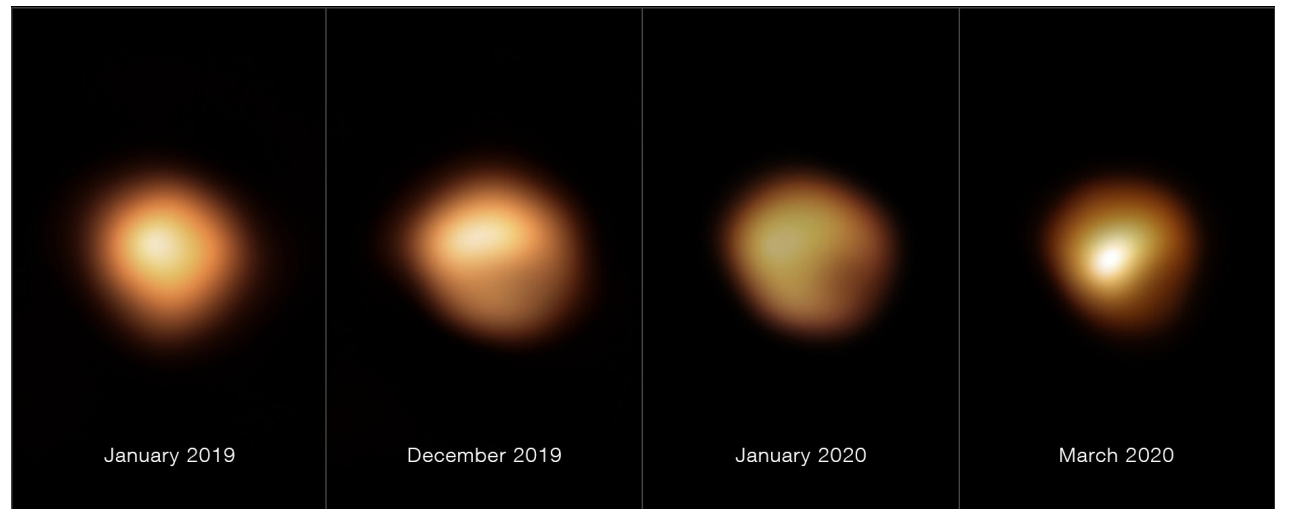
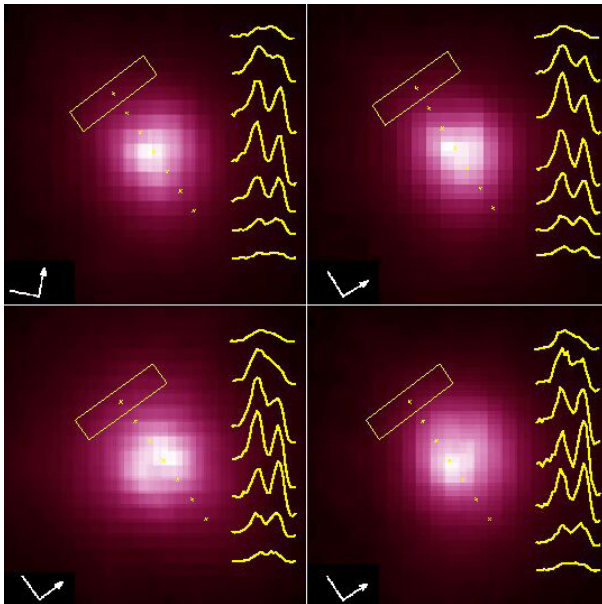
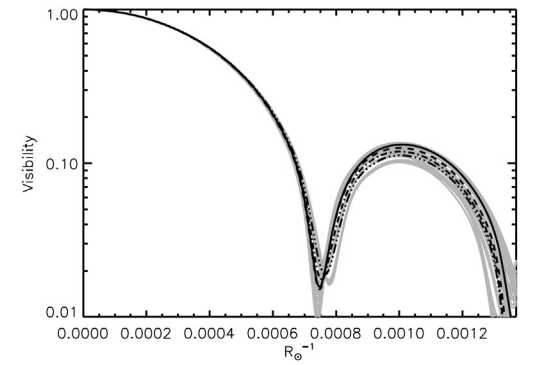
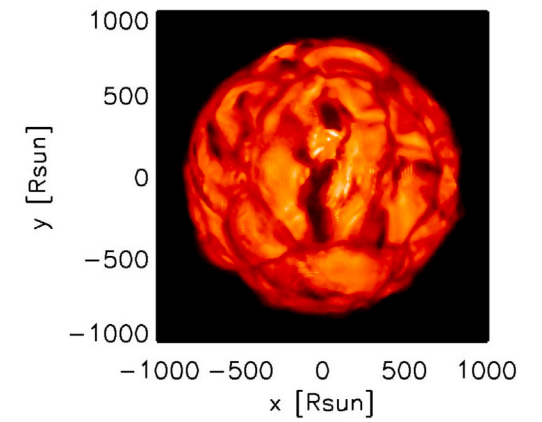
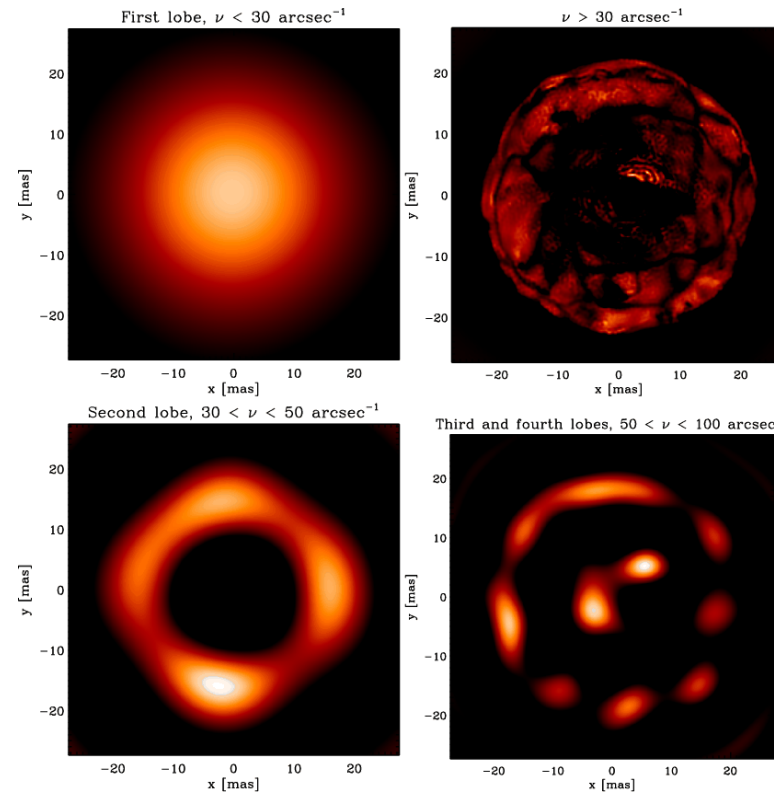


