All Play 2

for

ensemble & objects

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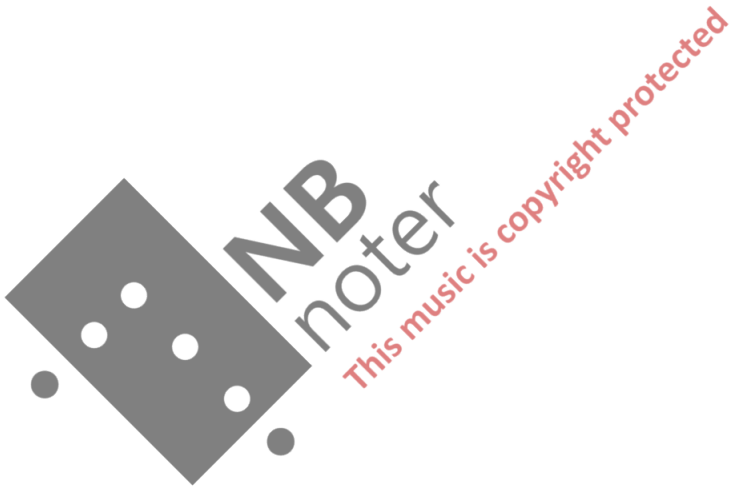
Jan Martin Smørdal

2024-25

Full score in C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All Play 2

for ensemble & objects

2024-25

Full score in C

Commissioned by Cikada

Flute (w/o mouthpiece), Alto Flute, Pipe Microphone with amplifier (volume pedal)
Clarinet in B♭

Piano

Percussion:

Vibraphone (mallets, bow)
Pitched Aluminum Rods (mallets)
Kick Drum (pedal)
Prepared Electric Guitar (wha-wha pedal, volume pedal)

Violin 1, Nail Plate, Pitched Aluminum Rods
Violin 2, Nail Plate, Pipe Microphone with amplifier (volume pedal),
Pitched Aluminum Rods
Viola, Nail Plate, Pitched Aluminum Rods
Cello, Nail Plate, Pipe Microphone with amplifier (volume pedal),
Pitched Aluminum Rods
Bass, Nail Plate, Pitched Aluminum Rods

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About the piece

In **All Play 2** I let the performers play with classical feedback loops and cyclic unprecise patterns on custom made instruments. I search for degrees of something not fully controllable, situations that forces the performer to participate in the music making. I believe this will bring something human to the expression of the music. The title "All Play" is a paraphrase that points in the direction of something genuinely human; to freely (re-)act in a defined space. The piece is not free form in any sense, but I have tried to give the performers space to both interpret, and participate in the composition.
Alvin Lucier's installations *Empty Vessels* has been an inspiration for this and several of my pieces, as I include the performers responses as part of the pieces. Specifically, my fondness and fascination for the feedback phenomenon points me in directions of: What is play? In the *All Play* trilogy I use the electric guitar as the starting point (as it was my musical starting point); Not only as an instrument present on stage, but also as my response on the experience of performing on this clumsy, noisy and inviting instrument.

All play (1) came to existence out of a transcription of an improvisation by guitarist Daniel Meyer Grønvold, premiered by Ensemble neoN 2014. **All Play 3**, a homage to Annea Lockwood, for electric guitar with hex-pickup and 6 amplifier, was composed in 2024 for Lars Ove Stene Fossheim.

Performance notes

General

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= Listen, be aware your surrounding sounds. The performers should decide duration of the measures played pitches, timbre, given the notated instructions. I.e. even though instructions are given, durations and timbres are only starting points.

Accidentals are 𝄫 ♭ 𝄳 ♮ ♯ 𝄪 - each step 50ct (±15ct accepted) - and last one measure.

f.a.p. = fast as possible

Flared hairpins are still cresc./decresc. but with delayed start/ early start, acting as a dynamic articulation.

Duration, to be interpreted graphically and through active listening

Strings

Violin 1, Violin 2 and Viola need to retune their instruments with a capo, as described in M1 of the piece. Cello choose whether to use a capo or tune up.

◆◇ indicates stopped notation for harmonics, not the sounding pitch.

p3, p4, p5 etc. = partials

on 8va node = bow positioned exactly at the octave node from stopped note. Sometimes one need to depress adjacent strings.

Bass player needs a pick/plectrum for M43-44 &M59-60.

Each performer needs a small table for the following:

Nail Plate : Each string performer needs a custom instrument called Nail Plate. This is an object with 16 nails fastened round the edge of a wooden circle, ordered as 4 consecutive randomly pitched tetrachords. To be performed with a bow (preferably a bass bow), thumb nail, or a brush. When bow is positioned high on the nails there is a clear pitch heard; placed low there is produced almost no pitch; breathy timbre. The Nail Plate is either spun according to the rhythm with a small handle (one revolution = duration of rhythm), or very slowly turned to focus on one or two nails at a time.

Aluminium Pipes : In the last part of the piece, each string performer needs 2 aluminium pipes. In M280-314 these are blown on as you would a bottle, leaning the pipe(s) on the lower lip. Use a clear "th-th-th-th" attack for making rhythms audible.
In the two last bars of the piece, only the pipe with the highest pitch is used. Here the pipe is held between the index finger and thumb, as instructed in the score. Blow lightly on the top edge of the pipe to produce a sustained pitch, while knocking on the middle of the pipe.

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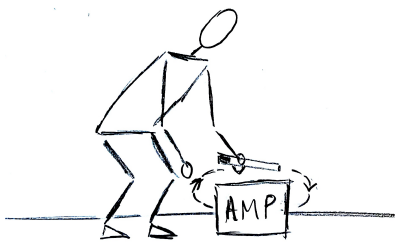
Flute, Violin 2 & Cello

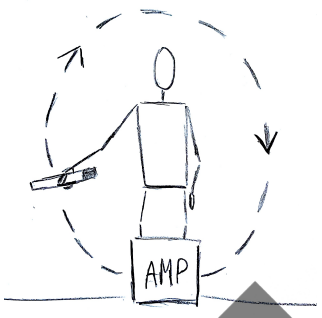
Each performer needs some extra space on stage for the following:

Pipe Microphone : These performers each need a setup consisting of a microphone attached to a pipe, and run through a small guitar amplifier put on its back, with a pillow upon it. To controll dynamics, each performer uses a volume pedal. Images with and without pillow:

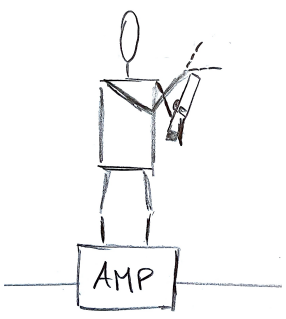
This setup is in the score called Pipe Microphone. There is no pitch instructions with this setup, only movments/actions and duration of movements/actions. These are (in combination or as-is):

Circles (2 variants the performer can choose between freely):

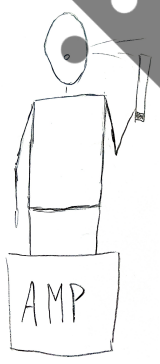




Vibrato:



Whistle:



Notations

⊕ = half-closed pipe using palm/hand

\+ = fully closed pipe using palm/hand

○ = open pipe (as-is)

•○ = whistle

■ □ = movements/actions

Percussion

The performer needs to organize all instruments in one place, allowing the performer to be seated at the same place throughout the performance.

