

Nuper rosarum flores

Re-readings of Dufay and Codex Faenza.

Ruben Sverre Gjertsen 2016-2018

INSTRUMENTATION

Tenor recorder (Jostein)

Fidel 1, no frets (Mikko)

Fidel 2, with moveable frets 2 (Anna)

Fidel 3, no frets (Hans)

Organetto (Hans Knut)

Soprano I (Alwynne)

Soprano II (Ingvill)

Tenor (Kjetil)

Electronics

Duration approx. 20'

Texts

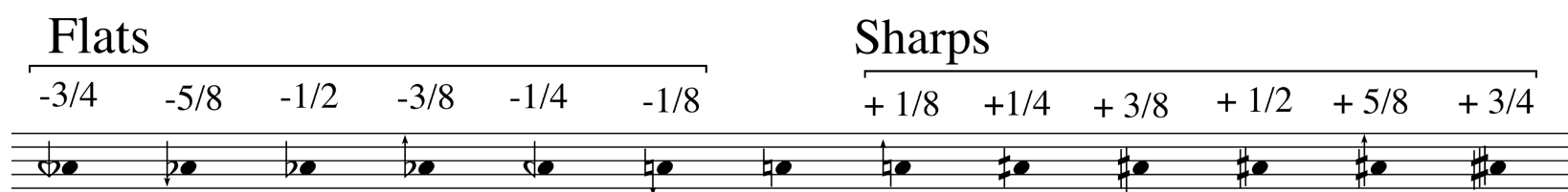
Many text fragments are found in James Joyce: *Finnegans wake*. Page numbers are from the Penguin Books edition (1992). Texts are found at pages:

- 123-124
- 155

NOTATION

PITCH

MICROTONES



The concert pitch is 465 Hz, and the tuning pythagorean. Microtones are approximate, and in theory halfway between each pythagorean interval, which means; of variable sizes. To be exact in Hz:

8.175798 8.311503 8.449464 8.589711 8.732286 8.8465185 8.962243 9.079479 9.198252 9.318576 9.440476 9.5639715 9.689079 9.849905 10.013398 10.179605 10.348573 10.483944 10.621089 10.760024 10.900782 11.081715 11.265659 11.452651 11.64275 11.79505 11.949347 12.105658 12.264018 12.46758 12.674525 12.884903 13.098771 13.270123 13.443715 13.619574 13.797738 13.978228 14.161083 14.346331 14.533985 14.775243 15.020488 15.269804 15.523262 15.726324 15.932048 16.140458 16.351597 16.623007 16.898928 17.179423 17.464573 17.693037 17.924487 18.158959 18.396504 18.637152 18.880953 19.127943 19.378159 19.69981 20.026797 20.35921 20.697146 20.967888 21.242178 21.520049 21.801564 22.163435 22.531319 22.905303 23.2855 23.5901 23.898694 24.211316 24.528037 24.93516 25.34905 25.769806 26.197543 26.540246 26.88743 27.239148 27.595477 27.95664 28.322167 28.69266 29.067997 29.55048 30.040976 30.539608 31.046523 31.452649 31.864096 32.28092 32.703194 33.24602 33.79785 34.358845 34.929154 35.386074 35.848965 36.317917 36.793007 37.274308 37.761906 38.255883 38.756318 39.399617 40.053593 40.718426 41.394284 42.084356 42.78843 43.503127 44.326874 45.062638 45.810605 46.57099 47.1802 47.79738 48.422638 49.056073 49.87033 50.698098 51.53961 52.395092 53.08049 53.77485 54.478295 55.190953 55.91292 56.644333 57.38532 58.135994 59.10096 60.08195 61.079216 62.093045 62.905297 63.72819 64.56184 65.40639 66.49204 67.5957 68.71769 69.85831 70.77215 71.69793 72.63583 73.58601 74.548615 75.52381 76.511765 77.512635 78.79923 80.107186 81.43685 82.78857 83.87157 84.96871 86.08021 87.20625 88.65375 90.125275 91.62121 93.14198 94.3604 95.59476 96.845276 98.112145 99.74066 101.396195 103.07922 104.790184 106.16098 107.5497 108.95659 110.38189 111.82583 113.28866 114.77064 116.27199 118.20192 120.1639 122.15843 124.18609 125.81061 127.45637 129.12368 130.81278 132.98407 135.1914 137.43538 139.71662 141.5443 143.39588 145.27169 147.17203 149.09723 151.04763 153.02353 155.02529 157.59847 160.21437 162.87369 165.57715 167.74312 169.93743 172.16042 174.4125 177.3075 180.25054 183.24243 186.28397 188.7208 191.18955 193.69055 196.22429 199.4813 202.7924 206.15845 209.58036 212.32196 215.0994 217.9132 220.76378 223.65166 226.57733 229.54128 232.54398 236.40384 240.3278 244.31687 248.37218 251.62122 254.91274 258.24735 261.62555 265.96817 270.3828 274.8708 279.43323 283.0886 286.79175 290.54337 294.34406 298.19446 302.09525 306.04706 310.05057 315.19696 320.42874 325.74738 331.1543 335.48624 339.87485 344.32083 348.82504 354.615 360.50107 366.48483 372.56793 377.44162 382.37906 387.3811 392.44855 398.96262 405.5848 412.3169 419.1807 424.6439 430.1988 435.8264 441.52756 447.3033 453.1546 459.08255 465.08795 472.80768 480.6556 488.63373 496.74435 503.24243 509.82547 516.4947 523.2511 531.93634 540.7656 549.7416 558.86646 566.1772 573.5835 581.08674 588.6881 596.3889 604.1905 612.0941 620.10114 630.3939 640.8575 651.49476 662.3086 670.9725 679.7497 688.54167 697.5501 709.23 721.00214 732.96967 745.13587 754.88324 764.7582 774.7622 784.8971 797.9252 811.16956 824.6338 838.3215 849.28785 860.3976 871.6528 883.0551 894.6066 906.3093 918.1651 930.1759 945.61536 961.31112 977.26746 993.4887 1006.48487 1019.65084 1032.9894 1046.5022 1063.8726 1081.5313 1099.483 1117.7329 1132.3544 1147.167 1162.1735 1177.3762 1192.7778 1208.381 1224.1882 1240.2023 1260.7877 1281.715 1302.9895 1324.6172 1341.945 1359.4994 1377.2833 1395.3 1418.46 1442.0043 1465.9395 1490.2717 1509.7664 1529.5164 1549.5244 1569.7943 1595.8504 1622.3392 1649.2676 1676.6428 1698.5757 1720.7952 1743.3056 1766.1105 1789.2135 1812.6187 1836.3302 1860.3518 1891.2307 1922.6224 1954.5349 1986.9774 2012.9695 2039.3021 2065.9788 2093.0044 2127.7454 2163.0625 2198.966 2235.4658 2264.7088 2294.3398 2324.3467 2354.7525 2385.5557 2416.762 2448.3765 2480.4043 2521.5755 2563.43 2605.9793 2649.2342 2683.8902 2718.9988 2754.5667 2790.6 2836.92 2884.0088 2931.8787 2980.5435 3019.5327 3059.0323 3099.0489 3139.5887 3191.7012 3244.6783 3298.5352 3353.286 3397.1514 3441.5904 3486.6109 3532.221 3578.427 3625.2373 3672.6604 3720.7036 3768.4615 3845.2449 3909.0699 3973.9549 4025.939 4078.6043 4131.9575 4186.009 4255.4907 4326.125 4397.932 4470.9316 4529.4175 4588.6675 4648.6934 4709.505 4771.1113 4833.524 4896.753 4960.8086 5043.151 5126.86 5211.9585 5298.4683 5367.7803 5437.9976 5509.1333 5581.2 5673.84 5768.0176 5863.7573 5961.087 6039.0654 6118.0645 6198.0977 6279.1773 6383.4023 6489.3565 6597.0703 6706.572 6794.3027 6883.1807 6973.2217 7064.442 7156.8525 7250.4746 7345.3213 7441.407 7564.9243 7690.4898 7818.1397 7947.91 8051.878 8157.2085 8263.914 8372.018 8510.9795 8652.251 8795.864 8941.861 9058.835 9177.337 9297.387 9419.01 9542.222

