



Panayiotis KOKORAS

Connotations
for string orchestra and fixed electronics

2015



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Duration. 8' 50 minutes

Denton, Texas
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Connotations

Holophonic Pandemonium

Panayiotis Kokoras

Violin Techniques

1. Violin I

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

2. Violin I

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

3. Violin I

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

4. Violin I

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

1. Violin II

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

2. Violin II

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

3. Violin II

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

4. Violin II

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

1. Viola

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

2. Viola

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

3. Viola

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

1. Cello

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

2. Cello

1. **scream trem.** touch with two LH fingers ~2cm from the bridge

NOTE: As you bow move the bow freely within the area from bridge to the LF fingers. This way you will get a fluctuation of the harmonics. As you go to softer dynamics minimize this effect.

Double Bass

1. **scream trem.**

Electronics

Click Track and Tape start 3 beats earlier

2

5

A musical score page showing 15 staves for an orchestra and an electric instrument. The staves are grouped into two sections by vertical lines. The first section contains staves for 1. Vln. I, 2. Vln. I, 3. Vln. I, 4. Vln. I, 1. Vln. II, 2. Vln. II, 3. Vln. II, 4. Vln. II, 1. Vla., 2. Vla., 3. Vla., 1. Vc., 2. Vc., and D.B. The second section contains staves for 1. Vln. I, 2. Vln. I, 3. Vln. I, 4. Vln. I, 1. Vln. II, 2. Vln. II, 3. Vln. II, 4. Vln. II, 1. Vla., 2. Vla., 3. Vla., 1. Vc., 2. Vc., and D.B. The electric instrument, labeled 'Elec.' at the bottom, has a waveform visualization below it. Measure numbers 5 and 6 are indicated above the staves. The time signature changes from 5/4 to 4/4 at the beginning of measure 6.

0:07

3

0:19



17

1. Vln. I 2. Vln. I 3. Vln. I 4. Vln. I

1. Vln. II 2. Vln. II 3. Vln. II 4. Vln. II

1. Vla. 2. Vla. 3. Vla. 4. Vla.

1. Vc. 2. Vc. D.B. Elec.

0:36

25

1. Vln. I

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

2. Vln. I

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

3. Vln. I

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

4. Vln. I

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

1. Vln. II

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

2. Vln. II

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

3. Vln. II

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

4. Vln. II

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

1. Vla.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

2. Vla.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

3. Vla.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

1. Vc.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

2. Vc.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

D.B.

1

lazer gliss.

trem with slow glissando, touch the string with two or more fingers, don't press down

Elec.

0:52

29

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

01:01

The score consists of 15 staves, each representing a different instrument or voice. The instruments are: 1. Vln. I, 2. Vln. I, 3. Vln. I, 4. Vln. I, 1. Vln. II, 2. Vln. II, 3. Vln. II, 4. Vln. II, 1. Vla., 2. Vla., 3. Vla., 1. Vc., 2. Vc., D.B., and Elec. Each staff contains a continuous sequence of eighth notes. The time signature is 7/4, indicated by a '7' above a '4' with a vertical bar between them. The key signature is A major, indicated by a single sharp sign (F#) above the staff. Measure numbers 29 and 30 are present at the top of the page. The page number 8 is located in the top left corner. A digital audio waveform is shown at the bottom of the page, labeled '01:01'.

the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

33

1. Vln. I

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

2. Vln. I

fff

screaming trem.

3. Vln. I

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

4. Vln. I

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

1. Vln. II

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

2. Vln. II

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

3. Vln. II

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

4. Vln. II

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

1. Vla.

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

2. Vla.

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

3. Vla.

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

1. Vc.

fff

screaming trem.

2. Vc.

fff the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

D.B.

fff

01:12

gradually dense to sparse & loud to quite

10

37

screaming bow

1. Vln. I

decrecendo poco a poco

2. Vln. I

the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

3. Vln. I

decrecendo poco a poco

4. Vln. I

decrecendo poco a poco

1. Vln. II

decrecendo poco a poco

2. Vln. II

screaming trem.

3. Vln. II

screaming trem.

4. Vln. II

screaming trem.

1. Vla.

screaming trem.

2. Vla.

screaming trem.

