

(((RSG)))

for amplified string quartet + effects pedals & stereo audio file

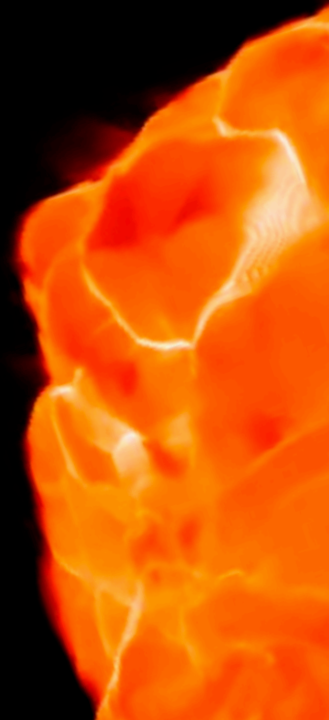
2022/23

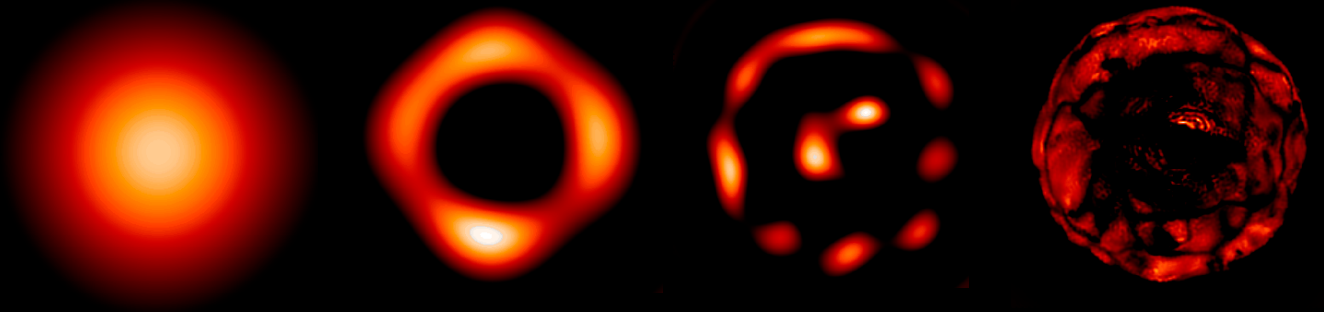
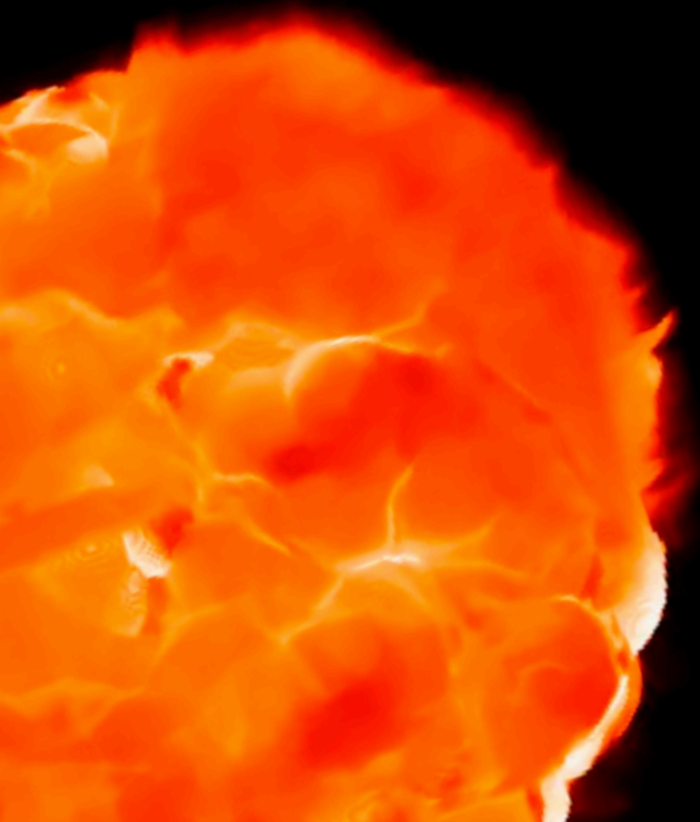
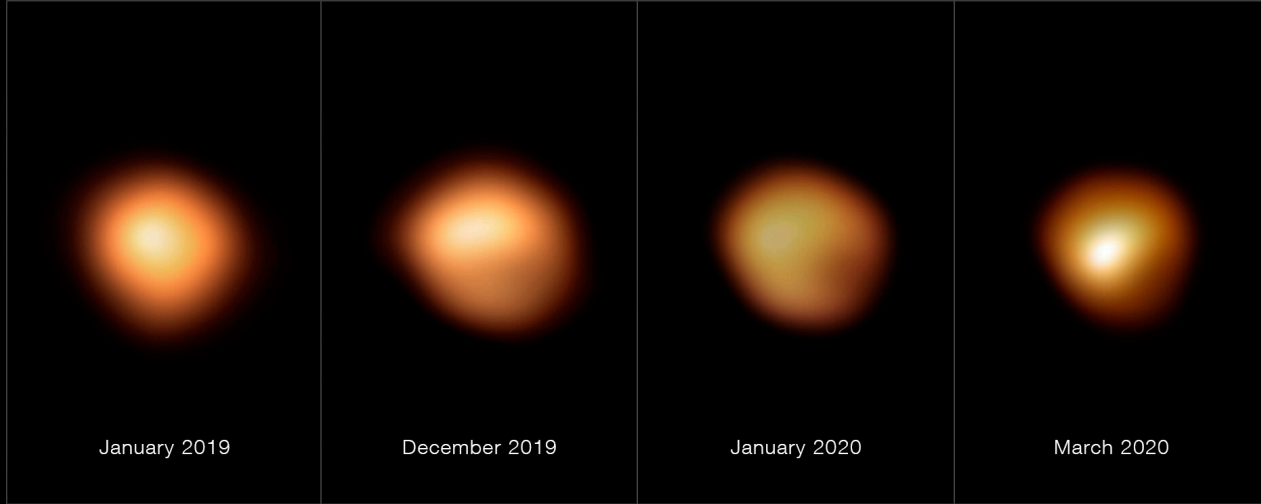
raphaël languillat

