

**anton wassiljew**  
**blood on the dance floor**  
**for ensemble and live-electronics**  
**2011**

**instrumentation**

**flute**

**clarinet in b**

**bassoon**

**horn**

**trombone**

**percussion**

**piano**

**keyboard**

**violin**

**violoncello**

**contrabass (5 strings)**

**laptop**

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**transposing score**

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## general

the piece consists of three parts and two intermezzos. the first and the second part in turn are also divided.

the comments and the background music are important parts of the piece, which are played with laptop. the laptop has its own performer, which also controls the max msp patch. this patch plays the appropriate comment at the appropriate moment in according with the score (the laptop part). the laptop performer also switches the keyboard programs (more detailed see the section „keyboard“).

the comments are marked in the score with italics. in the parts the comments are given for the orientation of the musicians during the performance.

between the parts there must be a little pause (3-4 seconds), the conductor must give time so the pianist has time for preparation (between „serial catalog“ and „for elise“ and between „for elise“ and „variationen für klavier“). the appropriate marks one can see in the score.

in „free improvisation“ all the musicians (except the keyboard performer) must free improvise: the material is completely free right up to silence. it is also possible, that a musician doesn't play at all. in „limited improvisation“ can be played only materials given in the score and in the appropriate parts: each element of each instrument must be played at least one time.

in both intermezzos the notes with rhythmic deviations from regular grid are marked with asterisks.

in the parts i, ii and iii the background music is played. this music must be really in the background and much lower than the rest of the score, though it must be clearly audible. the background music is also controlled by the laptop performer.

in the parts i and ii the background music 1 (controlled with spacebar) is used and in the part iii – the background music 2 (controlled with the 0-key (zero)).

### the keyboard and laptop parts

the actions of the keyboard performer are notated in the score and in the parts in the systems marked „key“. in the case, if the sounding result differs from the notated actions, the result is given extra in the systems „el. sounds“.

in the laptop part the actions for controlling the max msp patch and the ableton live set are notated.

in the pieces „for elise“ and „variations for piano“ the keyboard performer him/herself switches between the instruments (tracks) in ableton live by pressing the appropriate keys, which are notated with small round notes and marked „trigger“.

## microchromatics

♯̣ - 1/8 tone higher.

♭̣ - 1/8 tone lower.

♯̣̣̣ - 1/6, 1/3, 2/3 tone higher.

♭̣̣̣ - 1/6, 1/3, 2/3 tone lower.

♯̣̣ - 1/4 tone higher.

♭̣̣ - 1/4 tone lower.

♯̣̣̣̣ - 3/4 tone higher.

♭̣̣̣̣ - 3/4 tone lower.

## dynamics

*f*, **f** - italics – loudness; regular – the intensity of the action.

# woodwinds

## flute

- strike the mechanics with the palm.

- flutter tongue.

- flutter tongue with simultaneous singing into the instrument.

- jet whistle.

- slap.

## bassoon

- strike the mechanics with the palm.

- flutter tongue.

- flutter tongue with simultaneous singing into the instrument.

- sing into the instrument.

# brass

## horn

- air sound with accent: an intensive air impulse with [t] at the beginning (something like that: [tffffffffff]).

- a stopped sound.

- flutter tongue with the pitch and with simultaneous singing into the instrument.

- air sound without accent.

- air sound with flutter tongue.

- fart sound into the mouthpiece.

## clarinet

- strike the mechanics with the palm.

- slap.

- flutter tongue with simultaneous singing into the instrument.

- flutter tongue.

## trombone

- air sound with accent: an intensive air impulse with [t] at the beginning (something like that: [tffffffffff]).

- sing into the instrument.

- flutter tongue with the pitch and with simultaneous singing into the instrument.

- air sound without accent.

- air sound with flutter tongue.

- fart sound into the mouthpiece.

- squeak with lips into the mouthpiece.

# percussion

percussion list:

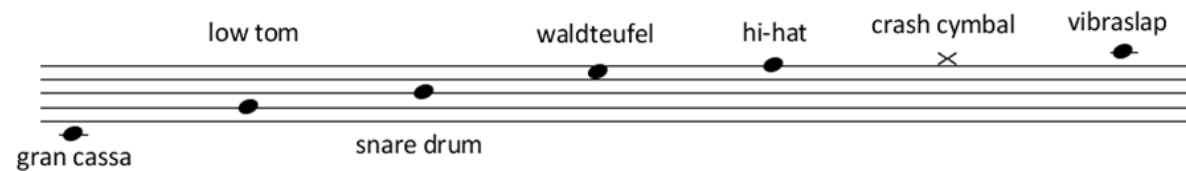
2 bongos (high, low),  
 1 tom-tom (low),  
 snare drum,  
 gran cassa;

4 temple blocks (with different pitches: with stepwise gradation: from the lowest up to the highest), waldteufel, vibraslap, xylophon (4 octaves), vibraphone (+ bow)).

triangel,  
 agogo-bell (two in one: high+low),  
 hi-hat,  
 crash-cymbal.

for pitched percussion (vibraphone, xylophone) a traditional system with 5 lines is used.

in the piece (except ii-5) the following instruments disposition is used:



for the part ii-5 three systems with 4 lines are used. in each 4-line-system four different instruments are notated: in the first system – membranophones, in the second one temple blocks (sorted by pitch: on the lowest line the lowest temple block, on the highest line – the highest), in the third one – metal instruments.

- high bongo
- low bongo
- snare drum
- high tom
- tempelblocks
- from low
- up to high
- triangle
- high agogo bell
- low agogo bell
- hi-hat

## legend



- crash-cymbal, gran cassa: let them decay.



- hard sticks on the low tom-tom hoop.



- waldteufel: pull the cord.

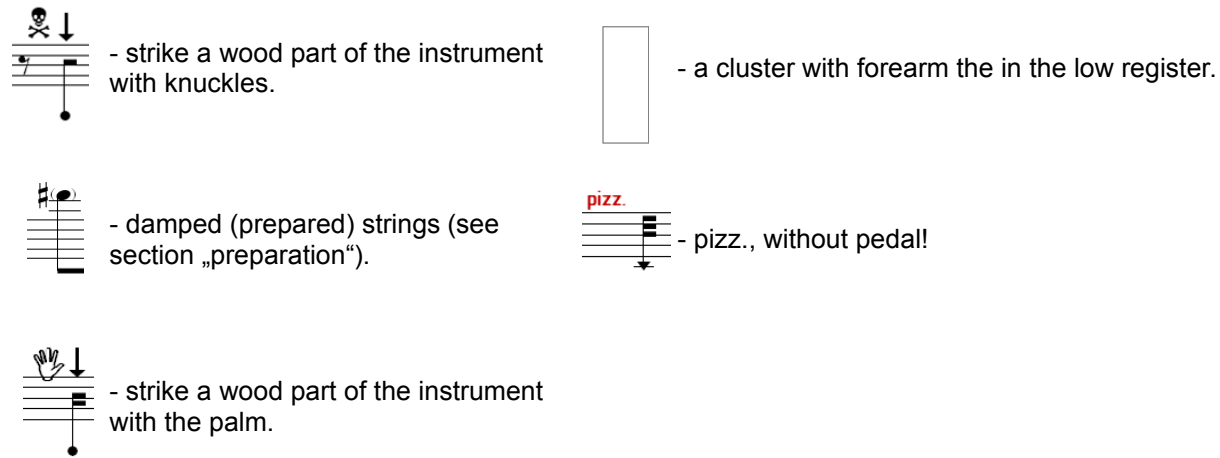


- hard stick on vibraslap.