As midicents:

0.0 28.500002 57.000004 85.5 114.00001 136.5 159.0 181.5 204.00002 226.5 249.0 271.5 294.0 322.5 351.0 379.5 408.00003 430.5 453.0 475.5 498.0 526.5 555.0 583.5 612.0 634.5 657.0 679.5 702.0 730.5 759.0 787.5 816.00007 838.5 861.0 883.5 906.0 928.50007 951.0 973.5 996.0 1024.5 1053.0 1081.5 1110.0 1132.5 1155.0 1177.5 1200.0 1228.5 1257.0 1285.5 1314.0 1336.5 1359.0 1381.5 1404.0 1426.5 1449.0 1471.5 1494.0 1522.5 1551.0 1579.5 1608.0 1630.5 1653.0 1675.5 1698.0 1726.5 1755.0 1783.5 1812.0 1834.5 1857.0 1879.5 1902.0 1930.5 1959.0 1987.5 2016.0 2038.5 2061.0 2083.5 2106.0 2128.5 2151.0 2173.5 2196.0 2224.5 2253.0 2281.5 2310.0 2332.5 2355.0 2377.5 2400.0 2428.5 2457.0 2485.5 2514.0 2536.5 2559.0 2581.5 2604.0 2626.5 2649.0 2671.5 2694.0 2722.5 2751.0 2779.5 2808.0 2830.5 2853.0 2875.5 2898.0 2926.5 2955.0 2983.5 3012.0 3034.5 3057.0 3079.5 3102.0 3130.5 3159.0 3187.5 3216.0 3238.5 3261.0 3283.5 3306.0 3328.5 3351.0 3373.5 3396.0 3424.5 3453.0 3481.5 3510.0 3532.5 3555.0 3577.5 3600.0 3628.5 3657.0 3685.5 3714.0 3736.5 3759.0 3781.5 3804.0 3826.5 3849.0 3871.5 3894.0 3922.5 3951.0 3979.5 4008.0 4030.5 4053.0 4075.5 4098.0 4126.5 4155.0 4183.5 4212.0 4234.5 4257.0 4279.5 4302.0 4330.5 4359.0 4387.5 4416.0 4438.5 4461.0 4483.5 4506.0 4528.5 4551.0 4573.5 4596.0 4624.5 4653.0 4681.5 4710.0 4732.5 4755.0 4777.5 4800.0 4828.5 4857.0 4885.5 4914.0 4936.5 4959.0 4981.5 5004.0 5026.5 5049.0 5071.5 5094.0 5122.5 5151.0 5179.5 5208.0 5230.5 5253.0 5275.5 5298.0 5326.5 5355.0 5383.5 5412.0 5434.5 5457.0 5479.5 5502.0 5530.5 5559.0 5587.5 5616.0 5638.5 5661.0 5683.5 5706.0 5728.5 5751.0 5773.5 5796.0 5824.5 5853.0 5881.5 5910.0 5932.5 5955.0 5977.5 6000.0 6028.5 6057.0 6085.5 6114.0 6136.5 6159.0 6181.5 6204.0 6226.5 6249.0 6271.5 6294.0 6322.5 6351.0 6379.5 6408.0 6430.5 6453.0 6475.5 6498.0 6526.5 6555.0 6583.5 6612.0 6634.5 6657.0 6679.5 6702.0 6730.5 6759.0 6787.5 6816.0 6838.5 6861.0 6883.5 6906.0 6928.5 6951.0 6973.5 6996.0 7024.5 7053.0 7081.5 7110.0 7132.5 7155.0 7177.5 7200.0 7228.5 7257.0 7285.5 7314.0 7336.5 7359.0 7381.5 7404.0 7426.5 7449.0 7471.5 7494.0 7522.5 7551.0 7579.5 7608.0 7630.5 7653.0 7675.5 7698.0 7726.5 7755.0 7783.5 7812.0 7834.5 7857.0 7879.5 7902.0 7930.5 7959.0 7987.5 8016.0 8038.5 8061.0 8083.5 8106.0 8128.5 8151.0 8173.5 8196.0 8224.5 8253.0 8281.5 8310.0 8332.5 8355.0 8377.5 8400.0 8428.5 8457.0 8485.5 8514.0 8536.5 8559.0 8581.5 8604.0 8626.5 8649.0 8671.5 8694.0 8722.5 8751.0 8779.5 8808.0 8830.5 8853.0 8875.5 8898.0 8926.5 8955.0 8983.5 9012.0 9034.5 9057.0 9079.5 9102.0 9130.5 9159.0 9187.5 9216.0 9238.5 9261.0 9283.5 9306.0 9328.5 9351.0 9373.5 9396.0 9424.5 9453.0 9481.5 9510.0 9532.5 9555.0 9577.5 9600.0 9628.5 9657.0 9685.5 9714.0 9736.5 9759.0 9781.5 9804.0 9826.5 9849.0 9871.5 9894.0 9922.5 9951.0 9979.5 10008.0 10030.5 10053.0 10075.5 10098.0 10126.5 10155.0 10183.5 10212.0 10234.5 10257.0 10279.5 10302.0 10330.5 10359.0 10387.5 10416.0 10438.5 10461.0 10483.5 10506.0 10528.5 10551.0 10573.5 10596.0 10624.5 10653.0 10681.5 10710.0 10732.5 10755.0 10777.5 10800.0 10828.5 10857.0 10885.5 10914.0 10936.5 10959.0 10981.5 11004.0 11026.5 11049.0 11071.5 11094.0 11122.5 11151.0 11179.5 11208.0 11230.5 11253.0 11275.5 11298.0 11326.5 11355.0 11383.5 11412.0 11434.5 11457.0 11479.5 11502.0 11530.5 11559.0 11587.5 11616.0 11638.5 11661.0 11683.5 11706.0 11728.5 11751.0 11773.5 11796.0 11824.5 11853.0 11881.5 11910.0 11932.5 11955.0 11977.5 12000.0 12028.5 12057.0 12085.5 12114.0 12136.5 12159.0 12181.5 12204.0 12226.5

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.

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 parallell 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 tree 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 continous, 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

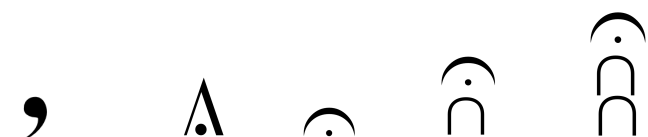
p– ***f***– = static tone. Start subito and end subito. Rigid like bricks.



= 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

X = 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).




Ŷ = water-effect, inhaled air stream with water along sides of tongue (inhaled "s^").

■ = unpitched roar, exaggerated airstream, halfvoiced.