(((RSG)))

for amplified string quartet + effects pedals

(((RSG))) — abbreviation for 'Red SuperGiant star' - is a 35-minute sound sculpture formed from the potential of amplification and effects pedals and transposing some characteristics of Red Supergiants into form, processes and so, music.

A red supergiant is a very large and pulsating star at the end of its life - an unstable mass that varies constantly, drawing gradually more into its orbit, while radiating waves of energy back outwards and finally collapsing under its own gravity — vibrating long after its desintegration.



technical requirements

STAGE SETUP

- 4 Music stands for the digital score
- N.B. : please use a tablet (if possible)
- 4 Bluetooth pedals
- 4 Chairs

AMPLIFICATION

- 4 Pickups (i.e. KNA vv-3 for Vl. and Vla. - KNA vc-1 for Vlc.)
- 4 TR cables (max. 1,5m)
- 4 Active DI-Boxes (i.e. Millenium DI-A)

SOUND SETUP

- 1 Mixer w/ 4 AUX (i.e. Mackie 802 VLZ4)
- 4 Loudspeakers
- 1 Subwoofer (if possible)

LIVE-ELECTRONICS (EFFECTS PEDALS)

- AUX 1 > Boss RV-6
- AUX 2 > Red Panda Particle v2
- AUX 3 > EHX Pitchfork +
- AUX 4 > EHX Ring Thing