Guitar Feedback : The performer's main instrument is a feedback producing setup consisiting of an electric guitar, leaning from the floor to an amplifier, resting with the neck onto a wooden part of the amplifier. The amplifier is a small combo, laid down with the speaker facing the floor. The guitar has dampened and randomly downtuned strings. The amplifier might also be stuffed with a rug/cloth, inside against the speaker. The spesifics of all this must be adjusted so that when signal runs between the instrument and the amplifier, the feedback produced will not be too loud.
To controll the signals, the performer needs a a volume pedal for dynamic controll, and a wha-wha pedal for frequency controll; pedal pressed all the way down/forward = high frequecies, and all the way up/backwards = low frequencies. The guitar and amplifier will be placed in the middle of, or in front of, the audience. Hence, long cables is needed for the reach between the performer (with the pedals) and the instruments.

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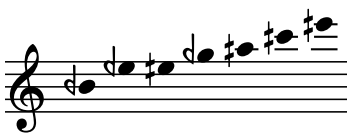
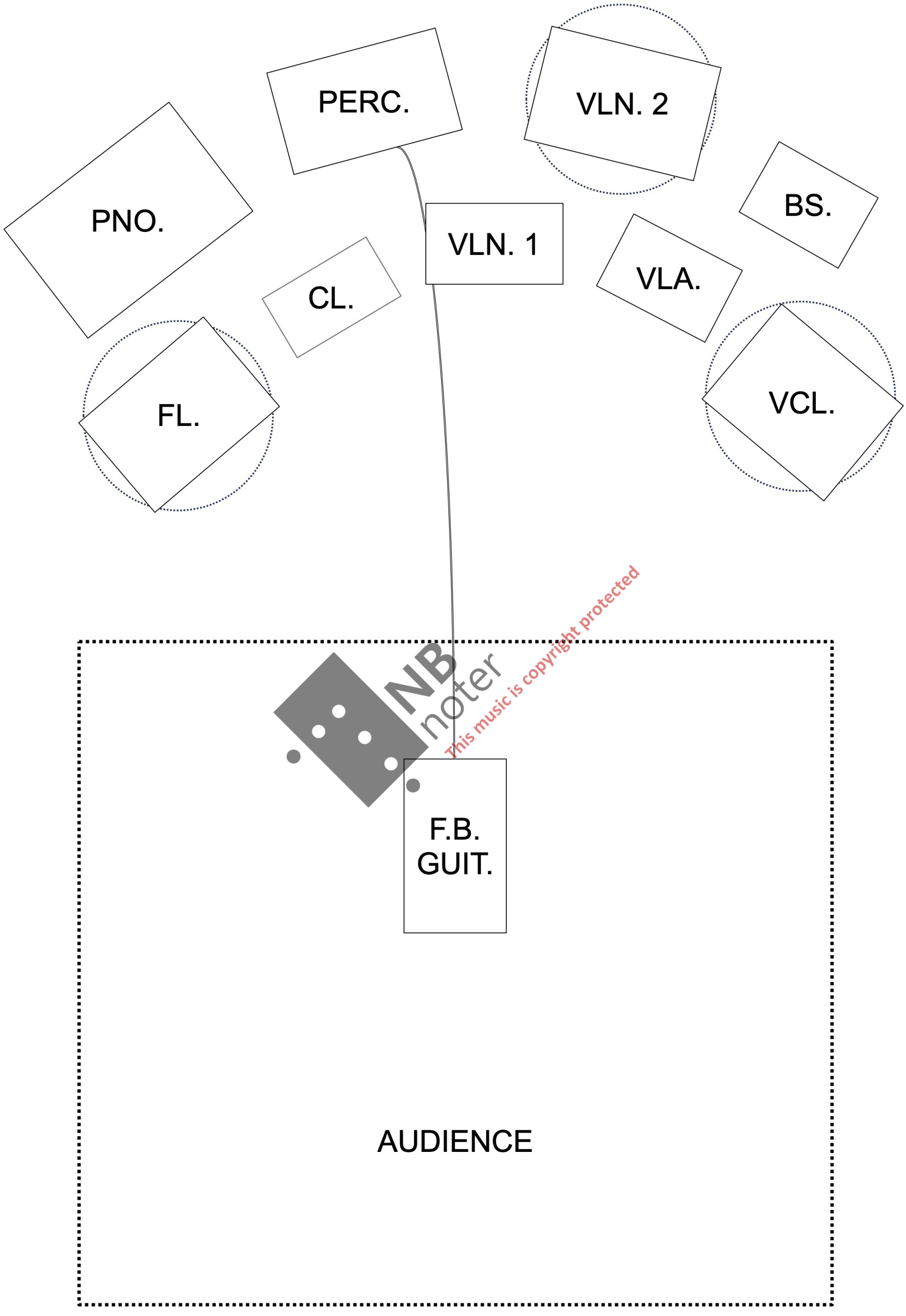
Aluminum Pipes : Custom built pitched tubes/pipes, microtonally tuned. The sounds resembles that of the vibraphone. Needs custom stands, for best timbre and sustain.
Stands and pitches needed:



Kick Drum : An ordinary drum kit bass drum, with pedal. Both skins needs to be totally dampened; no resonance.

Suggested stage setup



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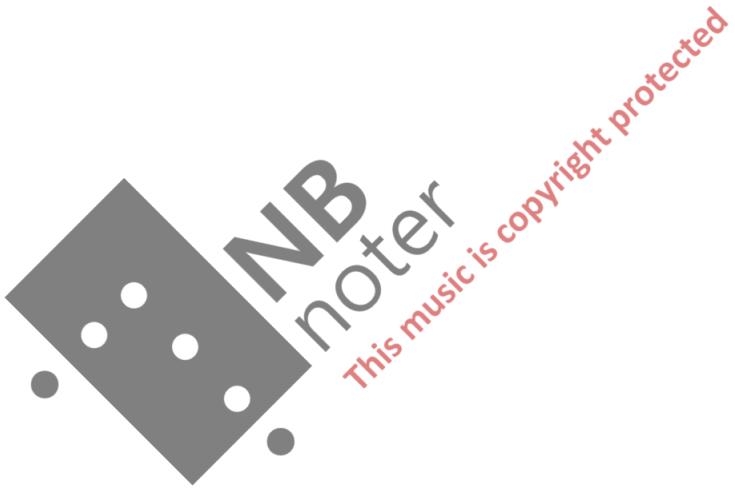
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All Play 2

Jan Martin Smørdal

No meter

~20"

x3

Flute

2.+ 3. x only:

senza vib.
begin before Cl. ends note

pp *(as feedback)*

Clarinet

not 1. x

pp *(as feedback)*

before feedback fades out

*(**pp**)*

Piano

Placement, scordatura and
behaviour as described in performance notes

Guitar Feedback

Wha-wha:

mp

Vol. Ped.

