

Jan Martin Smørdal

flock foam fume

for solo violin & 8 speakers

commissioned by and composed for Karin Hellqvist - 2016



NB
noter

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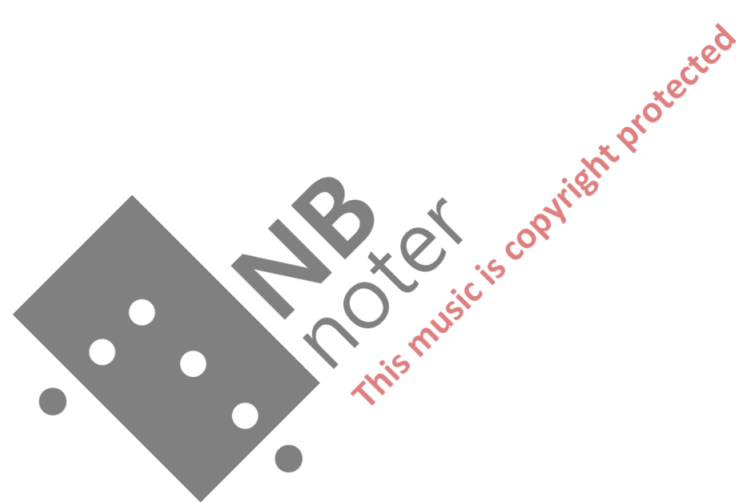
Full score

flock foam fume

*For solo violin, 16 pre-recorded violin parts,
and 8 speakers (octophony) circle-shaped surrounding audience and performer.*

Premiered by Karin Hellqvist during the Ultima Festival 2016.

Funded by the Norwegian Art Council.



"Violin - Recorded I-16" are recorded and prepared in advance as 16 audio files, addressed in pairs to 8 speakers. The speakers are shaped as a circle surrounding the audience, with the performer in the center.

Any performer may use the already recorded 16 tracks, or record everything anew. If the performer choose the latter, the 16 tracks are to be recorded in the following manner:

- "by ear" : like "chinese whispers; after recording first track, the performer only hear the last recorded track (when recording track 2 the performer listens to track 1, when recording track 3 listen to track 2 etc.). This will often - but not always - give a delay for each track, which is part of the piece.

- "by click" : the performer is given everything needed for the passage, count-in, count-off, plain click. To be rhythmic precise.

Musical memory (M48) - This part needs additional recording. The performer records first a melody that is in some way special to her/him, preferably from childhood. This recording is used as a guide for imitation/reproduction synchronized, or conducted, by ear on to the 16 tracks, with pitchless strings played with tremolo. The audible result will be a clear contour of the melody, through pitchless tremolo. Any performer may use Karin Hellqvist's "Näktergalen", or base this part on the performer's own melodic memory.

When the piece is performed, the sound engineer starts the audio files at performer's cue. There is no triggering or click, hence the main challenge with the piece is timing.

No vibrato throughout, except where noted.

mute is always a metal practising mute.

irr. - "irregular", meaning segment/pauses is not to be played steady, but rather with some rhythmic variation, also between voices.

ind. - "independent" (rhythm/tempo).

All time instructions given in seconds are approximate.

All instructions related to synchronicity addresses the *recording situation* and not the *live situation*.

Imitate mean to reproduce what is heard, as best possible; phrasing, timing, timbre, but replace pitch with what is notated.

>5" - a duration of more than 5 seconds.

<5" - a duration of less than 5 seconds.

ric. - "ricochet", bounce with bow on string.

b.o.s. - "(leave) bow on string(s)", dry, no/choke resonance.

The live violin bow can be prepared beforehand with a 4 cm long metal rod, max. 4 mm diameter. Attach at the tension screw with a rubber band. Or, and preferably, the player hold a triangle stick (or the like) in right hand - together with the bow - in the beginning and the end of piece.