- run a piece of styrofoam over the membran of the low tom.

## piano



## preparation

in two parts of the piece the piano is prepared: „for elise“ and „variation for piano“. the piano has to be prepared in the pauses between the parts. thus the piano for „for elise“ must be prepared in the time from the measure 19 of the part „serial catalog“ and in the pause between the „serial catalog“ and „for elise“. and for „variations for piano“ in the pause between „for elise“ and „variations for piano“. just after „variations for piano“ the whole preparation must be removed.

the preparation is just string muting.

the order of preparation actions must be planned in advance. thus some prepared sounds of „for elise“ are used in „variations for piano“, therefore it makes sense to prepare them in the longer pause.

## keyboard

the keyboard part is written in two systems marked with „key“, in the cases, when the pressed key and the sounding result are not identical, the result is given in the systems marked „el. sounds“.

in the pieces „for elise“ and „variations for piano“ various timbres are used. these various timbres are implemented in the ableton live session as different instruments in the appropriate tracks. the keyboard performer him/herself switches between these tracks by pressing the keys, which are notated with small round notes and marked as „trigger!“ (when such a key is pressed sounds nothing, but the whole midi stream is sent to the appropriate track in the ableton live set). so in the piece „for elise“ after the pressing of the f of contra-octave all the midi notes are sent to the instrument 1 (track 1) of the ableton live set, after the fis of contra-octave – to the instrument 2 (track 2). in the piece „for elise“ there are altogether 9 such instruments, in the „variations for piano“ - 7. in both pieces the pitch of the pressed key is the same as the sounding pitch.

in the intermezzos the sounding pitches and the pressed keys are not the same. in these pieces there are two virtual instruments el. 1 and el. 2 with different timbres. the real sounding pitches of these instruments are given in the system „el. sounds“ above the system „key“. in addition there is one sample in „intermezzo i“ (edith piaf): the duration and volume of this sample is also controlled by the performer (corresponds to the duration and intensity of the pressed key).

in the pieces ii-2, ii-3, ii-4 the same set of sounds is used. the each sound is played when the appropriate key is pressed. the duration and volume correspond with the duration and intensity of the key pressing.

in the piece ii-5 similar to the intermezzos: 4 virtual instruments are used. the real sounding pitches are given in the systems „el. 1“, „el. 2“, „el. 3“ and „el. 4“. each sound corresponds to a particular key of the keyboard. the duration and volume controls the performer.

when playing the piece ii-5 one must very carefully separate the release of the previous key and the pressing of the next key **in the same voice**: rhythmically one must play it as precisely as possible but **non legato!**

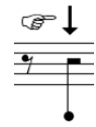
in the piece ii-6 only one sample is used, whose duration and volume are controlled also by the performer.

in the part iii the keyboard is used exclusively as sampler. in the system „el. sounds“ the sample and its duration are notated (in the tempo). the notes in the system „key“ have nothing to do with pitches, the pressing of the appropriate keys just plays the samples.


# strings

when playing all percussive actions the strings must be damped with the palm.

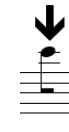
## violin



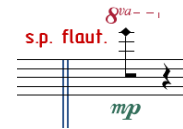
- strike the sounding board with a fingertip.




- strike the sounding board with the bow stick.




- strong bow pressure, the pitch is recognizable but with an essential part of noise.



- flautato sul ponticello.




- arco with strong bow pressure and with slow bow speed on the strings behind the the nut.




- bartok-pizzicato.


## violoncello



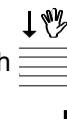
- strike the sounding board with knuckles.



- strike the sounding board with the bow stick.



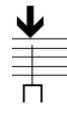
- strong bow pressure, the pitch is recognizable but with an essential part of noise.




- strike the tailpiece with the palm.




- flautato sul ponticello.



- arco on the a-string with strong bow pressure and slow bow speed behind the bridge, dry sound.



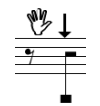
- bartok-pizzicato.



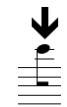
- damp all strings with the left hand and strike the strings with the bow hair, thereby one must avoid the bow bounce and leave the bow on the strings.

## contrabass


must have five strings.




- strike the tailpiece with the palm.



- strong bow pressure, the pitch is recognizable but with an essential part of noise.



- strike the sounding board with the bow stick.



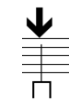
- damp all strings with the left hand and strike the strings with the bow hair, thereby one must avoid the bow bounce and leave the bow on the strings.



- flautato sul ponticello.



- bartok-pizzicato.



- arco on the a-string with strong bow pressure and slow bow speed behind the bridge, dry sound.

# laptop

## required equipment

- a keyboard with 88 keys (weight if possible);
- minimum 3 loudspeakers;
- amplifiers;
- audio-interface with at least 6 channels;
- a laptop;
- midi chord, audio chords (speakon, xlr etc).

in the laptop part all the actions are notated, which are necessary for the performance: pressing of keyboard keys for playing the comments and also for switching between different keyboard programs (for different piece parts).

## required software

- max msp 5;
- ableton live 8.2.2 + max for live.

the laptop is used for playback the background music, the comments and also for controlling the keyboard programmes. these things are implemented in the max msp patch and in the ableton live set.

the max msp patch plays back comments and background music. the ableton live set has 16 tracks and uses all 16 channels of the „from max msp 1“ port. the set is a collection of instruments, samplers and effects, which are necessary for midi routing between the tracks.

## max msp patch

the manipulating of the max msp patch is carried out almost exclusively with the computer keyboard.

the patch consists of two areas: the comments and background music area and the keyboard area.

### the comments and background music area

is located in the left part of the patcher. on its top there is a toggle, that controls the data stream from the computer keyboard to the patch. the green area is responsible for the comments in the piece and the pink one – for the background music. both areas have two number boxes for volume control. each comment is numbered in the score, the comment samples are numbered accordingly; the computer keyboard mapping is also given in the patcher.

the pink area is responsible for the playback of the background music. And it is also divided in two areas: background music 1 and background music 2.

### the comments

the comments playback is carried out with the computer keyboard (with alphabet letters, s. the score). it works according to the following logic (except comment 35): on the key pressing a comment will be played, if this key will be pressed again during the playback of the comment, the comment will be stopped, if the key will be pressed again not during the playback this comment will be played from the beginning. if during the playback of a comment another comment key is pressed, the first one will be stopped and the second one will be played from its beginning.

### the background music

in the parts i and ii the background music area 1 is used, in the part iii – the background music area 2.

the background music 1 is controlled with the spacebar. on its first pressing the playback will be started, on the second pressing it will be paused, on the next – continued etc.: the spacebar functions according to play/pause/resume logic. the background music is controlled with the 0-key (zero). It works with the same logic like background music 1. in the background music areas there are the elements for complete stop of the background music and for its playback from arbitrary position are located. this possibility can be useful in case of a mistake: with this feature you can always during the performance start the background music from the position you need. by means of the toggle one can extra adjust the volume level. to the right of this toggle there is a gray button to stop the background completely. in addition there are two sliders in this area. the upper one shows the current playback position; with the lower slider you can set manually the current playback position, after that you have to press the green button on the right of the slider.