(supress strong middle feedbacks)

10%

Violin 1

w/capo M3 up

Violin 2

w/capo M2♯ up

Viola

w/capo M2 up

Violoncello

scordatura or w/capo m2 up (I+II+III)

Contrabass

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~20"

x3

2

Fl.

sim.

(pp)

Cl.

sim.

(pp)

Guit. F.b.

sim.

Vol. Ped.

10% sim. sempre

III

just after Vla. p2

Vln 2

pp (ca. as feedback)

entrance before Fl. ends note

Vla

pp (ca. as feedback)

I

3" after Vln. 2

2.+ 3.x only:

p2

Vc.

pp (ca. as feedback)

~10"

3

Cl.

change wha-wha pos.

when pitch = p

Guit. F.b.

sim. 0% - 100%

Vol. ped.

A

~15"

~15"

4

Cl.

pp

Pno

pedal sempre

mp

Guit. F.b.

Vol. Ped.

mp

III

senza vib.

molto sul tasto

Vln 1

pp

senza vib.

molto sul tasto

Vc.

pp

senza vib.

molto sul tasto

Cb.

pp

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~15" ~15" ~15"

6

Fl.

pp

Cl.

pp

Pno

Guit. F.b.

Vol. Ped. *Vol. Ped.*

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Vln 1

IV
senza vib.
molto sul tasto

pp after pno's B

III
8va node

p

Vln 2

8va node

p

III
8va node

Vla

molto sul tasto
senza vib.

pp after pno's Eb

p

II
8va node

Vc.

p

Cb.

~15" ~15" ~10"

9

Fl. 1234 2A *one full breath* 234 234 5♮ *one full breath* senza vib. sempre

p (unstable) *p (unstable)* *pp* *(Pno 2. chord)*

Cl. *pp (resonance from Pno's C)*

Pno

Guit. F.b. *Vol. Ped.*

Vln 1 molto sul tasto

pp overlapping Fl.

Vla senza vib. molto sul tasto *mp*

Vc. senza vib. molto sul tasto *mp*

Cb. II I pizz. IV III senza vib. molto sul tasto *mp* *mp*

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~8"

12

Pno

Guit. F.b. *Vol. Ped.*

Vln 1

♩ = 40

13

Fl.

pp

3 3 3 3 3

Cl.

pp

Pno

Guit. F.b.

one pitch, pulse

Vol. ped. sim. 0% - 100%

Vln 1

secco

pizz.

p

5 5 5

Vln 2

secco

pizz.

p

Vla

secco

pizz.

p

Vc.

secco

pizz.

p

Cb.

p6

pp

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16

No Meter

~10" ~10"

Fl.

Pno

(mp) p

Guit. F.b.

mf

Vln 1

Vln 2

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Vla

molto sul tasto

ppp mf ppp

Vc.

(II+III)

molto sul tasto

ppp mf ppp

Cb.

molto sul tasto

ppp mf ppp

To N. Pl. (Cb)

~10" ~10" ~15" ~15" ~15"

19

Fl.

Cl.

Pno

Al. P.

Guit. F.b.

Vln 1

Vln 2

Vla

Vc.

2 3 4
2 3 4 5

one full breath

Steady individual pulse, ♩= c. 40

cont.

p *(unstable)*

p *(softer than perc.)*

p

mp

Aluminum Pipes:

Steady individual pulse, ♩= c. 40

mp

cont.

as before, but slower

hold last pitch

mp

sim.

Vol. ped.

p

arco

8va node

pp

To N. Pl. (Vln1)

arco

8va node

pp

To N. Pl. (Vln2)

molto sul tasto

arco

pp

To N. Pl. (Vla)

molto sul tasto

arco

pp

To N. Pl. (Vcl)

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B ♩ = 50

24

Fl.

[may be played on picc.]
aeolian (barely audible pitch)

always follow pulse of pno.'s right hand

p *(echo pno.)*

Cl.

Pno

mf

(mp)

mp

Al. P.

(mp)

Guit. F.b.

N. Pl. (Vln1)

w/brush

sim.

same subdivision as Vlc. → M29

"***p***" *(dyn. = result of rhythm)*

N. Pl. (Vln2)

w/brush

sim.

"***p***" *(dyn. = result of rhythm)*

N. Pl. (Vla)

w/brush

sim.

same subdivision as Cb. → M30

"***mp***" *(dyn. = result of rhythm)*

N. Pl. (Vcl)

w/brush

sim.

same subdivision as Vln 1. → M29

"***p***" *(dyn. = result of rhythm)*

N. Pl. (Cb)

w/brush

sim.

same subdivision as Vla. → M30

"***mp***" *(dyn. = result of rhythm)*

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28

Fl.

Pno

Al. P.

N. Pl. (Vln1)

N. Pl. (Vln2)

N. Pl. (Vla)

N. Pl. (Vcl)

N. Pl. (Cb)

mp

p

mf

8va

32

To Vib.

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34

Fl.

Cl.

Pno

N. Pl. (Vln2)

N. Pl. (Vla)

N. Pl. (Vcl)

N. Pl. (Cb)

senza vib.

mp

ppp

mp

(8)

(half damped)

8

mf

5

5

5

3

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36

Fl.

Cl.

Al. P.

Vib.

arco

Vln

Vln 1

To Vln

N. Pl. (Vln2)

Vln

N. Pl. (Vla)

N. Pl. (Vcl)

To Cb.

N. Pl. (Cb)

mp

5

3

3

39

To P. Mic.

P. Mic. (Fl)

light vibrato w/palm

vib.

Fl.

Cl.

Pno

Vib.

To Al. P.

Aluminum Pipes:

Vln 1

Vln 2

42

P. Mic. (Fl)

Cl.

Pno

Al. P.

Vln 1

Vln 2

N. Pl. (Vla)

Cb.

pizz.

pizz. S.P. arco S.T.

p3

sul pont.

sim.

w/bow

(low pressure, tip of bow)

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44

P. Mic. (Fl)

Pno

(8)

p4
arco
sul pont.

Vln 1

gliss.

p4

Vln 2

N. Pl. (Vla)

with pick on II
above the nut

Cb.

mf

45

P. Mic. (Fl)

circle untill
highest pitch occurs

Vol.ped:

p (controll w/Vol. ped.

8va

Pno

mp

3

Al. P.

mp

3

sim.

p5

Vln 1

mf

p sub.

To N. Pl. (Vln1)

p5

Vln 2

mf

p sub.

To N. Pl. (Vln2)

N. Pl. (Vla)

f (heavy pressure, middle of bow)

pp

Cb.

To N. Pl. (Cb)

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47

To Fl.

P. Mic. (Fl)

Cl.

ppp

Pno

(8)

8va

5 3

Al. P.

To Vib.

5 3

N. Pl. (Vln1)

Vln 1

w / bow

sim.

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

f (heavy pressure, middle of bow)

N. Pl. (Vln2)

Vln 2

w / bow

sim.