Sound is « *an alternation in pressure, particle displacement or particle velocity propagated in an elastic material.* » (Charles Olson 1957)

(((RSG))) — abbreviation for 'Red SuperGiant star' - is a 38-minute sound sculpture formed from the potential of amplification and electronics — transposing some characteristics of Red Supergiants into material, processes, form and so, music.

A red supergiant (RSG) is a very large pulsating star at the end of its life - its surface structure changes dramatically over time: an unstable mass varying constantly, drawing gradually more into its orbit, while radiating waves of energy back outwards and finally collapsing under its own gravity — vibrating long after its desintegration.





technical requirements

STAGE SETUP

- 4 Music stands for the digital score
- 4 Bluetooth pedals
- 4 Chairs

AMPLIFICATION

- 4 DPA microphones

SOUND SETUP

- analog Mixer w/ 4 AUX (i.e. Mackie 802 VLZ4)
- 4 Full-range loudspeakers for the instruments
- 2.1 Loudspeakers *at least* for the stereo audio file
- Computer
- Audio Interface
- Midi controller to control live & manually the SOUND DIFFUSION of the stereo audio file

EFFECTS PEDALS

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

CONTACT

- please contact me for the stereo audio file at rlanguillat@gmail.com

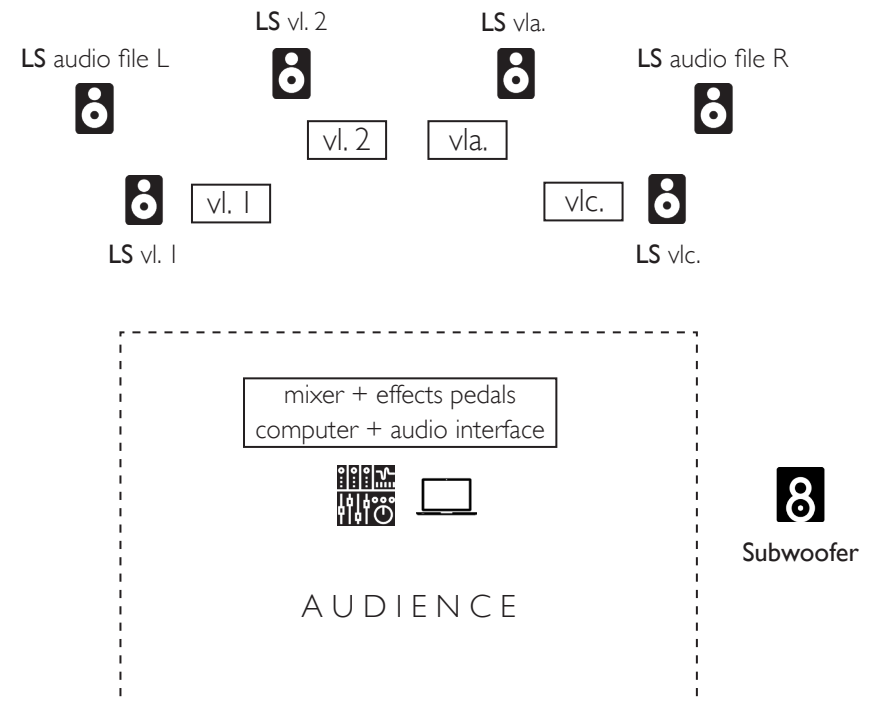
notes for performance

ACCIDENTALS apply for the whole measure


SOUND DIFFUSION the stereo audio file should be played at least with a 2.1 sound system and at best with an *acousmonium* (ensemble of loudspeakers) to provide an immersive experience to the audience

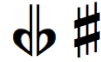
VIBRATO play without vibrato and let resonate, unless otherwise indicated

stage directions



symbols

 1/4 tone flat and sharp

 3/4 tone flat and sharp

 Ligatura

 Glissando

 Continuous transition between two states

 Ad libitum alternation between two states


techniques

SCORDATURA

Viola — on IV - tune the C to a D (+2 semitones = one major second higher)

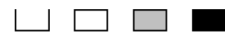
CLEFS

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

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

OTHERS

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

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

 Natural harmonic pressure on the indicated string

(((RSG)))

for the GROW Quartet

raphaël languillat
(2022)

I - Spectrum (G) ♩ ≤ 40 [timeless]

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

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

VI. 1 *ppp* *mf* s.p.

VI. 2 *ppp* *mf*

Vla. Scordatura: IV = D (+200 cents) *ppp* [very slow micro intonations w/ l.h.]