- *trill with prepared bow* (rod on screw/triangle stick) between notated strings (e.g. II I). The exact resulting pitches are not of interest in this piece. The trill must be fast and consistent, no irregularities in dynamics.



- meant as a *graphic representation* of the side of the violin body, not as a C-clef. Top of staves is near neck of violin, bottom of staves is near cheek. Hence pitches indicates approximate placement for bowing.



- *freely change pitch up/down max. a semitone.*



- *pitchless*, all strings are mutes; no resonance from strings. If roman numbers are noted, they indicates muted position in left hand (e.g. III = "mute all strings in 3rd position").



- *extreme flautando*, very light bow pressure; between airy pitch and pitchless. It is preferred to place bow at 8va node, relative to pitch.

N
M

- *No Meter*

f

- dynamics written in quotation marks addresses the level of energy, not the audible dynamics.

**Rec. synch.
by click**

♩=80

either continue,
or play this; optional

repeat sim.
grad. imitate
what you hear 10"-15"

56" 2" 3" 2" III sim. 1" 2" 8" 3" 2" 1" 1" 2" II I III II III

Vln. L. *f* *mf* *p* *mf* *p* *mf* *p*

Vln. R1-Vln. R16: *ppp* *ppp/p sim.* *fp* *mp*

10" 12" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

1" 3" 10" 1" 3" 10" 1" 3" 10" 1" 3" 10" 1" 3" 10" 1" 3" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

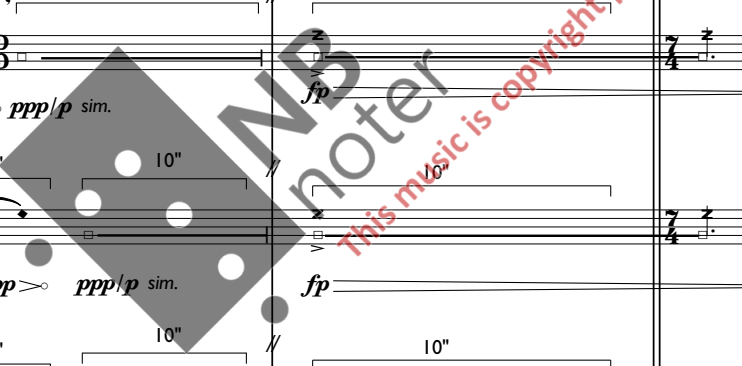
ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*

10" 1" 3" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

ppp *pp* *ppp/p sim.* *fp* *mp*



synch. by ear

Score for Violin I (Vln. I.) and Violin Right Hand (Vln. R1-R16).

Violin I (Vln. I.): Starts with a 4-measure rest, then plays a series of sixteenth notes. Includes markings: *f*, *gliss.*, *ppp*, *grad. pitch*, and a triplet of eighth notes.

Violin Right Hand (Vln. R1-R16): Each part begins with a 4-measure rest, then plays sixteenth notes. Includes dynamic markings: *f*, *fff*, *f*, *p*, *ppp/p*, and *ppp*. Performance instructions include *pizz. behind br.*, *cont. sim. M9*, *grad. develop ind. pulse*, and *ppp waves stop*. Fingerings (IV, III, II, I) and bowing techniques (>2") are indicated.

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Live player ♩=80,

Mute click during rec., ind. tempi

grad. ♩→pitchless

4

1'55"

Vln. L. *p* *p* *sim.*
ind. tempo

Vln. R1 *1. pos.*
pp
ind. tempo

Vln. R2 *1. pos.*
pp
ind. tempo

Vln. R3 *1. pos.*
pp
ind. tempo

Vln. R4 *1. pos.*
pp
ind. tempo

Vln. R5 *2. pos.*
pp
ind. tempo

Vln. R6 *2. pos.*
pp
ind. tempo

Vln. R7 *2. pos.*
pp
ind. tempo

Vln. R8 *2. pos.*
pp
ind. tempo

Vln. R9 *3. pos.*
pp
ind. tempo

Vln. R10 *3. pos.*
pp
ind. tempo

Vln. R11 *3. pos.*
pp
ind. tempo

Vln. R12 *3. pos.*
pp
ind. tempo

Vln. R13 *4. pos.*
pp
ind. tempo

Vln. R14 *4. pos.*
pp
ind. tempo

Vln. R15 *4. pos.*
pp
ind. tempo

Vln. R16 *4. pos.*
pp
ind. tempo

3 3

(Ind. pulse)

