kɑɪˋbʊə

William Davy Cole

William Davy Cole

kɑɪˋbʊə

September 2014 – February 2015

Duration: c.a. 23 minutes

for three violoncellos

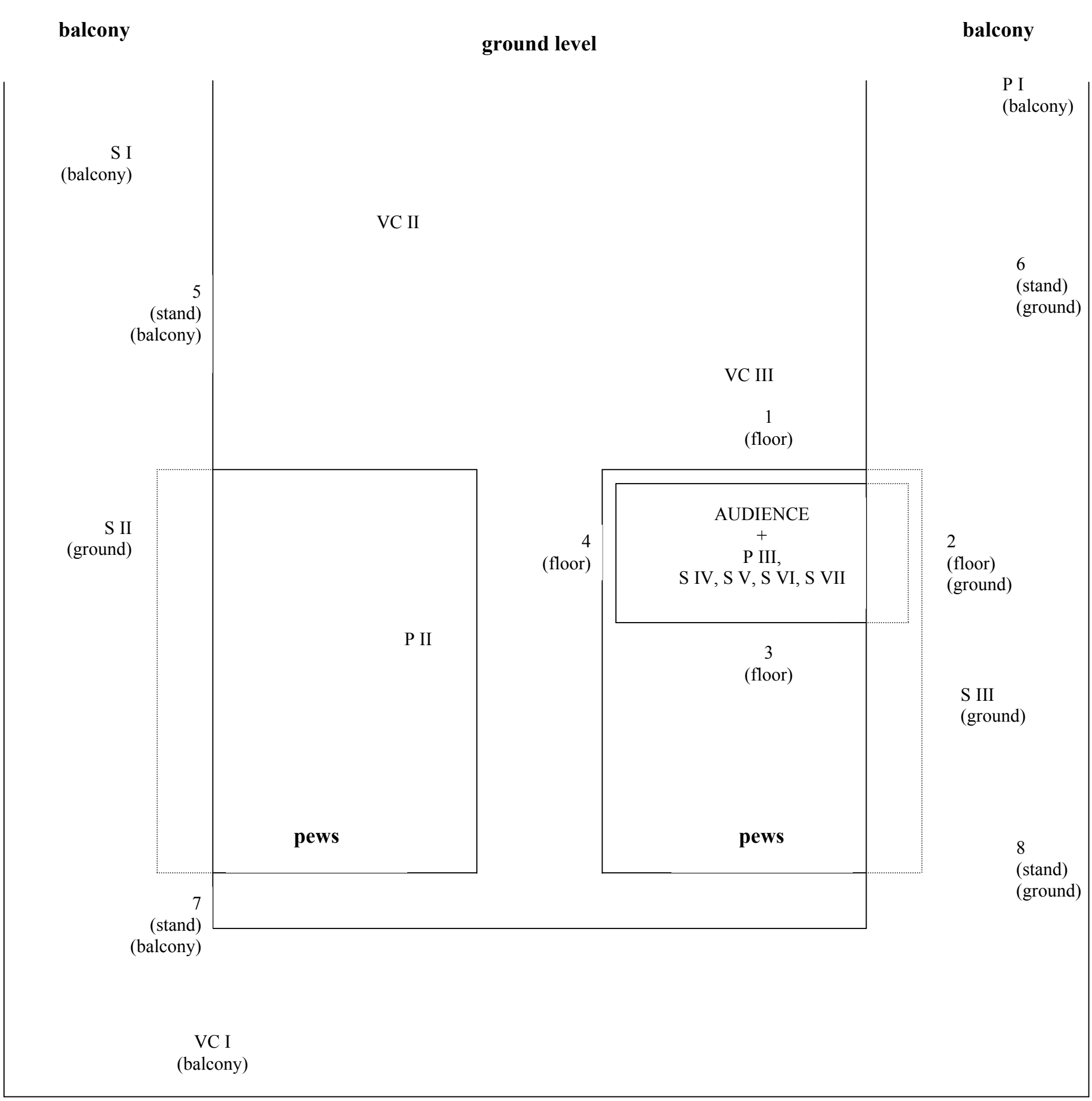
seven female vocalists

three percussionists (each with two large hand-held rocks and singing bowl)

and eight loudspeakers

kɑɪ ˈbʊə must be performed in a large, long indoor space. The work was conceived for performance in Shoreditch Church (St. Leonard's), London on Saturday 18th April 2015. The diagram below refers to how the performers and loudspeakers are positioned within Shoreditch Church; if *kɑɪ ˈbʊə* is performed in another venue, these positions must be replicated as closely as possible.

The audience are seated in the front six or seven pews (this may be extended or reduced depending on audience numbers). Singers IV, V, VI and VII, and percussionist III are positioned randomly amongst them and are unamplified throughout. Speakers 1, 2, 3 and 4 are placed on the floor, immediately surrounding the audience (as closely as possible); speakers 5, 6, 7, 8 also surround the audience, but are elevated on stands – in Shoreditch Church 5 and 7 are positioned on the balcony and 6 and 8 are positioned on ground level – and are set back at a greater distance. The three 'cellos and singers I, II and III have unidirectional hyper-cardiod microphones positioned in front of them and on occasion their sounds are amplified and projected through the loudspeakers. These performers, as well as percussionists I and II, have specific individual positions around the church which are detailed in the diagram below. 'Cello I, singer I and percussionist I are positioned on the balcony and the other performers are positioned on ground level.



Notes on performance

For all performers

Feel:

The overall feel of *kɑɪ ˈbʊə* must be hard, raw, earthy and primal. The sounds are all physical, primitive and simple, without adornment or embellishment - there must be absolutely no vibrato on any sound unless precisely indicated.

Space-time notation:

Space-time notation is used and execution of the piece requires that all performers use stopwatches.

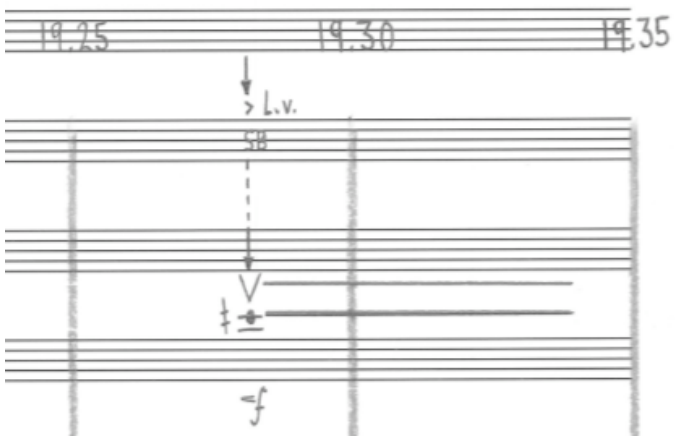
To begin the piece, all performers must have their stopwatches to hand and ready to start. One of the performers, preferably one that all others are able to see clearly (such as VC III), counts the whole ensemble in (THREE… TWO… ONE… START! or something that effect). If any of the performers miss the cue, or their stopwatches fail to start for whatever reason, they should alert the ensemble and this initiation process should be restarted.