3. Vla.

decrecendo poco a poco

1. Vc.

screaming bow

the down-bow accent indicates where to have the accent. In between you may have as many as necessary up and down bows but not accents.

2. Vc.

decrecendo poco a poco

D.B.

screaming bow

decrecendo poco a poco

Elec.

-01:22

41

screaming bow

1. Vln. I **ff** decrescendo poco a poco

2. Vln. I **ff** decrescendo poco a poco

3. Vln. I **ff** decrescendo poco a poco

4. Vln. I **ff** decrescendo poco a poco

1. Vln. II **ff** decrescendo poco a poco

2. Vln. II *screaming bow* **ff** decrescendo poco a poco

3. Vln. II **ff** decrescendo poco a poco

4. Vln. II **ff** decrescendo poco a poco

1. Vla. *screaming bow* **ff** decrescendo poco a poco

2. Vla. **ff** decrescendo poco a poco

3. Vla. **ff** decrescendo poco a poco

1. Vc. **ff** decrescendo poco a poco

2. Vc. **ff** decrescendo poco a poco

D.B. **ff** decrescendo poco a poco

Elec.

01:32

gradually dense to sparse & loud to quite

14

53

1. Vln. I *fmp*
 sharp short accent

2. Vln. I *fmp*
 sharp short accent

3. Vln. I *fmp*
 sharp short accent

4. Vln. I *fmp*
 sharp short accent

1. Vln. II sharp short accent
 ricochet unmeasured trem.
 p

2. Vln. II sharp short accent

3. Vln. II sharp short accent
 fp

4. Vln. II sharp short accent
 sharp short accent

1. Vla. *fmp*
 fp

2. Vla.

3. Vla.

1. Vc. *p*

2. Vc. sharp short accent
 fp

D.B. sharp short accent
 fmp *fp*

01:53

Elec.

gradually dense to sparse & loud to quite

15

57 *ricochet unmeasured trem.*

1. Vln. I *p*

2. Vln. I

3. Vln. I *fp* sharp short accent

4. Vln. I *fp*

1. Vln. II

2. Vln. II *fp* sharp short accent

3. Vln. II *fp* sharp short accent

4. Vln. II *fp* sharp short accent

1. Vla. *p* ricochet unmeasured trem.

2. Vla. sharp short accent *fp*

3. Vla. *fp* sharp short accent

1. Vc. *fp* sharp short accent

2. Vc. *fp*

D.B. *fp* sharp short accent

Elec. 02:12

61

1. Vln. I

2. Vln. I

sharp short accent

fp

3. Vln. I

4. Vln. I

fp

sharp short accent

1. Vln. II

p

2. Vln. II

sharp short accent

fp

3. Vln. II

fp

4. Vln. II

ricochet unmeasured trem.

1. Vla.

2. Vla.

ricochet unmeasured trem.

fp

decrescendo poco a poco

3. Vla.

fp

1. Vc.

fp

fp

2. Vc.

fp

decrescendo poco a poco

D.B.

fp

Elec.

02.22

65

1. Vln. I *decrescendo poco a poco*

2. Vln. I ***fp*** *decrescendo poco a poco*

3. Vln. I ***fp*** *decrescendo poco a poco*

4. Vln. I ***pp***

1. Vln. II *decrescendo poco a poco*

2. Vln. II ***fp*** *decrescendo poco a poco*

3. Vln. II ***fp*** *decrescendo poco a poco*

4. Vln. II *decrescendo poco a poco*

1. Vla. *decrescendo poco a poco*

2. Vla. ***pp***

3. Vla. ***fp*** *decrescendo poco a poco*

1. Vc. *decrescendo poco a poco*

2. Vc. ***pp***

D.B. ***fp*** *decrescendo poco a poco*

Elec. 02:32

69

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

ppp

gliss.