CONTACT

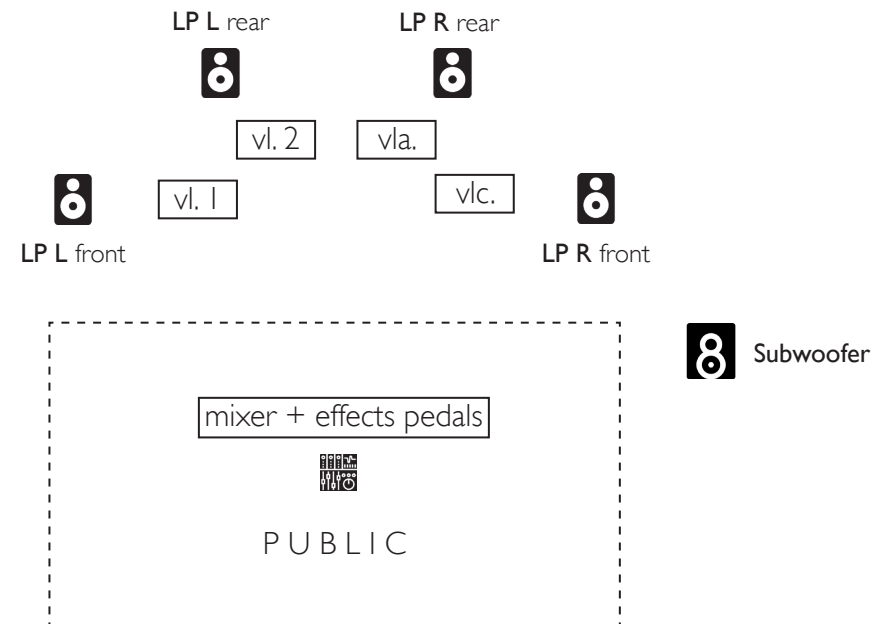
- please contact me for the LIVE-ELECTRONICS at [rlanguillat\[at\]gmail\[dot\]com](mailto:rlanguillat@gmail.com)

notes for performance


ACCIDENTALS apply for the whole measure

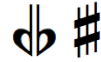
VIBRATO play without vibrato and let resonate, unless otherwise indicated

stage directions



symbols

 1/4 tone flat and sharp

 3/4 tone flat and sharp

 Ligatura

 Glissando

 Continuous transition between two states

 Ad libitum alternation between two states


techniques

SCORDATURA

Viola — on IV, tune your low C to a D (+2 semitones - one major second higher)

CLEFS

 Area located between the bridge (upper line) and the end of the fingerboard (lower line)

 Area located between the end (upper line) and the beginning of the fingerboard (lower line)

OTHERS

- Very high on the fingerboard
- a.s.t. High on the fingerboard
- m.s.t. At the beginning of the fingerboard
- s.t. Normal playing position
- n. Near the bridge
- s.p. Very close to the bridge (rich in high harmonics)
- m.s.p. On the bridge (white noise)
- s.p.



Bow pressure: extremely light, normal, more than medium, quasi-écrasé



Natural harmonic pressure on the indicated string

(((RSG)))

for the GROW Quartet

raphaël languillat
(2022)

I - Spectrum (G) ♩ ≤ 40 [timeless]

slow bow [imperceptible changes]
s.t. -----> n.

[very slow micro intonations w/ l.h.]

VI. I *ppp* *mf* *s.p.*

VI. 2 *ppp* *mf*

Vla. *ppp* on IV - slow bow [imperceptible changes]
s.t. -----> n. [very slow micro intonations w/ l.h.]

Vlc. *ppp* on II - slow bow [imperceptible changes]
s.t. -----> n.

Elec. *ppp*

Scordatura: IV = D (+200 cents)

ALL: gentle oscillations, enriching the acoustic-electronic drone (Vlc. + Elec.)

♩ ≈ 40 [Tempo A]

5

VI. I

p ↔ mp

+IV 8 - normal bow [perceptible changes]

[add short breaks in between to lighten the global texture]

15ma

+III 8

15ma

+II 7

+I 7

15ma

[add microtonal deviations and gliss. w/ artificial harmonics or normal fingered pitches sounding at the written pitches]

♯ ↔ d

[when playing the notated harmonics: add from time to time finger tremolo letting the open string sound]

VI. 2

-----> s.p.

+IV 4 - normal bow [perceptible changes]

[add short breaks in between to lighten the global texture]

+III 4

[add ♯ from time to time]

+III 8

+III 3

[add microtonal deviations and gliss. w/ artificial harmonics or normal fingered pitches sounding at the written pitches]

♯ ↔ d

-----> [stop ♯]

Vla.

-----> s.p.

+III 0-2 - normal bow [perceptible changes]

[add short breaks in between to lighten the global texture]

+II 2 / III 3

[add ♯ from time to time]

[add microtonal deviations and gliss. w/ artificial harmonics or normal fingered pitches sounding at the written pitches]

♯ ↔ d

Vlc.

♯ ↔ ♯

[perceptible bow changes]

-----> s.p.

+III 2 [gentle oscillation, from time to time]

+IV 3

5/4

VI. I 15ma

[when playing the notated harmonics: add from time to time finger tremolo letting the open string sound]

[finger tremolo: only on II (D)]

[stop]

III 2 + II 2

+III 3

n. ↔ s.p.

