

Max Savikangas

Gene-enhanced Väinämöinen sings
cyborg Joukahainen
into the black hole of virtual space

for kantele with live-electronics,
two accordions and string quintet

2006



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Geeniparanneltu Väinämöinen laulaa
kyborgi-Joukahaisen
lumeavaruuden mustaan aukkoon

Gene-enhanced Väinämöinen sings
cyborg Joukahainen
into the black hole of virtual space

SCORE

Max Savikangas 2006

DUR ca. 10 min.



Max Savikangas:

Geeniparanneltu Väinämöinen laulaa
kyborgi-Joukahaisen
lumeavaruuden mustaan aukkoon (2006)

Instrumentation (one of each):

Kantele (38-string Concert Kantele)
- with in-built microphones and sound effects floor pedal

Accordion 1
Accordion 2

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Sound engineer

PA-system
or
amplifier for the Kantele, which can be operated by the Kantele player, thus eliminating the need for a sound engineer

Stage setup:

For a small stage:

VI.2 Vla. Kantele
VI.1 Vlc. Db.
Acc.1 Acc.2

For a large stage:

VI.2 Vla.
VI.1 Vlc.
Acc.2 Db.
Acc.1 Kantele

Sound effects required for the Kantele are:

Trash Distortion
Stereo Delay
Clean Reverb
Phaser
Echo Plus
Ring Modulation
Talk Modulation

These sound effects have been programmed by the composer into VOX Tonelab SE guitar effects processor.
In many of them the use of two inbuilt expression pedals is essential. The effect programs are available as transferrable computer files from the composer.

In case it is not possible to arrange Tonelab SE processor for the performance, or it has become obsolete, some other equipment can be used.
There is a recording of the premiere (October 25th 2006, Järvenpää Sibelius Weeks, Finland) available from the composer for reconstructing the sound effects by listening, in other words by the means of "technical solfege".

Light effects (optional):

Light cues are marked in the score above the top staff for timing the light effects.

Description of the light effects:

- 1) Disorientating flashing lights (e.g. strobo-light), smoke
- 2) Bright red
- 3) Disorientating flashing lights (e.g. strobo-light), smoke
- 4) Bright red
- 5) Dark blue
- 6) Bright orange + moving white spots
- 7) Warm yellow
- 8) "Mystical", slow crossfading between violet and purple
- 9) Disorientating flashing lights (e.g. strobo-light), smoke
- 10) "Mystical", slow crossfading between violet and purple
- 11) Light blue
- 12) Spot light into the Kantele player, otherwise dim blue, smoke
- 13) Gradually more and more bright orange + moving white spots
- 14) Gradually more and more bright red
- 15) Disorientating flashing lights (e.g. strobo-light), smoke

Performing instructions:

Accidentals are traditional, they affect all following notes in the same octave in that bar.

About improvisation:

This piece of music partly based on improvisation.

In improvisatory sections, each player can decide the dynamic level, tempo, individual phrase length *and when not to play* freely, utilising the pitch material given in the score.

Generally speaking one should try to play *phrases* instead of just some sounds filling up the acoustic space. This includes keeping pauses every now and then.

Each player should decide these matters independently of each other. Listening and interaction is, however - maintaining the individual independency - the primary goal!

For strings:

1) Whistle. The diamond-headed notes are intended to result in high, *whistling and piercing*, somewhat arbitrary flageolet-like sounds. They are not ordinary flageolets, but are to be played **sul pont./quasi flag**, the left hand finger pressed only half way down.

2) Whisked whistle. To be played **sul pont./quasi flag**, this denotes a fast, whisking, over-wide arm vibrato, *with the left hand finger sliding rapidly along the string*, still pressed only half way down, resulting in a *whistling, piercing and whisking*, electric guitar feedback-vib.-note like sound.

3) Circular bowing. The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. The movement required is rather small, fast and can be maintained with low amount of muscular energy. This bowing technique is intended to result in a blowing-like sound which however has a short, pitched impulse for each note.

4) Bursting Crunch the bow from normal playing position over the bridge and back, resulting in a bursting, machine-like sound.

5) Rumble. Slow bow speed, exaggerated bow pressure, bow close to the fingerboard. Left hand finger pressure is less than normal. This way of playing is intended to result in the note sounding approximately an octave, or, depending of the bow pressure, a major seventh lower than written, with a rumbling sound quality. Brutality is not to be avoided!