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

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

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

♩ ≈ 40 [Tempo A]

5

VI. I

p ↔ *mp*

+IV 8 - normal bow [perceptible changes]

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

15ma

+III 8

15ma

+II 7

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

[on III - add slow 'seagull' downward glissandi (4th or 5th) from time to time - at least 5"]

VI. 2

-----> s.p.

+IV 4 - normal bow [perceptible changes]

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

+III 4

[add < > from time to time]

+III 8

+III 3

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

[on III - add slow 'seagull' downward glissandi (4th or 5th) from time to time - at least 5"]

-----> [stop < >]

Vla.

-----> s.p.

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

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

+II 2 / III 3

[add < > from time to time]

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

Vlc.

[perceptible bow changes]

-----> s.p.

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

+IV 3

[disappearing]

VI. I

15ma

p

VI. 2

[$\uparrow \leftrightarrow \downarrow$]

[like 'rests' - from time to time only]

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

p

Vla.

[stop $\ll \gg$]

[like 'rests' - from time to time only]

[on III - slow 'seagull' downward glissandi (4th or 5th)]

+ IV 2/3

p

Vlc.

III 2 + II 2

+ III 3

n. \leftrightarrow s.p.

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

II 2

+ III

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

17

VI. 1

VI. 2

Vla.

Vlc.

[very slow micro gliss.]

[micro vibrato on I]

I + II 2

ord.

II 2 + III 3

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

ord.

mp

mf

28

[w/ small variations in shape and length]

III 2

ppp [gliss.]

mf

ppp [gliss.]

mp

mp

n. ord.

n. ord.

n. ord.

IV 3 ord.

IV 4

III 5 ord.

III 6

♩ ≈ 40 [Tempo A]

The musical score consists of four staves: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.).

- VI. I:** Starts with a tremolo-like figure (III 2) and a dynamic of *ppp* [gliss.]. It features a glissando and a dynamic shift to *mf* later in the piece.
- VI. 2:** Features a glissando with *ppp* dynamics and a dynamic shift to *mf*.
- Vla.:** Includes a dynamic of *mp* and a section marked 'ord.' with a 'n.' (natural) instruction.
- Vlc.:** Starts with a dynamic of *mp* and includes sections marked 'ord.' with 'III 5' and 'III 6' instructions.

Tempo marking: ♩ ≈ 40 [Tempo A]

-----> ♩ ≈ 50 [Tempo B]

3 - Flickering (A)

35

VI. 1

VI. 2

Vla.