II 2 [vary contact point of the bow ad lib. - but stay in the chosen region for each different iteration of D]

- 12

α - Density ($D \approx$) ♩ \approx 50 [Tempo B]

mf ↔ *f* [vary slightly the dynamic of each D]

17

VI. 1

VI. 2

Vla.

Vlc.

II 2

I + II 2

[micro vibrato on I]

ord.

II 2 + III 3

s.p.

II 2 + III RND high harmonic [high-frequency noise-like]

ord.

mp

mf

21

2 - Red Shift (DA)

VI. I

VI. 2

Vla.

Vlc.

[on II - RND high harmonic played *capotasto*]

[on II - RND high harmonic played *capotasto*]

[on IV - RND high harmonic played *capotasto*]

[change of high harmonic on III ad lib., but match about the same register as on the Vla.]

p

pp

ppp

fff

fff

fff

p

p

p

mp

m.s.p. - []

m.s.p. - []

m.s.p. - []

n.

ord.

III 2

IV 2

III 4

[w/ small variations in shape and length]

28

III 2

[w/ small variations in shape and length]

n. ord.

♩ ≈ 40 [Tempo A]

VI. I

< >

ppp [gliss.]

mf

VI. 2

[w/ small variations in shape and length]

n. ord.

ppp [gliss.]

Vla.

n. ord.

IV 3

mp

ord.

IV 4

Vlc.

III 5

ord.

mp

III 6

Detailed description of the musical score: The score is for four string instruments: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). It begins at measure 28. The Violin I part starts with a triplet of eighth notes, followed by rests, and then a series of notes with varying time signatures (2/4, 3/4, 4/4, 7/4, 8/4). It includes dynamics *ppp* [gliss.] and *mf*. The Violin II part follows a similar pattern with rests and notes, also featuring *ppp* [gliss.] and *mf*. The Viola part has rests followed by notes in 2/4, 3/4, 4/4, 7/4, and 8/4 time signatures, with dynamics *mp*. The Violoncello part starts with a triplet of eighth notes, followed by notes in 2/4, 3/4, 4/4, 7/4, and 8/4 time signatures, with dynamics *mp*. The score includes various performance markings such as 'ord.' (order), 'gliss.' (glissando), and 'n.' (natural). A tempo marking at the top right indicates a quarter note is approximately 40 beats per minute. The score concludes with a double bar line at the end of the 8/4 measure.

-----> ♩ ≈ 50 [Tempo B]

3 - Flickering (A)

35

VI. I

VI. 2

Vla.

Vlc.

mf

f

[micro-gliss.]

[rapid and regular finger tremolo]

m.s.p.

III+IV

II 2

+III 3

II 2 / III 3

IV 5

II 3

+1 2

III 7

III 8

III 9

mf

f

44

[respond to each other w/ >]

VI. 1

VI. 2

Vla.

Vlc.

ALL: crescendo < **ff** >

[without accents]

[[ASYNC] - vary the speed of the finger tremolo and the dynamic (accel. - ral. + < **ff** >)]

II+III [micro-gliss] slow bow - n. ↔ s.p.

SYNC [micro-gliss to IV 4 (G)]

ASYNC

< **ff** > ≈

< **ffffp** >

m.s.p. III+IV

[respond to each other w/ >]

SYNC

ASYNC [micro-gliss to IV 4 (G)]

[[ASYNC] - vary the speed of the finger tremolo and the dynamic (accel. - ral. + < **ff** >)]

[without accents]

< **ff** > ≈

m.s.p. [rapid and regular finger tremolo] II+III

[respond to each other w/ >]

SYNC

ASYNC

‡ ↔ † [microtonal deviations on III]

[[ASYNC] - vary the speed of the finger tremolo and the dynamic (accel. - ral. + < **ff** >)]

< **ff** > ≈

m.s.p. [rapid and regular finger tremolo]

SYNC

ASYNC

[[ASYNC] - vary the speed of the finger tremolo and the dynamic (accel. - ral. + < **ff** >)]

< **ff** > ≈

f

Detailed description of the musical score: The score is for four string instruments: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The piece starts at measure 44. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures of 4, 6, 8, 4, 4, 12, and 6 measures. Performance instructions include: 'respond to each other w/ >' (repeated for VI. 1, VI. 2, and Vla.); 'm.s.p.' (mezzo-soprano) for VI. 1, VI. 2, and Vlc.; '[rapid and regular finger tremolo]' for Vla. and Vlc.; 'II+III [micro-gliss] slow bow - n. ↔ s.p.' for VI. 1; 'SYNC [micro-gliss to IV 4 (G)]' for VI. 1, VI. 2, Vla., and Vlc.; 'ASYNC' for VI. 1, VI. 2, Vla., and Vlc.; '[[ASYNC] - vary the speed of the finger tremolo and the dynamic (accel. - ral. + < ff >)]' for VI. 1, VI. 2, Vla., and Vlc.; '‡ ↔ † [microtonal deviations on III]' for Vla.; and 'ALL: crescendo < ff >' at the top. Dynamic markings include '< ff > ≈', '< fffffp >', and '< ff > ≈'. There are also boxes containing 'X [without accents]' and 'V'.