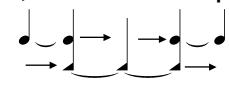
 = Upitched clef for spoken or whispered sounds.
Do not confuse with multiphonic notes.

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.

┘ = 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. / trillo = natural oscillation. Almost like laugh, and similar to vibrato used in performance of Monteverdi.

amp. vibr. estremo / trillo estremo = exaggerated amplitude vibrato making the sound unstable and, when possible, giving a rapid trill between head tone and normal sound.

TEXT

PHONETIC SYMBOLS

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

VOWELS

ɑ = father

ɒ = hot (rounded "a")

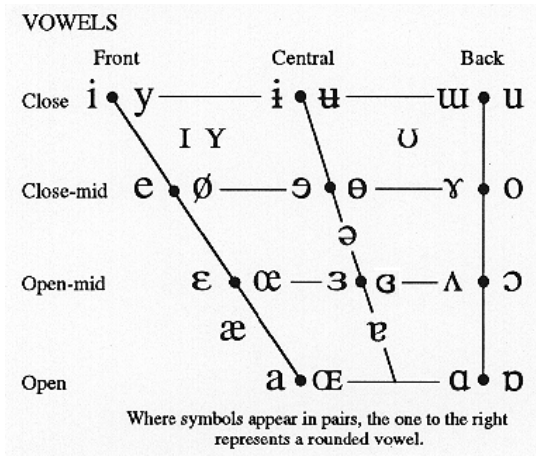
e = telephone

ə = (Ger.) bitte

i = feed

- u = (Ger.) du
- ʊ = between "u" and "y"
- y = (Ger.) füllen
- ɛ̃ = (Fr.) fin
- æ = cat
- ʌ = cut
- ø = (Ger.) schön (Fr.) ble
- *o = boring

Chart from the International Phonetic Association:



CONSONANTS

- b = but
- ç = (Ger.) ich
- d = desk
- ð = then
- f = fet
- g = go
- ɠ = 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"
- l̥ = lap (no breath sound)
- ɹ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- R = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)_
- x = (Ger.) ach (Spanish) Juan
- s = send
- s̆ = (see water-effect)
- ʃ = shoe
- ʒ = (Fr.) journal
- t = aunt
- v = avoid
- w = well
- z = zebra
- ʔ = ejective, exaggerated consonant (p' t' k' s')
- ǀ = (Post)alveolar click (click with tongue)
- ǀ = Bilabial click (smattelyd)



COMBINATIONS

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

- → 0 → \tilde{e} → 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.

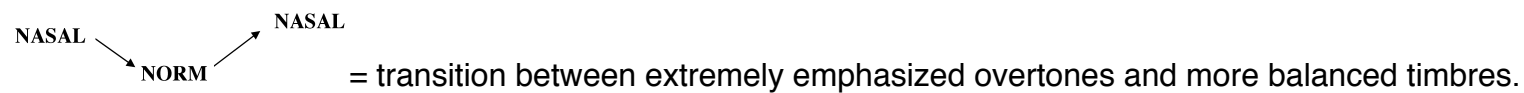
SIGNS ABOVE THE STAFFS

- (●)-----' = 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



TRANSITIONS

m -----' i may be performed $\frac{m}{3} \frac{i}{3} y$ 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:

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-----<ff); 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 amplitudevibrato 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.

INSTRUMENTAL 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

RECORDER

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)
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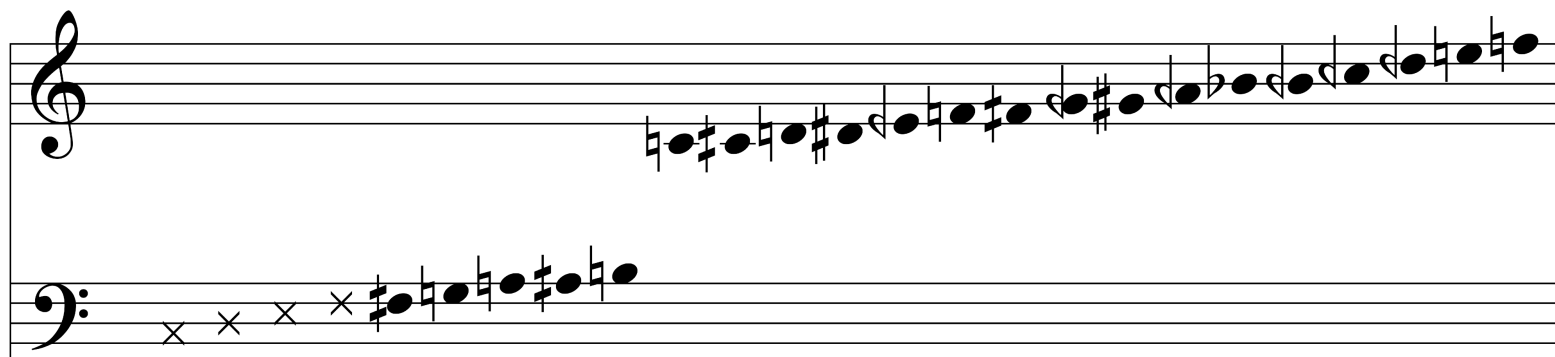
chevroté = throat vibrato

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

ORGANETTO

RE-TUNING

The first 4 pipes were stolen and are open for other attached objects. A number of pipes are tuned a quarter tone down by extending the pipes with paper rolls.



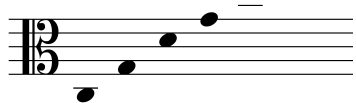
STRINGS

FIDEL TUNINGS

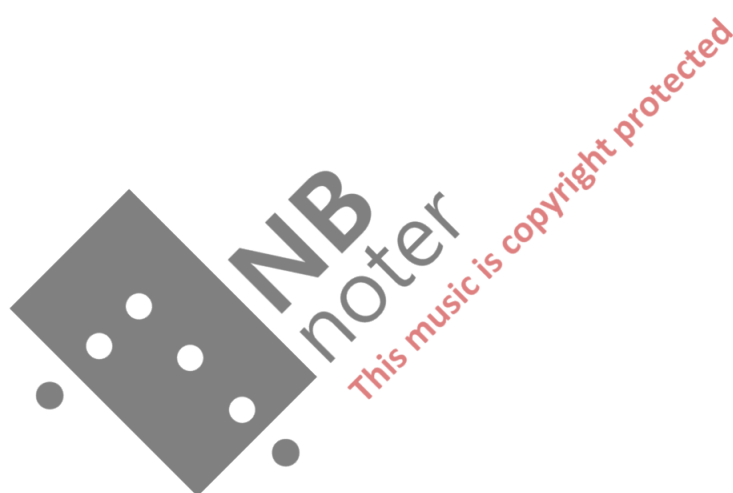
I



II

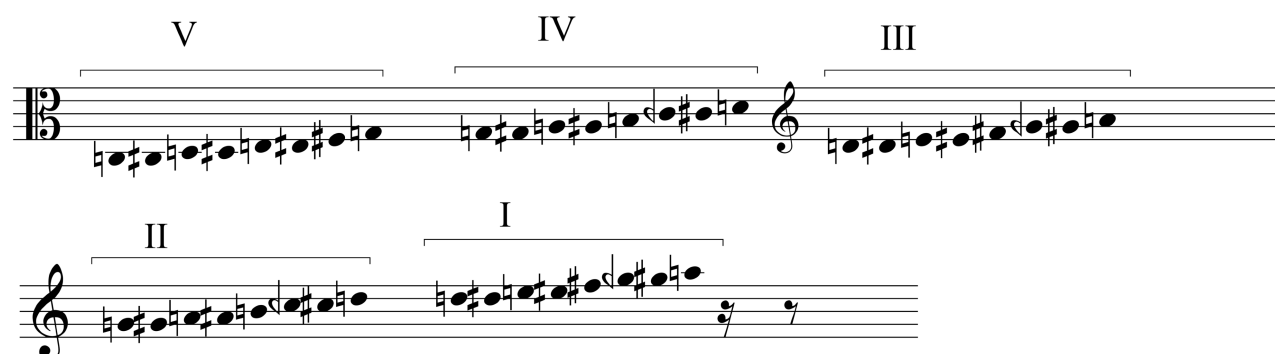


III



The piece is written for fidels of different designs.