15-18"

♩=80

2'01"

(Vln. R16)
5"

Score for Violins L and R1 through R16. The score is divided into two main sections by a vertical dashed line. The first section, from 0:00 to approximately 0:15, features a rhythmic pattern of eighth notes with a dynamic marking of **fff**. The second section, starting at 0:15, features a similar pattern but with a dynamic marking of **pp** and includes performance instructions such as "unmeasured trem. begin w/...", "mute at frt.b. end bow at 8va node", and "Click un-muted".

Violin parts are labeled Vln. L, Vln. R1 through Vln. R16. Each part includes synchronization markings: "synch. w/vln 1" through "synch. w/vln 15".

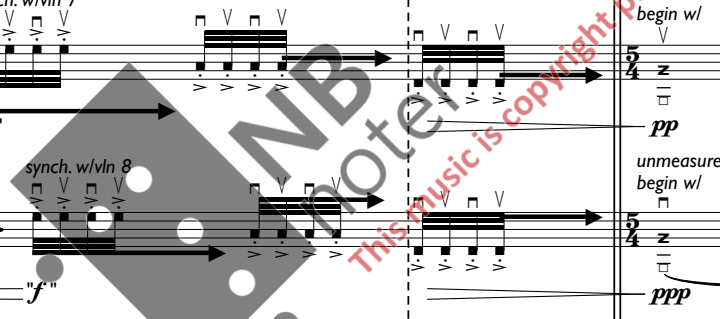
Performance instructions include: "Click un-muted", "grad. to A-str.", "unmeasured trem. begin w/...", "mute at frt.b. end bow at 8va node", "pp", "fff", and "ppp".

Dynamic markings: **fff**, **f**, **pp**, **ppp**.

Tempo: ♩=80.

Duration: 2'01".

Section: (Vln. R16) 5".



Synchr. by ear (♩=ca 92),
(♩=80) click stops

6

2'31" approx. rhythms

Vln. L. *f* 6 *p* *pp* 8" *irr. gliss. # gliss.* *b.o.s.* 4" *f* 5"

Vln. R1 *pp* *mp* 9" 5" //

Vln. R2 *pp* *mp* 9" 5" //

Vln. R3 *pp* *mp* 9" 5" //

Vln. R4 *pp* *mp* 9" 5" //

Vln. R5 *pp* *mp* 9" 5" //

Vln. R6 *pp* *mp* 9" 5" //

Vln. R7 *pp* *mp* 9" 5" //

Vln. R8 *pp* 9" 5" //

Vln. R9 approx. rhythm, to enter just after live vln. w/mute *f* 5 *p* *pp* 8" *irr. gliss. # gliss.* *b.o.s.* 4" *f* 7

Vln. R10 imitate vln. 9 w/mute *f* 5 *p* *pp* 8" *sim.* >4" *f* 7

Vln. R11 imitate vln. 10 w/mute *f* 5 *p* *pp* 8" *sim.* >4" *f* 7

Vln. R12 imitate vln. 11 w/mute *f* 5 *p* *pp* 8" *sim.* >4" *f* 7

Vln. R13 imitate vln. 12 w/mute *f* 5 *p* *pp* 8" *sim.* >4" *f* 7

Vln. R14 imitate vln. 13 w/mute *f* 5 *p* *pp* 8" *sim.* >4" *f* 7

Vln. R15 imitate vln. 14 w/mute *f* 5 *p* *pp* 8" *gliss. (b)* *sim.* >4" *f* 7

Vln. R16 imitate vln. 15 w/mute *f* 5 *p* *pp* 8" *gliss. (c)* *sim.* >4" *f* 7

f *p* *pp* *f*

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Vln RI-8
synch by click

keep tempo as
best as possible

2'48"