III ppp

gliss.

gliss.

decrecendo poco a poco

gliss.

decrecendo poco a poco

unmeasured trem. *gliss.*

decrecendo poco a poco

II ppp *decrecendo poco a poco*

1 ppp

1

73

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

fppp

fppp

fppp

fppp

ppp

ricochet

fppp

fppp

fppp

02:52

81

1. Vln. I 2. Vln. I 3. Vln. I 4. Vln. I

fppp

1. Vln. II 2. Vln. II 3. Vln. II 4. Vln. II

f *ppp*

chirp bowing
hammered, short & fast down-bow at xSulPont from the middle of the bow

1. Vla. 2. Vla. 3. Vla.

mf

chirp bowing
hammered, short & fast down-bow at xSulPont from the middle of the bow

1. Vcl. 2. Vcl.

fppp IV *fppp*

chirp bowing

1. D.B. 2. D.B.

fppp

mf

reversed sound

III *f* IV *p* *mf*

IV *p*

03:12

85

1. Vln. I *ricochet* *ricochet* *chirp bowing*

2. Vln. I

3. Vln. I *fppp* *ricochet* *chirp bowing*
[hammered, short & fast down-bow at xSulPont from the middle of the bow]

4. Vln. I

1. Vln. II

2. Vln. II *ricochet* *ricochet* *chirp bowing*

III *f* *mf*

3. Vln. II

4. Vln. II *reversed sound* *reversed sound* *reversed sound*
I *p* — *f* *p* — *f* IV *p* — *f*

chirp bowing

1. Vla. *mf*

2. Vla.

3. Vla. *ricochet* *IV f*

1. Vc.

2. Vc. *ricochet* *ricochet* *chirp bowing* *chirp bowing*

mf

D.B. *reversed sound* *reversed sound* *reversed sound*
I *p* — *f* II *p* — *f*

03:22

Elec.

89

1. Vln. I 2. Vln. I 3. Vln. I 4. Vln. I

1. Vln. II 2. Vln. II 3. Vln. II 4. Vln. II

1. Vla. 2. Vla. 3. Vla. 1. Vc.

2. Vc. D.B. Elec.

ricochet ricochet screaming bow

chirp bowing ricochet ricochet mf

IV III I IV

p p

p p sf p

p sf p

1 p

III mp V

IV f V

ricochet V

IV f II V

V

1 mp chirp bowing V screaming bow

ricochet ricochet V screaming bow

reversed sound

f III f IV p f p f p

03:32

Polyphonic Uproar

93

1. Vln. I

*s*f

1 *fpppp*

$\geq \text{V}$ screaming trem.

2. Vln. I

*s*f

1 *fpppp*

$\geq \text{V}$ screaming trem.

3. Vln. I

*s*f

1 *fpppp*

$\geq \text{V}$ screaming trem.

4. Vln. I

*s*f

1 *fpppp*

$\geq \text{V}$ screaming trem.

1. Vln. II

*s*f

III *f*

ricochet screaming bow

chirp bowing

hammered, short & fast down-bow at xSulPon from the middle of the bow

chirp bowing

2. Vln. II

*s*f

1 *f*

ricochet screaming bow

chirp bowing

chirp bowing

3. Vln. II

*s*f

III *f*

ricochet screaming bow

f

4. Vln. II

*s*f

1 *f*

1. Vla.

2. Vla.

3. Vla.

1. Vc.

*s*f

f

1 *pppp*

ricochet play the string between the bridge and the tailpiece

below the bridge

pizz.

arco play the string between the bridge and the tailpiece

below the bridge

2. Vc.

*s*f

IV *fff*

pizz bartok

1 *pppp*

D.B.

f

fff

arco

pppp

Elec.

03:43

101

1. Vln. I

IV

2. Vln. I

IV

3. Vln. I

IV

4. Vln. I

1. Vln. II

bird gliss.

chirp bowing

I *p* — *f* III

2. Vln. II

I *p* — *f* III

3. Vln. II

4. Vln. II

chooga pulse

mute the string with two or more LH fingers, down-bow only very close to the bridge and upbow instantly. the accent bow has random partials the rest has mostly noise. imitates the sound profile of a train riding on a railroad joints

4. Vln. II

doppler effect bowing

mute the strings with your LH and bow very close to the bridge the fast bow has random partials the rest has mostly noise. imitates the doppler sound effect of a train passing by you.

1. Vla.

ricochet

xSP

IV *pppp*

2. Vla.

mf

mute the strings with your LH and bow very close to the bridge the fast bow has random partials the rest has mostly noise. imitates the doppler sound effect of a train passing by you.

3. Vla.

IV *pppp*

xSP

IV *pppp*

1. Vc.

2. Vc.

D.B.

Elec.