4 - Attraction (D>Es)

51

VI. I

VI. 2

Vla.

Vlc.

fff *fff* *fffmp* *fffmf* *fff* — each accent *ff*

II+III [micro-gliss] slow bow - n. ↔ s.p.

m.s.p.

ASYNC - fast and regular bow vibrato

[very slow and gradual gliss. on III]

[without accents]

[on I - micro-gliss]

[Burst ↓] [add RND *ff* m.s.p. bursts of arpeggio back and forth in the region of the notated pitches]

[Burst: on I-II-III]

[gliss.]

[Burst ↓] [add RND *ff* m.s.p. bursts of arpeggio back and forth in the region of the notated pitches]

mp *fffmp* *fffmf* *fffmp* *ff*

59

VI. I

VI. 2

Vla.

Vlc.

[Burst: on I-II-III]

[gliss.]

[gliss.]

[Burst: *mf* m.s.p.]

[Burst: *mf* m.s.p.]

[RND \diamond on II]

[RND \diamond on II]

[Stop Burst - oscillate only]

[Stop Burst - oscillate only]

[micro gliss on III]

p

p

n.

66 5 - Ascent (>D)

VI. I

VI. 2

Vla.

Vlc.

[IV - #]

[IMPRO — Gliss.] [III - hold open D / IV - slow glissandi from G# to D with the following rules — speed: accelerate gradually - bottom pitch: gradually higher]

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

Detailed description of the musical score: The score is for four string parts: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The piece is in 12/4 time and has a key signature of one sharp (F#). The section is titled '5 - Ascent (>D)'. The score is divided into four measures by vertical dashed lines. Measure 1 (VI. I and VI. 2) starts with a half note G#4 and a half note G#3 respectively, both marked with an accent (>) and piano-piano (pp). Measure 2 (VI. I and VI. 2) continues with a half note G#4 and a half note G#3, marked with piano (p). Measure 3 (VI. I and VI. 2) features a glissando from G#4 to D4, marked with piano-piano (pp). Measure 4 (VI. I and VI. 2) continues with a half note D4, marked with mezzo-piano (mp). The Viola part (Vla.) starts with a half note G#4, marked with an accent (>) and piano-piano (pp). The Violoncello part (Vlc.) starts with a half note G#3, marked with mezzo-piano (mp). The score includes performance instructions: '[IMPRO — Gliss.] [III - hold open D / IV - slow glissandi from G# to D with the following rules — speed: accelerate gradually - bottom pitch: gradually higher]'. The key signature is one sharp (F#).

71

IMPRO — Gliss. [like VI. 2: III - hold open D / IV - slow glissandi from G# to D with the following rules — speed: accelerate gradually - bottom pitch: gradually higher] $\langle \rangle$

VI. I

VI. 2

Vla.

Vlc.

IMPRO — Gliss. [II - hold open D / III - slow glissandi from A to D with the following rules — speed: accelerate gradually - bottom pitch: gradually higher] $\langle \rangle$

[stabilize on D - less gliss. but mix ascending and descending micro-gliss.] [w/ some gliss. exceeding D] [more pressure (distorted, but no squeaking sound)] [add 'bigger' desc. and asc. gliss.]

[stabilize on D - less gliss. but mix ascending and descending micro-gliss.] [w/ some gliss. exceeding D]

[w/ some gliss. exceeding D] [w/ some gliss. exceeding D]

m.s.p. $\langle \rangle$ m.s.p. $\langle \rangle$ m.s.p. $\langle \rangle$ m.s.p. $\langle \rangle$

f *f* *mf* *f* *mf* *f* *mf*

VI. I+2 / Vla.: \curvearrowright n.

76 \ggg [less *alla corda*, more staccato] \boxtimes [steady, w/ slow and long bows, w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - subtle but continuous]

VI. I \approx $\frac{10}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{6}{4}$
mp subito \curvearrowright f mp
 [add 'bigger' desc. and asc. gliss.] \boxtimes [steady, w/ slow and long bows, w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - subtle but continuous]

VI. 2 \approx $\frac{10}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{6}{4}$
mp subito \curvearrowright f mp
 [stabilize on D - less gliss. but mix ascending and descending micro-gliss.] \boxtimes [steady, w/ slow and long bows, w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - ad lib.]

