute)
- Vcl.** (Violoncello)
- A2: Eva** (Alto 2)
- C Tpt.** (C Trumpet)
- Cb.** (Contrabass)

The score includes various musical notations such as dynamics (p, pp, ppp, mp, mf), articulation (accents, slurs), and performance techniques like "CIRCULAR BOWING" for the Cello and "pizz." for the Contrabass. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

BZ Antiphonal groups 3

S1: Stine
5/4 3/4 3/4

Bsn.
pp *p* *mfz*

Horn
pp *p* *mfz*

Vln. I
p *p* *mf* *mf*

S2: Maria
5/4 3/4 3/4

Bass Cl.
pp *pppp* *ppp* *p* *mp*

Vln. II
pp *pppp* *ppp* *p* *mp*

M: Liv
5/4 3/4 3/4

Oboe
pp *mp*

Ten. Trb.
p *mf*

Vla.
p *mf*

A1: Anita
5/4 3/4 3/4

Bass Fl.
mp

Vcl.
pp *SP* *alla punta* *sub tacet*

A2: Eva
5/4 3/4 3/4

C Tpt.
pp *p*

Cb.
mp *pizz.* *AST* *mp*

BZ Antiphonal groups 3

13 3/4

S1: Stine

Bsn.

Horn

Vln. I

mp

13 3/4

S2: Maria

Bass Cl.

Vln. II

ppp

ppp

p

ppp

13 3/4

M: Liv

Oboe

Ten. Trb.

Vla.

oscil. lento

slide vibr.

mf

mf

13 3/4

A1: Anita

Bass Fl.

Vcl.

AST

SP

pp

pp

3:2

pp

13 3/4

A2: Eva

C Tpt.

Cb.

legno batt.

pizz. vibr. estremo

mp

mp

BZ Antiphonal groups 3

The musical score is divided into three measures with time signatures of 3/4, 5/4, and 2/4. The instruments and vocalists are:

- S1: Stine** (Soprano)
- Bsn.** (Bassoon)
- Horn**
- Vln. I** (Violin I)
- S2: Maria** (Soprano)
- Bass Cl.** (Bass Clarinet)
- Vln. II** (Violin II)
- M: Liv** (Mezzo-soprano)
- Oboe**
- Ten. Trb.** (Tenor Trombone)
- Vla.** (Viola)
- A1: Anita** (Alto)
- Bass Fl.** (Bass Flute)
- Vcl.** (Violoncello)
- A2: Eva** (Alto)
- C Tpt.** (C Trumpet)
- Cb.** (Contrabass)

Performance instructions include **CIRCULAR BOWING** for the Cb. and **AST** (Arco Staccato) for the Vcl. and C Tpt. Dynamic markings range from *ppp* to *mp*. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

BZ Antiphonal groups 3

System 1: S1: Stine, Bsn., Horn, Vln. I. Time signatures: 2/4, 3/4, 4/4. Dynamics: *mp*, *mfz*.

System 2: S2: Maria, Bass Cl., Vln. II. Time signatures: 2/4, 3/4, 4/4. Dynamics: *mp*.

System 3: M: Liv, Oboe, Ten. Trb., Vla. Time signatures: 2/4, 3/4, 4/4. Dynamics: *mp*, *mfp*, *SP*.

System 4: A1: Anita, Bass Fl., Vcl., A2: Eva, C Tpt., Cb. Time signatures: 2/4, 3/4, 4/4. Dynamics: *p*, *ppp*, *p*, *pp*, *p*, *mp*. Includes instruction: CIRCULAR BOWING.

BZ Antiphonal groups 3

4/4

21

S1: Stine

Bsn.

Horn

Vln. I

4/4

21

S2: Maria

Bass Cl.

Vln. II

4/4

21

M: Liv

Oboe

Ten. Trb.

Vla.

4/4

21

A1: Anita

Bass Fl.

Vcl.

4/4

21

A2: Eva

C Tpt.

Cb.

oscil. lento

AST

CIRCULAR BOW

pp *p* *mfz* *mf* *mp* *mfz p*

mp *p* *pp* *mp* *mf* *mf* *mfz p* *mf* *mf* *mp* *pp* *mp* *pp* *mp* *p* *p* *mp* *mp* *mp* *mp*

BZ Antiphonal groups 3

2
4

S1: Stine

Bsn.

Horn

Vln. I

S2: Maria

Bass Cl.

Vln. II

M: Liv

Oboe

Ten. Trb.

Vla.

A1: Anita

Bass Fl.

Vcl.

A2: Eva

C Tpt.

Cb.

2
4

2
4

2
4

2
4

BZ Antiphonal groups 3

3
4

S1: Stine

Bsn.

Horn

Vln. I

3
4

S2: Maria

Bass Cl.

Vln. II

3
4

M: Liv

Oboe

Ten. Trb.

Vla.

3
4

A1: Anita

Bass Fl.

Vcl.

3
4

A2: Eva

C Tpt.

Cb.

BZ Antiphonal groups 3

S1: Stine
29 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

Bsn.
ppp

Horn
29 *pp*

Vln. I
29 *p* $\frac{4}{4}$ $\frac{2}{4}$

S2: Maria
29

Bass Cl.
pp *ppp* *ppp*

Vln. II
pp $\frac{4}{4}$ *ppp* *ppp* $\frac{2}{4}$

M: Liv
29

Oboe
pp

Ten. Trb.
pp

Vla.
SP *pp* $\frac{4}{4}$ $\frac{2}{4}$

A1: Anita
29 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

Bass Fl.
pp

Vcl.
AST *v* *alla punta* *p* $\frac{4}{4}$ $\frac{2}{4}$

A2: Eva
29 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

C Tpt.
mf *legno batt.*

Cb.
mf

BZ Antiphonal groups 3

2/4 **5/4**

S1: Stine

Bsn.

Horn

Vln. I

2/4 **5/4**

S2: Maria

Bass Cl.

Vln. II

2/4 **5/4**

M: Liv

Oboe

Ten. Trb.

Vla.

2/4 **5/4**

A1: Anita

Bass Fl.

Vcl.

2/4 **5/4**

A2: Eva

C Tpt.

Cb.

31

3

pp

p

mp

mf

oscil. lento

pp

p

pp

p

pp

mp

sub. tacet

pp

mp

mp

mp

CIRCULAR BOWING

mp

BZ Antiphonal groups 3

4
4

S1: Stine

Bsn.

Horn

Vln. I

4
4

S2: Maria

Bass Cl.

Vln. II

4
4

M: Liv

Oboe

Ten. Trb.

Vla.

4
4

A1: Anita

Bass Fl.

Vcl.

4
4

A2: Eva

C Tpt.

Cb.

CA Intermezzi Variation 4

4/4 $\bullet = 40$ **2/4** sub. tacet

S1: Stine
pp Nα mp mp ppp mf > pp

S2: Maria
p mp pppp

M: Liv
pp

A1: Anita
p

A2: Eva
mp pppp

Horn in F
1 flutt. 3:2 norm. 3:2 6:4 7:4 sub. tacet
p mf mf > p

Trumpet in C
STRAIGHT MUTE 5:4 vibr. accel. 5:4 sub. tacet
pp < mp > p mp mf p

Tenor-trombone
STRAIGHT MUTE 5:4 slide vibr. rapido 9:8 9:8 sub. tacet
p < mfz p mf p