Geeniparanneltu Väinämöinen laulaa kyborgi-Joukahaisen lumeavaruuden mustaan aukkoon

LIGHT CUE 1

Max Savikangas 2006

♩ = 120 Furioso

Kantele

TRASH DISTORTION

fff

gliss with 2 switchches

gliss.

gliss.

♩ = 120 Furioso

ff

8va

Accordion

ff

Accordion 2

ff

♩ = 120 Furioso

sautillé

ff

Violin 1

sautillé

ff

Violin 2

sautillé

ff

Viola

sautillé

ff

Violoncello

sautillé

ff

staccato

ff

Double Bass

ff

4

Kant.

Acc. 1

bellows shake

Acc. 2

bellows shake

VI. 1

sul pont. ----- ord.

VI. 2

sul pont. ----- ord.

Vla

sul pont. ----- ord.

Vlc.

sul pont. ----- ord.

Db.

sul pont. ----- ord.



7

Kant.

gliss.
gliss.

Acc. 1

bellows shake

bellows shake

bellows shake

bellows shake

Acc. 2

bellows shake

bellows shake

VI. 1

VI. 2

Vla

Vlc.

Db.

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13

Kant.

1 LIGHT CUE 2

♩ = 108 Capriccioso e ritmico

STEREO DELAY

1

♩ = 108 Capriccioso e ritmico

bellows shake

f

Acc. 1

bellows shake

f

Acc. 2

1

♩ = 108 Capriccioso e ritmico

VI. 1

VI. 2

Vla

mf marcato

Vlc.

mf marcato

Db.

mf marcato

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16

Kant.

switch setting:

mf

l.v.

Acc. 1

ff

Acc. 2

Vla

Vlc.

Db.



18

Kant.

switch setting:

(l.v. in the delay)

Acc. 1

f

Acc. 2

f

Vla

Vlc.

Db.



21

switch setting:

Kant.

(l.v. in the delay)

8va

Acc. 1

Acc. 2

Vla.

Vlc.

pizz.

f

pizz.

f

25

switch setting:

Kant.

mf

l.v.

Acc. 1

f

ff

f

Acc. 2

mf

28

staccato

Acc. 1

ff

Acc. 2

ricochét

Vla

arco sul pont.

f arco sul pont.

Vlc.

f

31

Kant.

switch setting:

(l.v. in the delay)

switch setting:

mf gliss. damped

ord.

7:6

2 acc. soli

f

2 acc. soli

f

Acc. 1

Acc. 2

Vla

34 ord. *ff* *gliss.* 14 *damped* 8^{va} (l.v. in the delay) *switch setting:*

Kant.

Acc. 1 *ff*

Acc. 2 *ff*

36 ord. *mf* *gliss.* *damped* 8^{va} (l.v. in the delay) *switch setting:*

Kant.

Acc. 1

Acc. 2

38 ord. 7:6 LIGHT CUE 3 switch setting:

Kant. *mf* gliss. damped (l.v. in the delay) *ff* (l.v. in the delay)

Acc. 1 tutti *fff*

Acc. 2 tutti *fff*

Vla. ord. vla, vlc, db soli *ff*

Vlc. ord. vla, vlc, db soli *ff*

Db. ord. vla, vlc, db soli *ff*



41

Kant.

switch setting:

Acc. 1

Acc. 2

Vla

Vlc.

Db.



LIGHT CUE 4

43

Kant.

mf l.v.

Acc. 1

f

Acc. 2

f

Vla.

tutti
mf marcato

Vlc.

tutti
mf marcato

Db.

tutti
mf marcato

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46

Kant.

switch setting:

Acc. 1

Acc. 2

Vla.

Vlc.

Db.



48

rit.

Kant.

f

l.v.

switch setting:

Acc. 1

ff

fff

8va

Acc. 2

ff

ff

Vla.

f

ff

staccato

Vlc.

f

ff

staccato

Db.

f

ff

staccato



50

2 LIGHT CUE 5
♩ = 88 Mistico

Kant. l.v. CLEAN REVERB switch setting:

(8)

2 ♩ = 88 Mistico
in the new tempo

Acc. 1

Acc. 2

2 ♩ = 88 Mistico
Catch tempo from Acc. 1
last four 16th-notes

VI. 1 *mf dolce*

VI. 2 *mf dolce*

Vla *mf dolce*

Vlc. *mf dolce*

Db. *mf dolce*

52

Kant. *p dolce* l.v. 8va switch setting:

VI. 1 *pp* *mf*

VI. 2 *pp* *mf*

Vla *mf*

Vlc. *mf*

Db. *pp* *mf*

mf

54

Kant.

p l.v.