- First and third fidel has no frets, and no special challenges performing microtones.
- Second fidel has 7 frets and thus a range of a fifth on each string. Frets 1, 3 and 5 are moved a quartertone down, creating a fixed mode on all strings. These pitches will be available:

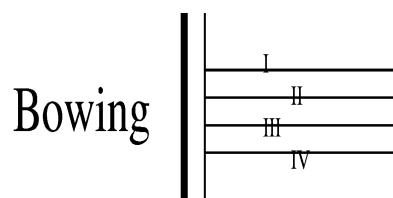


SYSTEMS

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.

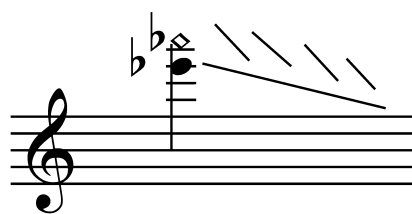
BOW DIRECTION

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

(●) → (◊) = tone to natural harmonic

(◊) → (●) = artificial harmonic to tone

INCREASING FINGER PRESSURE

(◊) → (●) = natural harmonic to tone

(●) → (◊) = tone to artificial harmonic

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.

Nuper rosarum flores

Re-readings of Dufay and Codex faenza

Ruben Sverre Gjertsen 2016

4/4

9/4 $\bullet = 40$

Tenor recorder

Fidel I SP

Fidel II transposed scordatura frets SP

Fidel II sounding SP

Fidel III SP

Organetto transposed to semitones

Organetto sounding

9/4

Soprano I

Soprano II

Tenor

Electronics

4/4

Rec. *tongue flutt.* *mp*

Fidel I SP *mf* *mf* *XSP III* *harmonics* *p* *pp*

Fidel II transposed scordatura frets *mf* *XSP III* *mp*

Fidel II sounding *mf* *XSP III* *mp*

Fidel III SP *mf* *7:4* *tremolo riten. al non-tremolo* *p* *pizz.* *mf*

Organetto transposed to semitones *p* *pp fragile*

Organetto sounding *p* *pp fragile*

3/4

Soprano I *sfz-p* *pp* *mf* *7:4* *INHALED* *mf* *s*

Soprano II *sfz-p* *pp* *mf* *raw attacks* *f > p* *f > p* *mp* *p*

Tenor *sfz-p* *pp* *mf* *11*

Electronics

3/4 4/4

Rec. *pp* *ppp* flutt.

Fidel I arco *mp* XSP AST *pp* *legatissimo*

Fidel II transposed scordatura frets AST *p*

Fidel II sounding AST *p*

Fidel III SP ST AST *p* *mf* *pp*

Organetto transposed to semitones

Organetto sounding

Soprano I *f* *mp* *mf* *pp* *p*

Soprano II *mf* *pp* *mp* *p*

Tenor NASAL *mp*

Electronics

4/4

Rec. *mf* *pp* *ppp* *mp* *pp* chevroté

Fidel I AST *p* *mf* *ppp*

Fidel II transposed scordatura frets III AST *p* IV *mp* V SP ASP *pp* *pp* AST

Fidel II sounding III AST *p* IV *mp* V SP ASP *pp* *pp* AST

Fidel III *p* *mf* *ppp* *p* *pp*

Organetto transposed to semitones *pp* *ff* *p* *pppp* low air pressure *p* *normal*

Organetto sounding *pp* *ff* *p* *pppp* low air pressure *p* *normal*

Soprano I *mp* *p*

Soprano II *mp* *trillo* *mp* NV *mp*

Tenor *mf* *pp*

Electronics

2/4

Rec. 5

Fidel I 5

Fidel II transposed scordatura frets 5

Fidel II sounding 5

Fidel III 5

Organetto transposed to semitones 5

Organetto sounding 5

oscil. lentissimo

pppp lontano

tremolo accel./riten.

XST

ST

RAPID VERTICAL BRUSHING

pp cold

mp

mp

mp

pp cold

SLOW CIRCULAR BOW

SP

p

2/4

Soprano I 5

Soprano II 5

Tenor 5

Electronics 5

gliss. rapido

INHALED

mf

mf

mf

p

p

4/4

Rec. 7

Fidel I 7

Fidel II transposed scordatura frets 7

Fidel II sounding 7

Fidel III 7

Organetto transposed to semitones 7

Organetto sounding 7

sputtato

uvular flutt.

lip pizz.

chevroté unstable

uvular flutt.

ppp

sfz

p

mp

p

ppp lontano

fff

crini+legno batt.

SLOW BOW

ORD

pp

pp

pp

pp

tenuto

AST

ORD

mf

mf

4/4

5/4

Soprano I 7

Soprano II 7

Tenor 7

Electronics 7

INHALED

mp The un- mis- taken iden- tity offffffff the

mp The ori- ginal docu- ment was

sub. tacet

static

mp in what

5/4 3/4

Rec. 9

Fidel I 9

Fidel II transposed scordatura frets 9

Fidel II sounding 9

Fidel III 9

Organetto transposed to semitones 9

Organetto sounding 9

oscil. lento

SLOW CIRCULAR BOW

mf pp p

5/4 3/4 4/4

Soprano I 9

Soprano II 9

Tenor 9

Electronics 9

persons in the Tiberiast duplex came to light in the most devious of ways.

as unbrookable script, that is to say, it showed no signs of punctuation of any sort.

INHALED

is known Hanno O' Nonhannos

4/4

Rec. 11

Fidel I 11

Fidel II transposed scordatura frets 11

Fidel II sounding 11

Fidel III 11

Organetto transposed to semitones 11

Organetto sounding 11

tongue flutt.

sputtato

ST

ST

ST

ST

pizz.

arco

ppp

mf

p

pp

pp

mf

p

4/4

Soprano I 11

Soprano II 11

Tenor 11

Electronics 11

(in the univer- sity sense of the term) by nu- merous stabs fo- li- ated

query of our world's ol- dest light and its recto let

yet on holding the verso against a lit rush

lento accel. sub. tacet

Rec. *pp* *p*

Fidel I *mp* *mf* *p*

Fidel II transposed scordatura frets *mp* *mf* *pp* IV SP

Fidel II sounding *mp* *mf* *pp* IV SP

Fidel III *pp* *mf* *p*

Organetto transposed to semitones flageolett *pp* water sound

Organetto sounding flageolett *pp* water sound

Soprano I INHALED gashes made by a pronged in- stru- men- t *sfz*

Soprano II out the piquant fact that it was but pierced butnot punctured Nu- *mf*

Tenor new book of Morses responded most remarkably to the silent...