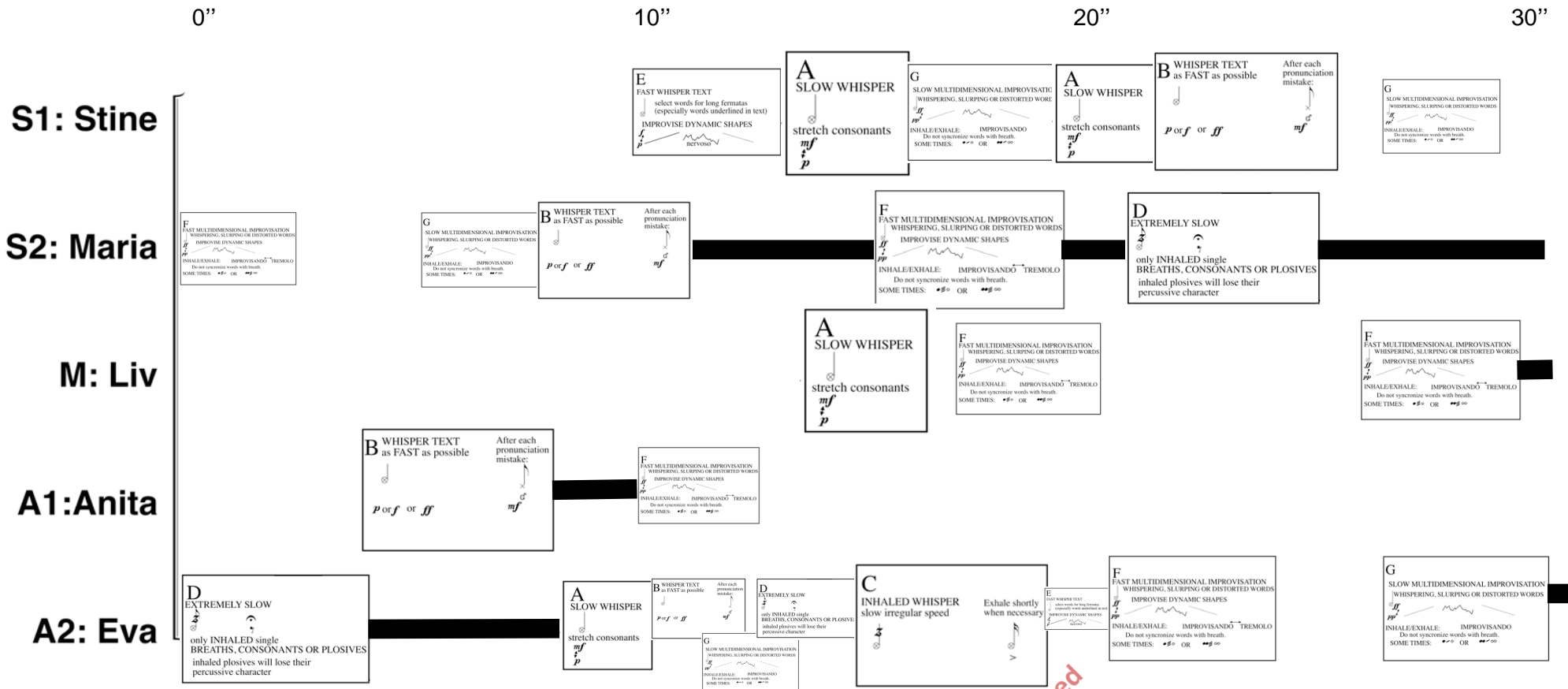
attack as if open

This music is copyright protected

CB

Whispering room 3

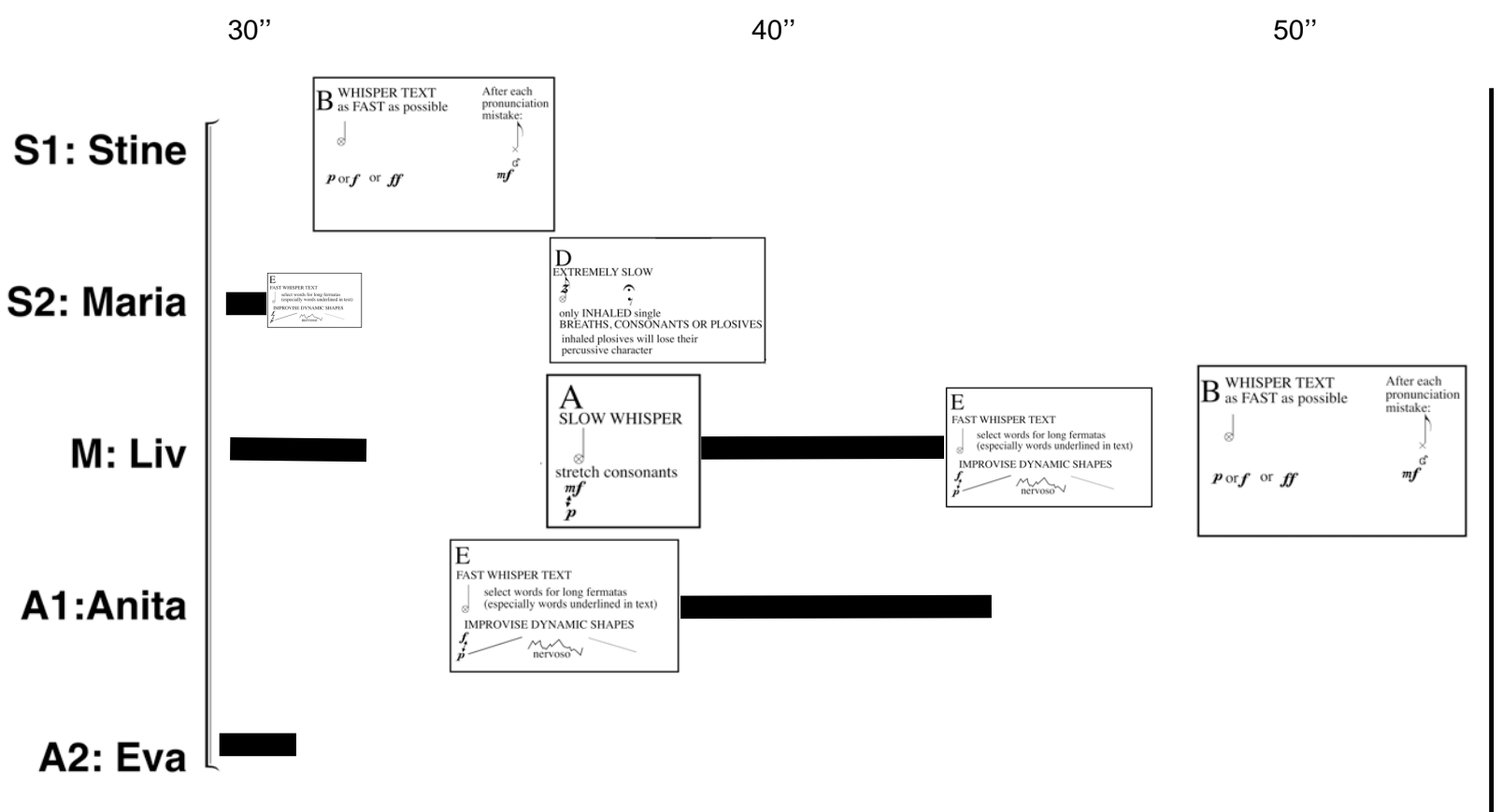
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



CB

Whispering room 3

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



CC Noise circles 2

Dolcissimo, no dynamic nuances.

5/4 = 50

2/4

7/8

S1: Stine

Musical staff for S1: Stine. Includes notes, rests, and dynamic marking *ppp* sempre.

S2: Maria

Musical staff for S2: Maria. Includes notes, rests, and dynamic marking *ppp* sempre.

M: Liv

Musical staff for M: Liv. Includes notes, rests, and dynamic marking *ppp* sempre.

A1: Anita

Musical staff for A1: Anita. Includes notes, rests, and dynamic marking *ppp* sempre. Includes annotations: NOISE, GRANULAR SOUND, NOISE.

A2: Eva

Musical staff for A2: Eva. Includes notes, rests, and dynamic marking *ppp* sempre.

5/4

2/4

7/8

Violin I

Violin I part. Includes Bowing and Fingering staves. Text: CIRCULAR BOWING WITH SLIGHT OVERPRESSURE al fine. Create continous transitions between audible pitches and light noise sounds. *pp* sempre. Includes annotation: oscil. lento.

Violin II

Violin II part. Includes Bowing and Fingering staves. Text: CIRCULAR BOWING WITH SLIGHT OVERPRESSURE al fine. Create continous transitions between audible pitches and light noise sounds. *pp* sempre. Includes annotation: oscil. lento.

Viola

Viola part. Includes Bowing and Fingering staves. Text: CIRCULAR BOWING WITH SLIGHT OVERPRESSURE al fine. Create continous transitions between audible pitches and light noise sounds. *pp* sempre. Includes annotation: oscil. lento.

Cello

Cello part. Includes Bowing and Fingering staves. Text: CIRCULAR BOWING WITH SLIGHT OVERPRESSURE al fine. Create continous transitions between audible pitches and light noise sounds. *pp* sempre. Includes annotation: oscil. lento.

Contrabass

Contrabass part. Includes Bowing and Fingering staves. Text: CIRCULAR BOWING WITH SLIGHT OVERPRESSURE al fine. Create continous transitions between audible pitches and light noise sounds. *pp* sempre. Includes annotation: oscil. lento.

5/4

2/4

7/8

Track: GamelanRavel72

Electronics

Electronics part. Includes two empty musical staves. Text: Duration 84" + resonance. If performed in tempo, this fragment should be about the same length.

-CC Noise circles 2 -

7/8 3/8 7/8 4/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Bowing
Violin I
Fingering
Bowing
Violin II
Fingering
Bowing
Viola
Fingering
Bowing
Cello
Fingering
Bowing
Contrabass
Fingering

oscil. lento
slow diaphragm vibr.

7/8 3/8 7/8 4/4

Electronics

-CC Noise circles 2 -

4/4 7/4 8/8

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Violin I
Violin II
Viola
Cello
Contrabass

Electronics

diaphragm vibr.
oscil. lento
amp. vibr.
NOISE
STABLE

8^{va}

8^{va}

-CC Noise circles 2 -

4/4 7/8 3/4 7/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Bowing
Violin I
Fingering
Bowing
Violin II
Fingering
Bowing
Viola
Fingering
Bowing
Cello
Fingering
Bowing
Contrabass
Fingering

Electronics

oscil. lento
13:8
ε → e → α
3
oscil. lento
9:8
m → N
11:8
ε → o
diaphragm vibr.
amp. vibr.
oscil. lento
INHALED
amp. vibr.
GRANULAR SOUND
diaphragm vibr. irregolare
11
3:2
3
3
7
10
13
10
5
10
11
11:8

4/4 7/8 3/4 7/4

4/4 7/8 3/4 7/4

-CC Noise circles 2 -

7/4 4/4 8/8

S1: Stine NV amp. vibr. wwww oscil. lento

S2: Maria

M: Liv

A1: Anita INHALED

A2: Eva STABLE

Bowing Violin I

Fingering 13

Bowing Violin II

Fingering 13

Bowing Viola

Fingering 13

Bowing Cello

Fingering 13

Bowing Contrabass

Fingering 13

7/4 4/4 8/8

Electronics

-CC Noise circles 2 -

The score is divided into two systems, each marked with a large '8' at the beginning and end. The first system includes parts for S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The second system includes parts for Violin I, Violin II, Viola, Cello, and Contrabass. The Electronics part is present but contains no notation. The vocal parts feature various musical notations such as triplets, slurs, and dynamic markings like 'amp. vibr.' and 'oscil. lento'. The string parts include bowing and fingering indications, with some measures containing waveforms. The A1 and A2 parts include specific sound effects labeled 'GRANULAR SOUND' and 'NOISE'. A large watermark for 'NB noter' is centered over the string parts, with the text 'This music is copyright protected' written diagonally across it.

-CC Noise circles 2 -

7/8 2/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Bowing

Violin I

Fingering

Bowing

Violin II

Fingering

Bowing

Viola

Fingering

Bowing

Cello

Fingering

Bowing

Contrabass

Fingering

7/8 2/4

Electronics

CD Vocal gliss 4

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continuous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continuous.
At the final notes, oscillate slowly to keep pitch in motion.

5/8 ♩ = 40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

3/4

3/4

3/4

NB noter
This music is copyright protected

CE Intermezzi Variation 15

Text: Demian Vitanza

$\frac{2}{4}$ ♩ = 40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

subito silenzio

mf *ff*

pp *f* *pp*

These walls, these words, re-gur-gi-ta-ting.



This music is copyright protected

CF Antiphonal groups 5

2/4 $\text{♩} = 90$ KAZOO Joyce texts

1 2/4 4/4 2/4

S1: Stine *mp* pitch deviations ad lib.

Bassoon *M.ph.* Gallois p. 41 *mp* *pp* *p*

Horn in F *mf* *p* *mp*

Violin I *mf* *p* *p*

2/4 4/4 LIVE HARMONIZATION Joyce texts pitch deviations ad lib.

S2: Maria *mp* *M.ph.* Bok No. 85 *mf* *p* *pp*

Bass Clarinet *mf* *p* *pp*

Violin II *mf* *p* *pp*

2/4 4/4 KAZOO Joyce texts pitch deviations ad lib.

M: Liv *mp*

Oboe *M.ph.* Veale No. 45 *mp* *pp* *mf*

Tenor Trombone *mf* *p* *mf*

Viola *f* *mp* *p* *mf*

2/4 4/4 KAZOO Joyce texts pitch deviations ad lib.

A1: Anita *mp*

Bass Flute *M.ph.* Mitropoulos-Bott No. 208 *harmonic flux* *p* *distinto*

Cello *AST* *p*

2/4 4/4 LIVE HARMONIZATION Joyce texts pitch deviations ad lib.

A2: Eva *mp*

Trumpet in C *HARMON+* *p* *mf* *p*

Contrabass *mp* *pizz.* *mp*

This music is copyright protected

CF Antiphonal groups 5

The score is divided into four systems, each with a 2/4 time signature for the first two measures and a 4/4 time signature for the last two measures. The instruments and vocalists are:

- System 1:** S1: Stine (Soprano), Bsn. (Bassoon), Horn (French Horn), Vln. I (Violin I).
- System 2:** S2: Maria (Soprano), Bass Cl. (Bass Clarinet), Vln. II (Violin II).
- System 3:** M: Liv (Mezzo-soprano), Oboe, Ten. Trb. (Tenor Trombone), Vla. (Viola).
- System 4:** A1: Anita (Alto), Bass Fl. (Bass Flute), Vcl. (Violoncello), A2: Eva (Alto), C Tpt. (Cornet), Cb. (Cello).

Key musical features include triplets, dynamic markings (pp, mp, mf, p), and performance instructions such as "oscil. lento" and "pizz.". A large watermark "IB notes" is present across the middle of the score.

CF Antiphonal groups 5

S1: Stine
8
4/4
ppp
pp
mfz
mf
pp

Bsn.
ppp
pp
mfz
mf
pp

Horn
pp
pp
mfz
mf
pp

Vln. I
mp
mp
mf
mf
p

S2: Maria
8
4/4
p
mf
p
pp
mp
p

Bass Cl.
p
mf
p
pp
mp
p

Vln. II
p
mf
p
mp
p

M: Liv
8
4/4
mp
p

Oboe
mp
p
mp
pp

Ten. Trb.
p
mp
mp
mp
p

Vla.
mf
p
p
mf
mf
p

A1: Anita
8
4/4
mf
sfz
pp
pp

Bass Fl.
mf
sfz
pp
pp

Vcl.
p
mp
p

A2: Eva
8
4/4
mp
mf
p
p
pp

C Tpt.
mp
mf
p
p
pp

Cb.
CIRCULAR BOWING
mp

CF Antiphonal groups 5

5
4

Λ

S1: Stine

Bsn.

Horn

Vln. I

5
4

S2: Maria

Bass Cl.

Vln. II

5
4

M: Liv

Oboe

Ten. Trb.

Vla.

5
4

A1: Anita

Bass Fl.

Vcl.

5
4

A2: Eva

C Tpt.

Cb.

BA Intermezzi Variation 5

Text: Demian Vitanza

sub.
silenzio

The score is divided into two systems. The first system includes vocal parts and a string quartet. The second system includes woodwinds, brass, percussion, and harp.

Vocal Parts:

- S1: Stine:** Lyrics include "u", "NÉ V", "r", "p", "INHALED", "u", "ND", "mp".
- S2: Maria:** Lyrics include "my sou-", "l", "What", "soul?".
- M: Liv:** Lyrics include "L N", "r", "ND", "u".
- A1: Anita:** Lyrics include "she sings", "ppp".
- A2: Eva:** Lyrics include "Of sound.", "ND", "mp", "f", "p".

Instrumental Parts:

- Flute:** Part 1.
- English horn:** Part 1.
- Bass clarinet:** Part 1.
- Bassoon:** Part 1.
- Horn in F:** Part 1. Includes instruction "WHISPER THROUGH INSTRUMENT" and lyrics "Have you ever seen silence?".
- Trumpet in C:** Part 1.
- Tenor-trombone:** Part 1.
- Percussion 1:** Part 1.
- Percussion 2:** Includes "Ocean drum" and "gliss. with triangle stick".
- Harp:** Includes chord "D C Bb / E F# G# A".
- Violin I:** Part 1. Includes "SP" and dynamics "mf", "p".
- Violin II:** Part 1. Includes "SP" and dynamics "mf", "p".
- Viola:** Part 1. Includes "SP" and dynamics "mf", "p".
- Violoncello:** Part 1. Includes "SP" and dynamics "mf", "p".
- Contrabass:** Part 1.

Tempo and Rhythm: The score starts with a tempo of $\text{♩} = 40$. The time signature changes from 2/8 to 4/4, and then to 3/8.