### comment 35: f-key

the 35<sup>th</sup> comment is a relaxing text. this sample is played exclusively in the intermezzos. after „intermezzo i“ the sample must be paused and at the beginning of „intermezzo ii“ its playback must be resumed. if the f-key is pressed the sample starts to sound, on the next pressing it will be paused till the next f-key pressing: the key is programmed according to principle play/pause/resume/pause etc. (just as the spacebar)



### keyboard area

the whole piece is divided into parts. each part needs its own keyboard program. by pressing the keys 1, 2, 3, 4, 5, 6 on the computer keyboard one can switch between various keyboard programs.

the keyboard performer switches between different timbres in the pieces „for elise“ and „variations for piano“ by pressing the keyboard keys, which are notated with small notes and marked as „trigger!“ (by that the performer selects the appropriate midi channel of the „from max msp 1“ port, which the whole midi stream from the keyboard must be sent to).

keyboard programs:

key on the computer keyboard	part
1	„for elise“
2	„variations for piano“;
3	„intermezzo i“ and „intermezzo ii“
4	parts from ii-2 to ii-4
5	part ii-5
6	part ii-6, part iii

**in the bottom area of the patcher two menus are located. for the correct connection between the patcher and the ableton live set one has to do the following things:**

- choose in the left menu the input midi port — the device, which the patcher gets the midi data from;
- chose in the right menu «from max msp 1» — this is the output port, which the data will be sent to the ableton live set through.

**JUST BEFORE THE PERFORMANCE DON'T FORGET:**

- turn the toggle on, which controls the stream from the computer keyboard to the patch;
- turn the max msp audio on.

### all notes off

if the n-key on the computer keyboard is pressed, to all midi channel of the „from max msp 1“ port will be sent the message „all notes off“.

if the m-key is pressed all the clips, which max msp patch plays at the moment, will be completely stopped.

### sound check

in the bottom part of the patcher an area is located, which sends midi-notes of the same duration and velocity to the channels of the „from max msp 1“ port. thereby there are two possibilities: looped from ch. 1 to the channel you set or only to the channel you set.

### channels

the patcher uses 4 internal software channels: 3 and 4 as a stereo couple for comments playback, 5 and 6 also as a stereo couple for background music playback.

### ableton live set

the set consists of 36 midi tracks.

#### **Tracks 1 – 9 (midi input channels 1-9)**

are used exclusively in the pieces „for elise“ and „variations for piano“. thereby all 9 are used in „for elise“ and in „variations for piano“ only 1, 2, 4, 5, 6, 8, 9. the keyboard performer him/herself switches between these tracks by pressing the keys, which are notated with small round notes and marked as „trigger!“ (when such a key is pressed sounds nothing, but the whole midi stream is sent to the appropriate track in the ableton live set). so in the piece „for elise“ after the pressing of the f of contra-octave all the midi notes are sent to the instrument 1 (track 1) of the ableton live set, after the fis of contra-octave – to the instrument 2 (track 2).

#### **„el. 1 Inter“, „el. 2 Inter“: tracks 10-11 (midi input channels 10-11)**

are used for intermezzi

**"el. 1" (tracks 12-17, midi input channel 12), "el. 2" (tracks 18-23, midi input channel 13), "el. 3" (tracks 24-29, midi input channel 14), "el. 4" (tracks 30-35, midi input channel 15) with microchromatics**

each the instruments el. 1, el. 2, el. 3 and el. 4 because of using microchromatics with ableton live instruments has 6 copies of itself with a midi-effect for mapping. each effect – a max for live patch, which is responsible for the microchromatics in the pieces. in each patch there is a coll object, which sets the midi mapping.

#### **track 16**

is sampler. the track gets midi data from the port „from max msp 1“ and forwards them to the sampler.

**before the performance**  
**live → preferences → midi**  
set *track „on“*, *sync „off“*, *„remote off“* for the port „from max msp 1“.

#### **channels**

all tracks send the audio to the master and the master sends it to the channel 1 of the interface. panning in all tracks - left!

#### **the mixer and routing**

altogether 5 channels of the interface are used in the piece; 1 mono channel for the keyboard and 2 stereo couples.

channels 1: keyboard, audio from ableton live;

channels 3 and 4: comments, audio from max msp;

channels 5 и 6: the background music, audio from max msp.

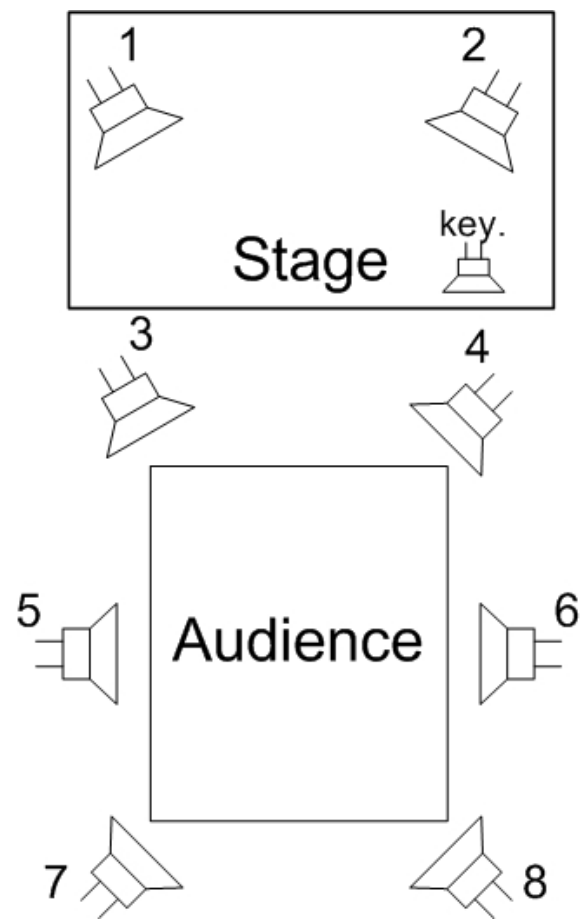
the minimal number of loudspeakers is 3; the maximum is unlimited. one speaker is located on the stage and used for the virtual instruments and for the playback of keyboard samples. this loudspeaker must be in balance with the ensemble.

at least 2 other loudspeakers must be located on the stage (in the concert hall) (for the background music and comments).

in case of a great number of loudspeakers their disposition in the hall, live audio control with the mixer must be adjustet subject to the haal acoustics. the background music must not be louder as things played by the musicians. the comments must be also moderately loud but clearly audible. when the instruments and comments sound semultaneously („serial catalog“, intermezzos) one has to achieve the balance but the comments must be clearly audible.

spatialy it is possible, that the background music and comments are coming „from everywhere“. a strong spatial separation between comments and background is undesirable. and completely intolerable for example a disposition, where the commenting loudspeakers are speaking from the back, even through the background music loudspeakers are allocated in the space.

the disposition in case of 9 loudspeakers could look something like:



routing example (for yamaha dm-1000 and the interface „motu traveller“, optical connection via adat between the mixer and the interface):

	software outputs	interface channels	inputs (channels) of the mixer	mixer omni outputs (to the loudspeakers)
keyboard, stage	15	15	17	9 (as direct out of the channel 17)
comments, hall, stage	max/msp: 3, 4 (mapped to 17 and 18 of the interface)	17, 18	19	1, 3
			20	2, 4
background music, hall, stage	max/msp: 5, 6 (mapped to 19 and 20 of the interface)	19, 20	21	1, 3, 5, 7
			22	2, 4, 6, 8

activate the patch window!

do not forget to turn the audio on!  
do not forget to turn the key gate on!