04:02

105

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

screaming bow

I

screaming bow

I

I

screaming bow

I

1

mute the strings with your LH and bow very close to the bridge
the accent bow has random partials the rest has mostly noise.
imitates the sound profile of a train riding on a railroad joints

chooga pulse

play the string between the bridge and the tailpiece

f

xST waaank bowing bow softly at xST with slightly slow speed, (nassal sound)

III p

waaank bowing

xST waaank bowing bow softly at xST with slightly slow speed, (nassal sound)

III p

waaank bowing

xST waaank bowing bow softly at xST with slightly slow speed, (nassal sound)

IV p

waaank bowing

↑ ↑ ↑ ↑

chooga pulse

doppler effect bowing mute the strings with your LH and bow very close to the bridge
the fast bow has random partials the rest has mostly noise.
imitates the doppler sound effect of a train passing by you.

IV f

wind bowing touch the string with two or more LH fingers
gliss up and down, bow lightly very close to the bridge. Imitates the sound of the wind.

04:12

109

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

screaming trem.

I

xSP touch the string with two or more LH fingers gliss up and down, bow lightly very close to the bridge. Imitates the sound of the wind.

wind bowing

III

xSP touch the string with two or more LH fingers gliss up and down, bow lightly very close to the bridge. Imitates the sound of the wind.

IV

f

wind chimes col legno battuto

hit softly the strings below the bridge with the wooden part of the bow bounce the bow as indicated (proportional notation) imitate the sound of wind chime.

creak bowing

p press flat the bow hair and move "x" like to produce a scratch noise sound. the space in between is silence

chirp bowing

p

chooga pulse

V

IV

xSP touch the string with two or more LH fingers gliss up and down, bow lightly very close to the bridge. Imitates the sound of the wind.

wind bowing

IV

p

xSP touch the string with two or more LH fingers gliss up and down, bow lightly very close to the bridge. Imitates the sound of the wind.

wind bowing

IV

p

play the string between the bridge and the tailpiece

below the bridge

II

p

mute the string with two or more LH fingers, down-bow only very close to the bridge and upbow instantly, the accent bow has random partials the rest has mostly noise. imitates the sound profile of a train riding on a railroad joints

V

chooga pulse

IV

04:22

113

mute the string with two or more LH fingers, down-bow only very close to the bridge and upbow instantly, the accent bow has random partials the rest has mostly noise, imitates the sound profile of a train riding on a railroad joints

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

chooga pulse

IV

screaming bow

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

wind chimes col legno battuto

hit softly the strings below the bridge with the wooden part of the bow bounce the bow as indicated (proportional notation) imitate the sound of wind chime.

p

press flat the bow hair and move "x" like imitate footstep sound on a creaky floor

footstep bow

p

chooga pulse

V

f

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

04.32

117

1. Vln. I 2. Vln. I 3. Vln. I 4. Vln. I

1. Vln. II 2. Vln. II 3. Vln. II 4. Vln. II

1. Vla. 2. Vla. 3. Vla.

1. Vc. 2. Vc.

D.B. Elec.

xSP touch the string with two or more LH fingers
gliss up and down, bow lightly very close to
the bridge. Imitates the sound of the wind.

wind bowing

III

waaank bowing

xST

waaank bowing

xST

waaank bowing

xST

f

chooga pulse

04:42

121

xSP *wind bowing*

touch the string with two or more LH fingers
gliss up and down, bow lightly very close to
the bridge. Imitates the sound of the wind.

1. Vln. I

III

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

waaaank bowing

III *p*

waaaank bowing

III *p*

waaaank bowing

IV *p*

chooga pulse

IV

f

xST *v*

chooga pulse

f

04:52

125

1. Vln. I
2. Vln. I
3. Vln. I
4. Vln. I *chooga pulse*
IV * *f*

1. Vln. II
2. Vln. II
3. Vln. II
4. Vln. II *chooga pulse*
f

1. Vla.
2. Vla.
3. Vla.
4. Vcl. *xST waaaank bowing*
III *p*

1. Vcl.
2. Vcl.
D.B. *xST waaaank bowing*
IV *p*

1. Vcl. *xST chooga pulse*
f

2. Vcl.
D.B. *Ord.*
sim.

05:02

Elec.