8va

switch setting:

VI. 1

pp

f risoluto

mf dolce

VI. 2

pp

f risoluto

mf dolce

Vla

pp

f risoluto

Vlc.

pp

Db.

pp

56

Kant.

p l.v.

8va

switch setting:

3

LIGHT CUE 6

p = 116 Energico e molto ritmico

PHASER

VI. 1

pp

mf ritmico

VI. 2

pp

mf ritmico

Vla

mf dolce

pp

mf ritmico

Vlc.

pp

vlc. e db. soli

ff risoluto

Db.

pp

ff risoluto

59

Kant.

mp *elastico* 3 l.v. 3 l.v. (l.v.) (l.v.) Φ

VI. 1 *p* *tenuto* *f* *mf* *ritmico*

VI. 2 *p* *tenuto* *f* *mf* *ritmico*

Vla *p* *tenuto* *f* *mf* *ritmico*

Vlc.

Db.



63 switch setting:

Kant.

mp 3 l.v. 3 l.v. Φ

VI. 1 *p* *tenuto* *f*

VI. 2 *p* *tenuto* *f*

Vla *p* *tenuto* *f*

Vlc.

Db.

67 switch setting:

Kant.

mp 3 3 3 l.v.

3 l.v.

3

VI. 1 *mf* ritmico *p* tenuto

VI. 2 *mf* ritmico *p* tenuto

Vla. *mf* ritmico *p* tenuto

Vlc.

Db.

71

Kant.

3 l.v. l.v. *mp* 3 3 l.v. 3

3

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vlc.

rumble *f*

rumble *f* gliss.

76 switch setting:

Kant.

mp l.v. 3 3 3

l.v. ϕ

VI. 1

VI. 2

Vla

Vlc.

Db.

mf ritmico

mf ritmico

mf ritmico

ord.

ff ord.

gliss.

gliss.

gliss.

81 switch setting:

Kant.

mp l.v. 3 3

l.v.

VI. 1

VI. 2

Vla

Vlc.

p tenuto

p tenuto

p tenuto

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93 **accel.** 4 LIGHT CUE 7 ♩ = 138 Presto elastico

Kant. *l.v.* 3

Acc. 1 **accel.** *r.h.* *p*

Acc. 2 *p*

Vl. 1 **accel.** 4 ♩ = 138 Presto elastico *p*

Vl. 2 *p*

Vla *mp*

Vlc. *ord.* *ff* *p*

Db. *ord.* *ff* *p*

96 *mp* *p*

Acc. 1 *mp* *p*

Acc. 2 *mp* *p*

Vl. 1 *sautillé* *mp* *f* *mp* *p*

Vl. 2 *sautillé* *mp* *f* *mp* *mp*

Vla *sautillé* *f* *mp* *p*

105

Acc. 1 *p* *f* *p* *ff* *8va*

Acc. 2 *p* *f* *p* *ff*

Vi. 1 *mf* *f* *p* *ff* whisked whistle

Vi. 2 *mf* *f* *p* *ff* whisked whistle

Vla *mf* *f* *mp* *ff* whisked whistle

rit. LIGHT CUE 8

108 (8) 5 ♩ = 96 Brillante

Acc. 1

Acc. 2

Vi. 1 rit. 5 ♩ = 96 Brillante ord. détaché *mp* stacc.

Vi. 2 rit. 5 ♩ = 96 Brillante ord. détaché *mp* stacc.

Vla rit. 5 ♩ = 96 Brillante tutti, molto arco *mp*

Vlc. tutti, molto arco *mp*

110

Improvise one bar on given chord / scale,
free choice of octave register

Acc. 1

Acc. 2

p *f* *p*

VI. 1

f *mp*

ord. détaché stacc.

VI. 2

f *mp*

ord. détaché stacc.

Vlc.

mf *mp*

Db.

mf *mp*

112

Improvise one bar on given chord / scale,
free choice of octave register

Improvise two bars on given...

Acc. 1

Acc. 2

p *f* *p*

VI. 1

f *mp*

w.w.

VI. 2

f *mp*

w.w.