Electronics

lip pizz. slapt. flutt.

Rec. *mf* *pp* *mp* *pp* *ppp* *p*

Fidel I *p* *pp* *mp* *pp* *ppp* *p*

Fidel II transposed scordatura frets *mf* *mf* *mf* *mf* *mf* *sfz*

Fidel II sounding *mf* *mf* *mf* *mf* *mf* *sfz*

Fidel III *mf* *mf* *mf* *mf* *mf* *mf*

Organetto transposed to semitones *sfz=p* *mf*

Organetto sounding *sfz=p* *mf*

Soprano I ro- sa- rum *f* flo- res Ex

Soprano II -per flo- res Ex

Tenor Ex don- o- Pon- ti- fi- cis

Electronics

14 Rec. *bend* *lip pizz.* *chevroté accel.* *riten.*

14 Fidel I *detaché* *pesante* *ST* *SP*

14 Fidel II transposed scordatura frets *SP* *ST* *XSP*

14 Fidel II sounding *SP* *ST* *XSP*

14 Fidel III *pp* *alla punta* *mp* *XSP* *SP* *f* *sfz*

14 Organetto transposed to semitones *p* *10* *9:8* *11*

14 Organetto sounding *p* *10* *9:8* *11*

14 Soprano I *mf* Do

14 Soprano II *M.ph.* *mf*

14 Tenor *mf* These paper wounds, four in type, were
Deeply religious by nature and

14 Electronics

15 Rec. *p* *pp* *mp* *lip pizz.* *sfz*

15 Fidel I *SP* *ST* *ASP*

15 Fidel II transposed scordatura frets *pizz.* *legno batt.* *legno gett.* *arco SP* *III* *5:4* *pp*

15 Fidel II sounding *pizz.* *legno batt.* *legno gett.* *arco SP* *III* *5:4* *pp*

15 Fidel III *legno gett.* *legno gett.* *arco ORD* *V* *sub. tacet*

15 Organetto transposed to semitones *5*

15 Organetto sounding *5*

15 Soprano I *mf* Hi- *c-* *f* *p*

15 Soprano II gradually and correctly understood the mean *mf* stop, *p* please stop, do

15 Tenor position, and warmly attached to Thee, *mp*

15 Electronics

4/4 3/4

Rec. *pp* uvular flutt. *pppp* tongue flutt. *p* bend

Fidel I *mf* *detaché* *mp* *leggiere* ST

Fidel II transposed scordatura frets *mf* SP AST rapido *ppp* SP V *p* ORD V *mf*

Fidel II sounding *mf* SP AST rapido *ppp* SP V *p* ORD V *mf*

Fidel III *mf* *detaché* *p* ST *p*

Organetto transposed to semitones

Organetto sounding

Soprano I *mf* y ce- D A -t ho- -tri *ff* *mf*

Soprano II please stop, *mp* NASAL overtones

Tenor *mf* gliss. lento

Electronics

3/4 5/4

Rec. *p* *mp* *pp* *p* chevroté accel. *mp* *pp* *sfz* *pp* *mp* uvular flutt. *mp*

Fidel I AST ORD XSP SP *pp* spiccato leggero

Fidel II transposed scordatura frets AST SP lento accel. al rapido LIGHT RAPID VERTICAL BRUSHING *p* spiccato leggero

Fidel II sounding AST SP lento accel. al rapido LIGHT RAPID VERTICAL BRUSHING *p* spiccato leggero

Fidel III AST ST *mf* *p* *mp* SP *mp* *gett.* *gett. accel.*

Organetto transposed to semitones bend *ppp* *p*

Organetto sounding bend *ppp* *p*

3/4 5/4

Soprano I *ff* *mf* *p* *mf* *mp* *mp* *mp*

Soprano II *mp* vir- go- coe- -lica *mp*

Tenor *f* Ho- -ri- da *mf* *pp* *sfz* *mp* *p* *mp* NASAL *mp*

Electronics

5/4

Rec. *sfz pp p* bend *ffz pp* vibr. estremo *pp* *mf* sputtato *mf* *sfz pp mf*

Fidel I arco SP *pp* cold meditative *mf* arco gett. *mf* col legno tratto *pp* cold

Fidel II transposed scordatura frets ORD IV III IV 12 II IV 9 III SP *mf* *ff*

Fidel II sounding ORD IV III IV 12 II IV 9 III SP *mf* *ff*

Fidel III ORD 11 pizz. pizz. arco SP *mf* *ff*

Organetto transposed to semitones

Organetto sounding

Soprano I *mf*

Soprano II *mf* and O do please stop respectively, and

Tenor *mf* y

Electronics

4/4

Rec. *p* *mp* chevroté *ppp* *ffz pp*

Fidel I arco SP SP *mf* *pp* pizz. *mf*

Fidel II transposed scordatura frets XSP SP 9:8 fluente discreto 13:8 XSP SP 13 SP *pp* *ppp f p*

Fidel II sounding XSP SP 9:8 fluente discreto 13:8 XSP SP 13 SP *pp* *ppp f p*

Fidel III XSP AST SP 5 pizz. *p* *pp* *mp* crisp

Organetto transposed to semitones

Organetto sounding

Soprano I

Soprano II *mf* following up to their true clue, the *mf* INHALED *mf* circumflexous wall of a singleminded

Tenor

Electronics

lento accel. rapido

4/4 3/4

Rec. 22 *pp* *p* *pp* *mfz* *ppp* *p*

Fidel I 22 *pizz.* *gliss. estremo* *arco* *ST* *mp* *SP* *lento* *accel.* *riten.* *lento*

Fidel II transposed scordatura frets 22 *ST* *rapid permutations* *mp* *mf* *mp* *pppp* *lontano*

Fidel II sounding 22 *ST* *rapid permutations* *mp* *mf* *mp* *pppp* *lontano*

Fidel III 22 *pizz.* *mp* *sffz* *SP* *ff > p* *AST* *6:4* *SP* *ff* *sub.*

Organetto transposed to semitones 22 *10:8* *IV*

Organetto sounding 22 *10:8* *IV* *pp*

4/4 3/4

Soprano I 22

Soprano II 22 men's asylum

Tenor 22

Electronics 22

3/4 5/4

Rec. 23 *shake vibr. rapido estremo* *flutt.* *sfz-p*

Fidel I 23 *trans. al* *AST* *oscil. lento* *mp* *XSP*

Fidel II transposed scordatura frets 23 *SP* *ORD* *5:4* *III* *p* *IV*

Fidel II sounding 23 *SP* *ORD* *5:4* *III* *p* *IV*

Fidel III 23 *ORD* *5*

Organetto transposed to semitones 23 *5:4* *5:4* *7:4*

Organetto sounding 23 *5:4* *7:4*

3/4 5/4

Soprano I 23

Soprano II 23

Tenor 23

Electronics 23

5/4 2/4

Rec. *mp* *pp* *mp* *pppp* *pp* *mp* *mp* *p*

lip pizz. *discreto* bend *murmurando* arco *XSP* *bend irregolare* *flutt.*

Fidel I *mp* *mf* *p*

legno batt. *XSP*

Fidel II scordatura frets *p* *mf* *pp* *p* *XSP*

Fidel II sounding *p* *mf* *pp* *p* *XSP*

Fidel III *p* *pp* *p* *XSP*

AST *SP*

Organetto transposed to semitones

Organetto sounding

Soprano I *mf* *e*

Soprano II *mf* *e*

Tenor *de-* *mf* *pp*

Electronics

2/4 2/4

25 4/4

Rec. *p* *pppp* *meditativo*

t k

Fidel I *pp* *AST* *AST* *mf* *p*

Fidel II scordatura frets *pizz.* *arco* *III* *IV* *XSP* *III* *IV* *SP* *V* *p*