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



AJ Ensemble text 1

4/4 $\text{♩} = 60$ 15 repeats [or 60"]

WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

Bass Flute

Bass Clarinet

Contrabassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion I

Percussion II

Electronics

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

mf WHISPER FREELY SELECTED PARTS OF JOYCE TEXT BELOW THROUGH INSTRUMENT
Do not synchronize with beat patterns. The text doesn't need to be understood, it will create instrumental gestures.

pp - static

Tam-tam medio
brushing motion Circulate slowly on Tam-tam to vary timbres, do not synchronize this with beat patterns.

pp - static

Tam-tam grande
brushing motion Circulate slowly on Tam-tam to vary timbres, do not synchronize this with beat patterns.

pp - static

Watermark: NB noter This music is copyright protected

We now romp through a period of pure lyricism of shame-bred music (technologically, let me say, the appetising entry of this subject on a fool chest of vials is plumply pudding the carp before doevre hors) evidenced by such words in distress as *I cream for thee, Sweet Margareen*, and the more hopeful *O Margareena! O Margareena! Still in the bowl is left a lump of gold!* (Correspondents, by the way, will keep on asking me what is the correct garnish to serve drisheens with. Tansy Sauce. Enough). The pawnbreaking pathos of the first of these shoddy pieces reveals it as a Caseous effort. Burrus's bit is often used for a toast. Criniculture can tell us very precisely indeed how and why this particular streak of yellow silver first appeared on (not in) the bowel, that is to see, the human head, bald, black, bronze, brown, brindled, betteraved or blanchemanged where it might be usefully compared with an earwig on a fullbottom. I am offering this to Signorina Cuticura and I intend to take it up and bring it under the nosetice of Herr Harlene by way of diverting his attentions. Of course the unskilled singer continues to pervert our wiser ears by subordinating the space-element, that is to sing, the *aria*, to the time-factor, which ought to be killed, *ill tempor*. I should advise any unborn singer who may still be among my heeders to forget her temporal diaphragm at home

(the best thing that could happen to it!) and attack the roulade with a swift *colpo di glottide* to the lug (though Maace I will insist was reclined from overdoing this, his recovery often being slow) and then, O! on the third dead beat, O! to cluse her eyes and aiopen her oath and see what spice I may send her. How? Cease thee, cantatrickee! I fain would be solo. Arouse thee, my valour! And save for e'er my true Bdur!

James Joyce, *Finnegans Wake*, Penguin Books (1992), P. 164-165.

CG String signals 10

Violin I: 1, I II, $\frac{4}{4}$, $\text{♩} = 52$, pp , pp^6

Violin II: pp , pp^6

Viola: pp , pp^6

Cello: 1, IV partial 11, pp , pp^6

Contrabass: 1, *legno gett.*, mf , To save space, repeated gett. notes are not notated., *sim.*, mf

Violin I: 3, $\frac{4}{4}$, pp , pp , pp

Violin II: pp , pp

Viola: pp , pp , pp

Cello: pp , pp , pp

Contrabass: 3, *sim.*, mf , mf , mf

-CG String signals 10 -

sub.
silenzio

Violin I

Violin II

Viola

Cello

Contrabass

pp

pp

pp

pp

mf

mf



S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Bass Fl.

Bass Cl.

Horn

C Tpt.

Ten. Trb.

Quartette Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics

This page contains a musical score for a tutti fragment. The score is written for a large ensemble, including vocalists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva), woodwinds (Bass Fl., Bass Cl., Horn, C Tpt., Ten. Trb.), percussion (Quartette Glockenspiel, Perc. I, Perc. II), harp, celesta, microtonal organ, strings (Vln. I, Vln. II, Vla., Vcl., Cb.), and electronics. The music is in 3/4 time and spans 9 measures. The score includes various musical notations such as dynamics (ppp, mp, mf, p, ff), articulation (pizz., arco, legno gett.), and performance instructions (vibr. piccolo rapido, oscil. lento, NOISE, NASAL). A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

S1: Stine

S2: Maria

M: Liv
 ff NOISE
 mf
 p
 INHALED
 "water-effect"
 mp NOISE
 s p p' q' e

A1: Anita

A2: Eva
 mp static
 mp
 mp
 mf
 k x

Bass Fl.
 p
 mp
 pp

Bass Cl.
 slapt.
 mf
 pp
 pppp

Horn
 alternate fingerings to keep pitch
 mp

C Tpt.
 p
 p
 oscil. lento
 pp
 mf
 p

Ten. Trb.
 HARMON
 flutt.
 p
 mf

Quartertone Glockenspiel

Perc. I
 Almglocken
 arco
 p

Perc. II

Harp
 right hand: change pitch with stick
 left hand
 mf
 sim.
 mf

Cel.
 p
 pp
 mp
 mf

Microtonal Organ

Vln. I
 arco SP alla punta
 preciso IV
 mp

Vln. II
 arco AST NV SP alla punta
 preciso
 mp
 AST SP
 legno batt.
 sfz

Vla.
 AST NV
 mf pesante

Vcl.
 TIP OF BOW BOUNCING BETWEEN STRINGS
 mf

Cb.

Electronics

-CH Tutti Fragment 6 -

2/4

Λ

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Bass Fl.

Bass Cl.

Horn

C Tpt.

Ten. Trb.

Quartertone Glockenspiel

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics

Almglocken

subito tacet

mp

ppp

AU Intermezzi Fragment 5

$\frac{2}{8}$ ♩ = 46
 $\frac{2}{4}$ Esplosivo furioso
 $\frac{3}{4}$

Vocalists:
 S1: Stine
 S2: Maria
 M: Liv
 A1: Anita
 A2: Eva

Instrumentation:
 Oboe
 Bassoon
 Horn in F
 Percussion 2
 Violoncello
 Contrabass

Performance Instructions:
 REED ONLY
 slapt
 Guiro
 SP III IV
 ST
 in rilievo

Dynamics and Articulations:
 p, f, ff, mf, pp, M.ph., NASAL, p x, q'

-AU Intermezzi Fragment 5 -

The score is divided into two measures. The first measure is in 3/4 time, and the second measure is in 3/8 time. The vocalists (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) have various dynamics and articulations. The orchestra includes Oboe, Bassoon, Horn in F, Percussion 2 (Guero), Violoncello, and Contrabass. Dynamics range from *mf* to *pp* and *ff*. There are also markings for *sub. tacet* and *REED ONLY*.

3/4 **3/8** M.ph. **1**

S1: Stine *mf* *f*

S2: Maria *mf* *ffz*

M: Liv *mf* *ff* *sub. tacet*

A1: Anita *mf*

A2: Eva *mf* *pp* *mf* *pp*

Oboe REED ONLY M.ph. *mf*

Bassoon REED ONLY M.ph. *mf*

Horn in F *3* slapt. *mf*

Perc. 2 Guero *mf*

Violoncello *sub. tacet*

Contrabass *sub. tacet*

CI Intermezzi Variation 2

Wait for the delays to end.

5"-10"



$\frac{3}{4}$ $\bullet = 40$ $\frac{4}{4}$

S1: Stine

S2: Maria

M: Liv

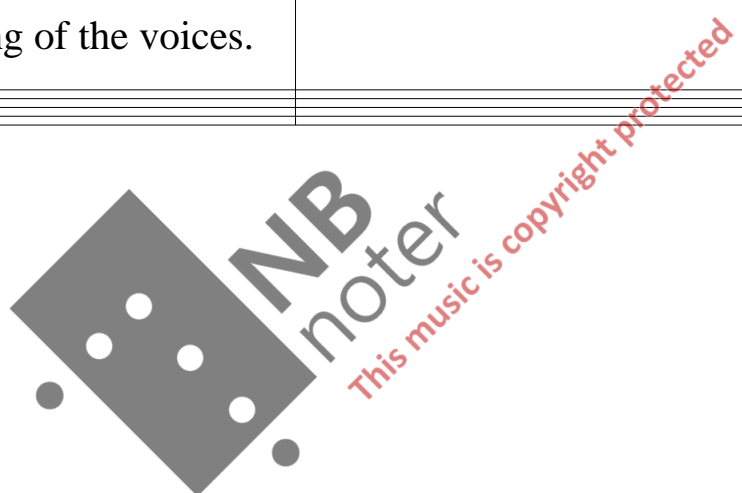
A1: Anita

A2: Eva

Electronics

Discrete FFT processing of the voices.

Annotations: *mp*, *mf*, *pp*, *mf*, *p*, *mf*, *f*, *ppp*, *mf*, *mf*, *p*, *f*, *p*, *mf*.
Musical markings: 3, 7, 6, 5:4, 7, 6, 6, 6, 7:4, 3, 5, 6.
Vowels: α, θ, ɒ, N, ɔ, ɛ, i, N, m, o, m, æ, ε, ε, i, N, m, o, m, æ, e, h, y.



CJ Intermezzi Variation 3

5/4 ♩ = 40 6/4 158

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

5/4 6/4 158

Bass Flute
English horn
Tenor trombone

Percussion 1
Percussion 2
Harp
Celesta

5/4 6/4 158

Violin I
Violin II
Viola
Violoncello
Contrabass

INHALED
p ff p
p mfpp
M.ph. INHALED granular sounds
p static mfpp
mp mfpp
M.ph. INHALED granular sound
p static p mp
p p
M.ph. Mitropoulos-Bott No. 114
ppp p
p pp
HARMON 3:2 + ○ ⊕ +

1
Ocean drum
p

D# C# B# / E F Gb Ab
mp f mf
brillante
p mp

ST
pp
sub. tacet
p
GRAINY SOUND
pp
LIGHT CIRCULAR BOW
pppp

2
4
A 2
3

Detailed description of the musical score: The score is for 'CJ Intermezzi Variation 3' and is divided into three systems. The first system (measures 1-158) features vocalists S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. It includes instrumental parts for Bass Flute, English horn, and Tenor trombone. Percussion includes Percussion 1 and Percussion 2 (Ocean drum). Harp and Celesta are also present. The second system (measures 159-316) features Bass Flute, English horn, and Tenor trombone. The third system (measures 317-474) features Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mf, f, pp, ppp, mp), articulations (staccato, slurs), and performance instructions like 'INHALED', 'granular sounds', 'static', 'brillante', 'sub. tacet', 'GRAINY SOUND', and 'LIGHT CIRCULAR BOW'. Time signatures change from 5/4 to 6/4 and back to 5/4. A tempo marking of ♩ = 40 is shown at the beginning. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

-CJ Intermezzi Variation 3 -

Non vibr.

mf

mf

pp

Ratchet (piano)
SLOW IRREGULAR

3

3

3

3

3

CK Ensemble Fragment 2

9/4 $\bullet = 52$ jet whistle sfz 2/4 3/8

Flute

Oboe

Bass Clarinet

Bassoon

Horn in F 1 mfz ppppp gliss. lento pppp 2/4 3/8

Trumpet in C 7 p mp p

Tenor Trombone

Percussion I 1 9/4 2/4 3/8

Percussion II

Harp 1 9/4 2/4 3/8

Celesta 1 sfz mp

Microtonal Organ 1 Tuning: Marimba of the Bakubu, S. Belgian Congo (Zaire) I Cor Anglais 8', Neuvieme 9/4 2/4 3/8

Violin I 1 gett. mf II mf 2/4 3/8

Violin II arco V pizz. legno batt. mf mp mp sfz

Viola accel. alla punta AST SP LIGHT CIRCULAR BOW pp mp

Cello gett. mp pp

Contrabass

Electronics 9/4 2/4 3/8

-CK Ensemble Fragment 2 -

Fl. $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *p* *pp* *mp* *oscil. lento* *NV* *mf* *pp* *mfz* *tongue ram*

Oboe

Bass Cl.

Bsn.

Horn $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *pp* *mp*

C Tpt.

Ten. Trb.

Perc. I $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$

Perc. II $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$

Harp $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$

Cel. $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *p* *tra.* *mp* *mf* *p*

Microtonal Organ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *mfz* *p*

Vln. I $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *gett.* *mp*

Vln. II $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$ *mfz* *mfz*

Vla. *legno batt.* *p* *pp*

Vcl. *XSP V* *mf*

Cb. *AST* *p*

Electronics $\frac{3}{8}$ $\frac{5}{4}$ $\frac{5}{4}$

CL Antiphonal groups 2

3/8 **♩=90**
KAZOO Joyce texts
pitch deviations ad lib.

4/4 **2/4**

S1: Stine

Bassoon
M.ph. Gallois p. 41
mp

Horn in F
mp

Violin I
mp

3/8 KAZOO Joyce texts
pitch deviations ad lib.