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

3

f (heavy pressure, middle of bow)

N. Pl. (Vla)

3

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

3

f (heavy pressure, middle of bow)

N. Pl. (Vcl)

w / bow

sim.

pp (low pressure, tip of bow)

f (heavy pressure, middle of bow)

N. Pl. (Cb)

w / bow

sim.

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

f (heavy pressure, middle of bow)

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C

51

P. Mic. (Fl)

Fl.

mf

Cl.

mf

Pno

(half damped)

8

f

Al. P.

Vib. arco

mf

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N. Pl. (Vln1)

Vln

3 3

pp

(low pressure, tip of bow)

N. Pl. (Vln2)

To Vln

Vln

3 3 3

pp

(low pressure, tip of bow)

N. Pl. (Vla)

3 3 3 3

pp

(low pressure, tip of bow)

N. Pl. (Vcl)

3 3 3 3 3

pp

(low pressure, tip of bow)

N. Pl. (Cb)

To Cb.

3 3 3 3 3 3

pp

(low pressure, tip of bow)

55

To P. Mic.

P. Mic. (Fl)

vib.

Fl.

Cl.

Vol.ped:

Pno

15ma

Aluminum Pipes:

To Al. P.

Vib.

Vln 1

Vln 2

N. Pl. (Cb)

Cb.

II p8

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59

P. Mic. (Fl)

Cl.

p

(15)

Pno

Al. P.

pizz.

15ma

Vln 1

mf

p4

sul pont.

p

p3

sul pont.

sim.

gliss.

p4

Vln 2

6 6

pp

(w/bow)

sim.

N. Pl. (Vla)

p

(low pressure, tip of bow)

w/thumbs nail

sim.

N. Pl. (Vcl)

→p11

with pick on II above the nut

Cb.

f

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61

P. Mic. (Fl)

circle untill highest pitch occurs

Vol.ped: ***p***

Pno

8va

mp

3

Al. P.

mp

3

sim.

p5

Vln 1

f

p *sub.*

To N. Pl. (Vln1)

p5

Vln 2

f

p *sub.*

To N. Pl. (Vln2)

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N. Pl. (Vla)

f
(heavy pressure, middle of bow)

pp
(low pressure, tip of bow)

N. Pl. (Vcl)

Cb.

To N. Pl. (Cb)

63

To A. Fl.

P. Mic. (Fl)

Cl.

pp

(8)

Pno

8va

5

3

Al. P.

5

3

To K. Dr.

N. Pl. (Vln1)

w / bow

sim.

Vln 1

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

w / bow

N. Pl. (Vln2)

sim.

Vln 2

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

N. Pl. (Vla)

3

mf (medium pressure, middle of bow)

w / bow

sim.

N. Pl. (Vcl)

pp (low pressure, tip of bow)

w / bow

N. Pl. (Cb)

sim.

pp (low pressure, tip of bow)

mf (medium pressure, middle of bow)

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D (♩ = ♩)

66

Cl.

ppp (barely audible)

N. Pl. (Vln1)

3

f

N. Pl. (Vln2)

3

f

N. Pl. (Vla)

3

f

N. Pl. (Vcl)

3

f

N. Pl. (Cb)

3

f

♪ = 160

69

Cl.

N. Pl. (Vln1)

N. Pl. (Vln2)

N. Pl. (Vla)

N. Pl. (Vcl)

N. Pl. (Cb)

To Vln

To Vln

To Vla

To Vc.

To Cb.

E

A. Fl.

71

A. Fl.

Cl.

Pno

K. Dr.

Guit. F.b.

N. Pl. (Vla)

N. Pl. (Vcl)

N. Pl. (Cb)

(fully muted)

Wha-wha: 80%

(be cautious with Vol.ped.)

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75

A. Fl.

mf *p*

Cl.

mf 10:6 10 *p* 10:6

Pno

2 (8) *sf* *mp*

To Guit. F.b.

Guit. F.b.

K. Dr. *sf*

N. Pl. (Vln1)

Vln p5 sul pont. *p* *f* *p*

N. Pl. (Vln2)

Vln p5 sul pont. *p* *f* *p*

N. Pl. (Vla)

Vla p5 sul pont. *p* *f* *p*

N. Pl. (Vcl)

Vc. p5 sul pont. *p* *f* *p*

N. Pl. (Cb)

Cb. p6 *mp*

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All Play 2

79

A. Fl.

Cl.

Pno

Guit. F.b.

Cb.

Guit. F.b.

sim.

K. Dr.

Guit. F.b.

Wha-wha 40%

sul pont.

84

To Fl.

A. Fl.

Cl.

Pno

Guit. F.b.

Vln 1

Vln 2

Vla

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F

86

Pno

Guit. F.b.

Vln 1

Vln 2

Vla

Vc.

Cb.

p7

6:4

pizz. (secco)

arco
ricochet

IV p8
III p5

IV p7
III p5

NB noter
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92

Fl.

To A. Fl.

Cl.

Pno

Guit. F.b.

K. Dr.

To Guit. F.b.

Vln 1

Vln 2

Vla

Vc.

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95

Pno

(8)

2

2

K. Dr.

Guit. F.b.

Wha-wha:

mf

(p7) p5

Vln 1

6

f

3 3 3

(no decresc.)

p sub.

To N. Pl. (Vln1)

(p7) p5

Vln 2

6

f

3 3 3

(no decresc.)

p sub.

To N. Pl. (Vln2)

p5

Vla

f

3 3 3

(no decresc.)

p sub.

pizz. (secco)

mf

p5

Vc.

f

3 3 3

(no decresc.)

p sub.

pizz. (secco)

mf

N. Pl. (Cb)

Cb.

arco

f

(heavy pressure, middle of bow)

sim.

NB noter This music is copyright protected

101

A. Fl.

senza vib.

Fl.

Cl.

Pno

Sost.

Guit. F.b.

Vib.

To Al. P.

N. Pl. (Vln1)

w / bow

Vln 1

N. Pl. (Vln2)

w / bow

Vln 2

Vla

Vc.

N. Pl. (Cb)

To Vln

To Vln

To Cb.

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108

A. Fl.

air w/a hint of pitch

Cl.

hollow–

Pno

Vln 1

Vln

IV

Vln 2

Vln

IV

Vla

Vc.

Cb.

IV
p11
arco
sul pont.

p13

p11 *sim.*

NB noter
This music is copyright protected

112

A. Fl.

sim.

ord.

p

10

Cl.

sim.

p

ord.

(p)

9

Pno

2

2

(8)

Vln 1

III on 8va node

p

To N. Pl. (Vln1)

Vln 2

IV on 8va node

p

To N. Pl. (Vln2)

Vla

III on 8va node

arco

p

To N. Pl. (Vla)

Vc.

p6

arco

p

To N. Pl. (Vcl)

Cb.

III

p10

p

pp

NB noter
This music is copyright protected

G

118

To Fl.

A. Fl.

10

Cl.

9

Pno

f *p* *p* 2 *f* *p* 2 *p*

Sost.