enter just before
vln. R9

♩=80

grad. longer dur.
per note, grad. tasto →

7

flaut. (b.o.s. →) proceed when rec. ends

b.o.s. 4" p

sim. >8" f 6 p pp 20" f 7

w/mute, b.o.s. imperceptible p

// w/mute, b.o.s. follow vln 1 imperceptible p

// w/mute, b.o.s. follow vln 2 imperceptible p

// w/mute, b.o.s. follow vln 3 imperceptible p

// w/mute, b.o.s. follow vln 4 imperceptible p

5" // w/mute, b.o.s. follow vln 5 imperceptible p

// w/mute, b.o.s. follow vln 6 (pizz. III) imperceptible p

5" // w/mute, b.o.s. follow vln 7 (pizz. III) imperceptible p

just after live vln / vln R1 irr. 8" ff p pp 8" ff

imitate vln. 9 ff p pp 8" ff

imitate vln. 10 ff p pp 8" ff

imitate vln. 11 ff p pp 8" ff

imitate vln. 12 ff p pp 8" ff

imitate vln. 13 ff p pp 8" ff

imitate vln. 14 ff p pp 8" ff

imitate vln. 15 gliss(c) ff p pp ff

ppp p

3'09"

(bow on 8va node on D-str.)

make top note weaker

pick up mute

Vln. L.

3'37"
3'30"

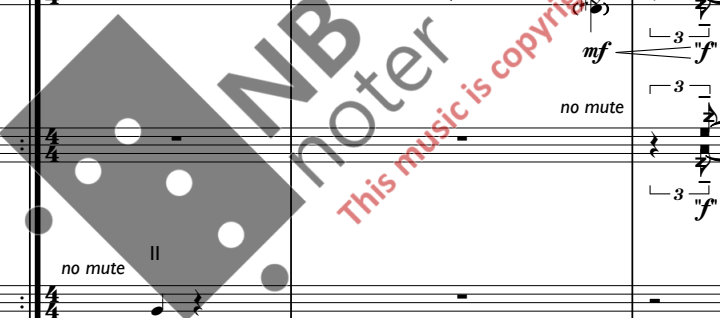
mute on/off side of bridge, w/left hand (rep. before tape starts)

Rec synch. by click
cont. sim. & ind. untill tape enters + 2 pitchless trem.
Change tempo each time

Vln. L.

3 X 4+2 chords: grad. transitions from pitch -> pitchless no mute

Vln. R1-Vln. R16



Musical memory: "Näktergalen"

3'56"

Synchronized by ear

last note 9

put aside mute

at last trem., continue:

5"

(rec.)

tight trem.

30" - 60"

etc. ad lib. but "8va" above recording

Record (by heart) a musical memory, reproduce contour & phrasing of melody using muted strings, tremolo

Vln. L.

Vln. R1

Vln. R2

Vln. R3

Vln. R4

Vln. R5

Vln. R6

Vln. R7

Vln. R8

Vln. R9

Vln. R10

Vln. R11

Vln. R12

Vln. R13

Vln. R14

Vln. R15

Vln. R16

Synch. by click

Synchronized by click

5'17" ($\downarrow=30$)

$\downarrow=80$

8" 4" 4"

pizz./slide off string, hit vln. body w/finger

pizz. behind bridge (IV):
f 5

Vln. L.

ff
as a delayed echo of last note
4" 4" 4" 4"
again 4"

Vln. R1

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

Vln. R2

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

Vln. R3

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

on fingerboard

Vln. R4

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

on fingerboard

Vln. R5

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

3. on fingerboard

Vln. R6

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

3. on fingerboard

Vln. R7

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

3. norm.

Vln. R8

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

3. norm.