Fidel II sounding *pizz.* *arco* *III* *IV* *XSP* *III* *IV* *SP* *V* *p*

Fidel III *energico* *più tenuto* *tremolo accel.* *SP*

Organetto transposed to semitones

Organetto sounding

Soprano I *et sanc-te* *NASAL* *trillo estremo* *quasi quilisma* *sub. tacet*

Soprano II *et sanc-te* *sub.* *pppp*

Tenor *di-* *tum* *pp* *f* *pp* *pp*

Electronics

27 **2/4** **5/4** **2/4**

Rec. *ppp* *pp*

Fidel I *mp* *mf* *p* *mp* *pp* *pp*

Fidel II transposed scordatura frets *p* *mp* *pp*

Fidel II sounding *p* *mp* *pp*

Fidel III *p* *mp* *pp* *mp*

Organetto transposed to semitones *p* *pp* *1/2 air pressure*

Organetto sounding *p* *pp* *1/2 air pressure*

Soprano I

Soprano II

Tenor *mp* *as high as possible* **INHALED** *de-di-tum*

Electronics

gett. *SP* *SP* *gett.* *sub. tacet* *SP*

pizz. *III* *6:4* *III* *6:4* *IV* *pp*

AST *AST* *11:8* *SP* *sub. tacet* *gett. accel.* *5:4* *5:4* *III* *IV*

repetitions of g *3:2* *5:4* *6:4*

alla punta

29 **2/4** **5/4** **3/4**

Rec. *mf* *sub. silenzio* *60" Joyce whispers*

Fidel I *mf* *XSP*

Fidel II transposed scordatura frets *SP*

Fidel II sounding *SP*

Fidel III **SOLO** *mf* *SP* *3:2*

Organetto transposed to semitones *p* *morendo*

Organetto sounding *p* *morendo*

Soprano I

Soprano II

Tenor

Electronics

3/4 4/4 5/4

31 lip pizz. *mfzpp* chevroté *mp* *ppppp* *pppp* meditativo *ppp* *pppppp* *p*

31 *mp* *ff* *mp* *nervoso* *riten. al non tremolo* *oscil. lento* *oscil. lento* XSP *pp*

31 XSP *ff* AST *alla punta* SP

31 XSP *ff* AST *alla punta* SP

31 XSP SP *pp* *oscil. lento* *pp*

31 *pppp* *p* *pppp* *sffzpp*

31 *pppp* *p* *pppp* *sffzpp*

Organetto transposed to semitones

Organetto sounding

bend down from d with low air pressure

bend down from d with low air pressure

3/4 4/4 5/4

31 *mp* Your temple, sus

31 *mp* Sem- per- ex- com-

Soprano I

Soprano II

Tenor

31 Electronics

5/4

33 lip pizz. *mp* sub. tacet *pppp*

33 arco ON THE BODY OF THE INSTRUMENT *p* *sffz*

33 ST IV *p* AST II *ppp*

33 ST IV *p* AST II *ppp*

33 XSP *pp* alla punta AST *p* *pp*

33 *pp* breathy and defocused *ppp* dolce

33 *pp* breathy and defocused *ppp* dolce

Organetto transposed to semitones

Organetto sounding

5/4

33 in cribro!

33 mun- ni- cam- bi- am- bi- su- mers. No- va- ro- me, my crea- ture,

33 *mp* Tu- gu- ri- os- in- New- ro- be or

Soprano I

Soprano II

Tenor

33 Electronics

4/4

Rec. flutt. lip pizz. overtones

Fidel I accel. al tremolo irregolare nervoso legno gett. ST

Fidel II transposed scordatura frets III

Fidel II sounding III

Fidel III ST

Organetto transposed to semitones

Organetto sounding

Soprano I gliss. accel. expanding range

Soprano II My building space in lyonine city is always to let to leonlike Men, blie- vend blei- ves.

Tenor Tu- ku- ri- as- in- Ash- ies.

Electronics

4/4

4/4

Rec. sputtato non vibr.

Fidel I ST

Fidel II transposed scordatura frets SP IV

Fidel II sounding SP IV

Fidel III ST

Organetto transposed to semitones whistle tones, shimmer

Organetto sounding whistle tones, shimmer

2/4

4/4

Soprano I con- de- co- ra- runt the Moo- kse in a

Soprano II tem- plum ma- chi- nae

Tenor INHALED And I reg- ret

Electronics

2/4

2/4 3/4 4/4

Rec. 36 *mp* *mf* *pp* *mf* *pp* *mf* *pppp* *mp* *pp* *pppp*

Fidel I 36 *mp* *pp* *mp* *p* *mf* *p* *ff*

Fidel II transposed scordatura frets 36 *p* *mf* *ff*

Fidel II sounding 36 *p* *mf* *ff*

Fidel III 36 *oscil. lento* *arco* *mf* *sfz*

Organetto transposed to semitones 36 *pppppp* *sempre*

Organetto sounding 36 *pppppp* *sempre*

Soprano I 36 most con- sis- to- rous allo- cu- tion pom- pi- fi- ci- al- ly with imme- dia- te juris- dic- tion

Soprano II 36 to pro- claim that it is out of my tempo- ral to help you from being killed by In- chies

Tenor 36 *mf* (what a cram- mer for the shape- wrucked Gri- pes!)

Electronics 36

slapt. *chevroté* *gliss.* *non vibr.* *throat vibr.*

AST *gett.* *gett.* *gett.*

oscil. lento *arco*

4/4 7/8 7/8

Rec. 38 *f pesante* *mfz* *pppp sub.* *throat vibr.*

Fidel I 38 *mp* *mf* *p* *pp*

Fidel II transposed scordatura frets 38 *mf* *p* *mp*

Fidel II sounding 38 *mf* *p* *mp*

Fidel III 38 *pizz.* *arco* *AST* *gliss. lento* *ppp* *pp* *etc. legatissimo leggiero*

Organetto transposed to semitones 38 *pppppp fragile* *sim.* *pp*

Organetto sounding 38 *pppppp fragile* *sim.* *pp*

Soprano I 38 con- stan- ti- nent- ly con- clud- ded

Soprano II 38

Tenor 38 (what a thrust!)

Electronics 38

slapt. *chevroté* *gliss.* *non vibr.* *throat vibr.*

39 **3**
4

non vibr.
pppp sempre

Rec.

Fidel I

Fidel II
transposed
scordatura
frets

Fidel II
sounding

Fidel III

Organetto
transposed
to semitones

Organetto
sounding

39

3 : 2

ORD

ff detaché quasi legato

III 7

III 7

III 7

39

39

Soprano I

Soprano II

Tenor

Electronics

39

mf p PPP

gliss. leggero

pp mf p

SLOWLY IRREGULAR
INHALED

I be-

mf pp

41 **5**
4

flutt.

sfz pp

pp

Rec.

Fidel I

Fidel II
transposed
scordatura
frets

Fidel II
sounding

Fidel III

Organetto
transposed
to semitones

Organetto
sounding

41

3 : 2

5 : 4

5

5

ST V

mf

sfz

sfz

sfz

5

5

5

5

slapt.

p

SP

3 : 2

sfz

mp

41 **5**
4

mp as we first met each other new- where so air- ly.