- DSP status
- Audiotester
- MIDI tester

to stop all clips press "m"  
for all notes off press "n"

comments + background

pass the key pressings through:  current key:

background, stereo channels 5, 6

volume, dB: ▶0.

**background 1: parts i-ii**

0:0:0:0

0:0:0:0 stop

0:0:0:0

comments, stereo channels 3, 4

volume, dB: ▶0.

**background 2: part iii**

0:0:0:0

0:0:0:0 stop

0:0:0:0

computer keyboard mapping:

q - the first list;  
w, 01.wav;  
e, 02.wav;  
r, 03.wav;  
t, 04.wav;  
y, 05.wav;  
u, 06.wav;  
i, 07.wav;  
o, 08.wav;  
p, 09.wav;  
a, 10.wav;  
s, 11.wav;  
d, 12.wav;  
f, 13.wav;  
g, 14.wav;  
h, 15.wav;  
j, 16.wav;  
k, 17.wav;  
l, 18.wav;  
z, 19.wav;  
x, 20.wav;  
c, 21.wav;  
v, 22.wav;

b - the second list:  
w, 23.wav;  
e, 24.wav;  
r, 25.wav;  
t, 26.wav;  
y, 27.wav;  
u, 28.wav;  
i, 29.wav;  
o, 30.wav;  
p, 31.wav;  
a, 32.wav;  
s, 33.wav;  
d, 34.wav;  
f, 35.wav;  
g, 36.wav;  
h, 37.wav;  
j, 38.wav;  
k, 39.wav;  
l, 40.wav;  
z, 41.wav;  
x, 42.wav;  
c, 43.wav;

spacebar - background music 1  
0 - background music 2

1 - 6 - sampler tabs;

n - all notes off;  
m - stop all clips;

please set your input device:

ReMOTE SL Compact Port 1

please set it to "from MaxMSP 1":

ReMOTE SL Compact Port 1

sampler

1 2 3 4 5 6

1 fuer elise

pitch vel:

sampler, stereo channels 1, 2 (ableton)

pitch: ▶60 vel: ▶127 dur: ▶1000 up to: ▶16 on/off:

pitch: ▶60 vel: ▶127 dur: ▶1000 to: ▶1 on/off:

help

intro

4/4  $\text{♩} = 108$

fl. клaquаны/лад/удар keys/palm/strike  $f$

cl. in b клaquаны/лад/удар keys/palm/strike  $f$

bsn. клaquаны/лад/удар keys/palm/strike  $f$

hrn. воздух/акцент air/accnt  $f$

tbn. воздух/акцент air/accnt  $sffz$

perc. м. барабан, струны/плч/удар snare drum, snares/stick/strike  $f$

crash cymbal/stick/strike  $sffz$

pno. корпус/кост/удар body/fist, bone/strike  $f$

vln. корпус/подуш/удар body/fingertip/strike  $f$

vc. корпус/кост/удар body/fist, bone/strike  $f$

cb. подзруф/лад/удар tailpiece/palm/strike  $f$

laptop

5

# часть i part i i-1: до-каталог i-1: c-catalog

1: this piece consists of an introduction and three parts, which are separated with two intermezzos. just you've heard the introduction. the first part. in this part you will hear several musical examples.

example number one:  
c4 of the clarinet part from various classical works.

1: эта пьеса состоит из вступления и трех частей, разделенных короткими интермеццо. только что вы услышали вступление.

часть первая.  
в этой части вы услышите различные музыкальные примеры. пример первый: до первой октавы партии кларнета из произведений мировой классики.

2: бетховен, 9-я симфония, 1-я часть.

2: beethoven, ninth symphony, first part.

1 2 1  
4 4  
♩=88  
allegro ma non troppo, un poco maestoso.  
ff  
kl. in b

3: брамс, 1-я симфония, 1-я часть.

3: brahms, first symphony, first part.

1 2  
4 4  
un poco sostenuto  
f

4: б.а. циммерманн, опера "солдаты", прелюдия.

4: b.a. zimmermann, opera "the soldiers", preludio.

3 1  
4 4  
♩=88-96  
in ritmo ferreo  
f

5: берг, пять песен для сопрано и оркестра на тексты петера альтенберга.

5: berg, five songs on picture postcard texts by peter altenberg

4 1  
8 4  
♩=96  
f

6: стравинский, "весна священная", "весенние гадания".

6: stravinsky, "the rite of spring", "the augurs of the spring"

5 1  
4 4  
♩=50  
tempo giusto  
ff

laptop space (turns the background on/off)

7: рихард штраус, "альпийская симфония", "восход".

7: richard strauss, "an alpine symphony", "sunrise".

6 1  
4 4  
♩=72  
festes zeitmass, maessig langsam  
f

8: лахенманн, "контракаденц".

8: lachenmann, "kontrakadenz".

7 2  
4 4  
♩=72  
ppp

9: малер, "песнь о земле", 1-я часть.

9: mahler, "the song of the earth", first part.

8 1  
4 4  
allegro pesante (ganze takte nicht schnell)  
ff

10: рихард штраус, "альпийская симфония", "восход", до и еще 1 нота.

10: richard strauss, "an alpine symphony", "sunrise", c4 and 1 note more.

9 1  
4 4  
festes zeitmass, maessig langsam  
f

11: рихард штраус, "альпийская симфония", "восход", до и еще 2 ноты.

11: richard strauss, "an alpine symphony", "sunrise", c4 and 2 notes more.

10 1  
4 4  
festes zeitmass, maessig langsam  
f

12: это до призывает всех присутствующих с именем на букву а немедленно покинуть зал.

12: this c calls everybody present whose names start with a to leave the concert hall immediately.

11 1  
4 4  
♩=60  
mf

laptop

13: лахенманн, "движение (перед оцепенением)".

13: lachenmann, "movement (before paralysis)"

12 1  
8 4  
♩=120  
pp

14: рихард штраус, "альпийская симфония", "восход", до и еще 3 ноты.

14: richard strauss, "an alpine symphony", "sunrise", c4 and 3 notes more.

13 1  
4 4  
festes zeitmass, maessig langsam  
f

15: шпалингер, "пассаж/пейзаж".

15: spahlinger, "passage/paysage"

14 1  
4 4  
♩=60  
mp

16: моцарт, симфония N40, 2-я часть.

16: mozart, symphony no. 40, second part.

15 1  
4 4  
andante  
f

17: ноно, "intoleranza".

17: nono, "intoleranza".

16 1  
4 4  
♩=80  
p

18: рихард штраус, "альпийская симфония", "восход", до и еще 4 ноты.