Vlc.

mf *mp*

Db.

mf *mp*

Improvise two bars on given chord,
free choice of octave register

115

Acc. 1

Acc. 2

VI. 1

VI. 2

Vlc.

Db.

ord. détaché *stacc.*

mp *mp* *f* *cantabile*

f *cantabile*

mp *f*

mp *f*

117

subito poco meno mosso ♩ = 76

Acc. 1

subito poco meno mosso ♩ = 76

VI. 1

VI. 2

Vlc.

Db.

circular bowing

quasi f

circular bowing

quasi f

mp *mp*

a tempo ♩ = 96

120

Acc. 1

Acc. 2

VI. 1

VI. 2

Vlc.

Db.

p *f* *p* *f* *p* *f* *p* *f*

ff feroce

mp

ord. detaché ----- *stacc.*

mp

ord. detaché ----- *stacc.*

mp

p *f* *p* *f* *p* *f* *p* *f*

mp

(♯)



LIGHT CUE 9

Improvise one bar on given chord / scale,
free choice of octave register

123

Acc. 1

Acc. 2

VI. 1

VI. 2

Vlc.

Db.

f *mp*

f *mp*

fff *furioso*

fff *furioso*

stacc.

stacc.

Improvise one bar on given chord / scale,
free choice of octave register

126

Acc. 1

Acc. 2

VI. 1

VI. 2

Improvise one bar...

Improvise one bar...

Improvise one bar...

129 *staccato secco*

Acc. 1 *fff*

Acc. 2 *fff*

bursting
V *f*

bursting
V *f*

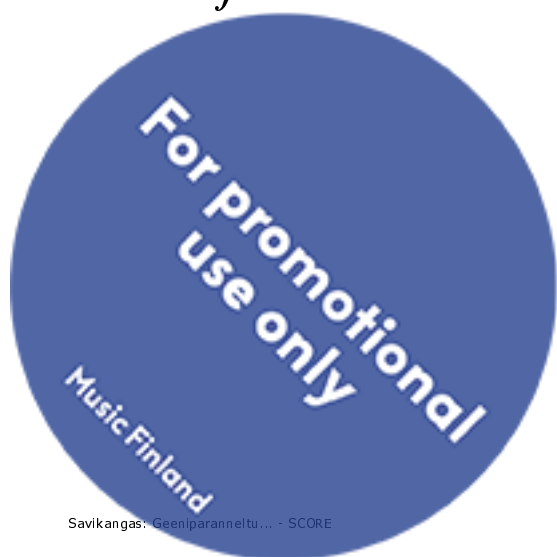
bursting
V *f*

bursting
V *f*

bursting
V *f*

bursting
V *f*

3 3 3 3



molto rit.

LIGHT CUE 10

molto rit._

ord. détaché

ord. détaché

stacc.

stacc.

molto rit._

molto rit._

mf

mf

ord. detach

ord. detach

stacc

stacc

cantabile

cantabile

cantabile

cantabile

mp

mp

ord.

ord.

 mf mf

ord.

ord.

 mf mf

~~_____~~ *mp*

~~_____~~ *mp*

~~_____~~ *mp*

~~_____~~ *mp*

mp

mp

mp

mp

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LIGHT CUE 11

133

6

**Senza misura,
tutti cadenza improvvisando**

ca. 3"

Improvise a SOLO on given chord / scale.
Next section is started by Vlc.

Kant.

CLEAN REVERB

6

**Senza misura,
tutti cadenza improvvisando**

ca. 3"

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started by Vlc.

Acc. 1

Acc. 2

6

**Senza misura,
tutti cadenza improvvisando**

ca. 3"

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started by Vlc.

VI. 1

VI. 2

Vla

Vlc.

Db.

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started by Vlc.

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started by Vlc.

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started BY YOU!.

Improvise accompaniment to Kantele solo on given chord/scale,
mostly in the lowest register. Next section is started by Vlc.

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6.1 (ca. 5")

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started by Vla..

134

Kant.

6.1 (ca. 5")

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started by Vla..

Acc. 1

Acc. 2

6.1 (ca. 5")

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started by Vla..

VI. 1

VI. 2

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started by Vla..

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started BY YOU!

Vla

Improvise a SOLO on given chord / scale. Next section is started by Vla.

Vlc.

Improvise accompaniment to Vlc. solo on given chord/scale, mostly in the lowest register. Next section is started by Vla..

Db.

135

6.2 (ca. 2'')

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

Kant.