Vlc.

mf

f

[micro-gliss.]

[rapid and regular finger tremolo]

m.s.p.

III+IV

II 2

+III 3

II 2 / III 3

IV 5

II 3

+1 2

III 7

III 8

III 9

mf

f

ALL: > SYNC on the first beat

51

[gliss slowly to the next position]

[simile]

VI. 1

[add < > from time to time]

f

mf

VI. 2

[gliss slowly to the next position]

[add < > from time to time]

f

[add longer swells - ca. 5-8" each]

Vla.

[gliss slowly to the next position]

[simile]

ff → *p* [vary rapidly the 'brightness']

f

[add longer swells - ca. 4-6" each]

Vlc.

[slow microtonal variations]

f → *p* [vary 'brightness']

mf

A 4 - D 7

58

VI. 1

[add longer swells - ca. 6-9" each]

[unstable results]

D7 A♭ 8-9-10

VI. 2

[simile]

mf

[unstable results]

D7 A♭ 8-9-10

p ↔ mp

Vla.

D7

> mf

Burst: add - besides the longer < > - some exponential bursts w/ a max. dynamic peak of *mf* (like sudden changes in brightness)

RND high harmonics cloud [random and slow harmonic glissando w/ erratic ch. finger in the region of high partials, letting them speak and shimmer clearly]

p ↔ mp < mf >

Vlc.

[slow microtonal variations]

A♯ 8-9

Trio (Vi. I+2 / Vla.): keep the longer < >, as a progressive change of brightness, coming out of the overall texture

Burst: add - besides the longer < > - some exponential bursts w/ a max. dynamic peak of *f* (like sudden changes in brightness)

RND high harmonics cloud [random and slow harmonic glissando w/ erratic rh. finger in the region of high partials, letting them speak and shimmer clearly]

64

Vi. I

p ↔ *mp* < *f* > []

Vi. 2

RND high harmonics cloud [random and slow harmonic glissando w/ erratic rh. finger in the region of high partials, letting them speak and shimmer clearly]

f

Vla.

G 9 - D 9

[Stop Burst]

Vlc.

m.s.p. D 12

ppp [if better, play above fingerboard]

pp

70

VI. I

VI. 2

Vla.

Vlc.

mp ↔ *mf*

mp ↔ *mf*

mp ↔ *mf*

p

mp

G 5 - D 5

G 7 - D 5

G 5 - D 7

G 4 - D 5

D 11

D 10

D 8

[w/ shorter and shorter < > and greater changes in brightness]

mp ↔ *f*

mp ↔ *f*

75

VI. I
G 4 - D 3
[without < >]
II+III [micro-gliss] slow bow - n. ↔ s.p.
fffp

VI. 2
[w/ shorter and shorter < > and greater changes in brightness]
G 4 - D 3
[without < >]
II+III [micro-gliss] slow bow - n. ↔ s.p.
ppp ↔ f
fffp

Vla.
[w/ shorter and shorter < > and greater changes in brightness]
G 4 - D 3
[without < >]
p ↔ f

Vlc.
D 6
< mf
f
ff

89

VI. I

VI. 2

Vla.

Vlc.

[Burst: on I-II-III]

[gliss.]

Burst: *mf*

m.s.p.

[RND ◊ on II]

[micro gliss on III]

[Stop Burst - oscillate only]

[RND ◊ on II]

[Stop Burst - oscillate only]

[play this last gliss. almost *Senza Tempo*]

m.s.p.

ppp

p

p

p

n.

96

VI. 1

VI. 2

Vla.

Vlc.

5 - Ascent (>D)

pp

p

mp

n.

m.s.p.

n.

[long cycles of ca. 10-15" each]

106

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

VI. 1

VI. 2

Vla.

Vlc.