129

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

chooga pulse

chooga pulse

doppler effect bowing

fff

xST

f

waaank bowing

mp

waaank bowing

mp

waaank bowing

mp

waaank bowing

v

p

waaank bowing

v

p

waaank bowing

v

p

chooga pulse

xST

f

xSP

sim.

05:12

mute the strings with your LH and bow very close to the bridge
the fast bow has random partials the rest has mostly noise
imitates the doppler sound effect of a train passing by you.

133

1. Vln. I 2. Vln. I 3. Vln. I 4. Vln. I

1. Vln. II 2. Vln. II 3. Vln. II 4. Vln. II

1. Vla. 2. Vla. 3. Vla. 1. Vc.

2. Vc. D.B. Elec.

xSP

doppler effect bowing

mp

fif

xST

waaaank bowing

p

waaaank bowing

p

waaaank bowing

p

xSP

waaaank bowing

II

mp

xST waaaank bowing

II

mp

xST waaaank bowing

III

mp

waaaank bowing

III

mp

waaaank bowing

II

mf

waaaank bowing

III

mf

waaaank bowing

IV

f

xST chooga pulse

IV

f

xST chooga pulse

IV

f

waaaank bowing

IV

mf

waaaank bowing

III

mf

waaaank bowing

IV

f

chooga pulse

IV

f

xSP

xST

xSP

sim.

sim.

05:22

Homophonic Balance

slightly slow bow very close to the bridge with some extra pressure, imitates the sound of train break squeals

35

05:32

Elec.

145

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

xSP *wind bowing*

IV

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

waaaank bowing

III *p*

2. Vla.

waaaank bowing

III *p*

3. Vla.

waaaank bowing

IV *p*

1. Vc.

2. Vc.

mp

D.B.

LH tap the string but don't press it down to the fingerboard

LH tap

Open string trem

xSP

chooga pulse

LH tap

bow the string between the bridge and the tailpiece

pp

LH tap

sim.

05:52

Elec.

149

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

wind bowing

xSP

bow the strings between the bridge and the tailpiece below the bridge

Ord.

LH slap > LH tap

chooga pulse

ST

06:02

153

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

IV

wind bowing

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

tremolo between open G string and D (touch as harmonic)

p

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

chooga pulse Ord.

06:12

Elec.

157

wind bowing

IV

wind bowing

IV

wind bowing

IV

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

xSP

tremolo between open E string and diamond noteheads (touch as harmonic), bow ad lib

Open string trem

III

06:22

Elec.

Monophonic Lament

41

161

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

161

xSP

IV

pp

touch like harmonic and bow softly at xSP
a noise sound should be produced

press down (to normal) the string and hold as long
as it is indicated. The sound should get more pitch.

xSP

IV

pp

touch like harmonic and bow softly at xSP
a noise sound should be produced

xSP

IV

pp

touch like harmonic and bow softly at xSP
a noise sound should be produced

xSP

IV

pp

touch like harmonic and bow softly at xSP
a noise sound should be produced

xSP

IV

pp

press down (to normal) the string and hold as long
as it is indicated. The sound should get more pitch.

xSP

III

pp

φ

wind bowing

xSP

IV

wind bowing

xSP

wind bowing

xSP

wind bowing

IV

wind bowing

tremolo between open C string
and G (touch as harmonic)

IV

ST

06:32

165

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

press down (to normal) the string and hold as long as it is indicated. The sound should get more pitch.

touch like harmonic and bow softly at xSP a noise sound should be produced

xSP

III pp

tremolo between open G string and B (touch as harmonic)

wind bowing

xSP touch like harmonic and bow softly at xSP a noise sound should be produced

III pp

xSP

ST

LH tap

xSP

LH tap

arco

06:42

169 → xSP

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

06:52

1. Vln. I: xSP, Ord., xSP, Ord., xSP

2. Vln. I: Ord., xSP, Ord., xSP

3. Vln. I: Ord., xSP, Ord., xSP

4. Vln. I: xSP

1. Vln. II: touch like harmonic and bow softly at xSP, a noise sound should be produced

2. Vln. II: Ord., xSP, Ord., xSP

3. Vln. II: Ord., xSP, SP, xSP

4. Vln. II: Ord., xSP, Ord.

1. Vla.:

2. Vla.:

3. Vla.:

1. Vc.: xSP, touch like harmonic and bow softly at xSP, a noise sound should be produced

2. Vc.: Ord., xSP

D.B.: pp, V, V

Elec.:

173

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

07:02

gradually soft to loud & noise to tone

This figure shows page 22 of a musical score. The score is organized into four systems by vertical bar lines. Each system contains multiple staves for different instruments:

- 1. Vln. I:** Violin 1 staff.
- 2. Vln. I:** Violin 1 staff.
- 3. Vln. I:** Violin 1 staff.
- 4. Vln. I:** Violin 1 staff.
- 1. Vln. II:** Violin 2 staff, marked "III".
- 2. Vln. II:** Violin 2 staff.
- 3. Vln. II:** Violin 2 staff.
- 4. Vln. II:** Violin 2 staff.
- 1. Vla.:** Cello staff, marked "I pp".
- 2. Vla.:** Cello staff.
- 3. Vla.:** Cello staff.
- 1. Vc.:** Double Bass staff.
- 2. Vc.:** Double Bass staff.
- D.B.:** Double Bass staff.
- Elec.:** Electronic staff, showing a waveform visualization.

The score includes various dynamic markings and performance instructions:

- System 1: "xSP" (indicated by a horizontal arrow).
- System 2: "Ord." (indicated by a horizontal arrow).
- System 3: "xSP" (indicated by a horizontal arrow), "Ord." (indicated by a horizontal arrow), and a box containing "hold down the note normally".
- System 4: "Ord." (indicated by a horizontal arrow), "SP" (indicated by a horizontal arrow), and a box containing "hold down the note normally".
- Other markings include "Ord.", "SP", and "pp".

A time signature "07:22" is located at the bottom left of the page.

185

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

07:32

189

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

hold down the note normally

pp

I **pp**

gliss.

Ord.

07:42

hold down the note normally

193

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

07:52

mp

gliss.