Acc. 1

Acc. 2

6.2 (ca. 2'')

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

6.2 (ca. 2'')

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

VI. 1

VI. 2

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started BY YOU!

Improvise a SOLO on given chord / scale.
Next section is started by VI. 2.

Vla

Vlc.

Db.

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

Improvise accompaniment to Vla. solo on given chord/scale, mostly in the lowest register. Next section is started by VI. 2..

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136

6.3 (ca. 4")

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

Kant.

Acc. 1

Acc. 2

6.3 (ca. 4")

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

6.3 (ca. 4")

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

VI. 1

VI. 2

Vla

Vlc.

Db.

Improvise a SOLO on given chord / scale.
Next section is started by Db.

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by Db..

Improvise accompaniment to VI. 2 solo on given chord/scale, mostly in the lowest register. Next section is started BY YOU!

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137

6.4 (ca. 6'')

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Kant.

6.4 (ca. 6'')

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Acc. 1

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started BY YOU!

Acc. 2

6.4 (ca. 6'')

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Vl. 1

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Vl. 2

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Vla

Improvise accompaniment to Db. solo on given chord/scale,
mostly in the lowest register. Next section is started by Acc 2.

Vlc.

Improvise a SOLO on given chord / scale.
Next section is started by Acc. 2.

Db.

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138

6.5 (ca. 7")

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by VI 1.

Kant.

Acc. 1

Acc. 2

VI. 1

VI. 2

Vla

Vlc.

Db.

6.5 (ca. 7")

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started BY YOU!

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by VI 1.

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by VI 1.

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by VI 1.

Improvise accompaniment to Acc. 2 solo on given chord/scale, mostly in the lowest register. Next section is started by VI 1.

139

6.6 (ca. 3'')

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started BY YOU!

Kant.

Acc. 1

Acc. 2

VI. 1

VI. 2

Vla

Vlc.

6.6 (ca. 3'')

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started by Kantele.

6.6 (ca. 3'')

Improvise a SOLO on given chord / scale. Next section is started by Kantele.

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started by Kantele.

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started by Kantele.

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started by Kantele.

Improvise accompaniment to VI. 1 solo on given chord/scale, mostly in the lowest register. Next section is started by Kantele.

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8 LIGHT CUE 13
♩ = 66 Calmo caleidoscopico

145

Kant. Improvise... RING MODULATION switch setting:

Acc. 1 r.h. *pp fluido*

Acc. 2 r.h. *pp fluido* 7 7 7

VI. 1 arco ord. *pp fluido* 6 6 6
detaché al punta d'arco, flautando, sempre con sord.

VI. 2 arco ord. *pp fluido* 5 5 5
detaché al punta d'arco, flautando, sempre con sord.

Vla arco ord. *pp fluido*
detaché al punta d'arco, flautando, sempre con sord.

Vlc arco ord. *pp fluido* 3 3 3
detaché al punta d'arco, flautando, sempre con sord.

Db. arco ord.

147

CLEAN REVERB

8^{va} unis. con Db.

Kant.

mf calmo

3

6 6 6 5 5 5

6 6 6

7 7 7

3 3 3

3 3 3

5 5 5

unis. con Kantele

mf calmo

3

(8)

149 sweitch Ab -A

Kant.

Acc. 1

8^{va}

Acc. 2

5 5 5 3 3 3

VI. 1

3 3 3 5 5 5

VI. 2

7 7 7

Vla

6 6 6

Vlc.

7 7 7 6 6 6

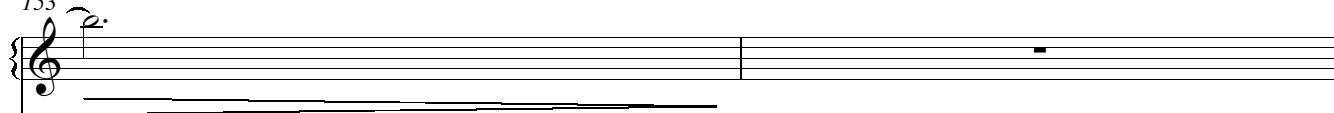
Db.