Vln. R9

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

5. on bridge

Vln. R10

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

5. on bridge

Vln. R11

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

15. on bridge

Vln. R12

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

15. on bridge

Vln. R13

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

ff

15. on bridge

Vln. R14

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

ff

15. on bridge

Vln. R15

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

ff

15. on bridge

Vln. R16

mp > **p**

1. bow on 8va node, grad. slower trem.

still slower

f poss", intense bowing

mp (no fade)

b.o.s.

ff

15. on bridge

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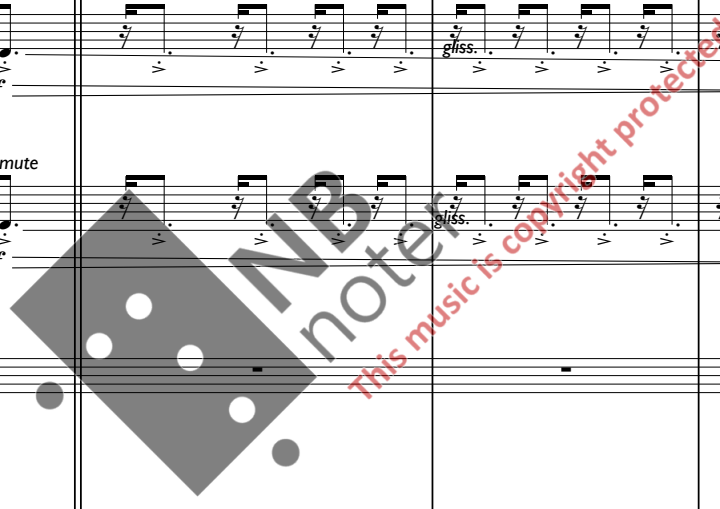
Score for Violins (Vln. L., Vln. R1-Vln. R16).

Vln. L. starts with **f** dynamics and includes **mute on** and **(mute)** markings with **5** fingerings. **pp** dynamics are also present.

Vln. R1-Vln. R8 include **pp** and **f** dynamics, **w/mute** markings, and **gliss.** (glissando) markings. **Vln. R1** and **R2** also feature **pizz. arco IV** markings.

Vln. R9-Vln. R16 are marked **pp** and **on fingerboard**.

Dynamic markings include **f**, **pp**, and **pp**. Performance instructions include **mute on**, **(mute)**, **w/mute**, **gliss.**, **mute off**, and **pizz. arco IV**.



Vln. L. *pp* *5* *5* *mute off*

Vln. R1 *pp* *f* *pizz. mute A-str. arco* *5*

Vln. R2 *pp* *f* *pizz. arco pizz. mute A-str. 5* *5*

Vln. R3 *pp* *f* *pizz. arco* *pizz. mute A-str. arco pizz. 5* *5*

Vln. R4 *pp* *f* *IV arco* *pizz. arco pizz. arco* *pizz. mute A-str. 5 arco pizz. 5* *5*

Vln. R5 *f* *pp* *f* *pizz. arco pizz. arco* *pizz. mute A-str. 5 arco pizz. 5* *5*

Vln. R6 *f* *pp* *f* *pizz. arco pizz. arco* *pizz. mute A-str. 5 arco pizz. 5* *5*

Vln. R7 *f* *pp* *f* *arco pizz. IV pizz. arco* *pizz. mute A-str. 5 arco pizz. 5* *5*

Vln. R8 *f* *pp* *f* *arco pizz. IV* *pizz. mute A-str. 5 arco pizz. 5* *5*

Vln. R9 *f* *pp* *IV+III w/mute*

Vln. R10 *f* *pp* *IV+III w/mute*

Vln. R11 *f* *pp* *IV+III w/mute*

Vln. R12 *f* *pp* *IV+III w/mute*

Vln. R13 *f* *pp* *IV+III w/mute*

Vln. R14 *f* *pp* *IV+III w/mute*

Vln. R15 *f* *pp* *IV+III w/mute*

Vln. R16 *f* *pp* *IV+III w/mute*

6'23"

as before *f* *pp*
 pizz. behind bridge (III): (pitch irrelevant) *f* *pp*

pp
pp
arco *pp*
arco *pizz.* *pp*
arco *pizz.* *pp*
pizz. *pp*
pp
pp
f
f
f
f
f
f
f
f