Continuous time is written out at the top of each system in intervals of 5 seconds:

Vertical lines mark the passing of every 5 seconds and divide each system into five 5-second ‘bars’. The vertical lines are solely for the purpose of providing reference points for performers and should not influence how any sound might be approached (for example, no special emphasis should be placed on sounds that are positioned on a vertical line).

Performers should interpret the temporal position of sound events based on their spatial position within the 5-second bars.

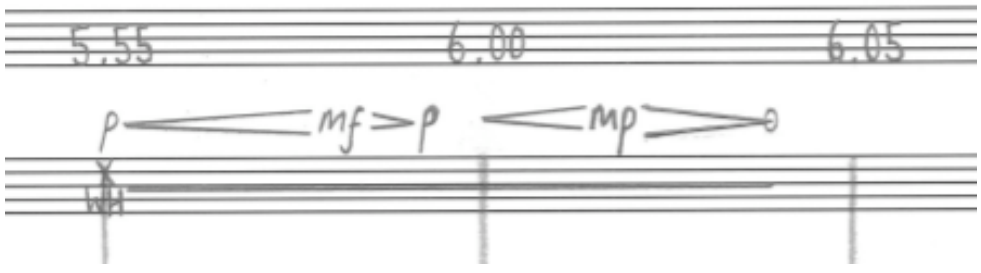
For the majority of the piece, performers interpret their material fairly autonomously, though there are a few instances where synchronisation occurs. These points of synchronisation are indicated by a vertical dotted line with arrows above each of the sounds that are to be synchronised.



Every moment of synchronisation in the piece features a precise percussion sound and, as such, at these points other performers should follow the percussionists.

Silence is represented by empty space.

If a sound is sustaining, rather than a single attack, the line extending from it indicates its duration:

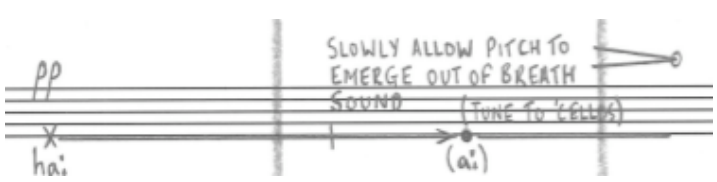


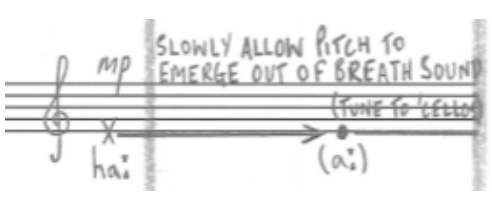
For example, this half whistle/half breath sound (see singer notes below), beginning at 5.55 and ending at c.a. 6.04, lasts c.a. 9 seconds.

Lines:

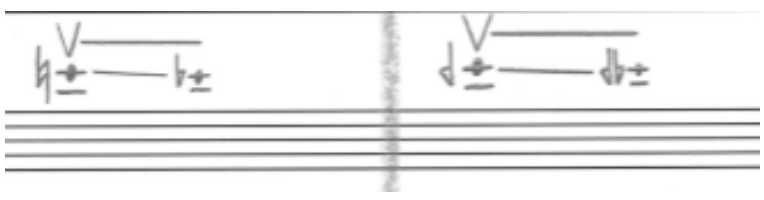
Where the line is thick (with no arrow), the sound remains unchanged throughout its duration other than in the ways specifically indicated (for example, if there's a crescendo or decrescendo).

Where the line has an arrow pointing towards a subsequent sound, there should be a gradual transition from the first to the second sound. A short vertical line intersecting the (arrowed) line indicates when the transition should begin. Where there isn't a short vertical line, the transition should begin from the moment that the first sound starts.





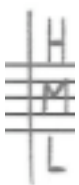
Glissandi are indicated by a thin line that connects the starting to the finishing pitch. Glissandi should always be continuous and regular throughout their duration, unless other wise stated.



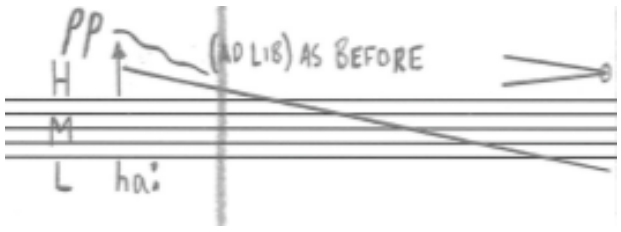
indicates that performers should vary the glissando as they choose, i.e., slowing down and speeding up as if 'rubato', within the given duration and pitch range. All glissandi in the piece are descending and performers varying their glissandi ad libitum must only do so in a downward direction: pitch must never rise.

Clefs and Pitch:

Three clefs are used to indicate pitch: treble clef, bass clef, and high, middle and low clef:

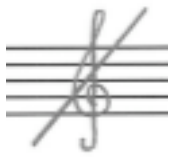


The latter specifies register (high, middle and low) rather than precise pitches and is to be interpreted by performers as they see fit, for example here S II begins singing the highest she can and then ‘glisses’ down to any pitch in the low part of her register.



(Where this clef occurs in the ‘cello parts, it refers to the high, middle and low registers of the string or strings specified, not the whole instrument)

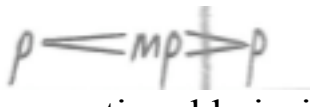
Where there is no clef, or where a clef is crossed out with a diagonal line, all pitch is indeterminate:



↑ = highest pitch possible (where this indication occurs in the ‘cello parts, it refers to highest pitch possible on the string specified, not the whole instrument).

<u>Dynamics:</u>

Two types of hairpin are used:



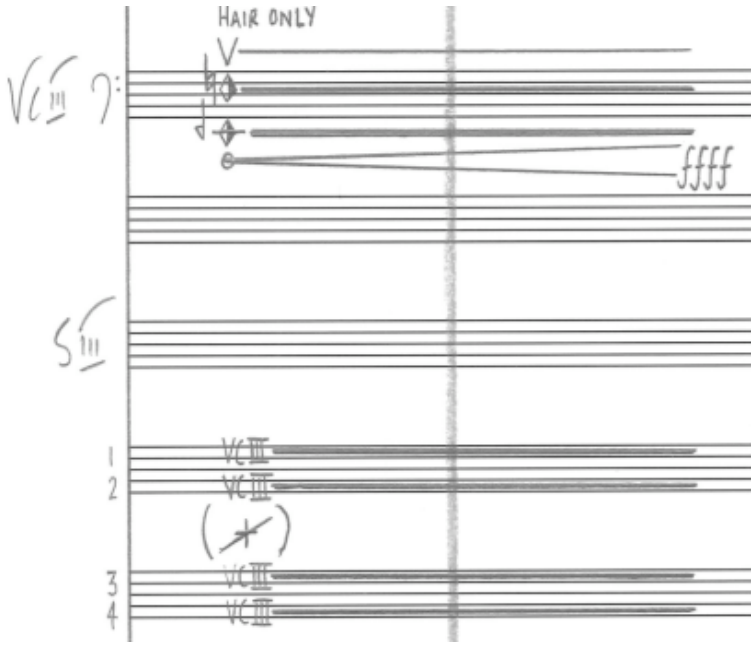
Conventional hairpins indicate a gradual, regular crescendo or decrescendo. Starting and finishing dynamics are always given. Where a conventional hairpin has a small circle around the joined end (al niente), this indicates that the sound should begin or end as imperceptibly as possible (from or to nothing):

 This hairpin indicates a very sharp, rapid crescendo, that the sound should get exponentially louder throughout its duration. It should begin from nothing and end as loudly as possible.