Soprano I

Soprano II

Tenor

Electronics

41

mp (Poor little sow- sie- ved sub- squash- ed Gripes!

3 : 2

INHALED

5/4 **3/4**

Rec. *sfzpp* *overtone* *esplosivo* *shake vibr.* *pp*

Fidel I *mp* *detaché* *SP* *p* *SP*

Fidel II transposed scordatura frets *mp* *AST* *mf - static*

Fidel II sounding *mp* *AST* *mf - static*

Fidel III *p* *AST* *3:2* *gett.* *mf* *mf*

Organetto transposed to semitones *p* *mf* *mp* *sub. tacet*

Organetto sounding *p* *mf* *mp* *sub. tacet*

5/4 **3/4**

Soprano I

Soprano II *mf* con- tempt- ion for him!)

Tenor

Electronics

3/4 **2/4**

Rec. *secco* *sputtato esplosivo* *overtone* *sputtato* *bend down* *shake vibr. accel.* *chevrote nervoso* *pp*

Fidel I *5:4* *pp* *SP* *6:4* *5:4*

Fidel II transposed scordatura frets *sub. tacet* *ORD* *mp* *mp* *pp*

Fidel II sounding *sub. tacet* *ORD* *mp* *mp* *pp*

Fidel III *pizz.* *3:2* *mf* *5* *mf*

Organetto transposed to semitones *p* *sfzpp* *mp*

Organetto sounding *p* *sfzpp* *mp*

3/4 **2/4**

Soprano I

Soprano II

Tenor

Electronics

45

Rec. *pppp* *mf* *pp* *mf*

Fidel I ST *mf.* static *pp*

Fidel II transposed scordatura frets sub. tacet

Fidel II sounding sub. tacet

Fidel III *mf.*

Organetto transposed to semitones *p* bend *p*

Organetto sounding *p* bend *p*

Soprano I *mf* *mp* *pp* *mf* *ppp*

Soprano II vibr. *mf* *mp* *pp* *mf* *ppp*

Tenor

Electronics

overtones

5/4

5/4 2/4 5/4

47

Rec. *mfz* *mfz*

Fidel I *legno gtt.* *mp* *pp* *LIGHT VERTICAL BRUSHING*

Fidel II transposed scordatura frets *legno batt.* *ST SP* *mp*

Fidel II sounding *legno batt.* *ST SP* *mp*

Fidel III *pizz.* *oscil. lento* *crini gtt.* *ON THE BRIDGE LIGHT NOISE* *pp* *SLOW BOW* *XSP* *p*

Organetto transposed to semitones *oscil. lento* *ff:pp*

Organetto sounding *oscil. lento* *ff:pp*

5/4 2/4 5/4

47

Soprano I *di-* *p* *mfz* *amp vibr. / trillo* *Vi-* *ca-*

Soprano II *Ho-* *di-* *e* *f* *f* *Vi-* *ca-*

Tenor *Ho-* *fz:pp* *My side thank de- cre- tals, is as safe as*

Electronics

5/4

49

Rec. *ghostly* *pp* *chevroté slapt.* *pppp* *mfz* *mfz* *pppp*

Fidel I *mf* *p* *pp* *mf* *sfzp*

Fidel II transposed scordatura frets *ST* *SP* *AST* *p*

Fidel II sounding *ST* *SP* *AST* *p*

Fidel III *XSP* *pp* *mp* *p* *f* *mp* *mp* *SP* *SLOW BOW*

Organetto transposed to semitones *pp* *p*

Organetto sounding *pp* *p*

Soprano I *11:8* *5:4* *oscil. lento* *non vibr.* *ff* *static* *p* *leggiero*

Soprano II *oscil. lento* *non vibr.* *ff* *static*

Tenor *NASAL* *pppp* *p* *sfzp* *mp* *ff* *static* *mp* *Pe-*

Electronics

50

Rec. *oscil. lento* *pp* *slapt.* *flutt.* *finger tap* *mp*

Fidel I *legatissimo* *SP* *II* *III* *p*

Fidel II transposed scordatura frets *V* *III* *IV* *III* *p* *mf*

Fidel II sounding *V* *III* *IV* *III* *p* *mf*

Fidel III *mf* *p* *ff* *AST* *SP* *SLOW BOWING* *pp*

Organetto transposed to semitones *ffz* *pp* *ffz* *pp* *pppp* *whistle-tones*

Organetto sounding *ffz* *pp* *ffz* *pp* *pppp* *whistle-tones*

Soprano I *5:4* *3* *5* *non vibr.* *M.ph.* *ppp*

Soprano II *5* *non vibr.* *f* *ppp*

Tenor *5* *non vibr.* *pp* *mother- our's houses,*

Electronics

sub.
silenzio 3
A4

Whispering room 40" using Joyce texts

2
4

51

Rec.

51

Fidel I

51

Fidel II transposed scordatura frets

51

Fidel II sounding

51

Fidel III

51

Organetto transposed to semitones

51

Organetto sounding

ST V 16:8 V 16:8 V 16:8

legno gett. riten.

pp mp p ppp p

accel. al tremolo 5

pizz.

XSP arco

IV 7

f

3:2

crini+legno gett. accel.

CIRCLULAR BOW

arco norm.

pppp cold

4
4

51

Soprano I

Soprano II

Tenor

51

Electronics

he continued

3
4

2
4

53

Rec.

53

Fidel I

53

Fidel II transposed scordatura frets

53

Fidel II sounding

53

Fidel III

53

Organetto transposed to semitones

53

Organetto sounding

ST V 9:8 V 9:8

ORD V 9:8

slapt.

sputtato 5:4

pp mf sfz mp

detache 7:4

mf

III 5:4

p

ST IV 3

III 5:4

V 5:4

III 5:4

ST V 5:4 SP V 5:4

mf mp mf p mf p f

pp

sfz mf

sfz mp mp

pizz.

bend, breathy harmonics

9

pp

p

bend, breathy harmonics

9

pp

p

2
4

53

Soprano I

Soprano II

Tenor

53

Electronics

Hoc mf

mp and I can seen from my holey- dome

Hoc mf

Union- yok and be joined to

Hoc mf

3
4

2
4

2/4 3/4

lip pizz. *mf ffz p*

chevroté *pp* sputtato *pppp* lontano *pp* attacks are not synchronized with fingerings *pp* sub. tacet *mp*

XSP *pp* sub. *mf* arco *mp* legno gett. *mf*

ff detaché furioso *mf* *p*

ORD V *mf* *mp*

ORD V *mf* *mp*

pizz. *mf* vibr. estremo *mf* SP *mf* detaché *mf* gliss.

bend *ffz p* *ppp* *p* *ff*

bend *ffz p* *ppp* *p* *ff*

2/4 3/4

Soprano I what is to be wholly sane *ff* volgare dem

Soprano II yok! Pary- sis, tu sais, cruncy- crooks, be- longs to him who parises himself. *ff* volgare

Tenor And there I must leave you subject for the pressing *ff* NASAL volgare

Electronics

57 5/4

pp *sfz* *mfz* *pppp* *p* *pppp* *p*

BOWING: *f* *p*

IV SP H III *f*

IV SP H III *f*

repeat figure *pp*

bend *pp* *mp* *pppp* *ff*

bend *pp* *mp* *pppp* *ff*

57 5/4

am- plis- si- mum *mf* *f* *pp*

dem

Electronics

5/4

Rec. 58 *vibr. nervoso* *uvular flutt.* *mf* *pp* *pp* *ff* *p* *mp* *ppp* *mf* *p* *mp* *pp*