Vib.

p 2 *p*

Al. P.

f *f*

N. Pl. (Vln1)
w/brush

Vln 1

N. Pl. (Vln2)
w/brush

Vln 2

N. Pl. (Vla)
w/brush

Vla

N. Pl. (Vcl)
w/brush

Vc.

+II
p8

Cb.

NB Noter
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122

Pno

Vib.

Al. P.

N. Pl. (Vln1)

N. Pl. (Vln2)

N. Pl. (Vla)

N. Pl. (Vcl)

(Sost.)

126

A. Fl.

Cl.

Pno

N. Pl. (Vln1)

N. Pl. (Vln2)

N. Pl. (Vla)

N. Pl. (Vcl)

Cb.

hint of pitch

Fl.

poss. (≈ inaudible pitches)

To Vln

To Vln

To Vla

To Vc.

IV
p12

NB noter
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131

Fl.

take off
mouthpiece

Cl.

10:6 10:6 10:6

Pno

mf

Vib.

Guit. F.b.

Wha-wha: 90%
p

N. Pl. (Vln1)

Vln

III on 8va node

p

N. Pl. (Vln2)

Vln

IV on 8va node

p

N. Pl. (Vla)

Vla

III on 8va node

p

N. Pl. (Vcl)

Vc.

p6

p

Cb.

pizz.(secco)

mf

NB noter
This music is copyright protected

H

136 *Sounding:* -25 +15 +20 -25

Fl.

without mouthpiece *hold one full breath*

mf *(dynamics = as needed)*

Pno

2

f ***mf***

Guit. F.b.

Wha-wha: 10%

p *(as Vlc.)*

Vln 1

IV p11 p10 p9 p8 p7 p6

f *poss.*

Vln 2

IV p11 p10 p9 p8 p7 p6

f *poss.*

Vla

III p11 p10 p9 p8 p7 p6

f *poss.*

Vc.

I p11

p

Cb.

2

f ***mf*** 2

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143

sim.

To P. Mic. (Fl)

Fl.

Pno

ppp

Guit. F.b.

Wha-wha: 100%

p

Vln 1

p11 p10 p9 p8 p7 p6

(IV)
p7

f

Vln 2

p11 p10 p9 p8 p7 p6

p7
(IV)

f

Vla

p11 p10 p9 p8 p7 p6

Vc.

I
p10

p

Cb.

To N. Pl. (Cb)

p

NB noter
This music is copyright protected

150

I **Faster** (♩. = 64)

To Vib. + Al. P.

Guit. F.b.

Vln 1

p8 p9 p10 p11
(gliss. but audible pitches)

p6

Vln 2

p8 p9 p10 p11
(gliss. but audible pitches)

p6

Vla

p7 (III)

p8 p9 p10 p11
(gliss. but audible pitches)

p6

f

Vc.

III
p7

f poss.

N. Pl. (Cb)

N. Pl. (Cb)
w/ bow

f poss.
(heavy pressure, middle of bow)

NB noter
This music is copyright protected

II
p7
8va

p8 p9 p10 p11

sim.

154

Vln 1

IV

II
p7
8va

p8 p9 p10 p11

sim.

Vln 2

IV

I
p7
8va

p8 p9 p10 p11

sim. p6

Vla

III

p8 p9 p10 p11
(gliss.)

p6

Vc.

N. Pl. (Cb)

157

Vln 1

Vln 2

Vla

II

p7 p8 p9 p10 p11 sim.

8va

Vc.

N. Pl. (Cb)

II

8va

160

Vln 1

IV

II

8va

Vln 2

I

8va

III

Vla

(8)

8va

Vc.

N. Pl. (Cb)

163

Vln 1

(8)

mp

To P. Mic. (Vln2)

Vln 2

Vla

mp

(8)

To P. Mic. (Vcl)

Vc.

To Cb.

N. Pl. (Cb)

NB noter This music is copyright protected

J ♩ = 70

166

P. Mic. (Fl)

standing upright, close to amplifier

whistle above pipe

mf

circles, swinging arm

whistle

"strike" w/the pipe over amplifier

Vln 1

IV

p

P. Mic. (Vln2)

standing upright, close to amplifier

whistle above pipe

mf

circles, swinging arm

whistle

"strike" w/the pipe over amplifier

Vla

IV (p7)

p

P. Mic. (Vcl)

circles around amplifier

standing upright, close to amplifier

whistle above pipe

mf

circles, swinging arm

whistle

N. Pl. (Cb)

Cb.

behind bridge (I)

arco

p *(soft as poss.)*

NB noter This music is copyright protected

171 *whistle*

P. Mic. (Fl)

vibrato w/palm

vib.

vib.

whistle

"strike"

vib.

Vln 1

P. Mic. (Vln2)

vibrato w/palm

vib.

vib.

whistle

"strike"

Vla

"strike" w/the pipe over amplifier

whistle

vibrato w/palm

vib.

vib.

whistle

P. Mic. (Vcl)

Cb.

176

P. Mic. (Fl)

vib. whistle vib. vib. vib. "strike"

stand still new pos. new pos.

Pno

mp

Vib.

mp

Ped.

Al. P.

mp

NB noter This music is copyright protected

Vln 1

P. Mic. (Vln2)

vib. vib. whistle vib. vib. vib. "strike"

stand still new pos. new pos.

(p10)

Vla

P. Mic. (Vcl)

"strike" vib. vib. whistle vib. vib. vib.

stand still new pos. new pos.

(II)

Cb.

p sim.

181

P. Mic. (Fl)

vib. "strike" vib. vib.

aim at Pno. w/pipe

slowly move pipe towards piano's repeated note (𝅗𝅥)

Pno

Vib.

(Ped.)

Al. P.

Vln 1

P. Mic. (Vln2)

vib. "strike" vib. vib. vib. vib. vib.

stand still

Vla

"strike" vib. "strike" vib. vib. vib. vib.

stand still new pos.

P. Mic. (Vcl)

(I)

Cb.

p

NB noter This music is copyright protected

187

P. Mic. (Fl)

End movement: very close to Pno. string

keep pos.

Vol.ped.

Pno

mp

p

3

Al. P.

p as a resonance for Piano's

Vln 1

sul tasto

mp

new pos. new pos. new pos. new pos. new pos.

vib. vib. vib. vib. vib.

P. Mic. (Vln2)

NB noter This music is copyright protected

Vla

sul tasto

mp

new pos. new pos. new pos. new pos. new pos.

vib. vib. vib. vib. vib.

P. Mic. (Vcl)

Cb.

arco

sul tasto

mp

193

P. Mic. (Fl)
slowly move pipe back to amplifier
stand still
vib.
Pno
mp
p
3
Al. P.
Vln 1
sul tasto
mp
stand still
vib.
P. Mic. (Vln2)
sul tasto
mp
Vla
stand still
vib.
P. Mic. (Vcl)
arco
sul tasto
Cb.
mp

NB noter
This music is copyright protected

200

P. Mic. (Fl)
vib.
Pno
Vib.
Al. P.
P. Mic. (Vln2)
P. Mic. (Vcl)

K

205

P. Mic. (Fl)

slow large circles

w/palm

Vol:

x3

x2

2.x only

Cl.

immediate, even gliss.

mp

1.x only

Pno

Vib.