Vla. $\frac{10}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{6}{4}$
mp subito \curvearrowright f mp
 \ggg \curvearrowright [steady, w/ slow and long bows, w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - ad lib.] III 5

Vlc. \gg $\frac{10}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{6}{4}$
 \dashrightarrow n. III 7 \curvearrowright fff f
 + III 11 [sounding like guitar-feedback, quasi solo, emerging out of the surface - search for differential tones and/or beatings]

82 (bow vibrato)

VI. I

IV 5

[gradually disappear]

ff

III 4

VI. 2

IV 5

f

ff

+III 4

Vla.

+IV 7

f

ff

+III 6

Vlc.

+I 5

ff

+II 8

Detailed description of the musical score: The score is for four string instruments: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). It is written in 4/4 time. The first system (measures 82-85) includes performance instructions: '(bow vibrato)' for Violin I and Violin II, and '[gradually disappear]' for Violin II. Dynamics range from *f* to *ff*. Fingering and bowing diagrams are provided for each instrument. The second system (measures 86-89) continues the piece with similar dynamics and performance markings. The third system (measures 90-93) includes further performance instructions and dynamics. The fourth system (measures 94-97) concludes the section with final dynamics and performance markings.

6 - Gravity (G)

90

VI. I

VI. 2

Vla.

Vlc.

+IV 7

IV 8

<> [add medium swells]

III 5

+IV 8

+II 4

m.s.p. [slow gliss. on III]

mp

+I 7

+II 11

m.s.p. [slow gliss. on IV]

mp

n.

98

VI. I *mp* [slow gliss.] *mf* *n.*

VI. 2 *mp* [slow gliss.] *mf* *n.*

Vla. *mf*

Vlc. *mf* *n.*

103

VI. I

VI. 2

Vla.

Vlc.

+IV [slow gliss.]

mp *f* \approx

+IV [slow gliss.]

mp *f* \approx

109

VI. I

VI. 2

Vla.

Vlc.

mp

[slow gliss. on IV]

[slow gliss. on IV]

115 **β - Fusion (G \flat / \sharp)**

VI. I

VI. 2

Vla.

Vlc.

+III
[1] - $\uparrow \leftrightarrow \downarrow$ and micro-gliss. ad lib.

[very slow gliss. back to G \sharp]

mf

20
4

ALL: 1/ ELECTRIC CHARGES accumulating, 2/ transforming into a storm of PARTICLES (grains of irregular shape, variable size and non-heterogeneous elements), 3/ attracting each other in LINES OF FORCE and 4/ finally DISSIPATING gradually

7 - Circumstellar Dust (◇) **ELECTRIC CHARGES**

PARTICLES FIELD

120 on II - m.s.p. - normal ↔ fast bow - □ ↔ ■
[electric vibrato-glissando and trills on medium-high harmonics]

[add RND harmonic bursts: sudden back and forth harmonic glissando]

[add particles and noisy elements: i.e. more ■ + ricochets ~ + ~]

VI. 1 $\frac{12}{4}$ ◇ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$
ppp \rightarrow *mp* \rightarrow *f*

VI. 2 $\frac{12}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$
on II - m.s.p. - normal ↔ fast bow - □ ↔ ■
[electric vibrato-glissando and trills on medium-high harmonics] [add RND harmonic bursts: sudden back and forth harmonic glissando] [add particles and noisy elements: i.e. more ■ + ricochets ~]

Vla. $\frac{12}{4}$ $\frac{6}{4}$ ◇ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$
on II - m.s.p. - normal ↔ fast bow - □ ↔ ■
[electric vibrato-glissando and trills on medium-high harmonics] [add RND harmonic bursts: sudden back and forth harmonic glissando] *p* \rightarrow *mp* \rightarrow *f*

Vlc. $\frac{12}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{12}{4}$
[very slow gliss. back to G₁] → m.s.p. [harmonic gliss.] [add RND harmonic bursts: sudden back and forth harmonic glissando] $\parallel \leftrightarrow$ ord. →
pp \rightarrow *mp* \rightarrow *f*

LINES of FORCE: VI. 2 + Vla.

PARTICLES FIELD

LINES of FORCE: VI. 1 + Vlc.

LINES of FORCE: VI. 1 + Vla. + Vlc.

LINES OF FORCE: All SYNC
[Cadenza with IMPRO Particles v2]

LINES of FORCE: add SYNC swells to the ELECTRIC CHARGES element

[80% SYNC - you can leave the group and have a different gesture, direction, dynamic, ...]