Fidel I 58 ST AST *p*

Fidel II transposed scordatura frets 58 III *pp* *p*

Fidel II sounding 58 III *p*

Fidel III 58 AST *ossia: only g#* *ff* *ff* *p*

Organetto transposed to semitones 58 *mp* *pp* *mf* *pp* *mp* *mf* *pp* *mf* *pp*

Organetto sounding 58 *mp* *pp* *mf* *pp* *mp* *mf* *pp* *mf* *pp*

Soprano I 58 *pp* *mf* *pp* *ff* *pp* can prove that against you, weight a moment, mein goot enemy! *Tempo* *p*

Soprano II 58 Sa- static *mf* *pp* or Cospol's not our star. I bet you this dozen odd. This foluminous dozen odd. *Tempo* *p*

Tenor 58 Sa- static *mf* *pp* Quas primas - but 'tis bitter to compute my knowledge's fructos of. *p*

Electronics 58

5/4

Rec. 59 *sputtato* *slapt.* *uvular flutt.* *slapt.* *chevroté* *4/4*

Fidel I 59 *CIRCULAR BOWING* *detaché* *12-8* *tremolo accel./rit. nervoso* *mf* *p*

Fidel II transposed scordatura frets 59 IV *lento accel al rapido nervoso* *increasingly irregular* *SP* *XSP* *AST* *II* *III*

Fidel II sounding 59 IV *lento accel al rapido nervoso* *increasingly irregular* *SP* *XSP* *AST* *II* *III*

Fidel III 59 *lento accel al rapido nervoso* *increasingly irregular* *SP* *pizz.* *arco detaché* *9-8* *mp discreto* *p*

Organetto transposed to semitones 59 *intonation flux* *p* *p* *p* *p*

Organetto sounding 59 *intonation flux* *p* *p* *p* *p*

Soprano I 59 -plum Sanc- ti- -s- -que *oscil. accel.* *amp. vibr. at break in voice* *4/4*

Soprano II 59 -plu *NASAL* *oscil. lento* *11* *e li- quo-* *ri-* *bu-* *mf* *p*

Tenor 59 ma- ni- bu- *mf* *p*

Electronics 59

4/4 2/4 5/4

Rec. 60 *pp* *p* *ff* *p* *ppp* *pppp* *p*

Fidel I 60 XSP SP AST legno gett. arco detaché ORD *p* *mf* *p* *mf* *pp*

Fidel II transposed scordatura frets 60 AST II *mp*

Fidel II sounding 60 AST II *mp*

Fidel III 60 AST crini+legno batt. arco SP *mp* *sfz* *pp* *mf* *pp*

Organetto transposed to semitones 60 bend *pp* *sfz-pp* *ff* *pppp* *mp* *pp*

Organetto sounding 60 bend *pp* *sfz-pp* *ff* *pppp* *mp* *pp*

Soprano I 60

Soprano II 60 To-me -s.

Tenor 60 -s. N A roar sfz 0 m p NASAL -s. N D o

Electronics 60

5/4 2/4

Rec. 62 *mf* *p* *p* *ff* *p* *mp* *ppp* *pppp* *p* *ppp* *pppp* *p*

Fidel I 62 crini+legno batt. irregolare arco AST detaché *pp* *mp* *p* *mp*

Fidel II transposed scordatura frets 62 AST IV *mp* ST III *p* lento accel. al rapido pesante *mf* *pp*

Fidel II sounding 62 AST IV *mp* ST III *p* lento accel. al rapido pesante *mf* *pp*

Fidel III 62 SP ORD abrupt harmonics, shimmer *mp* *p* *mf* *mp* *ff* *pp* *mp* *pp*

Organetto transposed to semitones 62 harmonics, shimmer *sfz-pp* *mf* *ppppppp*

Organetto sounding 62 harmonics, shimmer *sfz-pp* *mf* *ppppppp*

Soprano I 62

Soprano II 62

Tenor 62

Electronics 62

2/4 63 4/4 70" shimmer sub. tacet abrupt silence at the end of the cadenza 5/4

lento accel.

Rec. 63 *pp*

Fidel I 63 *ff* *p* sub. LIGHT CIRCULAR BOWING *pppppppp*

Fidel II transposed scordatura frets 63 III *p* LIGHT CIRCULAR BOWING *pppppppp*

Fidel II sounding 63 III *p* LIGHT CIRCULAR BOWING *pppppppp*

Fidel III 63 *ff* *p* LIGHT CIRCULAR BOWING *pppppppp*

Organetto transposed to semitones 63 *p* whistles, shimmer *pppppppp*

Organetto sounding 63 *p* whistles, shimmer *pppppppp*

2/4 4/4 5/4

Soprano I 63

Soprano II 63 When the ensemble has reached transparency, start:
Ave Maris Stella Cadanza, reduced version with ad lib. ornamentation

Tenor 63

Electronics 63 When the ensemble has reached transparency, start:
Ave Maris Stella Cadanza, extremely rapid



Kyrie fragment

Ruben Sverre Gjertsen 2015-2018

♩=40

M.ph.

The score is divided into two systems. The first system (measures 1-16) features a Recorder, four Fidel strings (I, II semitones, II sounding, III), two Organetto strings (semitones, sounding), and three vocal parts (Soprano I, Soprano II, Tenor). The Recorder part includes dynamics like *p* and *mp*, and performance instructions such as "SLOW BOW" and "tremolo rit.". The Fidel strings have various articulations like "NV ORD" and "SP", and dynamics ranging from *pp* to *mp*. The Organetto strings play a rhythmic accompaniment with dynamics like *pp* and *mp*. The vocal parts have lyrics: Soprano I: "ky", Soprano II: "k y", Tenor: "kr r". Dynamics include *sfzp*, *mp*, and *mf*. Performance instructions like "amp. vibr." and "NASAL" are present.

The second system (measures 5-8) begins with a "sub. silenzio" instruction. It features the same instrumental and vocal parts. The Recorder part has dynamics *p* and *mp*, and instructions like "chevrotic" and "ST". The Fidel strings have dynamics like *mf*, *ppp*, and *ff*, with instructions like "LIGHT FAST BOW" and "fragile lontano". The Organetto strings have dynamics like *pp*. The vocal parts have lyrics: Soprano I: "ri", Soprano II: "ri", Tenor: "ri". Dynamics include *fp*, *mf*, and *pp*. Performance instructions like "oscil. lento" and "vibr. lento" are present.

sub.
silenzio

The musical score is arranged in systems. The Recorder part (8 holes) features a melodic line with dynamics *p* and *mf*, and a fermata. Fidel I, Fidel II semitones, Fidel II sounding, and Fidel III (8 holes) parts also feature melodic lines with dynamics *p*, *mf*, and *mp*. Fidel III includes a tremolo section with markings for *accel.* and *riten.*. Organetto semitones and Organetto sounding parts are marked *pppp*. The vocal parts (Soprano I, Soprano II, and Tenor) have lyrics 'i e' and 'e' with dynamics *p*, *mf*, and *mp*. The Soprano I part includes a fermata and a note marked 'N'. The Soprano II part includes a note marked 'æ'. The Tenor part includes a note marked 'ε'. The score concludes with a fermata and the instruction 'sub. silenzio'.