(very soft)

ppp

Ped.

Ped. sempre

NB noter
This music is copyright protected

immediate, even gliss.

arco

Vln 1

mp

slow large circles

w/palm

2.x only

P. Mic. (Vln2)

slow large circles

w/palm

3.x only

P. Mic. (Vcl)

211

P. Mic. (Fl) **(slow large circles)**

Cl. *pp* *mp* *pp*

Vib. 5

Vln 1 I+II p2 II+III p2 *sim.*

P. Mic. (Vln2) **(slow large circles)** *pp* *p*

Vla II+III p3 III+IV p2 5 5 5 5 *p*

P. Mic. (Vcl) **(slow large circles)**

Cb. *immediate, even gliss.* arco arco *mp* *pp*

215

P. Mic. (Fl) **(slow large circles)**

Cl.

Pno *mp*

Vib. 5 5 5 5

Vln 1

P. Mic. (Vln2) **(slow large circles)** *sim.*

Vla 5 5 5 5 *p*

P. Mic. (Vcl) **(slow large circles)**

Cb.

NB noter This music is copyright protected

217

P. Mic. (Fl) **(slow large circles)** To Fl.

Cl. *pp*

Pno Ped.

Vib. 5 5 5 5 5 5

Vln 1

P. Mic. (Vln2) **(slow large circles)** To Vln

Vla 5 5 5 5 5 5

P. Mic. (Vcl) **(slow large circles)** To Vc.

Cb. *pp*

NB noter This music is copyright protected

220

Cl.

Pno (Ped.)

Vib. 5 To Al. P.

Vln 1

Vla 5 5 5 5

Cb.

222

Fl.

Fl.

mp

Cl.

mp

Pno

Ped.

Ped.

Vln 1

(pp)

Vln

II+III p2 I+II p2

Vln 2

pp

Vla

pp

Vc.

Vc.

pp

I

p7

Cb.

mp

NB noter This music is copyright protected

226

Fl.

Cl.

Pno

(Ped.)

Ped.

Vln 1

Vln 2

Vla

Vc.

Cb.

NB noter This music is copyright protected

230

Fl.

Cl.

Pno

Ped.

Vln 1

Vln 2

Vla

Vc.

Cb.

NB noter This music is copyright protected

234

3/4

Fl.

Cl.

Pno

(Ped.)

Vib.

mp

Al. P.

mp

Vln 1

Vln 2

To N. Pl. (Vln2)

Vla

To N. Pl.

Vc.

To N. Pl. (Vcl)

Cb.

To N. Pl. (Cb)

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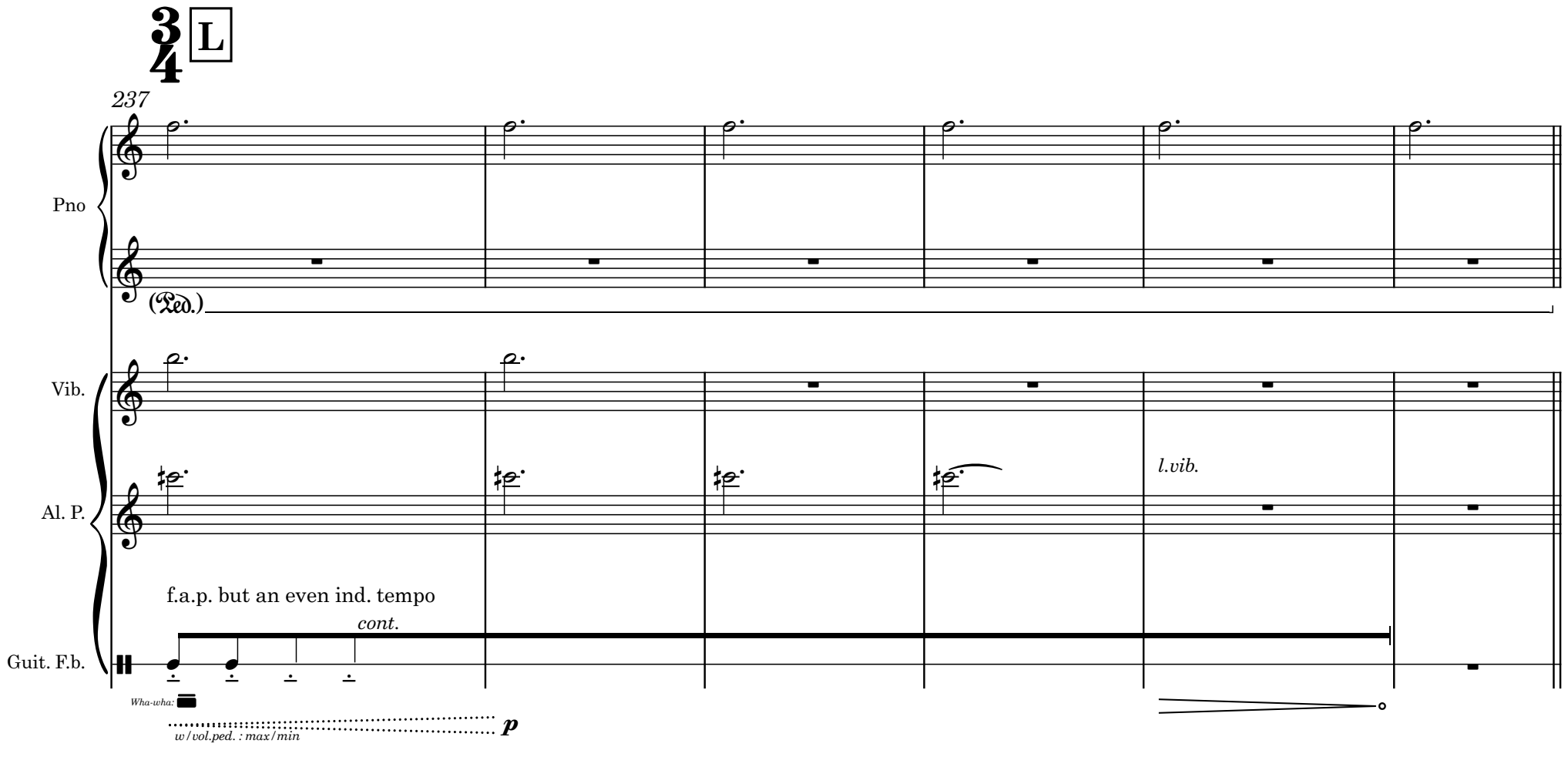