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

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

[w/ some gliss. exceeding D] >>> ↔ ↔

[w/ some gliss. exceeding D] >>> ↔ ↔

[w/ some gliss. exceeding D] >>> ↔ ↔

[w/ some gliss. exceeding D] >>> ↔ ↔

m.s.p. >>>

m.s.p. >>>

m.s.p. >>>

m.s.p. >>>

f

f

mf

f

mf

f

f

mf

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

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

VI. I \approx \boxtimes *mp* subito \curvearrowright f \sim \dashrightarrow \sim [add bow vibrato - subtle but continuous] *mp*

[add 'bigger' desc. and asc. gliss.] \boxtimes [steady, w/ slow and long bows w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - subtle but continuous]

VI. 2 \approx \boxtimes *mp* subito \curvearrowright f \sim \dashrightarrow \sim [add bow vibrato - ad lib.] *mp*

[stabilize on D - less gliss. but mix ascending and descending micro-gliss.] \boxtimes [steady, w/ slow and long bows, w/ regular and perceptible changes (ASYNC)] \dashrightarrow \sim [add bow vibrato - ad lib.] *mp*

Vla. \ggg \boxtimes *mp* subito \curvearrowright f \sim \dashrightarrow \sim [add bow vibrato - ad lib.] *mp* III 5

\dashrightarrow \boxtimes [metallic attack] II 0 \dashrightarrow + III III [sounding like guitar-feedback, quasi solo, emerging out of the surface - search for differential tones and/or beatings]

Vlc. \ggg \boxtimes *fffpp* \dashrightarrow *mp* \dashrightarrow f

117 (bow vibrato)

VI. I

VI. 2

Vla.

Vlc.

IV 5

IV 5

+IV 7

+I 5

+III 4

+III 6

+II 8

III 4

ppp

f

ff

f

ff

f

ff

ff

6 - Gravity (G)

125

VI. 1

VI. 2

Vla.

Vlc.

Annotations and Performance Instructions:

- VI. 1: +IV 7, IV 8
- VI. 2: III 5, +IV 8, [add medium-long swells - ca. 4-7" each]
- Vla.: +II 4, m.s.p. [slow gliss. on III], n., mp
- Vlc.: +I 7, +II 11, m.s.p. [slow gliss. on IV], mp

133

VI. I

VI. 2

Vla.

Vlc.

mp [slow gliss.]

mf

mf

mf

m.s.p. → n.

m.s.p. → n.

n.

n.

Detailed description: The score consists of four staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in alto clef. The bottom staff is for Violoncello in bass clef. The music is in 4/4 time. The first measure (133) has a dynamic marking of *mp* [slow gliss.] with an accent. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *mf*. The seventh measure has a dynamic marking of *mf*. The eighth measure has a dynamic marking of *mf*. The ninth measure has a dynamic marking of *mf*. The tenth measure has a dynamic marking of *mf*. The eleventh measure has a dynamic marking of *mf*. The twelfth measure has a dynamic marking of *mf*. The thirteenth measure has a dynamic marking of *mf*. The fourteenth measure has a dynamic marking of *mf*. The fifteenth measure has a dynamic marking of *mf*. The sixteenth measure has a dynamic marking of *mf*. The seventeenth measure has a dynamic marking of *mf*. The eighteenth measure has a dynamic marking of *mf*. The nineteenth measure has a dynamic marking of *mf*. The twentieth measure has a dynamic marking of *mf*. The score includes performance instructions: 'm.s.p.' (more sostenuto) and 'n.' (normal) with arrows indicating changes in dynamics. There are also slurs and accents throughout the piece.

138

VI. I

VI. 2

Vla.

Vlc.

+IV [slow gliss.]

mp *f* \approx

+IV [slow gliss.]

mp *f* \approx

144

VI. I

VI. 2

Vla.

Vlc.

[slow gliss. on IV]

[with a noisier sound texture]

[slow gliss. on IV]

[granulated, but continuous sound texture]

mp

Detailed description: The score consists of four staves. The top two staves (VI. I and VI. 2) are in treble clef with a 3/4 time signature. The bottom two staves (Vla. and Vlc.) are in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The score is divided into measures by vertical dashed lines. The first measure is marked '10' above the staff. The second measure is marked '15' above the staff. The third measure is marked '10' above the staff. The fourth measure is marked '15' above the staff. The fifth measure is marked '10' above the staff. The sixth measure is marked '15' above the staff. The seventh measure is marked '10' above the staff. The eighth measure is marked '15' above the staff. The ninth measure is marked '10' above the staff. The tenth measure is marked '15' above the staff. The eleventh measure is marked '10' above the staff. The twelfth measure is marked '15' above the staff. The thirteenth measure is marked '10' above the staff. The fourteenth measure is marked '15' above the staff. The fifteenth measure is marked '10' above the staff. The sixteenth measure is marked '15' above the staff. The score includes performance instructions: '[slow gliss. on IV]' with a dashed arrow pointing to the right, '[with a noisier sound texture]' with a dashed arrow pointing to the right, and '[granulated, but continuous sound texture]' with a dashed arrow pointing to the right. A dynamic marking of 'mp' is located at the bottom right of the score.