S2: Maria

Bass Clarinet
M.ph. Bok No. 5
ST
mp

Violin II
mp

3/8 LIVE HARMONIZATION
Joyce texts
pitch deviations ad lib.

M: Liv

Oboe
M.ph. Veale No. 71
Result of air pressure variation:
underblown pitch (overblown pitch)
mp

Tenor Trombone
HARMON
mp

Viola
SP
mp

3/8 LIVE HARMONIZATION
Joyce texts
pitch deviations ad lib.

A1: Anita

Bass Flute
M.ph. Mitropoulos-Bott No. 161
harmonic flux
mp

Cello
AST
mp

3/8 KAZOO Joyce texts
pitch deviations ad lib.

A2: Eva

Trumpet in C
HARMON
mp

Contrabass
mp

CL Antiphonal groups 2

2/4 **3/4** **3/8**

S1: Stine

Bsn.

Horn

Vln. I

2/4 **3/4** **3/8**

S2: Maria

Bass Cl.

Vln. II

2/4 **3/4** **3/8**

M: Liv

Oboe

Ten. Trb.

Vla.

2/4 **3/4** **3/8**

A1: Anita

Bass Fl.

Vcl.

2/4 **3/4** **3/8**

A2: Eva

C Tpt.

Cb.

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

amp. vibr. rapido

AST SP

crini+legno batt.

- 2 -

CL Antiphonal groups 2

This musical score is for 'CL Antiphonal groups 2' and is arranged for a full orchestra and three vocal soloists. The score is divided into three systems, each beginning with a 3/8 time signature and a 5/4 time signature, and ending with a 3/4 time signature. The instruments and vocalists are as follows:

- System 1:** S1: Stine (Soprano), Bsn. (Bassoon), Horn, Vln. I (Violin I).
- System 2:** S2: Maria (Soprano), Bass Cl. (Bass Clarinet), Vln. II (Violin II), M: Liv (Mezzo-soprano), Oboe, Ten. Trb. (Tenor Trombone), Vla. (Viola).
- System 3:** A1: Anita (Alto), Bass Fl. (Bass Flute), Vcl. (Violoncello), A2: Eva (Alto), C Tpt. (Cornet), Cb. (Cello).

The score includes various musical notations such as dynamics (pp, p, mp, mf, sfz), articulation (accents, slurs), and performance instructions like 'silde vibr.' (slide vibrato). A large watermark 'ND noter' is visible across the middle of the page.

CL Antiphonal groups 2

3/4 2/4 5/4

S1: Stine

Bsn.

Horn

Vln. I

3/4 2/4 5/4

S2: Maria

Bass Cl.

Vln. II

M: Liv

Oboe

Ten. Trb.

Vla.

3/4 2/4 5/4

A1: Anita

Bass Fl.

Vcl.

3/4 2/4 5/4

A2: Eva

C Tpt.

Cb.

CIRCULAR BOW

- 4 -

CL Antiphonal groups 2



5/4

S1: Stine

Bsn.

Horn

Vln. I

p

5/4

S2: Maria

Bass Cl.

Vln. II

pp *p*

5/4

M: Liv

Oboe

Ten. Trb.

Vla.

mp *p* *amp. vibr. lento* *sfzp* *mf*

5/4

A1: Anita

Bass Fl.

Vcl.

pp *mf* *pp* *mf* *pp* *mf*

5/4

A2: Eva

C Tpt.

Cb.

mf *pizz.* *mf*

CM Intermezzi Variation 14

Text: Demian Vitanza

The score is divided into two systems. The first system (measures 1-16) features a 7/8 time signature with a tempo of 40. It includes vocal parts for S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva, along with instrumental parts for Bass clarinet, Horn in F, Violin I, Violin II, and Viola. The second system (measures 17-32) features a 2/4 time signature and includes vocal parts for S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva, along with instrumental parts for Bass clarinet, Horn in F, Violin I, Violin II, and Viola. The score includes various musical notations such as dynamics (ppp, p, mf, mp, f, ff), articulation (accents, slurs), and performance instructions (e.g., "tremolo accel.", "alternate fingerings to keep pitch", "sub. tacet", "AST BOWING", "NV al tallone", "alla punta SP", "NORM. ORD.").

Landscape with figures

SOUND INSTALLATION

Alarm and bass sounds are more frequent.

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



CO Intermezzi Fragment 13

Performed within the sound installation.

Listen to the sounds and start conducting at a suitable moment.

4/4 $\bullet = 40$

S1: Stine *ppp* *mf* *pp* *mf* *pp* *sub.* *oscil. lento* *subito tacet*

S2: Maria *ppp* *p* *p* *oscil. lento* *subito tacet*

M: Liv *ppp* *sfz* *pp* *oscil. lento* *gliss.* *subito tacet*

A1: Anita *ppp* *mf* *mp* *vibr. lento* *oscil. lento* *gliss.* *subito tacet*

A2: Eva *ppp* *f* *p* *oscil. lento* *M.ph.* *amp. vibr. estremo* *mf* *p*



CP Tutti Fragment 8

2/4 ♩=40

3/4 5/8 2/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Flute

Oboe

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion I

Percussion II

Harp

Celesta

Microtonal Organ

Violin I

Violin II

Viola

Cello

Contrabass

Electronics

amp. vibr.

mp

mf

sfz

pp

mf

ff

pp

mf

INHALED

INHALED VACUUM SOUNDS closed embouchure

HARMON

mp

pp

mf

accel.

pp

1

2/4

3/4

5/8

2/4

1

Quartertöne glockenspiel

mp

Thai gong

tri. stick

pp

1

2/4

3/4

5/8

2/4

1

D C Bb/ Bb F G A

p

mp

pp

1

2/4

3/4

5/8

2/4

1

With perc. I

mp

pp

1

2/4

3/4

5/8

2/4

1

Tuning: Random Pelog 40
I Gedackt 8', Echo Cornet V, Terzzimbel

I

irregolare

II

SP

III

IV

p

pp

pp

LIGHT SLOW BOW, grainy sound

mp

pp

ORD arco

ST

mp

pp

ff > pp

1

2/4

3/4

5/8

2/4

1

2/4

3/4

5/8

2/4

-CP Tutti Fragment 8 -

2/4 3/4 2/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Fl.

Oboe

Bass Cl.

Bsn.

Horn

C Tpt.

Ten. Trb.

Perc. I

Perc. II

Harp

Cel.

Microtonal Organ

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Electronics

mf Arrest thee, scaldbrother!

M.ph.

pp

mf

pp

f

f

pp

mf

mf

static

NASAL

static

slapt.

closed embouchure

flutt.

flutt.

Quartertone glockenspiel

mp

mp

mp

p

mp

mp

mf

p

mf

mf

HEAVY VERTICAL BOW

LIGHT CIRCULAR BOW

mf

mp

CQ Antiphonal duos 2

3/4 ♩=40

2/4 NV sempre

S1: Stine

Celesta

3/4 **2/4** NASAL

S2: Maria

Quartertone Glockenspiel

Percussion I Almglocken tremolo ad lib. on long notes

3/4 **2/4**

M: Liv Raw timbre Like a cattle call

Microtonal Organ Ruben Expansion of Grains Tuning II Gedackt 8', Voix celeste 8' Spatial rotation

3/4 **2/4**

A1: Anita Subharmonic / Multiphonic ad lib. NOISE NOISE NOISE

Percussion II Tam-tams ○ brushes / tam-tam beater / triangle sticks strike/brush/scrape improvisando al fine

3/4 **2/4**

A2: Eva

Harp DC Bb / EFG A# continuous arpeggio rapido improvisando

CQ Antiphonal duos 2

S1: Stine
3
7
y
5
i
3
4
2
4

Cel.

S2: Maria
3
7
A
e
α
n
3
4
2
4

Quartertone
Glockenspiel

Perc. I
Almglocken
3
11
12

M: Liv
3
5
α
mp static
p
7
α
mf
7
3
4
2
4

Microtonal Organ
II
5
II
3:2

A1: Anita
3
NOISE
7
p
3
4
2
4

Perc. II
Tam-tams
3
10

A2: Eva
3
n
pppp
energico
10
α
mf
8va
10
sim.

Harp
sim.

CQ Antiphonal duos 2

S1: Stine (Soprano) | **Cel.** (Cello)

S2: Maria (Soprano) | **Quartertone Glockenspiel** | **Perc. I** (Almglocken)

M: Liv (Mezzo-soprano) | **Microtonal Organ**

A1: Anita (Alto) | **Perc. II** (Tam-tams)

A2: Eva (Alto) | **Harp**

Time signatures: 2/4 and 4/4.

Lyrics: e, α, o, u, ε, o, u, y.

Performance instructions: *p*, *ppp*, *sim.*

Watermark: MB noter, this music is copyright protected.

CQ Antiphonal duos 2

7 6 5 3 4

S1: Stine

Cel.

7 6 5 3 4

S2: Maria

Quartertone
Glockenspiel

Perc. I

Almglocken

M: Liv

Microtonal
Organ

7 6 5 3 4

A1: Anita

Perc. II

Tam-tams

NOISE

A2: Eva

Harp

sim.

ffzp *mf* *mp*

f *mf* *p*

8va

7

II

III

IV

ε

α

δ

γ

u

N

G

O

Δ

8va

7

sim.

This music is copyright protected

CQ Antiphonal duos 2

9 **3** **4** **2** **4** **5** **4**

S1: Stine

Cel.

9 **3** **4** **2** **4** **5** **4**

S2: Maria

Quartertone
Glockenspiel

Perc. I

Almglocken

9 **3** **4** **2** **4** **5** **4**

M: Liv

NO ND NO
mf *p*

Microtonal
Organ

9 **3** **4** **2** **4** **5** **4**

A1: Anita

NOISE

Perc. II

Tam-tams

9 **3** **4** **2** **4** **5** **4**

A2: Eva

pp *mp*

sim.

CQ Antiphonal duos 2

S1: Stine
5/4 2/4
11 e i y u
Cel.

S2: Maria
5/4 2/4
11 a e e a
Quartertone Glockenspiel
Perc. I Almglocken

M: Liv
5/4 2/4
11 b p oscil. lento pp o
Microtonal Organ

A1: Anita
5/4 2/4
11 NOISE n m
Perc. II Tam-tams

A2: Eva
5/4 2/4
11 ff p mf pp
Harp sim.

CQ Antiphonal duos 2

The score is divided into three measures with time signatures 2/4, 5/4, and 2/4. The instruments and parts are:

- S1: Stine** (Soprano 1): Melodic line with a 6-measure slur in the 5/4 measure.
- Cel.** (Celesta): Accompaniment for Stine.
- S2: Maria** (Soprano 2): Melodic line with a 3-measure slur and a 7-measure slur in the 5/4 measure.
- Quartertone Glockenspiel** and **Perc. I**: Includes *Almglocken* (almglocken).
- M: Liv** (Mezzosoprano): Melodic line with a 5-measure slur and a 7-measure slur in the 5/4 measure.
- Microtonal Organ**: Includes **TRIGGER ① (10/11)** and **II**.
- A1: Anita** (Alto 1): Melodic line with **NOISE** markings.
- Perc. II** (Percussion 2): Includes **Tam-tams**.
- A2: Eva** (Alto 2): Melodic line with dynamic markings *mp*, *f*, *mp*, *pp*, and *mf*.
- Harp**: Includes **sim.** (simile) markings.

CQ Antiphonal duos 2

S1: Stine (2/4, 3/4) Λ

Cel.

S2: Maria (2/4, 3/4)

Quartertone Glockenspiel

Perc. I Almglocken

M: Liv (α 5:4, $p \rightarrow o$, f , pp)

Microtonal Organ TRIGGER ③

A1: Anita (2/4, 3/4) NOISE

Perc. II Tam-tams

A2: Eva (2/4, 3/4) Ni (b , n) $p < ff > pp$

Harp sim.