Vln. L. arco *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Vln. R1 *f* *pp*
 pizz./slide off string, hit vln. body w/finger
 pizz. behind bridge (IV):

Vln. R2 *f* *pp*
 as above
 pizz. behind bridge (IV):

Vln. R3 *f* *pp*
 as above
 pizz. behind bridge (IV):

Vln. R4 *f* *pp*
 as above
 pizz. behind bridge (IV):

Vln. R5 *f* *pp*
 as above
 pizz. behind bridge (III):

Vln. R6 *f* *pp*
 as above
 pizz. behind bridge (III): *gliss:*

Vln. R7 *f* *pp*
 as above
 pizz. behind bridge (III): *gliss:*

Vln. R8 *f* *pp*
 as above
 pizz. behind bridge (III): *gliss:*
 arco | II *mf*

Vln. R9 *pp* *f* *3* *3*
 mute off

Vln. R10 *pp* *f* *3* *3*
 mute off

Vln. R11 *pp* *f* *3* *3*
 mute off

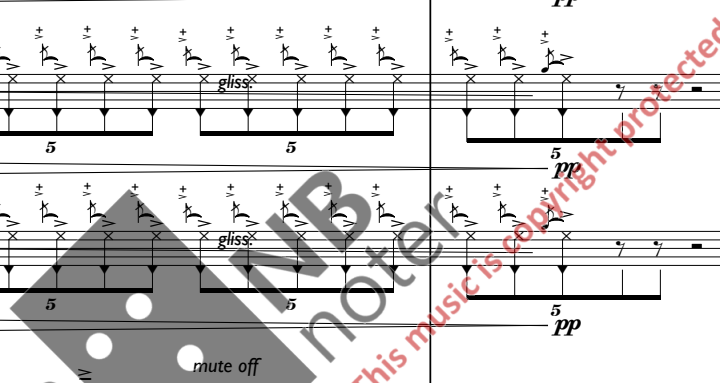
Vln. R12 *pp* *f* *3* *3*
 mute off

Vln. R13 *pp* *f* *3* *3*
 mute off

Vln. R14 *pp* *f* *3* *3*
 mute off

Vln. R15 *pp* *f* *3* *mf*
 mute off

Vln. R16 *pp* *f* *3*
 mute off



6'50"

Vln. L. *pp* *f* *pp*

Vln. R1 *f* *3* *pizz. near bridge*

Vln. R2 *f* *3* *pizz. near bridge*

Vln. R3 *arco* *pp* *pp* *pizz. near bridge*

Vln. R4 *arco* *p* *pp* *p* *pizz. near bridge*

Vln. R5 *arco* *mp* *p* *(p)* *pizz. near bridge*

Vln. R6 *arco* *mp* *p* *mp* *pizz. near bridge*

Vln. R7 *arco* *mf* *pp* *pizz. near bridge*

Vln. R8 *mf* *pp* *pizz. near bridge*

Vln. R9 *pp* *pizz. near bridge*

Vln. R10 *pp* *pp* *pizz. near bridge*

Vln. R11 *p* *p* *pizz. near bridge*

Vln. R12 *mp* *mp* *pizz. near bridge*

Vln. R13 *mp* *mf* *pizz. near bridge*

Vln. R14 *mf* *mf* *pizz. near bridge*

Vln. R15 *mf* *pizz. near bridge*

Vln. R16 *f* *pizz. near bridge*

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7'05"

pp

(norm.)

on bridge

hit w/wood

Violin score for measures 16-20. The score includes parts for Violin I (Vln. L.), Violin II (Vln. R1-R8), and Violin III (Vln. R9-R16). The music is in 4/4 time and features a variety of dynamics and articulations.