150 **β - Fusion (G \flat / \sharp)**

VI. 1

VI. 2

Vla.

Vlc.

+III
 [] - \updownarrow ↔ \updownarrow and micro-gliss. ad lib.

[] ↔ []

[]

[very slow gliss. back to G \sharp]

--- s.p.

mf

Detailed description of the musical score: The score is for a piece titled 'β - Fusion (G flat/sharp)' starting at measure 150. It features four staves: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is G flat/sharp (one sharp) and the time signature is 4/4. The Viola and Violoncello parts are heavily marked with performance instructions. Above the Vlc. staff, there are several boxes containing symbols: a box with a vertical line and a downward arrow, a box with a double-headed vertical arrow, a box with a double-headed horizontal arrow, and a box with a wavy line. These are connected to text instructions: '+III [] - up/down double-headed arrow and micro-gliss. ad lib.', '[] ↔ []', and '[]'. A wavy line is connected to the instruction '[very slow gliss. back to G sharp]'. A dashed line with an arrow points to 's.p.' (sordano). The Vlc. staff has a dynamic marking of 'mf' (mezzo-forte) and includes a series of notes with stems and beams. There are also some numerical markings (20, 30, 15, 10, 20) above the Vlc. staff, possibly indicating fingerings or measure counts.

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

7 - Circumstellar Dust (◇) ELECTRIC CHARGES

PARTICLES FIELD

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

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

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

VI. I *ppp* *mp ↔ f*

VI. 2 on II - m.s.p. - normal ↔ fast bow - □ ↔ □ [electric vibrato-glissando and trills on medium-high harmonics]

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

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

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

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

Vlc. [very slow gliss. back to G₄] [ord. III only] [add RND harmonic bursts: sudden back and forth harmonic glissando]

ff *mf* *pp* *mp ↔ f*

LINES of FORCE: VI. 2 + Vla.

PARTICLES FIELD

LINES of FORCE: VI. 1 + Vlc.

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

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

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






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

[add tremolo  ad lib.]

161

SYNC w/Vlc.

The musical score consists of four staves, each with a treble clef and a 4/4 time signature. The staves are labeled VI. 1, VI. 2, Vla., and Vlc. on the left. The score is divided into four measures by vertical dashed lines, with measure numbers 10, 4, 6, 8, and 30 written above the staves. Handwritten notation includes various rhythmic patterns, slurs, and dynamic markings. Annotations include:

- VI. 1:** Dynamics $< p \leftrightarrow ff$ and $ppp \leftrightarrow fff$. Annotations: SYNC w/Vlc. (with a double-headed arrow symbol), [add tremolo  ad lib.]
- VI. 2:** Dynamics $< p \leftrightarrow ff$. Annotations: SYNC w/Vla., [add particles and noisy elements: i.e. spazzolare tremolo and ricochets ], SYNC w/VI. 1 + Vla. + Vlc. (with a double-headed arrow symbol), [80% SYNC - you can leave the group and have a different gesture, direction, dynamic, ...], [add tremolo  ad lib.]
- Vla.:** Dynamics $< p \leftrightarrow ff$ and $ppp \leftrightarrow fff$. Annotations: SYNC w/VI. 1 + Vlc. (with a double-headed arrow symbol), [80% SYNC - you can leave the group and have a different gesture, direction, dynamic, ...], [add tremolo  ad lib.]
- Vlc.:** Dynamics $< p \leftrightarrow ff$ and $ppp \leftrightarrow fff$. Annotations: SYNC w/VI. 1 (with a double-headed arrow symbol), [add noisy elements:  + bow tremolo + spazzolare tremolo]

♩ ≈ 40 [Tempo A]

166

DISSIPATION

8 - Descent (◇)

15ma ↗

⌈ ↓

⌋

[unstable and slow melody around harmonic III-12]

VI. I

VI. 2

Vla.

Vlc.