CR Antiphonal Chamber Music 5

Celesta
2/4 $\bullet = 40$
p

Quartertone Glockenspiel
2/4 Medium hard sticks
p

Percussion I
1 Thai gong [C]
p

Microtonal Organ
2/4
Tuning: Random Pelog 15
I Diapasons 8'
II Diapasons 8'
Keyboards: I: 1 (Pelog-variation A)
II: 3 (Pelog-variation C)
pp

Percussion II
2/4 Flat Tam-tam [O] brush
pppp

Harp
2/4
[D Cb B# / E F G# A]
p *mf*

Watermark: NB noter This music is copyright protected

-CR Antiphonal Chamber Music 5-

The musical score is for 'CR Antiphonal Chamber Music 5' and consists of six staves. The time signature is 5/4, indicated by a large '5' over a '4' at the beginning and end of each staff. The instruments and their parts are:

- Cel. (Cello):** Features a triplet of eighth notes starting with a forte (*sfz*) dynamic, followed by a melodic line with a mezzo-forte (*mp*) dynamic, an acceleration (*accel.*) marking, and a triplet of eighth notes ending with a piano (*p*) dynamic.
- Quartertone Glockenspiel / Perc. I:** Features a triplet of eighth notes with a mezzo-forte (*mp*) dynamic, followed by a melodic line with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.
- Microtonal Organ:** Features a triplet of eighth notes with a mezzo-forte (*mf*) dynamic, followed by a melodic line with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.
- Perc. II (Flat Tam-tam):** Features a triplet of eighth notes with a mezzo-forte (*mf*) dynamic, followed by a melodic line with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.
- Harp:** Features a triplet of eighth notes with a mezzo-forte (*mf*) dynamic, followed by a melodic line with a forte (*ff*) dynamic and an *esplosivo* marking.

A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written in red below it.

-CR Antiphonal Chamber Music 5-

The musical score is arranged in six systems, each with a 5/4 time signature at the beginning and a 4/4 time signature at the end. The instruments and their parts are:

- Cel. (Celesta):** Features a melodic line starting with a *pp* dynamic, followed by a *p* section with a 5-measure phrase, a *mf* section with a 7-measure phrase, and a *ff* section with a 6-measure phrase.
- Quartertone Glockenspiel:** Plays a rhythmic pattern with a *mp* dynamic, including a 7-measure phrase and a 9-measure phrase.
- Perc. I:** Features a melodic line with a *p* dynamic, including a 7-measure phrase and a *pp* section with a 7-measure phrase.
- Microtonal Organ:** Features a melodic line with a *p* dynamic, including a 7-measure phrase and a *pp* section with a 7-measure phrase.
- Perc. II:** Features a rhythmic pattern with a *p* dynamic, including a 3-measure phrase and a 5-measure phrase.
- Harp:** Features a melodic line with a *mp* dynamic, including a 7-measure phrase and a *pp* section with a 5-measure phrase.

Additional markings include *8^{va}* (octave up) and *8^{va} + II* (octave up plus two octaves) in the Microtonal Organ part. Percussion II includes instructions for "Flat Tam-tam superbball rub" and "Large Tam-tam / strike E/O".

-CR Antiphonal Chamber Music 5-

The musical score is divided into three measures with time signatures 4/4, 2/4, and 3/4. The instruments and their parts are:

- Cel. (Celesta):** Starts in 4/4, then 2/4, then 3/4. Dynamics include *mf* and *ffz*. Includes a 7-measure trill.
- Quartertone Glockenspiel:** Starts in 4/4, then 2/4, then 3/4. Dynamics include *p*, *pp*, *p*, and *mp*. Includes a 9-measure trill.
- Perc. I:** Starts in 4/4, then 2/4, then 3/4. Includes 5-measure trills and 10-measure trills.
- Microtonal Organ:** Starts in 4/4, then 2/4, then 3/4. Includes 5-measure trills and 10-measure trills. Fingerings I+II and 8^{va} are indicated.
- Perc. II (Large Tam-tam):** Starts in 4/4, then 2/4, then 3/4. Dynamics include *pppp* and *meccanico*. Includes a "strike" instruction and 7-measure trills.
- Harp:** Starts in 4/4, then 2/4, then 3/4. Dynamics include *p*. Includes a 3-measure trill and "pos. ord." instruction.

-CR Antiphonal Chamber Music 5-

The musical score is divided into six staves, each with a specific instrument and a set of time signatures (3/4, 2/4, and 4/4). The Cel. staff features complex rhythmic patterns with dynamic markings of *mp*, *p*, *mf*, and *pp*. The Quartertone Glockenspiel staff includes the instruction "Slightly harder sticks" and dynamic markings of *mp* and *pp*. The Perc. I staff is mostly silent. The Microtonal Organ staff has markings for "I+II" and "I". The Perc. II staff includes the instruction "Large Tam-tam" and a dynamic marking of *pppp*. The Harp staff includes the instruction "gliss. with triangle stick" and a dynamic marking of *p*. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the score.

-CR Antiphonal Chamber Music 5-

The musical score is for 'CR Antiphonal Chamber Music 5' and is written in 4/4 time. It features six staves for different instruments:

- Cel. (Celesta):** The top staff, starting with a 4/4 time signature. It has a 7-measure rest followed by a *pp* chord.
- Quartertone Glockenspiel:** The second staff, starting with a 4/4 time signature. It contains a melodic line with dynamics *mp*, *pppp*, *mf*, and *p*. It includes a 6-measure rest and a Thai gong marked with a 'C' box.
- Perc. I (Percussion I):** The third staff, starting with a 4/4 time signature. It features a 6-measure rest and a 10-measure rest.
- Microtonal Organ:** The fourth staff, starting with a 4/4 time signature. It includes a 6-measure rest and a 10-measure rest.
- Perc. II (Percussion II):** The fifth staff, starting with a 4/4 time signature. It is mostly empty.
- Harp:** The bottom staff, starting with a 4/4 time signature. It has a 7-measure rest followed by a *pp* chord, with the instruction 'près de la table' above it.

A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

-CR Antiphonal Chamber Music 5-

The image displays a musical score for a chamber ensemble. The score is written for six instruments: Cello (Cel.), Quartertone Glockenspiel, Percussion I (Perc. I), Microtonal Organ, Percussion II (Perc. II), and Harp. The music is in 4/4 time. The Cello part begins with a *fffz* dynamic and includes a quintuplet (5) and a sextuplet (6). The Harp part starts with a *p* dynamic and features a triplet (3). The Percussion I and Percussion II parts are marked with a '10' above the staff. The Microtonal Organ part includes a 'Rec. II' marking. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

-CR Antiphonal Chamber Music 5-

Cel. $\frac{4}{4}$ $\frac{2}{4}$ Δ

Quartertone Glockenspiel $\frac{4}{4}$ $\frac{2}{4}$ Medium hard sticks

Perc. I $\frac{4}{4}$ $\frac{2}{4}$

Microtonal Organ $\frac{4}{4}$ $\frac{2}{4}$ I 8^{va} II 8^{va} I+II 8^{va}

Perc. II $\frac{4}{4}$ $\frac{2}{4}$ Flat Tam-tam / scrape R brush

Harp $\frac{4}{4}$ $\frac{2}{4}$

This music is copyright protected

CS Intermezzi Variation 11

6/4 $\text{♩} = 40$ **2/4** **3/4**

S1: Stine
oscil. lento
pp *mf* *mp* *f* *f*

S2: Maria
mf *f* *mp* *mf*

M: Liv
Amp. vibr. outbursts
p *f* *pp*

A1: Anita
mf *pp* *mf* *fff* *mf*

A2: Eva
p *mf* *p* *mf* *pp* *mp*

Flute
slapt. tongue ram slapt. tongue ram
p *mf* *p* *mf*

Percussion 2
Egg shaker

Harp
"Xylophone"
DCB $\frac{1}{4}$ /EF#G#A

Electronics
Soundscape

This music is copyright protected

- CS Intermezzi Variation 11 -

3/4 M.ph. **5/8** I

S1: Stine
p 6 7 0 7 0 granular sound 3:2 α

S2: Maria
p 7 1 *mf*

M: Liv
mp *pp* *mf* α NO CN O α *mp* *mp* *ppp*

A1: Anita
 say-s *mp* *ff* sub. N D O 6 Δ *p*

A2: Eva
 α N ε O *p* α *mf* *pp* α *p* æ

3/4 tongue ram slapt. **5/8**

Flute
mf *p*

Perc. 2
 Egg shaker Ocean drum *p* *mp*

Harp
 "Xylophone" 6

Electronics

CT Intermezzi Variation 12

Text: Demian Vitanza

Wait for the delays to end.

5"-10"

$\frac{4}{4}$ ♩ = 40

S1: Stine
vibr. delicato
mf p fff p' t' M.ph.
water-effect "ratchet"
p s' q' x' ε' mf > mp

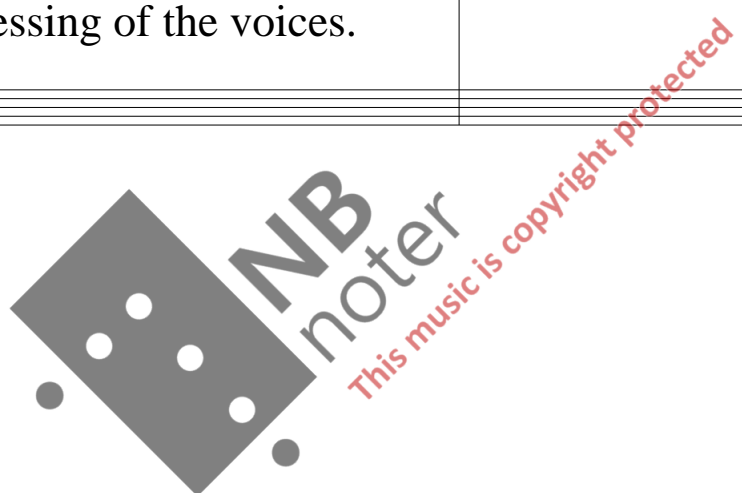
S2: Maria
p Wha- t s- oul t' mf e' mf pp h' α ey o
granular sounds
α

M: Liv
ff' p Wha- INHALED 3 p mp i' o
ff' h' t' mf p

A1: Anita
ff' α e f s g' t' α o' N' Δ' ε'
mf pp mf

A2: Eva
mf pp "ratchet" 6 n' N o
mf t' e' t' i' k' k' u' i' k' k' α' α'

Electronics
Discrete FFT processing of the voices.



-CU Intermezzi Variation 13 -

The score is divided into two systems. The first system includes vocal parts for Stine, Maria, Liv, Anita, and Eva, and instrumental parts for Bass Flute, English Horn, Bass Clarinet, Contrabassoon, Horn in F, Trumpet in C, Tenor Trombone, Percussion 1 and 2, Harp, Celesta, Microtonal Organ, Violin I and II, Viola, Violoncello, and Contrabass. The second system includes the same instrumental parts plus Electronics. The score features complex rhythmic patterns, including 3:2 and 3:4 time signatures, and various dynamic markings such as *pp*, *mp*, *ff*, *mf*, *f*, and *fff*. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'. A red triangle symbol is located in the top right corner.

CV String signals 4

5/4 $\bullet = 52$ ST **4/4**

Violin I

Violin II

Viola

Cello

Contrabass

II III

1

mp

1

mf

To save space,
repeated gett. notes
are not notated.

mf

3

mp

3

mp

3

mp

3

mp

3

mp

4/4

Violin I

Violin II

Viola

Cello

Contrabass

2

mp

2

mf

gett.

7

mf

gett.

7

mf

2

mp

2

mp

2

mp

2

mp

3

mp

3

mp

3

mp

3

mp

3

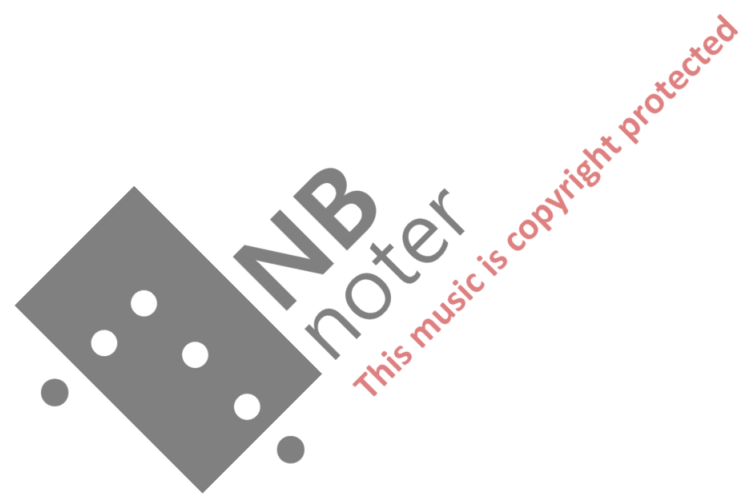
mp

3

mp

SOUNDSCAPE

Listen and wait for the conductor for next part.



CW Intermezzi Variation 10

Performed within a soundscape.