[add tremolo  ad lib.]

126

<> SYNC w/Vlc.

VI. 1

10/4 *< p → ff*

4/4

6/4 *ppp → fff*

8/4

30/4

VI. 2

10/4 *< p → ff*

4/4

6/4

8/4

30/4

Vla.

10/4 *< p → ff*

4/4

6/4

8/4

30/4 *ppp → fff*

Vlc.


10/4 *< p → ff*


4/4


6/4 *ppp → fff*

8/4


30/4

[add particles and noisy elements: i.e. spazzolare tremolo and ricochets ]


[add particles and noisy elements: i.e. spazzolare tremolo and ricochets ]


[add noisy elements:  + bow tremolo + spazzolare tremolo]

[80% SYNC - you can leave the group and have a different gesture, direction, dynamic, ...]

[add tremolo  ad lib.]

[80% SYNC - you can leave the group and have a different gesture, direction, dynamic, ...]

[add tremolo  ad lib.]

[add tremolo  ad lib.]

♩ ≈ 40 [Tempo A]

8 - Descent (◇)

131 **DISSIPATION**

VI. 1 [stabilize gradually] [stable, but w/ some micro-unstabilities]

VI. 2 [PARTICLES FIELD] [stabilize gradually]

Vla. [subito PARTICLES FIELD] [remains of PARTICLES FIELD]

Vlc. [subito PARTICLES FIELD] [remains of PARTICLES FIELD]

15ma [unstable and slow melody around harmonic III-12]

15ma [unstable and slow melody around harmonic III-12]

< *fff* > *ppp* ↔ *ff* *p* ↔ *mf* *pp* ↔ *p*

< *fff* > *p* ↔ *f* *p* ↔ *mf* *pp* ↔ *p*

< *fff* > *p* ↔ *f* *ppp* ↔ *p*

< *fff* / *p* ↔ *f* > *ppp* ↔ *p*

137

+II (on III and II)
15ma - 1 [same register - add intricate harmonics of II 8-1 I and search for differential tones]

[two high descending melodies on II and III w/ [] - no gliss. from a very high register till E6 (II 6 - III 9)] [simile]

p ↔ *mp* *mf* ↔ *f*

+II (on III and II)
15ma - 1 [same register - add intricate harmonics of II 8-1 I and search for differential tones]

[two high descending melodies on II and III w/ [] - no gliss. from a very high register till E6 (II 6 - III 9)]

p ↔ *mp* *mf* ↔ *f*

on I [calm harmonic descending glissando from a high harmonic] **IMPRO — Gliss.**

[sim. as VI. 1 + 2 - on I and II w/ [] from a very high register till E6 (I 6 - II 9)]

mf *ff*

on I [calm harmonic descending glissando from a high harmonic] **IMPRO — Gliss.**

mf

143

Tempo: $\text{♩} \approx 50$ [Tempo B]

ALL: stay longer and longer on the arrival pitch

ALL: mix gradually descending melodies with low natural harmonics swells from 9 - Radiance

VI. I

IMPRO - Desc. line [vary the length of the descending melodies - arrival pitch should be gradually lower and lower]

ff

fff

f

mf

VI. 2

[simile]

IMPRO - Desc. line [vary the length of the descending melodies - arrival pitch should be gradually lower and lower]

ff

fff

f

mf

Vla.

[simile]

IMPRO - Desc. line [vary the length of the descending melodies - arrival pitch should be gradually lower and lower]

ff

fff

f

mf

[sim. as VI. 1 + 2 - on I and II w/ \square from a very high register till E6 (I 6 - II 9)]

Vlc.

IMPRO - Desc. line [vary the length of the descending melodies - arrival pitch should be gradually lower and lower]

< ff

fff

f

mf

III + IV [f]

III + IV [f]

III + IV [f]

II + III [f]

III 6/8-I

ALL (without Vlc.): slow evolving, limpid soundscape of *tenuto* harmonic fields (double stops ad lib., but rare) and long swell gestures - insert some rests of 1"-3" max. so that the instruments are not always playing together
Vl. I+2: add from time to time some very rare 'remains' of small glissandi

ALL: switch gradually to the new pitch class

149 9 - Radiance (◇) ♩ ≤ 40 [timeless]

VI. I

VI. 2

Vla.

Vlc.