gradually loud to soft & tone to noise

50

ST loosen the LH finger (to harmonic) and touch the string as long

loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

<img alt="Musical score for orchestra and electronics page 8.02. The score is divided into four systems of four measures each. Each measure contains multiple staves for various instruments: 1. Vln. I, 2. Vln. I, 3. Vln. I, 4. Vln. I, 1. Vln. II, 2. Vln. II, 3. Vln. II, 4. Vln. II, 1. Vla., 2. Vla., 3. Vla., 1. Vc., 2. Vc., D.B., and Elec. The Elec. staff at the bottom consists of a series of vertical bars representing digital audio waveform. Measure 1: 1. Vln. I has a note with a small circle and a horizontal bar below it. Measure 2: 1. Vln. I has a note with a small circle and a horizontal bar below it. Measure 3: 1. Vln. I has a note with a small circle and a horizontal bar below it. Measure 4: 1. Vln. I has a note with a small circle and a horizontal bar below it. Measure 1: 2. Vln. I has a note with a small circle and a horizontal bar below it. Measure 2: 2. Vln. I has a note with a small circle and a horizontal bar below it. Measure 3: 2. Vln. I has a note with a small circle and a horizontal bar below it. Measure 4: 2. Vln. I has a note with a small circle and a horizontal bar below it. Measure 1: 3. Vln. I has a note with a small circle and a horizontal bar below it. A box contains the instruction: 'loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.' Measure 2: 3. Vln. I has a note with a small circle and a horizontal bar below it. Measure 3: 3. Vln. I has a note with a small circle and a horizontal bar below it. Measure 4: 3. Vln. I has a note with a small circle and a horizontal bar below it. Measure 1: 4. Vln. I has a note with a small circle and a horizontal bar below it. Measure 2: 4. Vln. I has a note with a small circle and a horizontal bar below it. Measure 3: 4. Vln. I has a note with a small circle and a horizontal bar below it. Measure 4: 4. Vln. I has a note with a small circle and a horizontal bar below it. Measure 1: 1. Vln. II has a note with a small circle and a horizontal bar below it. Measure 2: 1. Vln. II has a note with a small circle and a horizontal bar below it. Measure 3: 1. Vln. II has a note with a small circle and a horizontal bar below it. Measure 4: 1. Vln. II has a note with a small circle and a horizontal bar below it. Measure 1: 2. Vln. II has a note with a small circle and a horizontal bar below it. Measure 2: 2. Vln. II has a note with a small circle and a horizontal bar below it. Measure 3: 2. Vln. II has a note with a small circle and a horizontal bar below it. Measure 4: 2. Vln. II has a note with a small circle and a horizontal bar below it. Measure 1: 3. Vln. II has a note with a small circle and a horizontal bar below it. Measure 2: 3. Vln. II has a note with a small circle and a horizontal bar below it. Measure 3: 3. Vln. II has a note with a small circle and a horizontal bar below it. Measure 4: 3. Vln. II has a note with a small circle and a horizontal bar below it. Measure 1: 4. Vln. II has a note with a small circle and a horizontal bar below it. Measure 2: 4. Vln. II has a note with a small circle and a horizontal bar below it. Measure 3: 4. Vln. II has a note with a small circle and a horizontal bar below it. Measure 4: 4. Vln. II has a note with a small circle and a horizontal bar below it. Measure 1: 1. Vla. has a note with a small circle and a horizontal bar below it. Measure 2: 1. Vla. has a note with a small circle and a horizontal bar below it. Measure 3: 1. Vla. has a note with a small circle and a horizontal bar below it. Measure 4: 1. Vla. has a note with a small circle and a horizontal bar below it. Measure 1: 2. Vla. has a note with a small circle and a horizontal bar below it. Measure 2: 2. Vla. has a note with a small circle and a horizontal bar below it. Measure 3: 2. Vla. has a note with a small circle and a horizontal bar below it. Measure 4: 2. Vla. has a note with a small circle and a horizontal bar below it. Measure 1: 3. Vla. has a note with a small circle and a horizontal bar below it. Measure 2: 3. Vla. has a note with a small circle and a horizontal bar below it. Measure 3: 3. Vla. has a note with a small circle and a horizontal bar below it. Measure 4: 3. Vla. has a note with a small circle and a horizontal bar below it. Measure 1: 1. Vc. has a note with a small circle and a horizontal bar below it. Measure 2: 1. Vc. has a note with a small circle and a horizontal bar below it. Measure 3: 1. Vc. has a note with a small circle and a horizontal bar below it. Measure 4: 1. Vc. has a note with a small circle and a horizontal bar below it. Measure 1: 2. Vc. has a note with a small circle and a horizontal bar below it. Measure 2: 2. Vc. has a note with a small circle and a horizontal bar below it. Measure 3: 2. Vc. has a note with a small circle and a horizontal bar below it. Measure 4: 2. Vc. has a note with a small circle and a horizontal bar below it. Measure 1: D.B. has a note with a small circle and a horizontal bar below it. Measure 2: D.B. has a note with a small circle and a horizontal bar below it. Measure 3: D.B. has a note with a small circle and a horizontal bar below it. Measure 4: D.B. has a note with a small circle and a horizontal bar below it. Measure 1: Elec. (Digital Audio Waveform) Measure 2: Elec. (Digital Audio Waveform) Measure 3: Elec. (Digital Audio Waveform) Measure 4: Elec. (Digital Audio Waveform)</p>

201 → xST
 touch like harmonic and bow softly at xST,
 a noisy unstable sound should be produced

1. Vln. I

2. Vln. I
 loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.

3. Vln. I → xST
 pp

4. Vln. I → ST
 pp

1. Vln. II
 pp

2. Vln. II → ST
 p

3. Vln. II → ST
 p

4. Vln. II → ST
 p

1. Vla.
 ST

2. Vla.
 ST

3. Vla.
 iii pp → ST
 ppp

1. Vc.
 ST
 pp

2. Vc.
 ST
 p

D.B.
 ST → xST
 ppp

08:12

Elec.

→ *ppp*

gradually slow down the bow to stop

209

gradually slow down the bow to stop

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.

2. Vln. II

loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.

3. Vln. II

loosen the LH finger (to harmonic) and touch the string as long as it is indicated. The sound should become more unstable and noisy.

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

08:32

213

1. Vln. I

2. Vln. I

3. Vln. I

4. Vln. I

1. Vln. II

2. Vln. II

3. Vln. II

4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

D.B.

Elec.

08:42