18: richard strauss, "an alpine symphony", "sunrise", c4 and 4 notes more.

17 1  
4 4  
festes zeitmass, maessig langsam  
f

19: рихард штраус, "альпийская симфония", "восход", до и еще 5 нот.

19: richard strauss, "an alpine symphony", "sunrise", c4 and 5 notes more.

18 1  
4 4  
festes zeitmass, maessig langsam  
f

laptop

i-2: начала i-2: beginnings

20: пример второй:  
первые звуки всех сонат бетховена  
из содержания полного собрания.  
издательство гюнтера хенле.

20: example number two:  
the first sounds of all beethoven's sonatas  
from the contents of "complete piano sonatas"  
published by guenter hente publishers.

1 3

4/4 ♩=144

pno. *mf*

X

laptop

i-3: серийный каталог i-3: serial catalog

fl.  $\text{mp}$  12/16 ①

fl.  $\text{mp}$  12/16 ④

cl. in b  $\text{mp}$  12/16 ③

vc. *poco ponticello*  $\text{mp}$  12/16 ②

21: пример третий:  
серии в тесном расположении  
из различных произведений  
мировой классики.

21: example number three:  
tone rows in closed position  
from various classical works.

22: веберн, симфония,  
op. 21.

22: webern, symphony,  
op. 21.

23: шенберг,  
"выживший  
из варшавы".

23: schoenberg,  
"a survivor from warsaw".

24: веберн,  
первая кантата,  
op. 29.

24: webern,  
first cantata,  
op. 29.

25: веберн,  
вторая кантата,  
op. 31.

25: webern,  
second cantata,  
op. 31.

laptop C → V b w e r



12/16 (webern, string quartet, op. 28)

f1. *mp*

cl. in b 12/16 *mp* (stockhausen "am himmel wandre ich")

12/16 6 *mp*

pno

12/16 5 *mp*

vln.

26: стравинский,  
requiem,  
Op. 31.

26: stravinsky,  
requiem,  
Op. 31.

27: штокхаузен,  
"группы".

27: stockhausen,  
"groups".

28: дүлез,  
"структуры 1а".

28: boulez,  
"structures 1a"

29: рецепт шеу ----->  
29: schi recipe ----->

laptop

t =

y =

u =

i =

this i must not be played exactly on the 7th 16th. somewhere in the middle of the passage.

fl. 5 12 15

cl. in b

10 (schoenberg, variationen, op. 31)

mp (webern, konzert, op. 24)

mp (boulez, piano sonata no. 2)

pno. 12 15

mp (stravinsky, in memoriam dylan thomas)

15

vc. (schoenberg op. 33a) mp (schoenberg, op. 33b) mp (nono, il canto sospeso) mp

vln.

laptop

fl. (berg, violinkonzert)

cl. in b

20

*mp* (stockhausen, mantra)

(milton babbitt, composition for 4 instruments) начать препарировать фортепиано

beginn to prepare the piano 20

*mp*

при необходимости сделать паузу перед следующим разделом: дождаться, пока пианист(ка) будет готов(а) с подготовкой.

if necessary, make a pause till the pianist is ready with the preparation.

vln. (schoenberg, menuett trio, op.25)

vc. (webern, variationen. op. 30)

(boulez, notations) (webern, variationen fuer klavier, op. 27)

*mp* *mp* *mp*

laptop

i-4: к элизе i-4: fuer elise

5

1

♩ = 144

♩ = 132

fl. *mp* *ff* *ff* *f* *mp* *mp* *f*

cl. in b *f* *f* *f* *f* *mp* *p* *f*

bsn. *f* *f* *p* *f* *f* *f* *f*

hm. *f* *sfffz* *p* *f* *f* *mp* *mp*

tb. *f* *sfffz* *p* *f* *f* *f* *mp*

perc. *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* xyl. *p*

pno. Mute the strings: dis (Small), d', e', h", dis"

key. instr 1 *p* *f* *mp* instr 2 *ff* *mp* instr 3 *mp* *mp* *ff* *mp* *f* *mp* instr 4 *mp* *f* *mp* instr 5 *mp* *mp*

vln. s.p. flaut. *mp* *ff* *mp* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *pizz.* *p* *mp* *p*

vc. *sfffz* *ff* *mp* *sfffz* *sfffz* *ff* *f* *mp* *mp* *p* *mp*

cb. *sfffz* *ff* *sfffz* *sfffz* *mp* *f* *sfffz* *sfffz* *sfffz* *mp* *sfffz*

laptop

воздух с акцентом  
air with accent

сильный нажим смычка  
strong bow pressure

сильный нажим смычка  
strong bow pressure

сильный нажим смычка  
strong bow pressure

30: пример четвертый.

30: example number four.

1

1 = 0

♩.=120

♩.=112

♩.=104

10

♩.=96

rit.-----

♩.=66

fl. *mp* *p* *p*

cl. in b *p* *mp* *p*

bsn. *p*

hrn. *f* *f* *sfffz* *p*

trn. *sfffz* *mp* *sfffz* *p*

perc. *p* *ff* *p* *f* *mp* *p* *f* *pp*

pno. *p* *ff* *p* *mp* *p* *p* *mp* *p* *mp* *f* *p* *mp* *p*

key. instr 6 *ff* instr 7 *mf* instr 8 *mp* instr 9 *p*

vln. *mp* *p* *ff* *p* *mf* *p* *pizz.*

vc. *mp* *ff* *p* *pizz.* *p* *pizz.* *p*

cb. *sfffz* *mp* *ff* *p* *pizz.* *p* *pizz.* *p*

laptop

luft, FLZ.  
воздух, frul.

ре-диез - не агрессивно, нежно  
dis - not aggressiv, dolce

изменить преарацию  
(см. легенду)  
change the preparation  
(see the legend)

при необходимости сделать  
паузу как и для предыдущей  
пьесы.  
if necessary, make a pause  
like for the previous piece.

31: в примере четыре в качестве  
звучающего исходного материала  
использованы первые девять  
звучающих пьес Бетховена "к Элизе".  
путем изменения тембра,  
октавных положений, динамики,  
артикуляции, темпа, а также  
за счет использования  
микроритмики, оригинальный  
материал подвергнут изменению.  
в примере представлен процесс  
движения от крайне искаженного  
варианта материала к оригиналу.

31: in the example four the first nine  
tones of beethoven's piece  
"fur elise" are used as pitch material.  
by means of changing of timbre,  
octave positions, dynamics, articulation,  
tempo, and also at the cost of using  
microchromatics, the original material  
is changed. in the example the transition  
from the extreme distorted material  
to its original version is presented.

**p**

9 16 **1** ♩.=104

**i-5: вариации для фортепиано, ор. 27 i-5: variationen fuer klavier, op. 27**

**5**

♩.=96

fl. *mp* *f* *f* *f* *f* *p*

cl. in b *mp* *f* *mp* *ff* *ff* *f*

bsn. *ff* *f* *pp* *mp*

hrn. *f* *mp* *f* *p* *ff* *mp* *pp*

tbn. *f* *sffz* *f* *sffz* *ff* *p* *mp*

perc. *pp* xyl.