[stabilize gradually]

[stable, but w/ some micro-unstabilities]

[PARTICLES FIELD]

[stabilize gradually]

[stable, but w/ some micro-unstabilities]

[subito PARTICLES FIELD]

[remains of PARTICLES FIELD]

[subito PARTICLES FIELD]

[remains of PARTICLES FIELD]

< fff

ppp → ff

p → mf

pp → p

< fff

p → f

p → mf

pp → p

< fff

p → mf

ppp → p

< fff / p → f

ppp → p

172

VI. I

f subito \rightarrow *pp \leftrightarrow p*

[PARTICLES BURST: very granular; but mostly *molto legato* - w/ ♩ and ♩ on II - m.s.p.]

[add higher and lower harmonics around III 12 but without playing it, densifying the texture]

mp

VI. 2

ppp \rightarrow *fff* \rightarrow *pp \leftrightarrow p*

[PARTICLES BURST: very granular; but mostly *molto legato* - w/ ♩ and ♩ on I - m.s.p.]

15ma \uparrow

[unstable and slow melody around harmonic III-12]

[add higher and lower harmonics around III 12 but without playing it, densifying the texture]

mp

[starting point: begin at I 2 and get progressively higher
arrival point: circa region of VI. I+2
process: short to longer gliss. w/ less to no trill w/ a drunken waveline]

[micro trill w/ upward gliss.]
short \rightarrow long [no trill]

VIa.

pp \rightarrow *fff*

[PARTICLES FIELD: w/ \square + bow and *spazzolare* tremolo and ♩ on I - m.s.p.]

ppp \leftrightarrow pp

Vlc.

fff

180

VI. I

VI. 2

Vla.

Vlc.

+II (on III and II)

15ma - 1

[same register - add intricated harmonics of II 8-11 and seach for differential tones]

[give an accent to the Vla. on the first beat to begin the gliss.]

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

[simile]

p ↔ *mp*

mf ↔ *f*

+II (on III and II)

15ma - 1

[same register - add intricated harmonics of II 8-11 and seach for differential tones]

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

p ↔ *mp*

mf ↔ *f*

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

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

mf

ff

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

mf

186

--- Tempo B] ≈ 50

ALL: stay longer and longer on the arrival pitch

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

VI. I

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

ff

fff

f

mf

VI. 2

[simile]

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

ff

fff

f

mf

Vla.

[simile]

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

ff

fff

f

mf

Vlc.

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

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

< ff

fff

f

mf

III + IV []

III + IV []

III + IV []

III + III []

III 6/8-11

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

192 **9 - Radiance** (◇) ♩ ≤ 40 [timeless]

ALL: switch gradually to the new pitch class

VI. I

VI. 2

Vla.

Vlc.

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

> *mp*

[add more and more bow tremolo with the swells]

mp ↔ *mf*

[add more and more bow tremolo with the swells]

mp ↔ *mf*

[add more and more bow tremolo with the swells]

mp ↔ *mf*

[add more and more bow tremolo with the swells]

[with less and less tremolo]

I + II

ALL: from the clear harmonic fields of 9 - Radiance, vary gradually the soundscape of 10 - Nebula by adding 'dust', 'movement', 'irregularities', 'granulations', etc... and creating a rich, dense and *legatissimo* spider-like texture of heterogeneous elements

ALL: n. ↔ m.s.p. - flautando

10 - Nebula (◊)

195

I + II

[add movement and noisy elements: sub pont. - 1/2 c.l.t. - bow tremolo - gliss. and trills on RND (artificial) harmonics (w/ up/down gliss ad lib.), ...]

[add more variations and more subtle dynamic changes for 10 - Nebula]

[add more variations and more subtle dynamic changes for 10 - Nebula]

[add more variations and more subtle dynamic changes for 10 - Nebula]

[add also some trills, micro-glissandi, delicate sub pont. sounds on I-II (transition to sub pont. sounds can be somewhat instable and noisy), ...]

[add occasionally and *alla punta* - flautando]

[gradually, less movement and noisy elements]

[gradually, less movement and noisy elements]

[gradually, less movement and noisy elements]

[gradually, less movement and noisy elements]

ppp ↔ *mf*

ppp ↔ *mf*

ppp ↔ *mf*

ppp ↔ *mf*

VI. I

VI. 2

Vla.

Vlc.

♩ ≈ 40 [Tempo A]

I I - Blue Shift (>Æ)

199
8 [gradually, less movement and noisy elements]

VI. I

VI. 2

Vla.