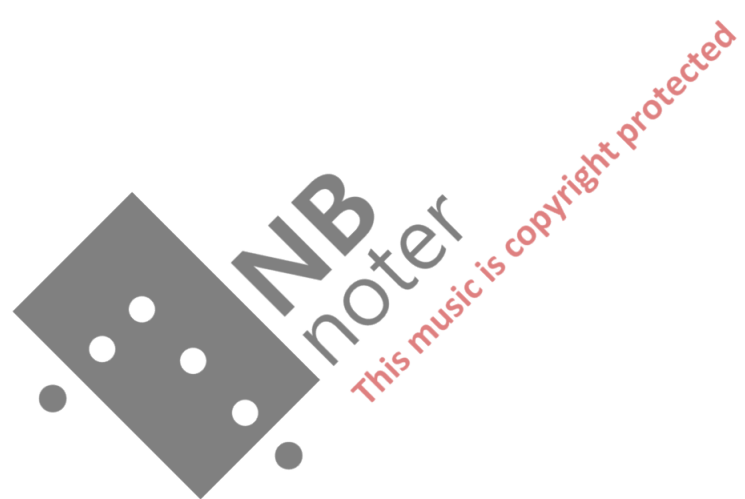
Listen to the sounds and start conducting at a suitable moment.

3/4 $\bullet = 40$ **INHALED** **4/4** sub. silenzio

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Dynamic markings: *p*, *pp*, *ff*, *ppp*, *fff*, *mf*, *mp*, *p*, *f*

Performance instructions: *INHALED*, *granular sounds*, *sub. silenzio*



Landscape with figures

SOUND INSTALLATION

No orchestral chords or Ravel percussion.

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



AH Intermezzi Variation 6

This fragment appears twice during Landscape with Figures II.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

The musical score is divided into two systems, each with four measures of different time signatures: 2/8, 3/4, 5/4, and 3/4. The tempo is marked as quarter note = 40. The vocal parts include:

- S1: Stine**: Treble clef, notes with dynamics *p*, *mp*, *pp*, *f*, *pp*. Includes markings for "Overtones" and "INHALED".
- S2: Maria**: Treble clef, notes with dynamics *p*, *mp*, *pp*. Includes markings for "Overtones" and "INHALED".
- M: Liv**: Treble clef, notes with dynamics *mp*, *mf*, *f*, *pp*. Includes markings for "Overtones" and "INHALED".
- A1: Anita**: Treble clef, notes with dynamics *ppp*, *mf*, *ppp*. Includes marking for "oscil. lento".
- A2: Eva**: Treble clef, notes with dynamics *p*, *pp*. Includes marking for "periodic gliss." and the lyrics "She sing- s."

The instrumental parts include:

- Bass Flute**: Treble clef, notes with dynamics *pp*.
- Oboe**: Treble clef, notes with dynamics *p*. Includes marking for "M.ph. Veale No. 88".
- Bass clarinet**: Bass clef, empty staff.
- Bassoon**: Bass clef, empty staff.
- Horn in F**: Treble clef, empty staff.
- Trumpet in C**: Treble clef, empty staff.
- Tenor trombone**: Bass clef, empty staff.
- Percussion 1**: Percussion clef, notes with dynamics *mp*, *pp*, *mp*, *ppp*. Includes marking for "Almglocken".
- Percussion 2**: Percussion clef, notes with dynamics *mf*. Includes marking for "Large Tam-tam / scrape".
- Harp**: Treble and Bass clefs, notes with dynamics *mp*, *pp*, *p*, *ff*, *pp*, *mp*. Includes marking for "Db Cb B \flat / E F Gb Ab".
- Violin I**: Treble clef, empty staff.
- Violin II**: Treble clef, empty staff.
- Viola**: Bass clef, empty staff.
- Violoncello**: Bass clef, empty staff.
- Contrabass**: Bass clef, empty staff.
- Electronics**: Treble and Bass clefs, empty staff.

-AH Intermezzi Variation 6 -

3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Bass Flute

Oboe

Bass clarinet

Bassoon

Horn in F

Trumpet in C

Tenor-trombone

Perc. 1

Perc. 2

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Electronics

Amp. vibr.

static

INHALED

Overtone

M.ph. Mitropoulos-Bott No. 160

M.ph. Bok No. 85

HARMON

stem extended

brassy

Egg shaker

SP

AST

ST NV

gett.

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

-AH Intermezzi Variation 6 -

Score for Variation 6, featuring vocal soloists and a full orchestra. The score is divided into three measures with time signatures 3/8, 4/4, and 2/4.

Vocal Soloists:

- S1: Stine:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *mf*, *mp*, *pp*, *p*, and *ppp*.
- S2: Maria:** Treble clef, 4/4 time signature. Dynamics include *f* and *pp*.
- M: Liv:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *pp*, *ff*, *pp*, and *p*.
- A1: Anita:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *ppp*, *f*, *p*, and *ppp*. Performance instructions include "Vibr. estremo" and "Amp. vibr."
- A2: Eva:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *mp*, *mf*, *pp*, *mf*, *p*, and *p*. Performance instructions include "NASAL", "alternate sides of lips", and "nervoso".

Orchestra:

- Bass Flute:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *pp*.
- Oboe:** Treble clef, 4/4 time signature.
- Bass clarinet:** Bass clef, 4/4 time signature.
- Bassoon:** Bass clef, 4/4 time signature.
- Horn in F:** Treble clef, 4/4 time signature.
- Trumpet in C:** Treble clef, 4/4 time signature.
- Tenor-trombone:** Bass clef, 4/4 time signature.
- Perc. 1 & Perc. 2:** Percussion staves, 4/4 time signature.
- Harp:** Treble and Bass clefs, 4/4 time signature.
- Violin I & II:** Treble clefs, 3/8 and 4/4 time signatures. Dynamics include *p*, *mp*, *p*, and *mf*. Performance instructions include "SP", "gett.", and "AST".
- Viola:** Bass clef, 3/8 and 4/4 time signatures. Dynamics include *p*.
- Violoncello:** Treble clef, 3/8 and 4/4 time signatures. Dynamics include *p*. Performance instructions include "XSP" and "AST".
- Contrabass:** Bass clef, 4/4 time signature. Dynamics include *pppp*.
- Electronics:** Treble and Bass clefs, 4/4 time signature.

Additional markings include "M.ph. Mitropoulos-Bott No. 136" and a "2" in a box above the Bass Flute staff.

-AH Intermezzi Variation 6 -

2/4 5/4 3/4 sub. silenzio

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Bass Flute
Oboe
Bass clarinet
Bassoon
Horn in F
Trumpet in C
Tenor-trombone
Perc. 1
Perc. 2
Harp

2/4 5/4 3/4

Violin I
Violin II
Viola
Violoncello
Contrabass
Electronics

AST XSP SP HEAVY CIRCULAR BOW al tallone, al fine
AST XSP SP HEAVY CIRCULAR BOW al tallone, al fine
AST XSP SP LIGHT CIRCULAR BOW
ST XSP AST SP AST SP SP SP AST XSP
mf pesante al leggero

-AH Intermezzi Variation 6 -

3
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

3
4

Bass Flute

Oboe

Bass clarinet

Bassoon

Horn in F

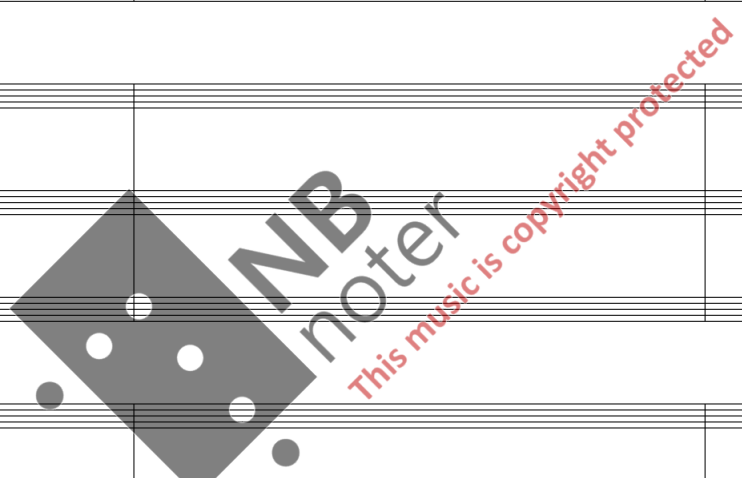
Trumpet in C

Tenor-trombone

Perc. 1

Perc. 2

Harp



3
4

Violin I

Violin II

Viola

Violoncello

Contrabass

Electronics

HEAVY CIRCULAR BOW al tallone al fine

CIRCULAR BOW al tallone oscil. lento

crini+ legno gett.

SP

AV Intermezzi Fragment 14

3
4 ♩=40

1

S1: Stine
Lyrics: a' a' p, t' a' sfffz, q' o p, k' i

S2: Maria
Lyrics: t' a' p ff, s' s' q' mf

M: Liv
Lyrics: s' p' t' p' q' p, t' k' q' k' i

A1: Anita
Lyrics: t' e' p' p' p' g' t' p' p' g' a' p' p' f, u' o a' p' i mp, k' u sfffz

A2: Eva
Lyrics: p' a' sfffz, g' o mp, s' u i pp



CY Antiphonal Chamber Music 6

Violin I $\text{♩} = 40$ ORD $\frac{3}{4}$ AST *gett. esplosivo*

Celesta

Violin II SP *detaché* ORD SP III IV XSP I

Quartetone Glockenspiel *Medium hard sticks*

Percussion I

English Horn $\frac{3}{4}$ *bisbigl.*

Viola AST ST

Microtonal Organ I TRIGGER II *Tuning: Tam-tam soft brush spectrum
I Bourdon 16', Tromp. en chamade 8', Open Flute 4'
II Voix celeste 8'* *Spatial rotation*

Cello $\frac{3}{4}$

Percussion II

Contrabass $\frac{3}{4}$

Harp

Bass Flute $\frac{3}{4}$

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Electronics $\frac{3}{4}$

-CY Antiphonal Chamber Music 6-

The score is divided into two systems. The first system includes Vln. I, Cel., Vln. II, Quartetone Glockenspiel, Perc. I, E. Hn., Vla., Microtonal Organ, Vcl., Perc. II, Cb., Harp, Bass Fl., Bass Cl., Bsn., Horn, Trumpet in C, and Ten. Trb. The second system includes Electronics.

Key performance instructions and markings include:

- Vln. I:** ORD detached, *ff*, *mf*
- Vln. II:** arco, SP, *mp*, *mf*
- Vla.:** ORD, *mf*
- Microtonal Organ:** I, II
- Vcl.:** DIAGONAL BOWING, XSP al fine, *pp*, M.ph.
- Perc. II:** Egg shaker, Guiro, *mp*
- Cb.:** M.ph., *pp*, Create stable multiphonics. Vary bowing position to find different timbres.
- Harp:** près de la table, *p*, [D C B♭ / E♭ F G A#]
- Bass Fl.:** M.ph., Mitropoulos-Bott No. 38, *ppp*
- Bass Cl.:** M.ph., Bok No. 5, *ppp*
- Bsn.:** M.ph., Gallois p. 41, *ppp*
- Horn:** irregolare molto, *p*
- Trumpet in C:** HARMON, oscil. lento, *pp*

-CY Antiphonal Chamber Music 6-

The score is for 'CY Antiphonal Chamber Music 6' and is written in 5/4 time, with a 2/4 section at the end. The instruments and their parts are as follows:

- Vln. I:** Features 'ORD' and 'SP' markings. Dynamics range from *ff* to *mp*.
- Cel.:** Features 'ORD' and 'SP' markings. Dynamics range from *mf* to *ff*.
- Vln. II:** Features 'gett.', 'arco SP', 'I', 'ORD', and 'gliss.' markings. Dynamics range from *ffz* to *mf*.
- Quartettone Glockenspiel:** Features 'ORD' and 'gliss.' markings. Dynamics range from *p* to *ff*.
- Perc. I:** No notation.
- E. Hn.:** Features 'AST' and 'alla punta' markings. Dynamics range from *mf* to *p*.
- Vla.:** Features 'AST' and 'alla punta' markings. Dynamics range from *mp* to *pp*.
- Microtonal Organ:** Features 'I' and 'II' markings. Dynamics range from *mp* to *pp*.
- Vcl.:** Features 'M.ph.' and 'IV' markings. Dynamics range from *p* to *mp*.
- Perc. II:** Features 'Ratchet' and 'Guiro' markings. Dynamics range from *mp* to *p*.
- Cb.:** Features 'M.ph.' and 'IV' markings. Dynamics range from *p* to *mp*.
- Harp:** Features 'pos. ord.' marking. Dynamics range from *mp* to *ff*.
- Bass Fl.:** Features 'M.ph.' and 'Mitropoulos-Bott No. 160' markings. Dynamics range from *pp* to *pp*.
- Bass Cl.:** Features 'M.ph.' and 'Bok No. 57' markings. Dynamics range from *pp* to *pp*.
- Bsn.:** Features 'pppp' marking. Dynamics range from *pppp* to *pppp*.
- Horn:** Features 'pppp' marking. Dynamics range from *pppp* to *pppp*.
- Trumpet in C:** Features 'oscil. lento' marking. Dynamics range from *pp* to *pp*.
- Ten. Trb.:** Features 'STRAIGHT MUTE' marking. Dynamics range from *mfz* to *p*.
- Electronics:** No notation.