Violin I (Vln. L.): Starts with a *pp* dynamic, followed by a *f* dynamic. The part includes a triplet of eighth notes and a *pp* dynamic at the end of the measure.

Violin II (Vln. R1-R8): All parts are marked *pizz. behind bridge (II)* and *f*. They feature a rhythmic pattern of eighth notes with accents and slurs. Dynamics range from *f* to *sp*.

Violin III (Vln. R9-R16): These parts are marked *mute* and *arco*. They play a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*.

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7'17" *f* pizz. *pp*

Vln. L. *f* *pp* *fff* *b.o.s.* 5 6 7

Vln. R1 *b.o.s.* 3 *f* *mp*

Vln. R2 *b.o.s.* 3 *f* *pizz.* *p*

Vln. R3 *b.o.s.* 3 *f* *pizz.* *p*

Vln. R4 *b.o.s.* 3 *f* *pizz.* *p*

Vln. R5 *b.o.s.* 3 *mf* *pizz.* *p*

Vln. R6 *8va* *f poss.* *b.o.s.* 3 *mf*

Vln. R7 *8va* *f poss.* *b.o.s.* 3 *mp*

Vln. R8 *8va* *f* *arco* *b.o.s.* 3 *mp*

Vln. R9 *f* *b.o.s.* 3 *p*

Vln. R10 *mf* *b.o.s.* 3 *p*

Vln. R11 *mf* *b.o.s.* 3 *p*

Vln. R12 *mf* *b.o.s.* 3 *pp*

Vln. R13 *mf* *b.o.s.* 3 *pp*

Vln. R14 *mp*

Vln. R15 *mp*

Vln. R16 *mp*

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7'29"

imitate speaker 8

cont. imitation, begin ad lib. from bounce

(last notes, as if backw.)

Vln. L. *pp* *ppp* *mp* (as rec.)

Vln. R1 *mp* 15" 5" 5" 5" <5" <5" etc. equal note/rest duration, grad. shorter → bounce (bounce) 5" 5" on string, slight gliss. //

Vln. R2 *arco* mute imitate (imitation cont.)

Vln. R3 *arco* mute imitate (imitation cont.)

Vln. R4 *arco* mute imitate (imitation cont.)

Vln. R5 *arco* mute imitate (imitation cont.)

Vln. R6 *arco* mute imitate (imitation cont.)

Vln. R7 *arco* mute imitate (imitation cont.)

Vln. R8 *arco* mute imitate (imitation cont.)

Vln. R9 *arco* mute imitate (imitation cont.)

Vln. R10 *arco* mute imitate (imitation cont.)

Vln. R11 *arco* mute imitate (imitation cont.)

Vln. R12 *arco* mute imitate (imitation cont.)

Vln. R13 *arco* mute imitate (imitation cont.)

Vln. R14 *arco* mute imitate (imitation cont.)

Vln. R15 *arco* mute imitate (imitation cont.)

Vln. R16 *arco* mute imitate (imitation cont.)

l. rec. *IV* mute

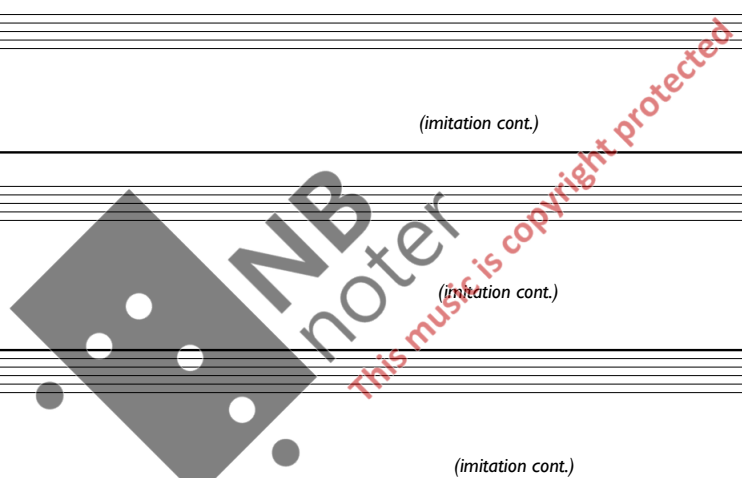
8va

pp *ppp* *mp*

mp *pp* *f*

on string, slight gliss.