Where the same dynamic is to be maintained over a number of successive sounds, the marking is given for the first sound, in brackets for the second sound and applies for all subsequent sounds until a new dynamic marking occurs.

<u>Amplification:</u>

Singers I, II and III and all three ‘cellos are amplified on occasion. The purpose of the amplification is not (generally) to make the sounds louder, but rather to project the sounds in different parts of the church through the loudspeakers, or to surround the audience in a particular sounds. The score details which sounds are amplified through which loudspeakers:

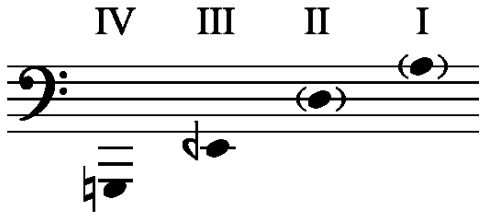


For example, here this sound played by VC III is amplified through speakers 1, 2, 3 and 4. Performers should not adjust or modify their playing/singing in any way when they are being amplified.

For the violoncellists

Scordatura:

ALL MATERIAL IS PERFORMED ON THE TWO LOWEST STRINGS (III, IV), which are detuned as follows:



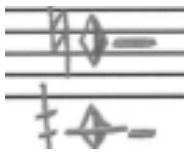
The C string (IV) is tuned down a minor 6th to E and the G string (III) is tuned down a minor 3rd and a quartertone.

Finger pressure:

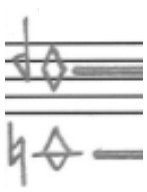
Three degrees of finger pressure are indicated in the score:

1. Normal pressure (or open string) is indicated by a normal, full, round notehead:

2. Half way between normal pressure and harmonic pressure by a half white (or empty)/half black (or full), diamond notehead:



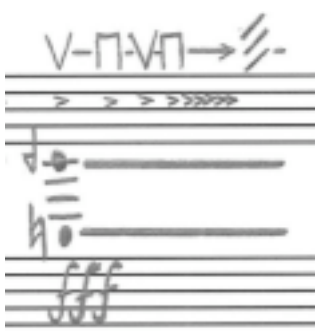
3. Very light, harmonic pressure by a white (empty), diamond notehead:



Bowing:

Bowings and bow changes are given above every sound. For each bowing, performers MUST USE THE FULL LENGTH OF THE BOW and, as such, the bowings indicate bow speed. The thin line that extends from the bowing marking indicates how long the (full) bowing should be. Where a sound is to be produced with a single bowing (no changes), the line will extend over its entire duration:

Bow changes that may occur within a single sound are written out above it and performers (as with all other events) interpret when these take place based on their location within the space-time notation. Such bow changes within a single sound are usually accented and, as in the example below, usually part of an accelerando towards tremolo:



As in the example above, arrows are used to indicate acceleration towards tremolo.

Tremolo:

As with all bowing in the piece, all tremolo must be performed with the FULL LENGTH OF THE BOW. It should be irregular, rough and physical.

Bow positions:

The following abbreviations are used to indicate bow positions:

S.P. = sul ponticello

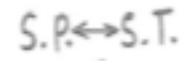
S.T. = sul tasto

P.S.P. = poco sul ponticello

P.S.T. = poco sul tasto

M.S.P. = molto sul ponticello

M.S.T. = molto sul tasto



indicates that performers should move ad libitum (rapidly) between sul ponticello and sul tasto. Any position within these two outer limits is permissible.

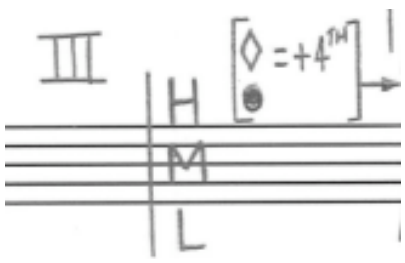
Bow pressure:

Bow pressure is normally relative to dynamics, but where extreme heavy pressure is required, this symbol is used above the sound:

This occurs between 6.50 and 7.30 over very short (staccatissimo), loud sounds, usually an open string or combination of open and stopped strings. The sound should be roaring, rasping and produce unpredictable high frequencies.

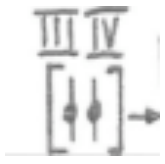
High, middle and low clef:

As mentioned above, all material is played on the two lowest strings, so when a high, middle and low clef appears, it refers to the high, middle and low registers of one or both of these two strings (not the whole instrument). The string or strings that the material is to be played on is indicated in the score: three of these indications occur:



= all material should be performed on the third string (III) and every sound is an artificial harmonic where the lighted touched (harmonic) pitch is perfect forth higher than the stopped pitch (producing a sound two octaves higher than the stopped pitch). Where the highest note possible is required (↑), this sound be the highest artificial harmonic that the player can produce on the third string.

= all material should be performed on the third string (III), but not as an artificial harmonic, rather as a normal stopped pitch (normal pressure).



= all material should be performed on both the third and forth strings (III and IV) as a double stop barred at the same height on the fingerboard on both strings (as if playing a perfect fifth dyad in normal tuning). This will produce a dyad of an octave minus a quartertone.

Seed-pod bracelets:

At approximately 13.45, all 'cellists should put seed-pod bracelet shakers on their bowing wrist. These will produce a harsh, dry rattle as they're excited by the 'cellists' arm movements.

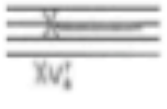
For the female vocalists

Breath sounds:

A large amount of the vocal material is constituted by a range of breath sounds. These fall into two categories:

1. Half whistle/half breath (or breathy whistle, or whistlely breath!), which is notated as follows:

2. Breath sound produced with a particular phoneme (written underneath), such as:



The phonemes used in the piece are written out in IPA spellings. All phonemes used are made up of the following:

x = back of the throat **ch**, as in (Scottish) loch, or Bach

uː = **oo**, as in zoo

h = **h** as in hat

aː = **ar** as in harp

a = **a** as in at

so…

xuː = (back of the throat) **choo**; haː = **har**; ha = **ha**

Breath sounds are almost always indeterminate in terms of pitch (whatever feels comfortable) and are usually notated on the middle line of the stave.

Occasionally breath sounds transition into pitched sounds, either sung or whistled, in which case they should be pitched the same as the destination pitch.

Sung sounds:

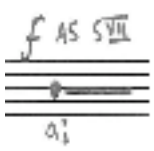
Almost all sung sounds are produced with the phoneme **ha**ː (har), except on a few occasions when they are produced with the phoneme **a**ː (ar).

All specified pitches (i.e., those that are not indeterminate or interpreted in a high, middle and low clef) are based around E4 or E5. The pitch material of the 'cellos is also entirely based around E, though several octaves lower. Singers should tune their pitches 'spectrally' to the 'cellos, as if drawing out the upper partials of their sounds.