(8)-----|

accel. -----

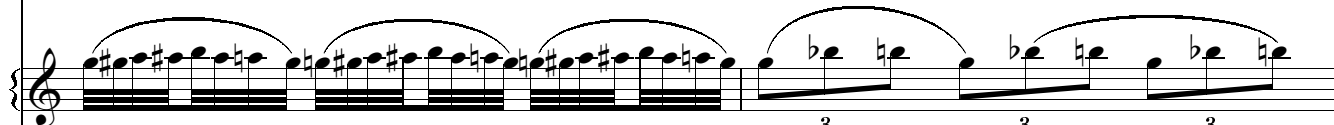
153

Kant.



accel. -----

Acc. 1

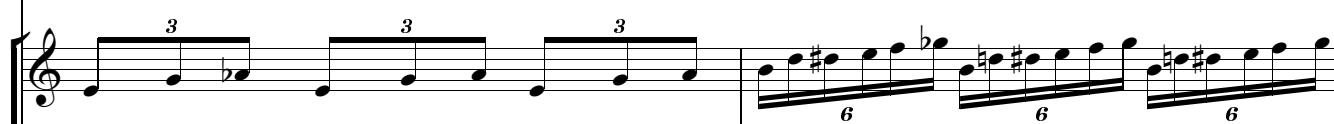


Acc. 2

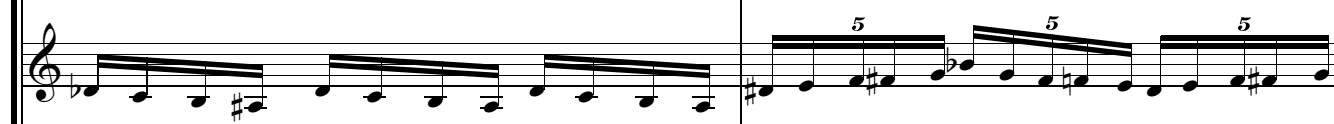


accel. -----

VI. 1



VI. 2



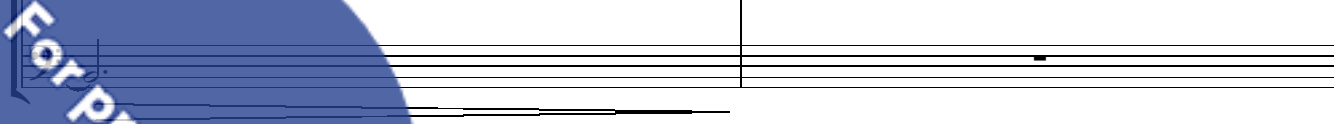
Vla



Vlc.



Db.



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155

Kant. *switch setting:*

Acc. 1 *15^{ma}* *7* *7* *7* *8^{va}*

Acc. 2 *8^{va}* *5* *5* *5*

VI. 1 *5* *5* *5* *7* *7* *7*

VI. 2 *6* *6* *6* *3* *3* *3*

Vla *3* *3* *3* *6* *6* *6*

Vlc. *senza sord.*

Db.

9 LIGHT CUE 14

157 $\text{♩} = 84$ Capriccioso e ritmico
tutti

Kant.

TALK MODULATION

scratch with plectrum

[a] [i] [a] [i] [a] [i]

f espressivo

9 $\text{♩} = 84$ Capriccioso e ritmico

Improvise three bars together with viola
on given chord / scale, free choice of octave register

Acc. 1

9 $\text{♩} = 84$ Capriccioso e ritmico

Improvise three bars together with acc. 1
on given chord / scale

senza sord.

Vla.

pizz. come jazz

Vlc.

mp

Db.

pizz. come jazz

mp

160

Kant.

[a] [i] [i] [a] [i] [a] [i] [a] [a] [i] [a] [i]

Improvise four bars together with viola...

Acc. 1

Improvise four bars together with acc. 1...

Vla.

Vlc.

Kant.

Improvise four bars together with viola...

Acc. 1

Improvise four bars together with acc. 1...

Vla

senza sord.
sempre pizz.

Vlc.

mp

sempre pizz.

Db.

mp



168

switch setting:

Kant.

[a] [i] [a] [i] [i] [a] [i] [a]

Improvise three bars together with viola...

Acc. 1

Improvise three bars together with acc. 1...

Vla

Vlc.

172 Più mosso ♩ = 92

Kant.

switch setting:

Improvise three bars together with viola...

Più mosso ♩ = 92

Acc. 1

Più mosso ♩ = 92

Improvise three bars together with acc. 1...

Vla

arco stacc. secco

Vlc.

mf

sempre pizz.

Db.

mf

175

Kant.

[i] [a] [i] [a] [a] [i] [a] [i]

Improvise three bars together with viola...

Improvise three bars together with viola...