The mutes from the previous part stay.  
Mute the following strings additionally:  
B' (Contra), D (Great), E (Great), d (Small), e', f''

pno.

key. *f* *sffz* *ff* *mp* *mp* *mp* *sffz* *ff* *mp* *sffz* *mp* *mp* *mp* *mp* *ff* *mp*

instr 1 *f* *sffz* *ff* *mp* *mp* *mp* *sffz* *ff* *mp* *sffz* *mp* *mp* *mp* *mp* *ff* *mp*

instr 2 *mp* *sffz* *f* *mp* *ff* *mp* *sffz* *ff* *mp* *sffz* *ff* *mp* *ff* *mp*

instr 3 *mp* *sffz* *f* *mp* *ff* *mp* *sffz* *ff* *mp* *sffz* *ff* *mp* *ff* *mp*

instr 4 *mp* *sffz* *f* *mp* *ff* *mp* *sffz* *ff* *mp* *sffz* *ff* *mp* *ff* *mp*

instr 5 *mp* *sffz* *f* *mp* *ff* *mp* *sffz* *ff* *mp* *sffz* *ff* *mp* *ff* *mp*

vln. *mp* *mp* *f* *sffz* *mp* *mp* *mp* *f* *pp* *ff* *mp* *sffz*

vc. *ff* *sffz* *ff* *sffz* *ff* *sffz* *mp* *mp* *pp* *sffz* *pp* *mp*

cb. *mp* *sffz* *sffz* *ff* *sffz* *mp* *sffz* *sffz* *p* *ff* *sffz* *pp* *sffz* *mp* *ff* *pp* *mp*

32: пример пятый.

32: example number five.

laptop 2 a

fl.  $\text{♩} = 84$   $\text{♩} = 72$   $\text{♩} = 63$   $\text{♩} = 54$  rit.  $\text{♩} = 40$

cl. in b

bsn.

hrn.

tb.

perc.

pno.

key.

vln.

vc.

cb.

laptop

снять препаарацию  
remove all preparations

при необходимости сделать  
паузу как и для двух  
предыдущих пьес.

if necessary, make a pause  
like for the two previous  
pieces.

33: в примере пять в качестве исходного  
звукорысотоного материала  
использованы первые двенадцать  
звучков вариаций для фортепиано  
Веберна. способом, аналогичным  
описанному в примере четыре,  
оригинальный материал  
изменяется и его искаженный  
вариант преобразуется в оригинал.

33: in the example five the first  
twelve tones of webern's  
"variations for piano" are used as  
pitch material. this material is changed  
through the procedure, which was  
described in the example four.  
thereby a transformation process  
from the distorted material  
to its original is presented.

S  $\rightarrow$  space  
приостанавливает фоновую музыку  
pauses the background music

5/4 1  
0 ♩=50

4/4 **intermezzo i**  
1

12/8 5  
2

fl. *ppp* *p* *ppp* *p* *ppp* *p*

cl. in b *ppp* *p* *ppp* *p* *ppp* *p*

bsn. *ppp* *p* flutter tongue frul. *ppp* *p* *ppp* *p*

hmn. *ppp* *p* *ppp* *p* *ppp* *p*

tbm. *ppp* *p* *ppp* *p* *ppp* *p*

perc. vibra, arco *ppp*

pno. *ppp*

el. 1 *ppp* *p* *ppp* *p* *ppp* *p*

el. 2 *ppp* *p* *ppp* *p* *ppp* *p*

key. *ppp* *p* *ppp* *p* *ppp* *p*

vln. with a metallic mute с металлической сурдиной *ppp* *p* *ppp* *p* *ppp* *p*

vc. *ppp* *p* *ppp* *p* *ppp* *p*

cb. *ppp* *p* *ppp* *p* *ppp* *p*

34: первое интермеццо. 35: расслабляющий текст----->  
 34: the first intermezzo. 35: relaxing text----->

laptop *z* *d* *f*



4/4 3

1/4 4 ins 1

3/4

fl. flutter tongue frul.

cl. in b

bsn.

hm.

tbn.

perc. arco

pno.

el. 1

el. 2

key.

vln. poco pont. ord.

vc.

cb.

laptop

*ppp*, *p*, *mp*, *f*

*s*, *5*, *5:4*

*\**

звездочки над/рядом с нотами не имеют отношения к исполнению; отмечают лишь звуки, находящиеся вне регулярной ритмической сетки.

the asterisks on/near the note have nothing to do with the performance; they mark only those tones, which are not in the regular rhythmical grid.

приостанавливает расслабляющий текст  
pauses the relaxing text

часть ii part ii  
ii-1: свободная импровизация ii-1: free improvisation

в течение 20–30 секунд музыканты свободно импровизируют, зависимо или независимо друг от друга, совершенно свободно.

*36: часть вторая.*

during 20–30 seconds the musicians must free improvise, dependently or independently from each other, absolutely free.

*свободная импровизация.*

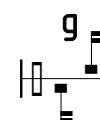
*в течение следующих 20–30 секунд музыканты  
вольны свободно импровизировать, зависимо или  
независимо друг от друга.*

*36: the second part.*

*free improvisation.*

*during the next 20–30 seconds the musicians are  
free to improvise, dependently or independently  
from each other.*

laptop



space

снимает с паузы фоновую музыку  
continues the playback of the background music



ii-2: ограниченная импровизация ii-2: limited improvisation

в течение 20-30 секунд музыканты импровизируют независимо или независимо друг от друга с использованием лишь материала, приведенного на этой странице: шесть различных элементов у каждого инструмента. каждый элемент должен прозвучать по крайней мере один раз.

during 20-30 seconds the musicians improvise dependently or independently from each other. only the materials can be used, which are given on this page: each instrument has six different elements. each element has to be played at least one time.

37: ограниченная импровизация.  
в течение следующих 20-30 секунд музыканты импровизируют с ограничениями. используется лишь заранее фиксированный материал: шесть различных элементов у каждого музыканта. каждый элемент должен прозвучать по крайней мере один раз.

37: limited improvisation.  
during the next 20-30 seconds the musicians must improvise with limitations: only in advance fixed materials can be used: each musician has six different elements. each element has to be played at least one time.

**fl.**  $\text{♩}=60$   $\downarrow$   $f$   
**cl. in b.**  $\downarrow$   $f$   
**bsn.**  $\downarrow$   $f$   
**hrn.**  $\downarrow$   $f$   
**tb.**  $\downarrow$   $\text{sfffz}$   
**perc.**  $\downarrow$   $f$   
**pno.**  $\downarrow$   $f$   
**el. sounds:**  $\text{elise instr 3}$   $\text{comment before webern}$   $\text{webern instr 3}$   $\text{webern instr 4}$   $\text{el. 2}$   $\text{el. 2}$   
**key.**  $\text{mp}$   $\text{mf}$   $\text{ff}$   $\text{mp}$   $\text{ppp}$   $\text{ppp}$   
**vln.**  $\downarrow$   $f$   $\text{mp}$   $\text{mp}$   $\text{sfffz}$   $\text{mp}$   
**vc.**  $\downarrow$   $f$   $\text{mp}$   $\text{sfffz}$   $\text{ff}$   $\text{sfffz}$   
**cb.**  $\downarrow$   $f$   $\text{f}$   $\text{sfffz}$   $\text{sfffz}$   $\text{p}$   
**laptop**  $h$   $\text{p}$

ii-3: элементы по строгой системе ii-3: elements acc. to a strict deliberate system

1 6 3 1 1 6 9 1 10 11 5 2  
 8 32 32 4 32 32 4 32 16 4

fl. *mp*

cl. in b

bsn. *ppp* *p* *pp*

hrn.

tbn. *mp*

perc. xyl. *p* *p* *ppp* *pp* *ppp* *vibra, arco* *ppp*

pno. *mp* *p* *ppp* *mp*

el. 1 webern instr. 4 *mp* *ppp* *ppp* *ppp*

el. 2

key. *mp* *ppp* *ppp* *ppp*

vln. *mp* *ppp* *p* *ppp* *p*

vc. *mp* *ppp* *p* *ppp* *p*

cb. *pp* *ppp* *p* *pp*

laptop

38: следующая пьеса составлена по строгой системе из тех же самых элементов, использованных в ограниченной импровизации.  
 38: the next piece is composed according to a strict system using the same elements, which were used in the limited improvisation.