Absolute 100% accuracy in terms of tuning is certainly not necessary, especially in the passages where pitches are microtonally inflected. If a pitch is notated to be a quartertone sharp or quartertone flat, this needn't be exact, it should just slightly raised or lowered.

Just to reiterate, there should be absolutely no vibrato or embellishment on any sung sound – all material should be primitive, basic and stark.

On pages 12 – 14, sung pitches are imitated and shared throughout the singers. Where the "AS S II" or "AS S VII" (for example) is written above an indeterminate pitch, this indicates that the same pitch that has just been sounded by S II or S VII should be sung.



Kaʻbuə

William Davy Cole
Sep. 2014 - Feb. 2015

0.00 0.05 0.10 0.15 0.20 0.25

Percussion I

Violoncello I

Singer I

Violoncello II

Singer II

5 6

Loudspeakers

7 8

Violoncello III

Singer III

Percussion II

1 2

Loudspeakers

3 4

Percussion III

Singer IV

Singer V

Singer VI

Singer VII

mp X WH

S III

S III

mp X WH

mp X WH

mp X WH

Xu!

0.25 0.30 0.35 0.40 0.45 0.50

SI SII SIII SIV

pp mf mp

ppp mp p

mp f pp

Xu!

0.50 0.55 1.00 1.05 1.10 1.15

pp f

mp

pp mp

1.15 1.20 1.25 1.30 1.35 1.40

HAIR + WOOD, P.S.P.

VCL

SII

SIII

PII

SVI

1.40 1.45 1.50 1.55 2.00 2.05

PI

SI

SII

5 6

7 8

SIII

SIV

2.05 2.10 2.15 2.20 2.25 2.30

S I

Xu!

VC II

HAIR + WOOD, P.S.P.

III IV V

S II

Xu! ha!

5 6

S I

S I

7 8

S I

S I

S III

P II

Xu! Xu! ha!

ha! ha!

1 2

S III

S II

S II

3 4

S III

S II

S II

mp

S IV

u!

S V

ha!

S VI

Xu!

S VII

Xu!

2.30 2.35 2.40 2.45 2.50 2.55

PI
xu:
SI
ha:
ha:
SII
mp
u:
5
6
SI
SI
7
8
SI
SI
SIII
xu:
PII
ha:
1
2
SII
SII
3
4
SII
SII
SLOW, SHORT (OCCASIONAL, IRREGULAR) SILENCES AD LIB.
PIII
ROCKS
SVI
ha:
SVII
xu:

2.55 3.00 3.05 3.10 3.15 3.20

SI
ha:
SII
ha:
PIII
SIV
xu:
SVI
xu:

3.20 3.25 3.30 3.35 3.40 3.45

PI

VC I

SI

VC II

SII

5
6

7
8

VC III

SIII

PII

1
2

3
4

PIII

SIV

SV

SVI

SVII

f

ha

xu

a

AS BEFORE

HAIR + WOOD, P.S.P.

mp

u

3.45 3.50 3.55 4.00 4.05 4.10

Pf

Vc I

Vc II

Vc III

Sl

Sl II

Sl III

Sl IV

Sl V

mp

AS BEFORE

mp

mp

4.10 4.15 4.20 4.25 4.30 4.35

mp

S II

S III

mp

1
2

3
4

S IV

S VII

mp

a

4.35 4.40 4.45 4.50 4.55 5.00

ALLOW (ANY) VERY SHORT PITCH TO EMERGE (NATURALLY) OUT OF BREATH SOUND

mp

S I

(a'')

mp

S II

5
6

7
8

S III

5.00 5.05 5.10 5.15 5.20 5.25

mp

SI

a

VC II

SII

5/6

7/8

VC III

SIII

XU!

FAST

ROCKS

PI

PII

PIII

5.25 5.30 5.35 5.40 5.45 5.50

SLOW, SHORT (OCCASIONAL, IRREGULAR) SILENCES AD LIB.

5.50 5.55 6.00 6.05 6.10 6.15

p mf > p < mp > o mp

SI

WH WH

5 6 SI SI

7 8 SI SI

6.15 6.20 6.25 6.30 6.35 6.40

PPP PPP

PI H M L WH

AS BEFORE 8vb: WH

VC I 𝄢 V

MP

SI X WH

JUST AFTER VC I

VC II 𝄢 ffff

p < mp > p

SII X WH

1 2 VC II VC II

3 4 VC II VC II

6.40 6.45 6.50 6.55 7.00 7.05

PI H M L

VC I

SI

VC II

SII

5 6

7 8

VC III

HAIR ONLY

RASPING, WITH HEEL, HAIR ONLY, S.P.

RASPING, S.P. WITH HEEL

S.T. S.P. AS BEFORE SIM.

RASPING, WITH HEEL S.P. SIM.

ALLOW (ANY) PITCH TO EMERGE (NATURALLY) OUT OF BREATH SOUND

SUB. MP

SIII

1 2

3 4

PIII

SIV

SV

SVI

SVII

7.05 7.10 7.15 7.20 7.25 7.30

PI

VCI

SI

VCII

SII

5 6 7 8

VCIII

SIII

PII

1 2 3 4

PIII

SIV

SV

SVI

SVII

7.30 7.35 7.40 7.45 7.50 7.55

(mp)

PI

VC I

SI

VC II

SII

5 6

VC I SII

7 8

VC I SII

VC III

SIII

PII

1 2

SI VC II

3 4

SI VC II

PIII

SIV

SV

SVI

SVII

AS BEFORE SIM. S.P.

AS SII AS SIII AS SI AS BEFORE

7.55 8.00 8.05 8.10 8.15 8.20

PI

SI

SII

Sub.p

mp

SIII

PII

(mp)

SIV

SV

SVI

SVII

PIII

(mp)

f AS SI (f) SIM.

f AS SIV (f) SIM.

f AS SVII (f) SIM.

f AS SIV (f) SIM.

8.20 8.25 8.30 8.35 8.40 8.45

SI

SII

5
6
7
8

Vc III

HAIR + WOOD
P.S.P.
PPP

SIII

mp
a:
SLOW, SHORT (OCCASIONAL, IRREGULAR) SILENCES AD LIB.

PII

ROCKS

1
2
3
4

SI
SI
SI
SI

SILENCES
SLOW, AD LIB.
AS BEFORE

PIII

ROCKS

SIV

mp
WH

8.45 8.50 8.55 9.00 9.05 9.10

HAIR + WOOD

VC II

P.S.P.