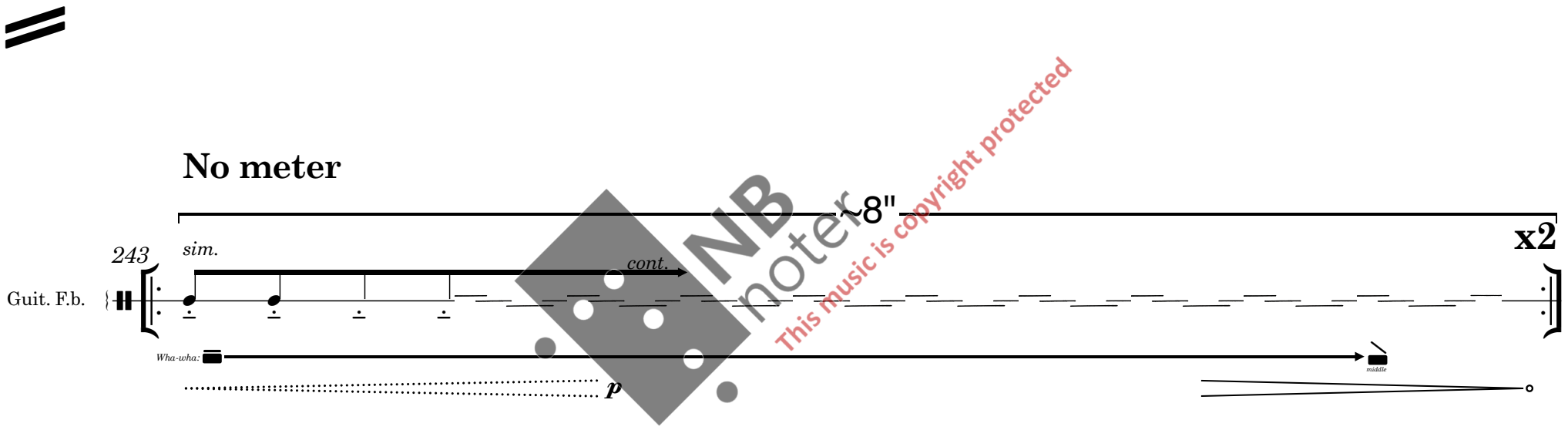

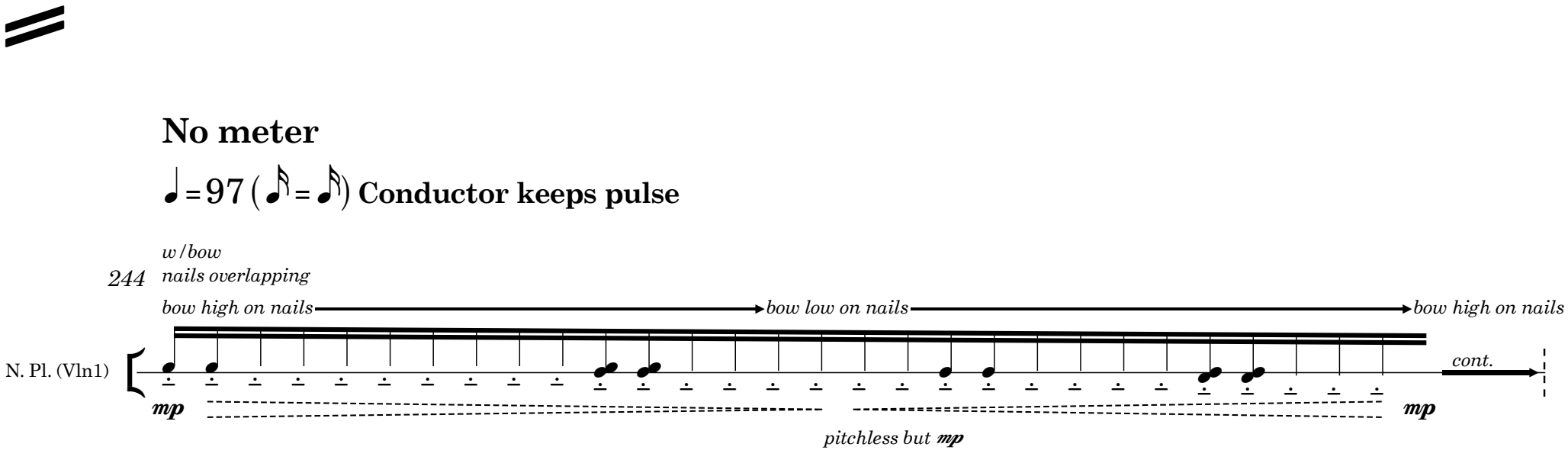

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245

enter at will,
still ind. tempo

Guit. F.b.

cont.

5"-10"

Wha-wha:

middle

p

N. Pl. (Vln1)

: change nails and dynamics / timbre

w / bow
nails overlapping
bow high on nails → bow low on nails → bow high on nails

N. Pl. (Vln2)

Vln 2

cont.

mp

mp

pitchless but *mp*

w / bow
nails overlapping
bow high on nails → bow low on nails → bow high on nails

N. Pl. (Vcl)

: change nails and dynamics / timbre

cont.

mp

mp

pitchless but *mp*

w / bow
nails overlapping
bow high on nails

N. Pl. (Cb)

Cb.

mp

NB noter
This music is copyright protected

~10"

5/4

248

Guit. F.b.

cont.

N. Pl. (Vln1)

: change nails and dynamics / timbre

N. Pl. (Vln2)

w / bow
nails overlapping
bow high on nails → bow low on nails → bow high on nails

N. Pl. (Vla)

: change nails and dynamics / timbre

cont.