-CY Antiphonal Chamber Music 6-

This musical score is for 'CY Antiphonal Chamber Music 6' and is arranged for a chamber ensemble. The score is divided into two main sections: a 2/4 section and a 3/4 section. The instruments included are:

- Vln. I (Violin I)
- Cel. (Cello)
- Vln. II (Violin II)
- Quartettone Glockenspiel
- Perc. I (Percussion I)
- E. Hn. (Euphonium)
- Vla. (Viola)
- Microtonal Organ
- Vcl. (Violoncello)
- Perc. II (Percussion II)
- Cb. (Contrabass)
- Harp
- Bass Fl. (Bass Flute)
- Bass Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Horn
- Trumpet in C
- Ten. Trb. (Tenor Trombone)
- Electronics

The score features various musical notations and performance instructions:

- Tempo and Meter:** The piece starts in 2/4 and changes to 3/4 in the second section.
- Dynamic Markings:** Includes *pp*, *mp*, *mf*, *ff*, *pppp*, and *fff*.
- Performance Techniques:** Includes *gliss.* (glissando), *ST* (Sustained Tremolo), *XSP* (Xylophone), *ORD* (Orchestra), *LIGHT RAPID VERTICAL BRUSHING*, *Egg shaker*, *Ratchet*, and *NV* (Natural Valve).
- Instrument Specifics:** Includes 'Mitropoulos-Bott No. 84' for Bass Flute and 'Bok No. 28' for Bass Clarinet.
- Watermark:** A large watermark for 'NB noter' is present across the score, with the text 'This music is copyright protected'.

-CY Antiphonal Chamber Music 6-

The score is divided into three measures with time signatures 2/4, 4/4, and 3/4. The instruments and their parts are as follows:

- Vln. I:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *mp*, *pp*, *mf pesante*, *p*, *ff*, and *mp*. Markings include ORD, SP, II, and IV.
- Cel.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *p*, *mf*, and *p*.
- Vln. II:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *p*.
- Quartettone Glockenspiel:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *p*.
- Perc. I:** Starts in 2/4, moves to 4/4, then 3/4.
- E. Hn.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *mf* and *p*.
- Vla.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *mf pesante* and *p*. Markings include ORD, SP, and I.
- Microtonal Organ:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *mp fluente*.
- Vcl.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *sf-pp* and *M.ph.*
- Perc. II:** Starts in 2/4, moves to 4/4, then 3/4. Includes Ratchet, Egg shaker, and Ocean drum. Dynamics include *mp* and *p*.
- Cb.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *sf-pp* and *M.ph.*
- Harp:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *pp*, *p*, and *mp*.
- Bass Fl.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *M.ph.* and *pp*.
- Bass Cl.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *M.ph.* and *pp*.
- Bsn.:** Starts in 2/4, moves to 4/4, then 3/4.
- Horn:** Starts in 2/4, moves to 4/4, then 3/4.
- Trumpet in C:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *pp* and *oscil. lento*.
- Ten. Trb.:** Starts in 2/4, moves to 4/4, then 3/4. Dynamics include *mf* and *p*. Marking includes STRAIGHT MUTE.
- Electronics:** Starts in 2/4, moves to 4/4, then 3/4.

-CY Antiphonal Chamber Music 6-

3/4

ORD
al tallone — alla punta

FAST LIGHT BOW
SP

Vln. I

Cel.

Vln. II

3/4

SLOW VERTICAL BOW
high friction

AST

XSP

VERTICAL BOW

Quartettone
Glockenspiel

Perc. I

E. Hn.

3/4

SP

AST

Vla.

Microtonal Organ

Vcl.

3/4

M.ph.

Guiro

Egg shaker

Ocean drum

Perc. II

Cb.

3/4

M.ph.

Harp

Bass Fl.

3/4

M.ph.

Bass Cl.

M.ph.

Bsn.

M.ph.

Horn

irregolare molto

Trumpet in C

oscil. lento

Ten. Trb.

3/4

Electronics

NB
noter
This music is copyright protected

-CY Antiphonal Chamber Music 6-

ASP

AST

Vln. I

Cel.

VERTICAL BOW

Vln. II

Quartertone
Glockenspiel

Perc. I

E. Hn.

Vla.

SP

Microtonal
Organ

I

II

TRIGGER
Ⓢ (18-tone flat)

Vcl.

M.ph.

Perc. II

Egg shaker

Ocean drum

Cb.

M.ph.

Harp

près de la table

Bass Fl.

Bass Cl.

Bsn.

Horn

Trumpet in C

Ten. Trb.

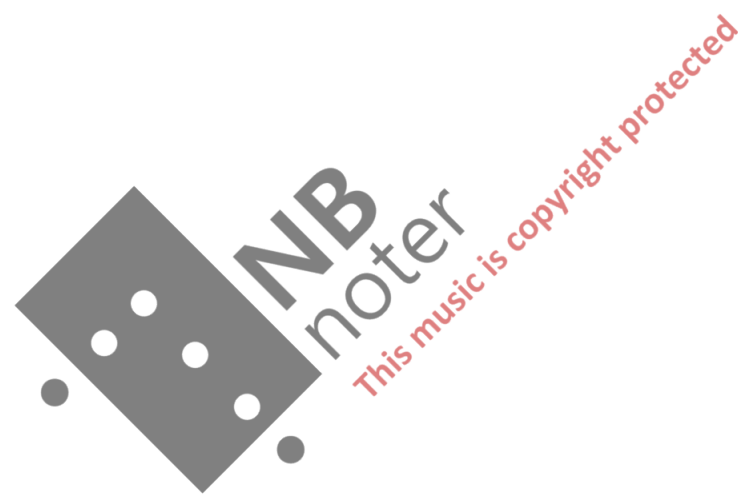
Electronics

The score is written for a chamber ensemble. It includes staves for Violin I and II, Cello, Percussion I and II, English Horn, Viola, Microtonal Organ, Violoncello, and Harp. Performance techniques are indicated by 'ASP' and 'AST' for string attacks, 'VERTICAL BOW' for the second violin, and 'près de la table' for the harp. Percussion II includes 'Egg shaker' and 'Ocean drum'. The Microtonal Organ part includes 'I', 'II', and 'TRIGGER Ⓢ (18-tone flat)'. Dynamics range from *pp* to *pppp*. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

SOUNDSCAPE

Soft industrial sounds.

Listen and wait for the conductor for next part.



CZ String signals 3

Performed within a soundscape.
Listen to the sounds and start conducting at a suitable moment.

The musical score is divided into two systems. The first system covers measures 1 to 6, and the second system covers measures 7 to 10. The instruments are Violin I, Violin II, Viola, Cello, and Contrabass. The score includes dynamic markings (mp, mf), articulation (ST, gett.), and performance instructions. A watermark for 'NB noter' is present in the second system.

System 1 (Measures 1-6):

- Violin I:** Measure 1: $\frac{2}{4}$ ST $\bullet = 52$, mp . Measure 2: $\frac{3}{4}$. Measure 6: $\frac{6}{4}$.
- Violin II:** Measure 1: mp . Measure 2: $\frac{3}{4}$. Measure 3: *gett.*, mf . Measure 6: $\frac{6}{4}$. Note: To save space, repeated *gett.* notes are not notated.
- Viola:** Measure 1: ST, mp . Measure 2: $\frac{3}{4}$. Measure 6: $\frac{6}{4}$.
- Cello:** Measure 1: mp . Measure 2: $\frac{3}{4}$. Measure 6: $\frac{6}{4}$.
- Contrabass:** Measure 1: II, III, mp . Measure 2: $\frac{3}{4}$. Measure 6: $\frac{6}{4}$.

System 2 (Measures 7-10):

- Violin I:** Measure 7: $\frac{6}{4}$, 3, mp . Measure 10: $\frac{3}{4}$.
- Violin II:** Measure 7: 3. Measure 8: *gett.*, mf . Measure 9: *gett.*, mf . Measure 10: $\frac{3}{4}$.
- Viola:** Measure 7: 3, mp . Measure 10: $\frac{3}{4}$.
- Cello:** Measure 7: 3, mp . Measure 10: $\frac{3}{4}$.
- Contrabass:** Measure 7: 3, mp . Measure 10: $\frac{3}{4}$.

-CZ String signals 3 -

3/4

Violin I

Violin II

Viola

Cello

Contrabass

Violin I

Violin II

Viola

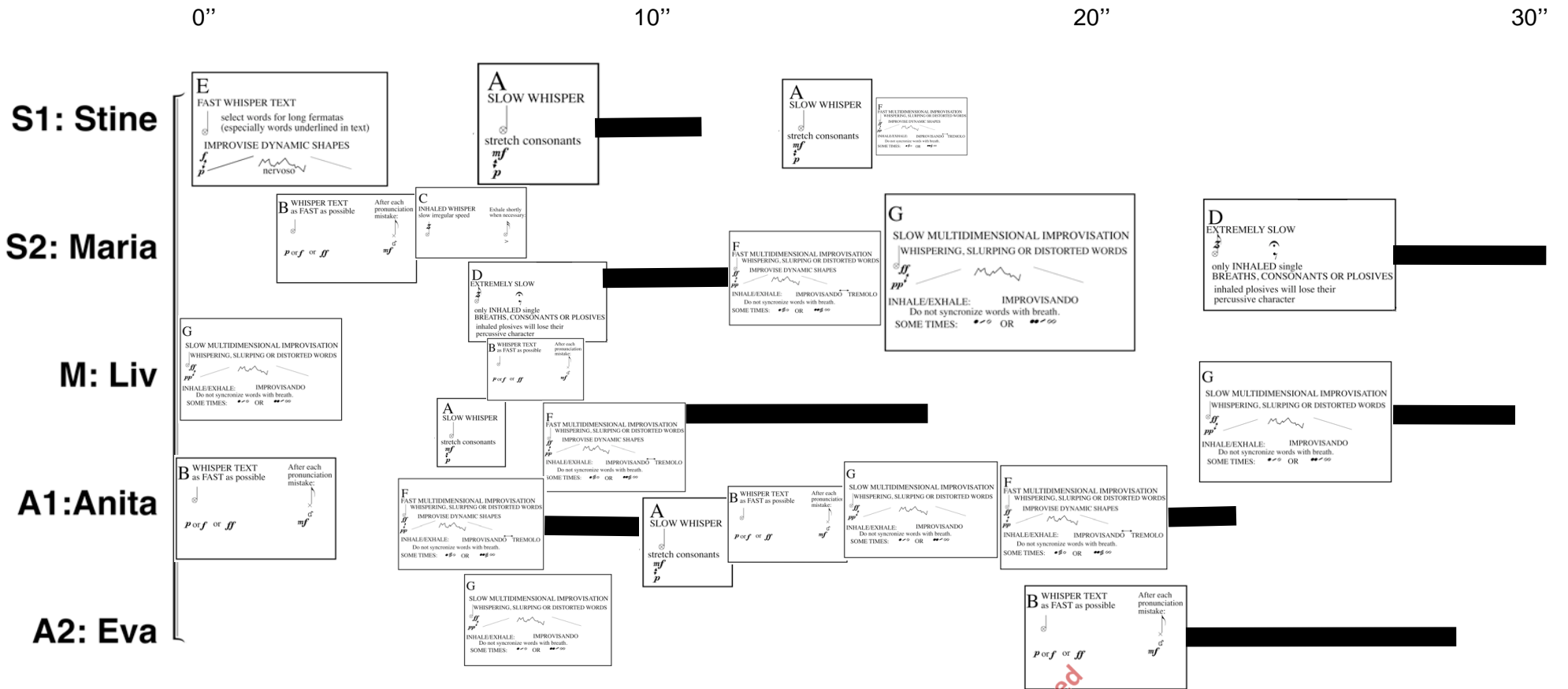
Cello

Contrabass

DA

Whispering room 7

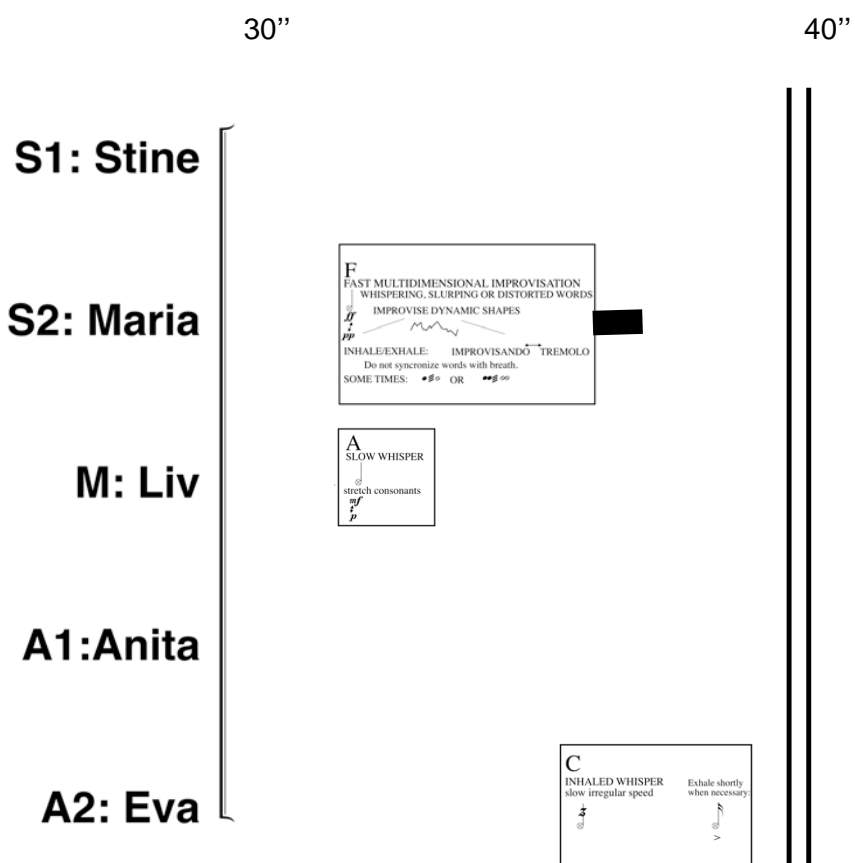
Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