PPP

ff

P II

1 VC II
2 VC II

3 VC II
4 VC II

P III

mp
X
WH

S IV

S V

mp
X
WH

PP
X
WH

mp
WH

GRADUAL TRANSITION TO WHISTLE, SAME PITCH AS X

9.10 9.15 9.20 9.25 9.30 9.35

PI

P TUNE TO 'CELLOS f WH

VCI

HAIR + WOOD S.T. fff

SI

P TUNE TO 'CELLOS MP WH

GRADUAL TRANSITION TO WHISTLE

VCII

S.T. V ff

O V pp

SII

mp WH

5 6 SII VCI VCI

7 8 SII VCI VCI

VCIII

S.T. V fffp

fff

1 2 VCIII VCIII VCIII ++

3 4 VCIII VCIII SI

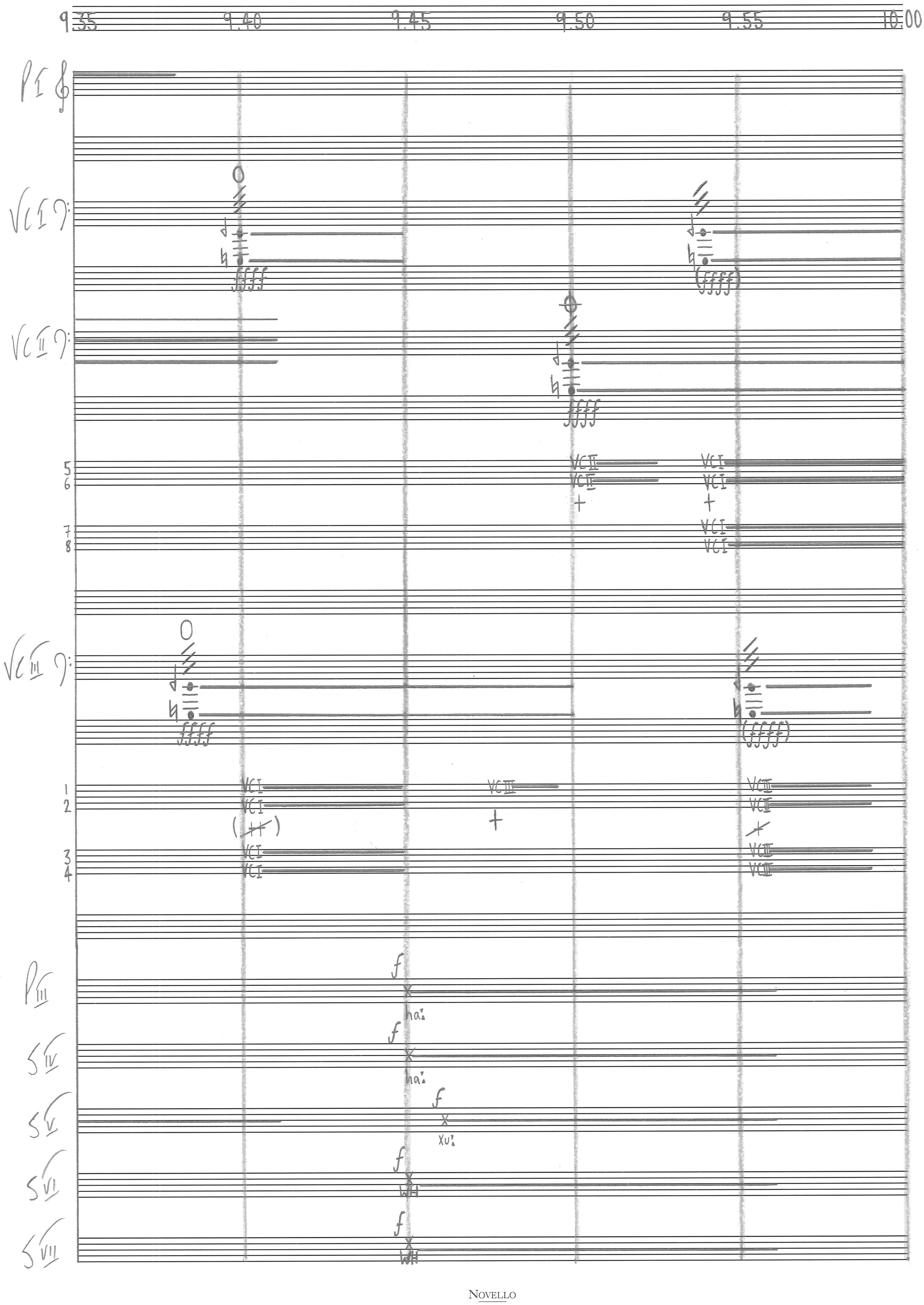
PIII

SIV f ha:

SV f WH

SVI f ha:

SVII f WH


9.35
9.40
9.45
9.50
9.55
10.00
PI
VcI
ffff
(ffff)
VcII
ffff
5
6
VcII
VcII
+
VcI
VcI
+
7
8
VcI
VcI
VcIII
ffff
(ffff)
1
2
VcI
VcI
(++)
3
4
VcI
VcI
VcIII
+
VcIII
VcIII
VcIII
VcIII
PIII
f
ha:
SIV
f
ha:
SV
f
xu:
SVI
f
WH
SVII
f
WH