Vlc.

mf

mf

mp

mp

mp ↔ *mf*

mf ↔ *f*

p [long, calm and transparent swells]

1 0 - 1 0 - 1 1 2

1 0 + 1 1

1 / 1 1 0 - 2 / 1 1 0 - 2

s.p. ↔ m.s.p.
[gliss. + harmonic trill]

s.p. ↔ m.s.p.
[gliss. + harmonic trill]

1 2 - 4 / 1 1 2 - 4

1 2 - 3 / 1 1 3 - 4

+1 3

[gliss.]

-----> ♩ ≈ 50 [Tempo B]

207

+II 0 [gliss.]

VI. 1

mp

I + II 4-5

+III 6/8

VI. 2

f *p* [long, calm and transparent swells ca. 8-10" each]

Vla.

f *p*

[slow bow, imperceptible changes]

Vlc.

mp

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

[Multiphonic I-A: 11-8-3]

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

12 - Cluster (E>G)

2/4 8

(II 5 / III 8)

suddenly; slow bow, imperceptible changes

VI. 1

pp

VI. 2

mp

pp

[slow bow, imperceptible changes]

[on II - frozen microtonal intonation of E ad lib.]

normal bow

10-4

14 / II 6

add bow pressure

Vla.

pp

II 8-9 / III 12-13

normal bow

add bow pressure

normal ↔ fast bow

mf → f

Vlc.

[slow bow, imperceptible changes]

[fade out into a normal harmonic]

III 11-12 / III 16-18


normal bow

add bow pressure



mf → f

III 8-9 / IV 12-13

222

add  bow pressure

normal ↔ fast bow

 ↔  [no scratch, but 'plastic' sound]

VI. I

mf ↔ *f*



ff ↔ *fff*

II 7 - III 11

VI. 2

mf ↔ *f*

[no scratch, but 'plastic' sound]

 ↔  I 5 / II 7

ff ↔ *fff*



Vla.

ff ↔ *fff*

II 11 / III 14-15

Vlc.

normal ↔ fast bow

 ↔  [no scratch, but 'plastic' sound]

I 14 / II 21

ff ↔ *fff*

SYNC

ASYNC

SYNC

SYNC

SYNC

SYNC

230

VI. 1

VI. 2

Vla.

Vlc.

Annotations: >> ↔ >>> ASYNC, >> SYNC, (SYNC), slow bow, SYNC, I, III, IV

ALL: each group plays ASYNC a regular, slow accent >
 pulse with a cycle oscillating between 4" min. and 7" max.
 VI. 1+2: play together (SYNC) as one group

235 **13 - Collapse (M*)**

VI. I

VI. 2

Vla.

Vlc.

ASYNC [Multiphonic: bow position between the left hand and the end of the nut]

fff steady

ASYNC [Multiphonic: bow position between the left hand and the end of the nut]

fff steady

ASYNC [Multiphonic: bow position between the left hand and the end of the nut]

fff steady

ASYNC [Multiphonic: bow position between the left hand and the end of the nut]

fff steady

ASYNC [Multiphonic: bow position between the left hand and the end of the nut]

fff steady

243

VI. 1

VI. 2

Vla.

Vlc.

[Multiphonic glissando - very slow, towards the fingerboard and s.t. region (w/ the bow and left hand)]

[Multiphonic glissando - very slow, towards the fingerboard and s.t. region (w/ the bow and left hand)]

250 **Y - Disintegration (X)** ♩ ≈ 40 [Tempo A]

VI. I $\frac{20}{4}$

VI. 2 $\frac{20}{4}$

Vla. $\frac{20}{4}$ - ⊗

[Multiphonic glissando - very slow, towards the fingerboard and s.t. region (w/ the bow and left hand)]

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

Vlc. $\frac{20}{4}$ $\frac{30}{4}$ $\frac{40}{4}$

ffff with microvariations in the dynamic, but steady

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

♩ < 40

The score is written for four string instruments: Violin I (VI. I), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The piece is titled 'Y - Disintegration (X)' and is marked with a tempo of approximately 40 beats per minute. The time signature is 4/4. The first three staves (VI. I, VI. 2, and Vla.) are marked with a tempo of 20. The Vlc. staff is marked with 20, 30, and 40. The Vlc. part features a *ffff* dynamic marking and a performance instruction: 'with microvariations in the dynamic, but steady'. The Viola part includes a performance instruction: '[Multiphonic glissando - very slow, towards the fingerboard and s.t. region (w/ the bow and left hand)]'. The Vlc. part includes a performance instruction: 'with a bow *poussé*, stop dead on the string, freeze your gesture and let the electronic disappear'. The score ends with a double bar line.