mp

mp

pitchless but *mp*

N. Pl. (Vcl)

bow low on nails → bow high on nails

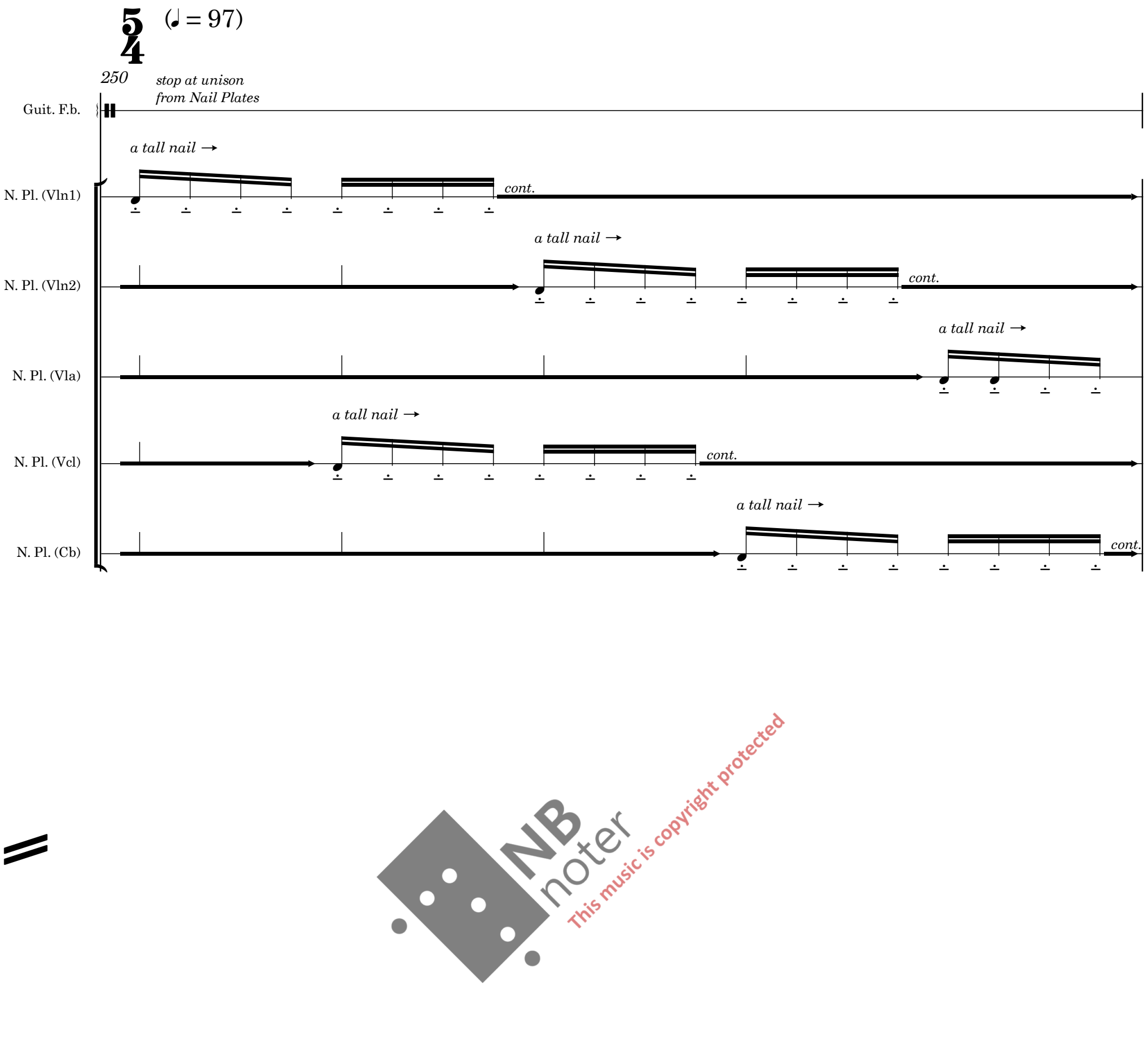
N. Pl. (Cb)

: change nails and dynamics / timbre

cont.

mp

pitchless but *mp*



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♪ = ♪ (𝅗𝅥 ♪ = c.76)

10 **M**
8

252

Fl.

Cl.

f.a.p. sim. (ind. tempo)

cont.

Guit. F.b.

Wha-wha:

w / vol.ped. : max / min

bow low on nails

N. Pl. (Vln1)

cont.

mp sub.

To Vln

N. Pl. (Vln2)

To Vln

N. Pl. (Vla)

To Vla

N. Pl. (Vcl)

To P. Mic. (Vcl)

N. Pl. (Cb)

To Cb.

256

Fl.

Cl.

Very slow circular movement, near amplifier

P. Mic. (Vcl)

rhythmic vibrato with palm

N. Pl. (Vcl)

260

Fl.

Cl.

P. Mic. (Vcl)

Vol:

sim.

NB noter
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264

Fl.
Cl.
N. Pl. (Vln1)
Vln 2
N. Pl. (Vla)
P. Mic. (Vcl)
N. Pl. (Cb)
Vln
Vla
Cb.
mp
bow pressure
mf
p
Vol:
III p10
II p8
II p4

NB noter This music is copyright protected

268

Fl.
Cl.
Vln 1
Vln 2
Vla
Cb.
ord. s. vib.
pp
IV
rhythmic vibrato
ppp
sim.
p7
To A.P.

272

Fl.

Cl.

Vln 1

Vln 2

Vla

P. Mic. (Vcl)

emb. gliss.

sim.

emb. gliss.

sim. and gliss.

sim. and gliss.

sim. and gliss.

sim. and gliss.

mp *mp* *mp* *p* *p* *p*

NB noter
This music is copyright protected

276

Fl.

Cl.

Vln 1

Vln 2

Vla

P. Mic. (Vcl)

p

To A. P.

To A. P.

To A. P.

gradually closer
to amplifier, find high pitch

gradually more extreme vibrato

N No Meter

~8" ~2" ~2" ~2" ~2" ~2" ~2" ~5"

281

Pno

even trem./scratch on string
w/finger (no nail)

(♩= c.100)

8ba
p

p *(dynamics = as waving pipes)*

Guit. F.b.

Wha-wha 0%

p

Vln 1

A. P.

IX

blow on edge(s)
quite fast, ind. tempo

th th th th...

mp

X *breathe at will*

Vln 2

A. P.

VII

blow on edge(s)
quite fast, ind. tempo

th th th th...

mp

VIII *breathe at will*

Vla

A. P.

V

blow on edge(s)
quite fast, ind. tempo

th th th th...

mp

VI *breathe at will*

P. Mic. (Vcl)

To A. P.

+

Vol:

A. P.

III

blow on edge(s)
quite fast, ind. tempo

th th th th...

mp

IV *breathe at will*

Cb.

A.P.

I

blow on edge(s)
quite fast, ind. tempo

th th th th...

mp

II *breathe at will*

NB noter
This music is copyright protected

289

~2" ~2" ~2" ~2" ~2" ~2" ~5"

Pno

2 fingers
(keep the M2 interval)

8ba

Guit. F.b.

Wha-wha: 100%

p

A. P.

A. P.

A. P.

A.P.

NB noter
This music is copyright protected

296

~2" ~2" ~2" ~2" ~2" ~2" ~5"

Pno

(8)

Ped.

Guit. F.b.

Wha-wha: 20%

p

A. P.

A. P.

A. P.

A. P.

A.P.

303

~2" ~2" ~2" ~2" ~2" ~2" ~5"

Pno

3 fingers palm

8ba

(Ped.)

Guit. F.b.

Wha-wha: 80%

p

A. P.

A. P.

A. P.

A. P.

A.P.

NB noter This music is copyright protected

310

~2" ~2" ~2" ~2" ~2" ~2" ~5"

Pno

8

(Ped.)

Guit. F.b.

Wha-wha: 50%

p

A. P.

A. P.

A. P.

A. P.

A.P.

put away the longest pipe

317

~20"

Pno

(Ped.)

pulse w/Vol.Ped.
no pitch, only noise

cont.

Guit. F.b.

Wha-wha: 0%

suspend pipe between thumb & index finger,
knocking on tube, while blowing on edge

ind. tempo, (♩=50-70)

put away the longest pipe

blow

knock

cont.

A. P.

suspend pipe between thumb & index finger,
knocking on tube, while blowing on edge

ind. tempo, (♩=50-70)

put away the longest pipe

blow

knock

cont.

A. P.

suspend pipe between thumb & index finger,
knocking on tube, while blowing on edge

ind. tempo, (♩=50-70)

put away the longest pipe

blow

knock

cont.

A. P.

suspend pipe between thumb & index finger,
knocking on tube, while blowing on edge

ind. tempo, (♩=50-70)

blow

knock

cont.

A. P.

suspend pipe between thumb & index finger,
knocking on tube, while blowing on edge

ind. tempo, (♩=50-70)

blow

knock

cont.

A.P.

NB noter
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