10.00 10.05 10.10 10.15 10.20 10.25

Vc I

Vc II

S II

Vc III

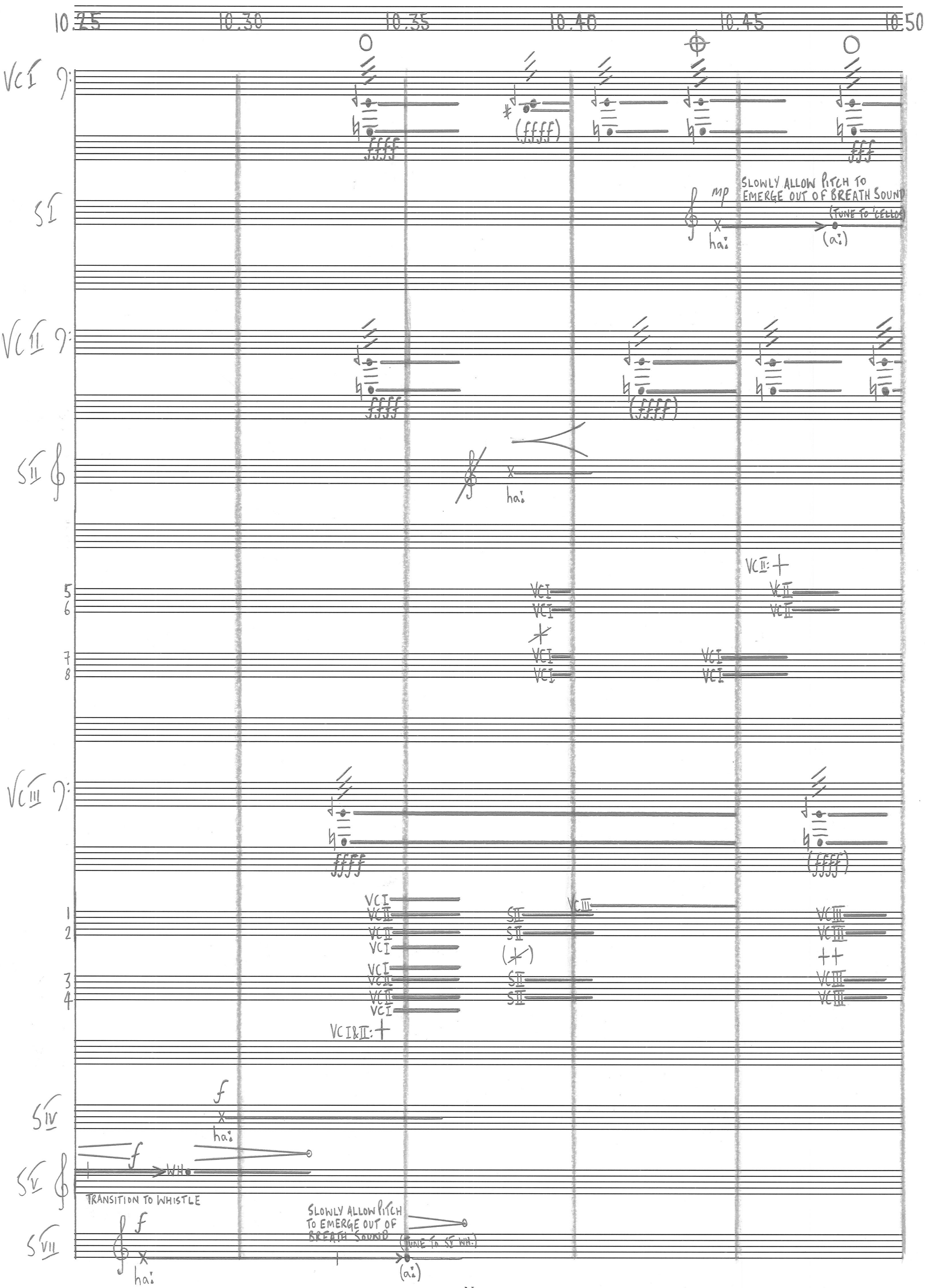
S V

mp TUNE TO 'CELLOS

fffff (fffff)

ffffff

p


10.25
10.30
10.35
10.40
10.45
10.50
VC I
S I
VC II
S II
VC III
S IV
S V
S VII
ffff
(ffff)
fff
mp
SLOWLY ALLOW PITCH TO EMERGE OUT OF BREATH SOUND
(TUNE TO 'CELLOS)
ha:
(a:)
5
6
7
8
1
2
3
4
VC II: +
VC I&II: +
TRANSITION TO WHISTLE
WH.
f
SLOWLY ALLOW PITCH TO EMERGE OUT OF BREATH SOUND
(TUNE TO S V WH.)

10.50 10.55 11.00 11.05 11.10 11.15

VcI

VcII

VcIII

SI

SII

SLOWLY ALLOW PITCH TO EMERGE

(TUNE TO 'CELLOS)

11.15 11.20 11.25 11.30 11.35 11.40

PI

SLOW, SILENCES AD LIB. AS BEFORE

ROCKS

VC I

VC II

SLOWLY ALLOW PITCH TO EMERGE OUT OF BREATH SOUND

(TUNE TO 'CELLOS)

S II

pp

ha:

(a':)

VC II

VC II

VC II

VC II

VC II +

VC III

P

SLOWLY ALLOW PITCH TO EMERGE

(TUNE TO 'CELLOS)

S III

ha:

(a':)

SLOW, SILENCES AD LIB. AS BEFORE

ROCKS

P II

S III

VC I

VC I

++

VC I

VC I

S II

SLOW, SILENCES AD LIB. AS BEFORE

ROCKS

P III

S IV

S V

f

x

ha:

S VI

mp

x

ha:

11.40 11.45 11.50 11.55 12.00 12.05

PI

SIII

PII

1
2

SIII
SIII
(+/+)
SIII
SIII

3
4

PIII

SIV

mp
x
xu:

WH

mp
x
xu:

12.05 12.10 12.15 12.20 12.25 12.30

FAST, SILENCES (VERY SHORT) AD LIB. AS BEFORE

PI

ROCKS

HAIR ONLY

M.S.T.

VCI

mf
x
ha:

SI

HAIR ONLY M.S.T.

VCII

SII

P
x
ha:

HAIR + WOOD

P.S.T.

PP

PP
x
ha:

5
6

VCII
VCII

7
8

VCII
VCII

SIII

1
2

3
4

24

12.30 12.35 12.40 12.45 12.50 12.55

mf X ha:

→ SLOW

FAST, SILENCES AD LIB. AS BEFORE

PI

VC I

ROCKS

V

ppp

SI

(pp) X

ha:

SII

mp X ha:

12.55 13.00 13.05 13.10 13.15 13.20

f X ha:

SUDDENLY SLOW

PI

VC I

SI

13.20 13.25 13.30 13.35 13.40 13.45

FAST, NO SILENCES

PI

ROCKS

SII

P X ha:

5 6 SII SII

7 8 SII SII

(HAIR + WOOD)

VC III

S.T. V

PPP

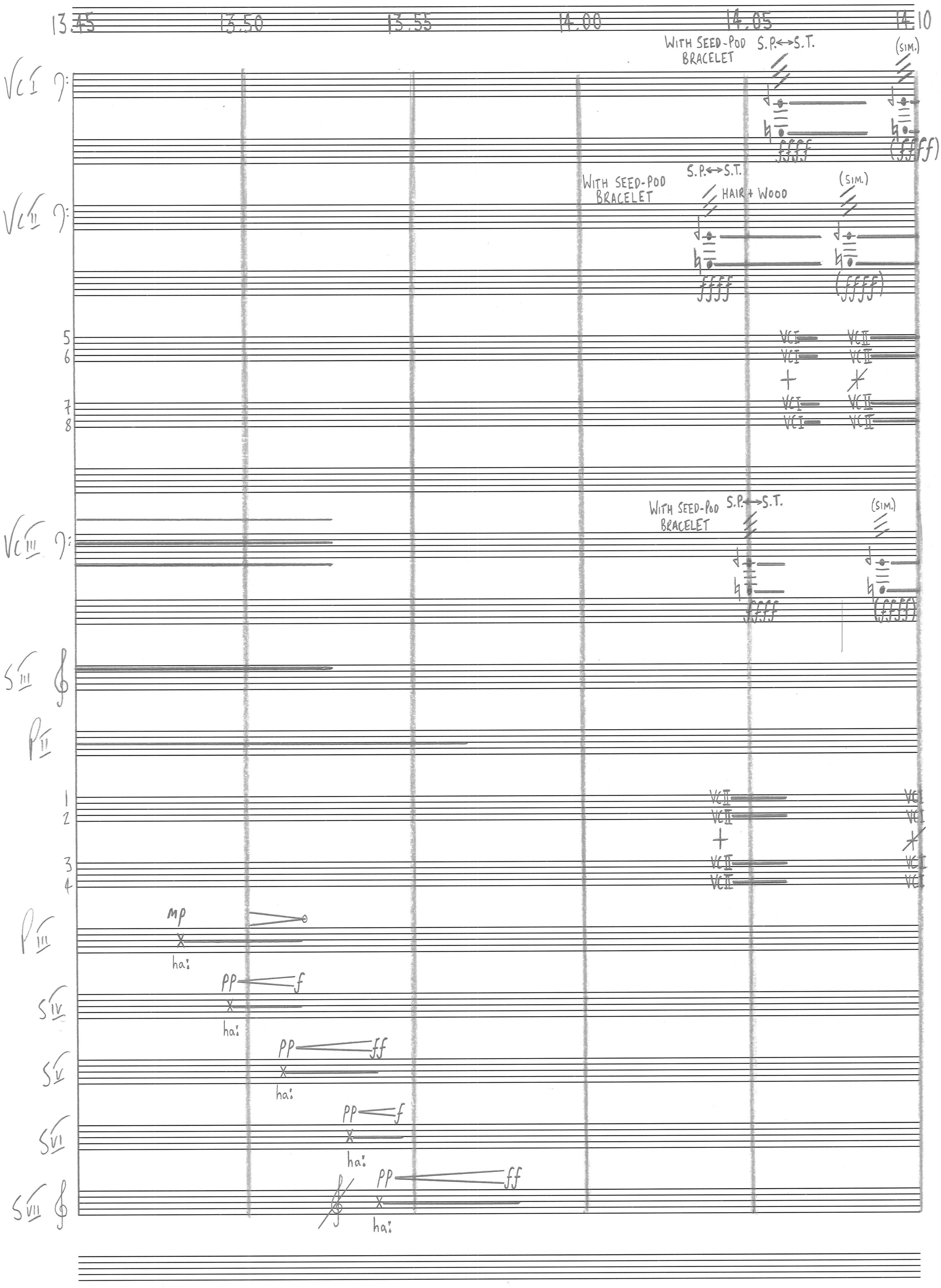
PP X ha:

SIII

PII

FAST, SILENCES (VERY SHORT) AD LIB. AS BEFORE

ROCKS


13.45
13.50
13.55
14.00
14.05
14.10
Vc I
WITH SEED-POD BRACELET
S.P.↔S.T.
ffff
(SIM.)
(ffff)
Vc II
WITH SEED-POD BRACELET
S.P.↔S.T.
HAIR + WOOD
ffff
(SIM.)
(ffff)
5
6
7
8
VcI
VcI
+
VcI
VcI
VcII
VcII
VcII
VcII
Vc III
WITH SEED-POD BRACELET
S.P.↔S.T.
ffff
(SIM.)
(ffff)
S III
P II
1
2
3
4
VcII
VcII
+
VcII
VcII
P III
mp
ha:
S IV
pp
f
ha:
S V
pp
ff
ha:
S VI
pp
f
ha:
S VII
pp
ff
ha:

14.10 14.15 14.20 14.25 14.30 14.35

FAST (NO SILENCES)

PI ROCKS

VC I

SI

PP X ha:

VC II

S.P. V PPP

5 6

VC I VC I VC II VC II

7 8

VC I VC I VC II VC I VC I VC II

VC III

FAST (NO SILENCES)

PII ROCKS

VC III VC II VC III VC II VC III VC II VC III VC II

1 2 3 4

VC III:++ VC III VC I VC II VC I VC III VC III VC I VC II VC I VC III

FAST (NO SILENCES)

PIII ROCKS

FAST ROCKS

SIV PP X ha:

14.35 14.40 14.45 14.50 14.55 15.00

Vc I
M.S.T.
p
SI
p f
x
ha:
Vc II
SII
PP
x
ha:
5
6
SI
SI
7
8
SI
SI
Vc III
S.P.
fff
SIII
MP
x
ha:
SLOW
ROCKS
PP
x
ha:
FAST
ROCKS
PII
1
2
SIII
VcIII
VcIII
VcIII
3
4
VcIII
VcIII
PIII
SIV
p
x
xu:
SV
p
x
xu:

15.00 15.05 15.10 15.15 15.20 15.25

FAST ROCKS

PI

VcI

SI

mp ha:

mp ha:

(mp) ha:

VcII

P.S.T. V PPP

V fffff

S.T.V

SII

mp ha:

5 6

SI VcII

SI VcII SI

7 8

SI VcII VcII SI

VcIII

HAIR ONLY A.N.

f

SIII

PII

1 2

3 4

15.25 15.30 15.35 15.40 15.45 15.50

VC I

SI

VC II

HAIR ONLY

A.N.

ha: xu:

SII

ha: u:

5 6 7 8

VCI: + (++)

VC III

(fff) (ffff)

SIII

(f)

ha: u:

PII

VCI: + xu:

1 2 3 4

PIII

SIV

SV

SVI

SVII

15.50 15.55 16.00 16.05 16.10 16.15

Vcl 9:

HAIR ONLY

M.S.T.

f ff

mp

X

WH

SI

16.15 16.20 16.25 16.30 16.35 16.40

L.V.

PI

SB

Vcl 9:

p < f > p < f > p < f > p

fff fffp < f > fff

Vcll 9:

M.S.T. A.N.

ff < fffp < f > p < f > fff

5 Vcl

6 Vcl

7 Vcl

8 Vcl

A.N.

Vclll 9:

fff < > p < f > pp < ff

1 Vcll

2 Vcll

3 Vcll

4 Vcll

f

SV

ha!

16.40 16.45 16.50 16.55 17.00 17.05

PI

L.v.

SB

17.05 17.10 17.15 17.20 17.25 17.30

PII

L.v.

SB

PIII

L.v.

SB

SVII

f

X

ha:

17.30 17.35 17.40 17.45 17.50 17.55

PI

PII

L.v.

SB

PIII

L.v.

SB

SV

f

X

ha:

SVI

f

X

ha:

SVII

f

X

ha:

17.55 18.00 18.05 18.10 18.15 18.20

PI PII PIII SIV SV SVI SVII

L.v. SB f ha: X

18.20 18.25 18.30 18.35 18.40 18.45

PI SI SII SIII PII PIII SIV SV SVI SVII

L.v. SB f ha: X xu: 5 6 7 8

18.45 18.50 18.55 19.00 19.05 19.10

SLOW

PI

ROCKS SB SB L.V. L.V.

VCI

S.T. P.S.T. ff

fffff

VCII

S.T. S.P. sub. f ffp f

fffff

SII

mp f

xu: ha:

5 6 VCII VCI SII VCI VCII

7 8 VCI SII VCI S.P.

VCIII

S.P., HAIR+WOOD III HAIR ONLY

PPP mp sub. fp fff p f

ffff

SIII

f

ha:

PII

L.V. L.V. L.V.

SB SB SB

1 2 VCI VCI VCI VCI

3 4 VCI VCI VCI VCI

PIII

L.V. L.V.

SB SB

SIV

mp

xu:

SV

mp

ha:

SVI

mp

xu:

19.10 19.15 19.20 19.25 19.30 19.35

PI

> L.v.

SB

VCI

VCII

A.N.