Acc. 1

Improvise three bars together with acc. 1...

Improvise three bars together with acc. 1...

Vla

Vlc.

Db.

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179

Kant.

switch setting:

Più mosso ♩ = 100

ord.

f

[a]-----[i]

Acc. 1

Più mosso ♩ = 100

Improvise three bars together with viola...

Vla

Più mosso ♩ = 100

Improvise three bars together with acc. 1...

Vlc.

arco marcato

Db.

182

Kant.

switch setting:

[a]-----[i]

Acc. 1

Improvise three bars together with viola...

Vla

Improvise three bars together with acc. 1...

Vlc.

Db.

185

Più mosso ♩ = 108
switch setting:

Kant. [a]-----[i] [i]-----[a] [i]----[a]

Acc. 1

Più mosso ♩ = 108
Improvise six bars together with viola...

Vla

Più mosso ♩ = 108
Improvise six bars together with acc. 1...

Vlc.

Db.

stacc. secco

188

accel.

Kant. [a]-----[i] [a] [a]-----[i] [a] [a]-----[i] [a] **ff** **fff**

accel.

Acc. 1

accel.

Vla

Vlc.

Db.

ff **ff**

10 LIGHT CUE 15
♩ = 120 Furioso

Kant.

TRASH DISTORTION

fff

gliss with 2 switches

gliss.
gliss.

10 ♩ = 120 Furioso

Acc. 1

ff

bellows shake

Acc. 2

ff

bellows shake

10 ♩ = 120 Furioso

Vi. 1

senza sord.
sautillé

ff

Vi. 2

senza sord.
sautillé

ff

Vla

sautillé

ff

Vlc.

sautillé

ff

staccato

ff

Kant.

Acc. 1

bellows shake

Acc. 2

bellows shake

VI. 1

sul pont. -----

VI. 2

sul pont. -----

Vla

sul pont. -----

Vlc.

sul pont. -----

sul pont. -----

198

Kant.

Acc. 1

Acc. 2

VI. 1

VI. 2

Vla

Vlc.

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The musical score for measures 198-200 is as follows:

- Kant.:** Treble and bass staves. Measure 198 has a whole rest in the treble and a half note G2 in the bass. Measure 199 has a whole rest in the treble and a half note G2 in the bass. Measure 200 has a whole rest in the treble and a half note G2 in the bass. A gliss. (gliss.) is marked over the bass line in measure 199.
- Acc. 1:** Treble and bass staves. Measure 198 has a half note G#3 in the treble and a half note G#2 in the bass. Measure 199 has a half note G#3 in the treble and a half note G#2 in the bass. Measure 200 has a half note G#3 in the treble and a half note G#2 in the bass. A bellows shake is marked over the treble line in measure 199.
- Acc. 2:** Treble and bass staves. Measure 198 has a half note G#3 in the treble and a half note G#2 in the bass. Measure 199 has a half note G#3 in the treble and a half note G#2 in the bass. Measure 200 has a half note G#3 in the treble and a half note G#2 in the bass. A bellows shake is marked over the treble line in measure 199.
- VI. 1:** Treble staff. Measure 198 has a half note G#3 in the treble. Measure 199 has a half note G#3 in the treble. Measure 200 has a half note G#3 in the treble. An ord. (ord.) is marked over the treble line in measure 198.
- VI. 2:** Treble staff. Measure 198 has a half note G#3 in the treble. Measure 199 has a half note G#3 in the treble. Measure 200 has a half note G#3 in the treble. An ord. (ord.) is marked over the treble line in measure 198.
- Vla:** Treble staff. Measure 198 has a half note G#3 in the treble. Measure 199 has a half note G#3 in the treble. Measure 200 has a half note G#3 in the treble. An ord. (ord.) is marked over the treble line in measure 198.
- Vlc.:** Treble staff. Measure 198 has a half note G#3 in the treble. Measure 199 has a half note G#3 in the treble. Measure 200 has a half note G#3 in the treble. An ord. (ord.) is marked over the treble line in measure 198.
- Double Bass:** Treble staff. Measure 198 has a half note G#3 in the treble. Measure 199 has a half note G#3 in the treble. Measure 200 has a half note G#3 in the treble. An ord. (ord.) is marked over the treble line in measure 198.

204

Kant.

Acc. 1

Acc. 2

Vl. 1

Vl. 2

Vla

Vlc.

bellows shake

bellows shake

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