3 1 3 9 3 3 2 3  
 32 4 8 32 16 16 4 8

fl. *ppp* *mp* *mp* *f* *p*

cl. in b *ppp* *mp* *f* *p* *петь в инструмент*  
*sing into the instrument*

bsn. *pp* *mp* *f* *ppp* *p*

hrn. *p* *sfffz* *петь в инструмент*  
*sing into the instrument*

tb. *mp* *f* *ppp*

perc. xyl. *mp* *pp* *sfffz* *f* *ppp*

pno. *pp* *pp* *mp* *mp* *pp* *mp*

el. 1 *mp* *8va* Elise instr. 3

el. 2

key. *mp*

vln. *poco pont.* *mp* *poco pont.* *mp* *poco pont.* *mp*

vc. *poco pont.* *mp* *poco pont.* *mp* *poco pont.* *mp*

cb. *f*

laptop

This musical score page (18) features 13 staves for various instruments and electronics. At the top, measure numbers 1, 7, 15, 2, 1, 6, 5, and 20 are indicated above their respective measures, with 15 and 20 circled. The instruments are:

- fl. (Flute): Starts with a dynamic of *ff* and a *8va* marking.
- cl. in b (Clarinete in sol): Starts with *ff*.
- bsn. (Fagotto): Starts with *f*.
- hrn. (Corni): Starts with *f*.
- tbn. (Trombe): Starts with *f*.
- perc. (Percussion): Includes a *sfffz* marking and a *crash cymbal* instruction.
- pno. (Pianoforte): Starts with *mf*.
- el. 1 and el. 2 (Electronics): Both start with *ff* and include a *webern instr. 4* instruction.
- key. (Keyboard): Starts with *ff*.
- vln. (Violini): Starts with *f*.
- vc. (Viola): Starts with *ff*.
- cb. (Violoncello): Starts with *sfffz*.
- laptop (Laptop): Represented by a rectangular icon.

The score includes various musical notations such as dynamics (*ff*, *f*, *mf*, *sfffz*), articulations, and performance instructions like *8va*, *crash cymbal*, and *comment*. Measure numbers are placed above the staves at the beginning of their respective measures.

ii-4: элементы без predetermined системы ii-4: elements without any deliberate system

1 2 5 3 4

4 4 4 8 4

♩ = 60

fl. *mp* *ff* *mp* *ppp* *mp*

cl. in b *mp* *ppp* *ff*

bsn. *f* *pp* *ppp* *p*

hrn. *ppp* *p*

tbn. *mp* *f* *mp*

perc. xyl. *p* vibra, arco *ppp* *p* xyl. *p*

pno. *mp* *ff* *f*

el. 1 webern, instr. 4 *ff* el. 2 *ppp* *ppp*

el. 2 *ppp*

key. *ff* *ppp* *ppp*

vln. *mp* *f*

vc. *mp* c.l.b. *fffz* *fffz* *fffz* *ppizz.* *pp* *fffz*

cb. *fffz* *fffz* *fffz* *pp* *fffz* *ppp* *p*

laptop k

39: следующая пьеса составлена без использования predetermined системы из тех же самых элементов, использованных в ограниченной импровизации.

39: the next piece is composed without using any deliberate system with the same elements, which were used in the limited improvisation.

5 8 10 3 8 3 16 8va 1 3 4 32 1 1 4 16 3 8 15 1 4

fl. *f* *f* *ff* *ff*

cl. in b *f* *f* *ff* *ff*

bsn. *f* *f* *ff* *ff*

hrn. *f* *p* *f* *f* *ppp* *f*

tnb. *sfffz* *f* *sfffz* *ppp* *f*

perc. *sfffz* *f* *sfffz* *ppp* *f* xyl. *pp* *p* *ppp* *pp*

pno. *ppp* *ff* *8va* *p* *ppp* *pp*

el. 1 *webern instr. 3 ff* *elise instr. 3 mp* *webern instr. 4 mp* *mf comment*

el. 2 *mf*

key. *ff* *mp* *mp* *mf*

vln. *sfffz* *f* *mp* *mp*

vc. *ppp* *p* *f* *ff*

cb. *f*

laptop

without mouth piece  
без мушкетука

крэш тарелка  
crash cymbal



ii-5: свободный материал по строгой системе ii-5:free material acc. strict deliberate system

1 1  
4 4

2  
4

5

10

1  
4

fl. *ppp*

cl. in b *ppp*

bsn. *ppp*

hm. *ppp*  
with mouth piece  
с мунштуком

tbn. *ppp*

perc. *ppp*  
allways with hard sticks  
все бремя жесткими палочками

perc. tbl. *ppp*  
high bongo  
low bongo  
snare drum  
high tom  
tempelblocks  
from low  
up to high

met. *ppp*  
triangle  
high agogo-bell  
low agogo-bell  
hi-hat

pno. *pp*  
ottava bassal

el. 1 *ppp*

el. 2 *ppp*

el. 3 *ppp*

el. 4 *ppp*

key. *ppp*

vln. *ppp*

vc. *ppp*

cb. *ppp*

laptop

40: в следующей пьесе  
развертывание свободно  
выбранного материала  
строго подчинено  
предопределенной системе

40: in the next piece a free  
chosen material is formed  
according to a strict  
deliberate system.

сквозное глissандо. ноты в скобках  
только для ориентировки.  
на них - без останочки.

do not achieve the C

ii-6: свободный материал без predetermined системы ii-6: free material without any deliberate system

3 1  
4 ♩=60

5  
4

3 5  
4

5  
4

4  
4

fl.

cl. in b

bsn.

hmn.

tbn.

perc.

пищать сжатыми губами в мундштук.  
squeak with the pressed lips into the mouthpiece.

gran cassa

высокий том/обруч/палочка  
low tom/hoop/stick

вальдшнейфель  
waldteufel

pno.

el. sounds:

key.

ритмичный шум  
rhythmical noise

vln.

vc.

cb.

ударить волосом по струнам.  
strike the strings with the bow hair

mit dem Bogenhaar die Saiten anschlagen,  
den Bogen auf den Saiten lassen

laptop

приостанавливает фоновую музыку  
pauses the background music

space

41: материал следующей пьесы  
выбран свободно,  
его развертывание  
не подчинено никакой  
предопределенной системе.