<f

VCIII

f

hai

1
2
3
4

VCII

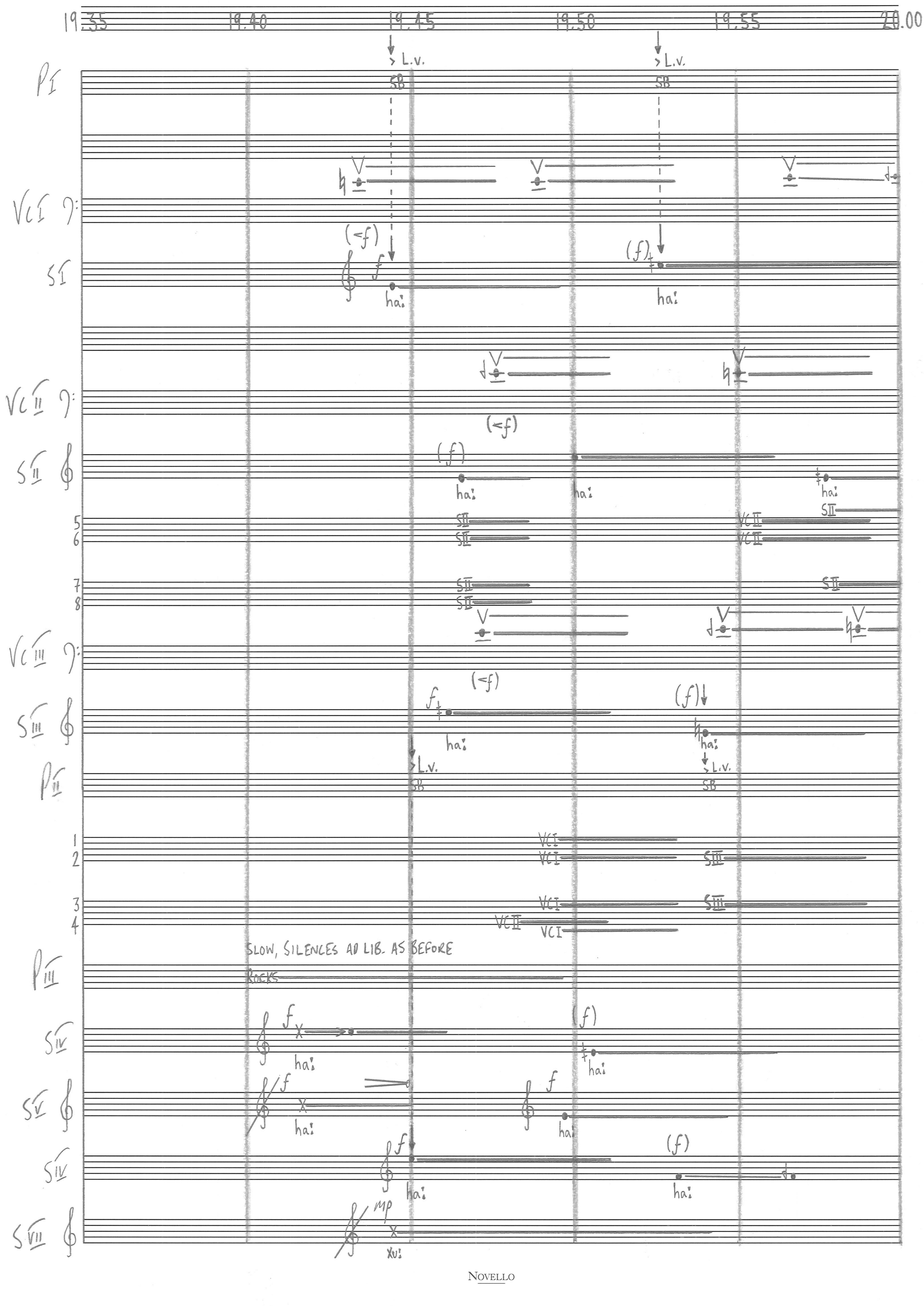
VCII

VCII

VCII

SV

SVII


19.35
19.40
19.45
19.50
19.55
20.00
PI
VcI
SI
VcII
SII
VcIII
SIII
PII
PIII
SIV
SV
SVII
L.v.
SB
ha:
xu!
(<f)
(f)
f
mp
VCI
VCII
SII
SIII
SLOW, SILENCES AD LIB. AS BEFORE
ROCKS

20.00 20.05 20.10 20.15 20.20 20.25

P I
Vc I
S I
Vc II
S II
Vc III
S III
P II
S IV
P III
S V
S VI
S VII

> L.V.
SB
ha:
fff
(f)
5 6 7 8 1 2 3 4

20.25 20.30 20.35 20.40 20.45 20.50

PI

VC I

SI

VC II

SII

VC III

SIII

PII

SIV

SV

SVI

SVII

> L.V.
SB

AD LIB.

III

H
M
L

ha:

20.50 20.55 21.00 21.05 21.10 21.15

PI
WH: (MOLTO VIB.)
mp WH
VC I H M L
P AS BEFORE
(NO GLISS.)
PP AS BEFORE (SIM.) P PP
S I H M L
ha: ha: ha:
PP AD LIB.
S II H M L ha:
H M L mp WH
S III mp WH
P II mp WH
S IV mp WH
S V mp WH

21.15 21.20 21.25 21.30 21.35 21.40

PI
> L.v. SB
GLISS. (AD LIB) AS BEFORE (SIM.)
VC I H M L PP PP fp f
S I H M L PP ha: ha:
III H M L [◊ =+4TH] AD LIB. PP
VC II PP (AD LIB) AS BEFORE fp PP (SIM.)
S II H M L PP ha: ha:
5 6
7 8 VC I VC I
WH: (MOLTO VIB.)
P II p

21.40 21.45 21.50 21.55 22.00 22.05

Pf I — >L.V. SB — L.V. SB — L.V. SB

Vc I — H M L — (III) [ø] > — III IV [‖] > — ffp ff (ff)

Sl I — H M L — f — ha:

Vc II — H M L — III IV [‖] > (SIM.) — ff — (III+IV) > — fff

Sl II — H M L — f — ha: — (f) — ha:

5 6 — Vc II — Vc II

7 8 — Vc II — Vc II

Vc III — III H M L [◊ = +4TH] > — AD LIB. — fp — III IV [‖] > — AS BEFORE — fff

Sl III — H M L — P — AD LIB. — ha: — (P) — AS BEFORE — ha:

Pf II — >L.V. SB — L.V. SB — L.V. SB — L.V. SB — L.V. SB

Pf III — L.V. SB

Sl IV — H M L — P — AD LIB. — ha:

22.05 22.10 22.15 22.20 22.25 22.30

P I — L.v. — SB

Vc I — H M L — (III+IV) — fff — ffff — p — ha:

S I — H M L — ha:

Vc II — H M L — (fff) — ha:

S II — H M L — ha:

5 6 — SI — SI

7 8 — VC I — SI — VC I — SI

Vc III — H M L — (III+IV) — (fff) — f (sim.) — ha:

S III — H M L — ha:

P II — L.v. — SB

1 2 — VC II — VC II

3 4 — VC II — VC II

P III — L.v. — SB — L.v. — SB

S IV — H M L

S V — H M L — p — AD LIB. — ha:

S VI — H M L — p — AD LIB. — ha:

S VII — H M L — f — ha:

— fff — (fff) — ha:

S II — VC I — VC I

— p — ha:

S III — VC I — VC II — VC I

— (f) — ha:

P II — L.v. — SB

S III — VC II

P III — L.v. — SB

END SUDDENLY
(AS IF CUT OFF)

22.30 22.35 22.40

VC I
S I
VC II
S II
VC III
S III
P II
P III
S IV
S V
S VI
S VII

P
ha:
f
L.V.
SB
(P) (SIM.)
AS BEFORE

19TH FEBRUARY 2015