DA

Whispering room 7

Improvisations within whispered sounds. James Joyce: "Finnegans Wake" is used as a source of texts.



DB Intermezzi Variation 16

Text: Demian Vitanza

4/4 $\bullet = 40$ M.ph. INHALED granular sounds

5/4 Overtones

S1: Stine *pp*

S2: Maria *mf*

M: Liv *mp*

A1: Anita *ff* *mf* alternate sides of lips tremolo accel. *pp*

A2: Eva *mp* *p* *pp* *p* *mf* *pp* *f* *pp*

When I stop singing, talking, thinking, whispering, shouting, I'll be gone, ding dong dead, gone where? Mum? Dad?

n *o* *y* *e* *a* *m* *o* *mæ* *e* *α*

R *R* *N* *J* *L*

α *h*

α *N*

N *o* *mf*

S1: Stine M.ph. granular sounds *pp*

S2: Maria *p* *mf* *p*

M: Liv Song? Dead? Gone?

A1: Anita *pp*

A2: Eva *mp* *mf*

α *h* *α* *N*

N *o* *mf*

DC Antiphonal groups 4

2/4 ♩ = 90

LIVE HARMONIZATION

Joyce texts

pitch deviations ad lib.

5/4

S1: Stine

Bassoon

Horn in F

Violin I

S2: Maria

Bass Clarinet

Violin II

M: Liv

Oboe

Tenor Trombone

Viola

A1: Anita

Bass Flute

Cello

A2: Eva

Trumpet in C

Contrabass

mp

M.ph.

Gallois p. 37

pp

mfzp

mf

KAZOO Joyce texts

pitch deviations ad lib.

mp

M.ph.

Bok No. 60

pppp

ST

pppp

KAZOO Joyce texts pitch deviations ad lib.

mp

M.ph.

Veale No. 113

ppp

pp

HARMON +

mfzpp

SP

pp

mp

LIVE HARMONIZATION

Joyce texts

pitch deviations ad lib.

mp

M.ph.

harmonic flux

Mitropoulos-Bott No. 216

pp

AST

p

KAZOO Joyce texts

pitch deviations ad lib.

mp

HARMON

mf

mp

DC Antiphonal groups 4

5/4

S1: Stine

Bsn.

Horn

Vln. I

5/4

S2: Maria

Bass Cl.

Vln. II

5/4

M: Liv

Oboe

Ten. Trb.

Vla.

5/4

A1: Anita

Bass Fl.

Vcl.

5/4

A2: Eva

C Tpt.

Cb.

DC Antiphonal groups 4

85

S1: Stine

Bsn.

Horn

Vln. I

86

S2: Maria

Bass Cl.

Vln. II

87

M: Liv

Oboe

Ten. Trb.

Vla.

88

A1: Anita

Bass Fl.

Vcl.

89

A2: Eva

C Tpt.

Cb.

DC Antiphonal groups 4

S1: Stine
5 4/4
3

Bsn.
ppp p pp

Horn
5 4/4
3 sfzp

Vln. I
5 4/4
3 mf

S2: Maria
5 4/4
3

Bass Cl.
ppp mp

Vln. II
ST 4/4
3 ppp mf

M: Liv
5 4/4

Oboe
8^{va} mp

Ten. Trb.
mp

Vla.
mp

A1: Anita
5 4/4
3

Bass Fl.
ppp

Vcl.
SP pp mp AST p

A2: Eva
5 4/4

C Tpt.
pp

Cb.
CIRCULAR BOWING pp SP mf

DC Antiphonal groups 4

The score is divided into four systems, each with a 2/4 time signature. The first system includes S1: Stine (Soprano), Bsn. (Baritone Saxophone), Horn (French Horn), and Vln. I (Violin I). The second system includes S2: Maria (Soprano), Bass Cl. (Bass Clarinet), and Vln. II (Violin II). The third system includes M: Liv (Mezzo-Soprano), Oboe, Ten. Trb. (Tenor Trombone), and Vla. (Viola). The fourth system includes A1: Anita (Alto), Bass Fl. (Bass Flute), Vcl. (Violoncello), A2: Eva (Alto), C Tpt. (C Trumpet), and Cb. (Cello). The score features various musical notations including dynamics (p, mp, pp, ppp, mf), articulation (accents, slurs), and performance instructions (pizz., SP, AST). A large watermark 'NB noter' is overlaid on the score.

DC Antiphonal groups 4

The score is divided into three measures with time signatures of 2/4, 3/4, and 4/4. The instruments and vocalists are:

- S1: Stine** (Soprano 1): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Bsn.** (Bassoon): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Horn**: Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Vln. I** (Violin I): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- S2: Maria** (Soprano 2): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Bass Cl.** (Bass Clarinet): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Vln. II** (Violin II): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- M: Liv** (Mezzo-soprano): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Oboe**: Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Ten. Trb.** (Trombone): Bass clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Vla.** (Viola): Bass clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- A1: Anita** (Alto 1): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Bass Fl.** (Bass Flute): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Vcl.** (Violoncello): Bass clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- A2: Eva** (Alto 2): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- C Tpt.** (Trumpet): Treble clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.
- Cb.** (Cello): Bass clef, 12-measure rest in 2/4, then a half note in 3/4 and 4/4.

Performance instructions include dynamics (pp, p, mf, mp, mfz, ppp), articulation (SP, AST), and bowing techniques (CIRCULAR BOWING). A large watermark 'NB noter' is present across the middle of the score.

DC Antiphonal groups 4

5/4 **4/4**

S1: Stine

Bsn.

Horn

Vln. I

5/4 **4/4**

S2: Maria

Bass Cl.

Vln. II

5/4 **4/4**

M: Liv

Oboe

Ten. Trb.

Vla.

5/4 **4/4**

A1: Anita

Bass Fl.

Vcl.

5/4 **4/4**

A2: Eva

C Tpt.

Cb.

pp

pppp

p

pp

pp

pp

ppp

p

AST

oscil. lento

SP

p

p

sffz

NB
noter
This music is copyright protected

DC Antiphonal groups 4

19 **3**/**4** **2**/**4**

S1: Stine

Bsn.

Horn

Vln. I

19 **3**/**4** **2**/**4**

S2: Maria

Bass Cl. *pppp*

Vln. II *pppp*

19 **3**/**4** **2**/**4**

M: Liv

Oboe

Ten. Trb.

Vla.

19 **3**/**4** **2**/**4**

A1: Anita

Bass Fl.

Vcl.

19 **3**/**4** **2**/**4**

A2: Eva

C Tpt.

Cb.

DC Antiphonal groups 4

22 3/4

S1: Stine

Bsn. *pp* *mp*

Horn *mfzp*

Vln. I *mf*

22 3/4

S2: Maria

Bass Cl.

Vln. II

22 3/4

M: Liv

Oboe

Ten. Trb.

Vla.

22 3/4

A1: Anita

Bass Fl. *pp*

Vcl. *p* *p* *sub. tacet*

22 3/4

A2: Eva

C Tpt. *p* *mf*

Cb. *p* *mp*

Watermark: NB noter This music is copyright protected

DC Antiphonal groups 4

S1: Stine
27 *mf* *mp* *pp*

Bsn.
mp *pp*

Horn
27 *mfz* *mfzp*

Vln. I
27 *mf* *mf*

S2: Maria
27

Bass Cl.
p *ppp*

Vln. II
p *ppp*

M: Liv
27

Oboe
mf *pp* *oscil. lento*

Ten. Trb.
mf *p* *p*

Vla.
AST *f* *p* *pp*

A1: Anita
27

Bass Fl.
pp

Vcl.
AST *pp* *sub. tacet*

A2: Eva
27

C Tpt.
mp

Cb.
AST *mp*

DC Antiphonal groups 4

4/4 **2/4** **3/4**

S1: Stine

Bsn.

Horn

Vln. I

4/4 **2/4** **3/4**

S2: Maria

Bass Cl.

Vln. II

4/4 **2/4** **3/4**

M: Liv

Oboe

Ten. Trb.

Vla.

4/4 **2/4** **3/4**

A1: Anita

Bass Fl.

Vcl.

4/4 **2/4** **3/4**

A2: Eva

C Tpt.

Cb.

DC Antiphonal groups 4

4/4 **3/4**

S1: Stine

Bsn.

Horn

Vln. I

4/4 **3/4**

S2: Maria

Bass Cl.

Vln. II

4/4 **3/4**

M: Liv

Oboe

Ten. Trb.

Vla.

4/4 **3/4**

A1: Anita

Bass Fl.

Vcl.

4/4 **3/4**

A2: Eva

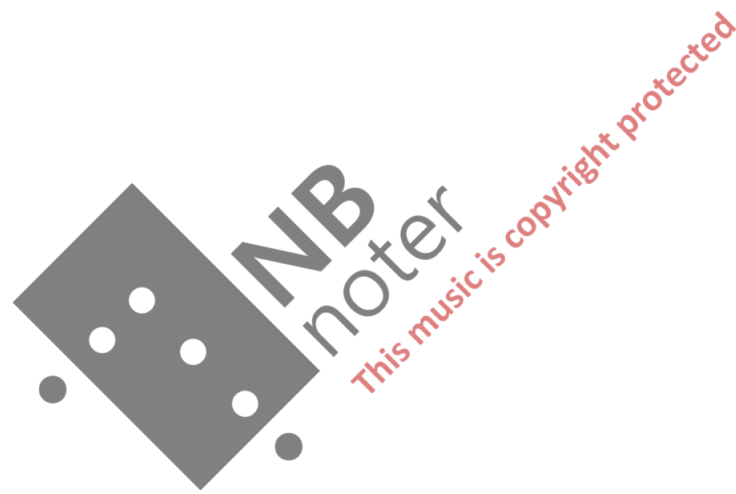
C Tpt.

Cb.

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



DD Intermezzi Fragment 16

4 times (wait 20-50" between each repetition)

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

4/4 ♩ = 40

Spectrum I
subito

6/4 → NASAL

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

Electronics

Harmonizer doubling voices in just intonation intervals.

DE Noise circles 3

♩ = 50 *Dolcissimo*, no dynamic nuances.

7/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

7/4

Electronics

Live transposition of the voices

5/8

2/4

3/4

2/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

5/8

2/4

3/4

2/4

Electronics

-DE Noise circles 3 -

2/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

7/8 7/8 5/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

-DE Noise circles 3 -

4/4 3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

4/4 3/4

Electronics

The musical score is presented in a standard staff format. It features five vocal parts (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) and an Electronics part. The score is divided into two measures. The first measure is in 4/4 time, and the second measure is in 3/4 time. The vocal parts contain various notes, rests, and articulation marks such as slurs, accents, and breath marks. The Electronics part is currently empty. The score includes a large watermark for 'NB noter' and a copyright notice.

SOUNDSCAPE

End of Landscape with figures II.