41: the material of  
the next piece is chosen  
free and formed without  
using any deliberate system.

intermezzo ii

1 ♩=50

6/8 [5]

5/8 [6]

1/8 [7]

ins 2

2/8 [5]

5/16 [8]

4/4 [ins 3]

fl. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

cl. in b *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

bsn. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

hrn. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

tb. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

perc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

pno. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

el. 1 *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp*

el. 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

key. *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp*

vln. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

vc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

cb. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

laptop *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

42: второе интермеццо.  
42: the second intermezzo.

35: расслабляющий текст (продолжение)----->  
35: relaxing text (continuation)----->

фрут. флу. *ppp* *p*

удар палочкой / with a stick *ppp* *p*

петь в инструмент / sing into the instrument *ppp* *p*

арко *ppp* *p*

роско pont. *ppp* *p*

орд. *ppp* *p*

pizz. *ppp* *p*

arco. *ppp* *p*

edith piat sample *f*

6/16 9 1/4 10 4/4 10 1/4 from ins 1 1/8 from ins 2

fl. *ppp* *p* *ppp* *p* *ppp*

cl. in b *ppp* *p* *ppp* *p* *ppp*

bsn. *ppp* *p* *ppp* *p* *ppp*

петь в инструмент  
sing into the instrument *ppp* *p* *ppp* *p* *ppp*

hrn. *ppp* *p* *ppp* *p* *ppp*

tbn. *ppp* *p* *ppp* *p* *ppp*

perc. xyl. *p* *ppp* *p* *ppp* vibra, arco

pno. *f* *ppp* *p* *ppp* *ppp* *ppp*

strike the corpus with knuckle bones  
ударить корпус костяшками кисти *f* *ppp* *p* *ppp* *ppp* *ppp*

октавой ниже только для ля!  
pe - loco  
octave lower - only for the A,  
D - loco

el. 1 *ppp* *p* *ppp* *p* *ppp*

el. 2 *ppp* *p* *ppp* *p* *ppp*

key. *ppp* *p* *ppp* *p* *ppp*

vln. *ppp* *p* *ppp* *p* *ppp*

vc. *ppp* *p* *ppp* *p* *ppp*

cb. *ppp* *p* *ppp* *p* *ppp*

laptop *f*

звездочки над/рядом с нотами не имеют отношения к исполнению; отмечают лишь звуки, находящиеся вне регулярной ритмической сетки.

the asterisks on/near the note have nothing to do with the performance; they mark only those tones, which are not in the regular rhythmical grid.

часть iii part iii

2 1 1 4 16 36 ♩=80

6 8 2356 *8va*

2 8 246

1 6 8 35

6 16 256 *8va*

2 1 4 16 13

3 6 23 32 16

fl.  
cl. in b  
bsn.  
hrn.  
tbn.  
perc.  
pno.  
el. sounds:  
key.  
vln.  
vc.  
cb.  
laptop

*f* *fff* *ppp* *fff* *fff* *mf*

*f* *fff* *ppp* *ppp* *ppp* *mf*

*f* *ppp* *ppp* *ppp* *ppp* *mf*

*f* *fff* *ppp* *ppp* *ppp*

*f* *fff* *ppp* *ppp* *ppp*

the pitches of the whole ensemble are sounding

abba "dancing queen"

*f* *fff*

*ff* *fff*

духовые и скрипка должны быть в балансе!  
the woodwinds and the violin must be in balance!

*ppp* *fff* *p* *ppp*

*f* *ppp* *ppp* *ppp* *ppp*

*f* *ppp* *ppp* *ppp* *ppp*

6 43: часть третья.  
43: the third part.

0 (zero!)

*8va* *15ma* *15ma*

*ppp* в течение глissандо - постоянно квартовый флажолет!  
during the gliss. - always fourth-harmonic!

*ppp* *fff* *p* *ppp* *ppp*

*pizz.*

7/4 [2345]      2/16 [1]      6/8 1/16 [10] [235]      5/8 [3456] <sup>8va</sup>      2/8 [14]      2/16 [26]      7/8 [134]      2/4 [15] [236]      3/8 [24]

fl. *sfffz f*      *f*      *f*      *ppp fff*      *f*      *ppp*      *ppp*      *ppp*

cl. in b *sfffz f*      *f*      *f*      *ppp fff*      *f*      *ppp*      *ppp*

bsn. *sfffz f*      *f*      *f*      *ppp fff*      *f*      *ppp*      *ppp*

hrn. *f f*      *f f*      *ppp fff*

tbn. *f f*      *f f*      *ppp fff*      *ff* in balance with the contrabass

perc. *высокий том/обруч/палочка*  
low tom/hoop/stick

pno. *хлопнуть ладонью по корпусу*  
flap on the body of the instrument  
with the palm      *f*      *ff*      *повторение*  
repetition

el. sounds: *speedcore 1* (one tone) *fff*      *speedcore 2* minor scale up *f*      *wagner, kundry* *ff ff* *noise terror*      *fucking sound* *f*      *death metal* *fff*

key. *fff*      *f*      *ff*      *f*

vln. *ударить корпус дробком*  
strike the body of the instrument  
with the bow stick      *f f*      *ff*      *f*      *ppp fff*

vc. *f f*      *f*      *ppp fff*

cb. *ударить корпус дробком*  
strike the body of the instrument  
with the bow stick      *f f*      *ppp fff*      *fff*      *это тот тон не достигаем!*  
do not achieve this tone!

laptop



**6/16** **4** **2/4** **3** **2/16** **30** **2/4** **346** **13/8** **234** **6/16** **25** **3/8** **456** **35** **2346** **2/8** **56** **6/8** **356** **2/4** **1/16** **1234** **6/8** **124** **1/8**

**fl.** *ff* a survivor from warsaw *ppp*

**cl. in b** *ff* a survivor from warsaw *fff*

**bsn.** *ppp* *fff*

**hrn.** *ppp* *fff*

**tbn.** *ppp* *fff*

**perc.** *fff* vibrastap *ppp* бести куском пенопласта по мембране низкого тома move with a piece of styrofoam on the membrane of the low tom *fff* hi-hat, pedal *fffz* *fffz*

**pno.** *p* waldstein *f* *ppp* *fff* *fff* a very low cluster with the underarm

**el. sounds:** kylie minogue *ff* haas normal speed *p* haas very fast, loop *p* beatles a day in the life *p* *fff* britney spears, hold it against me a very fast amplitude envelope on it *f* kraftwerk elektro kardigram *fff* abba "dancing queen" *ppp* 8bit-blaster sound

**key.** *ff* *p* *p* *fff* *f* *fff* *ppp*

**vln.** *f* *ppp* *fff* за порожком, очень сильный нажим beyond the nut, very strong bow pressure

**vc.** *ppp* *fff* *fff* за подставкой на обмотке, очень сильный нажим, сухой звук beyond the bridge on the spinning very strong bow pressure dry sound

**cb.** *ppp* *sfz* *ppp* *fff* *fff* за подставкой на обмотке, очень сильный нажим, сухой звук beyond the bridge on the spinning very strong bow pressure dry sound

**laptop** *0 (zero!)*