[continuous, slow and *legatissimo* melody of the notated medium-high natural harmonics on the II + III strings]

> *mp*

mp ↔ *mf*

mp ↔ *mf*

mp ↔ *mf*

[add more and more bow tremolo with the swells]

[add more and more bow tremolo with the swells]

[add more and more bow tremolo with the swells]

[add more and more bow tremolo with the swells]

[with less and less tremolo]

I + II

-----> ♩ ≈ 40 [Tempo A]

II - Blue Shift (>Æ)

156 [gradually, less movement and noisy elements]

VI. 1 *mf* I - II - III 2

VI. 2 *mf* I / II 0-2 / III 0-2 *mp* *tr* s.p. ↔ m.s.p. [gliss. + harmonic trill] *mf* I 0 + II

Vla. *mp* *tr* s.p. ↔ m.s.p. [gliss. + harmonic trill] *mf* [gliss.]

Vlc. *mf* I 2-4 / II 2-4 I 2-3 / II 3-4 +1 3 *f* *p* [long, calm and transparent swells]

164

+II 0 [gliss.]

VI. 1

VI. 2

Vla.

Vlc.

≈ 50 [Tempo B]

mp

f

p [long, calm and transparent swells]

[slow bow, imperceptible changes]

[explore the different harmonic components, varying bow speed, pressure and contact point]

mp

[I-A: 11-8-3]

+II 4-5

+III 6/8

ALL: concentrate on pitches, movements (SYNC / ASYNC) and the 'plastic' sound of high harmonics - don't drop the dynamic on the next pages, so that differential tones are heard throughout the whole section

12 - Cluster (E>G)

171

(II 5 / III 8)

suddenly; slow bow, imperceptible changes

pp

VI. 1

VI. 2

mp

pp

[slow bow, imperceptible changes]

normal bow

10-4

14 / II 6

add bow pressure

Vla.

pp

II 8-9 / III 12-13

normal bow

add bow pressure

normal ↔ fast bow

mf → f

Vlc.

[slow bow, imperceptible changes]

[fade out into a normal harmonic]

III 11-12 / III 16-18

normal bow

add bow pressure

mf → f

III 8-9 / IV 12-13

179

add bow pressure

normal ↔ fast bow

[no scratch, but 'plastic' sound]

II 7 - III 11

VI. I

mf ↔ *f*

ff ↔ *fff*

VI. 2

< mf ↔ *f*

[no scratch, but 'plastic' sound]

I 5 / II 7

ff ↔ *fff*

Vla.

II 11 / III 14-15

ff ↔ *fff*

Vlc.

normal ↔ fast bow

[no scratch, but 'plastic' sound]

I 14 / II 21

ff ↔ *fff*

Technical diagrams for bowing and fingering are provided for each instrument.

187

VI. I

VI. 2

Vla.

Vlc.

Annotations: ASYNC, SYNC, slow bow

Measure numbers: 8, 6, 12, 8, 20

Staff labels: I, II, III, IV

Detailed description: This musical score page shows four staves for string instruments: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in 4/4 time. Above each staff, there are annotations for performance techniques. 'ASYNC' is indicated by a box containing four right-pointing chevrons with a double-headed arrow between the second and third. 'SYNC' is indicated by a box containing two right-pointing chevrons. 'slow bow' is indicated by a dashed arrow pointing to the right. Vertical dashed lines mark measures 6, 12, 8, and 20. At the end of the Vlc. staff, there are Roman numerals I, II, III, and IV. The page number 187 is at the top left.

200

VI. I

VI. 2

Vla.

Vlc.

[stop dead on the string and freeze]

[stop dead on the string and freeze]

[stop dead on the string and freeze]

[stop dead on the string and freeze]

Detailed description: This is a musical score for four string instruments: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The score is written in 2/4 time and consists of four staves. The first measure is marked with the number '200'. Each staff has a dynamic marking of p (piano) and a hairpin indicating a gradual decrease in volume. Vertical dashed lines are placed at the beginning of each measure. Above the staves, there are four boxed 'X' marks with arrows pointing to them, each accompanied by the instruction '[stop dead on the string and freeze]'. The first 'X' is above the first measure of VI. I. The second 'X' is above the second measure of VI. 2. The third 'X' is above the third measure of Vla. The fourth 'X' is above the fourth measure of Vlc. The Vlc. staff has a circled 'X' below the first measure and a circled 'X' below the third measure.

207 **Y - Desintegration (X)** ♩ ≈ 40 [Tempo A]

VI. I **20**
4

VI. 2 **20**
4

Vla. **20**
4

Vlc. **20** **30** **40**
4 4 4

■ [maximal pressure - hold bow
> w/ fist, search for subtones]

Vlc.: with a bow *poussé*, stop dead on the string,
freeze your gesture and let the electronic disappear

ffff with microvariations in the dynamic, but steady *ffff*