8va



ad lib.

8'30" "backw." + bounce

synch. by click

♩=80

after vibrato starts:

δ_{vib}

19

Vln. L. *f* *sim.* 15"

Vln. R1 *f poss.* *w/o mute* 15" *spp* 3"

Vln. R2 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R3 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R4 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R5 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R6 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R7 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R8 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R9 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R10 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R11 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R12 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R13 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R14 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R15 *f poss.* *w/o mute* <15" *spp* 3"

Vln. R16 *f poss.* *w/o mute* <15" *spp* 3"

pp

grad. extr. vib (non vib.) gliss.

9'16"
(8)

imitate speaker 1

12"
Cont. where rec. stops.
ad lib. based on rec.
gliss. notes 2+3+4

mf (as rec.)

Vln. L.

Vln. R1

Vln. R2

Vln. R3

Vln. R4

Vln. R5

Vln. R6

Vln. R7

Vln. R8

Vln. R9

Vln. R10

Vln. R11

Vln. R12

Vln. R13

Vln. R14

Vln. R15

Vln. R16

mute imitate (imitation cont.)

repeat, and grad. shorten pause + length of note

faster still, irr.

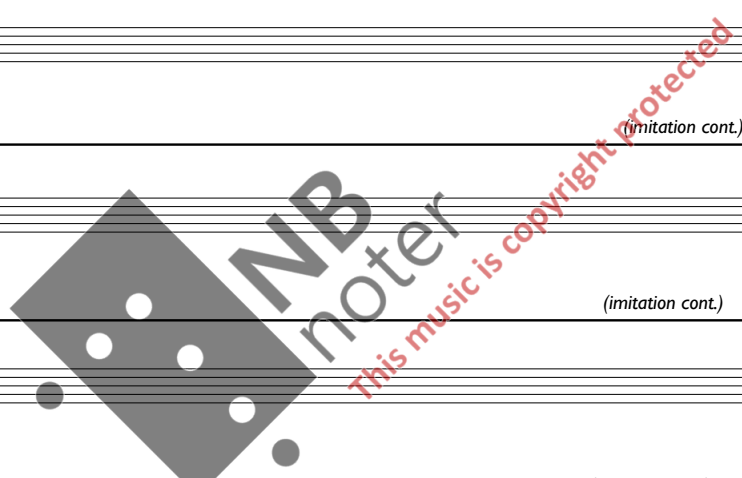
mp

20"

<5"

6"

>8"



10'22"

synch. by click

synch. by ear

$\text{♩} = 120$

(cont., intense)

stop at vibrato

begin when
rec. = *pp*

III IV 3" 5" 1" III IV 21

Vln. L.

Violin L. staff with notes and dynamics. Includes a fermata and a dynamic marking of *f*.

Vln. R1

Vln. R1 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R2

Vln. R2 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R3

Vln. R3 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R4

Vln. R4 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R5

Vln. R5 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R6

Vln. R6 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R7

Vln. R7 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R8

Vln. R8 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R9

Vln. R9 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R10

Vln. R10 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R11

Vln. R11 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R12

Vln. R12 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R13

Vln. R13 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R14

Vln. R14 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R15

Vln. R15 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

Vln. R16

Vln. R16 staff with notes, dynamics (*f* poss., *spp*, *p* poss.), and bowing instructions (mute off, loud irr. bow). Includes a 3" vibrato marking.

