

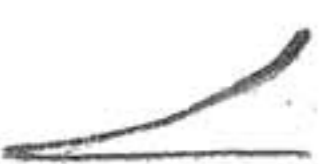
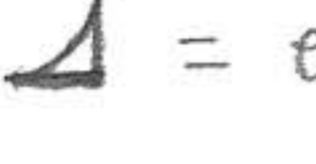


# Instructions

(i)

 = cresc. from nothing       = decres. from nothing  
 = exponential cresc.       = exponential attack

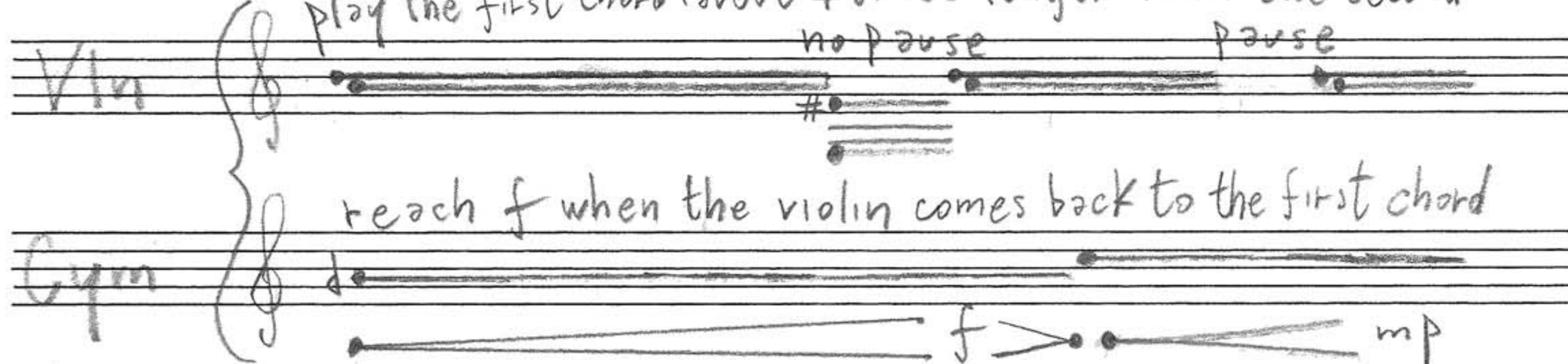
d = quarter tone flat

# = quarter tone sharp

\* next to the dynamic indication (e.g. pp\*) = adjust your dynamic to what you hear as almost inaudible

All the lengths are expressed as ratios

play the first chord about 4 times longer than the second



Vln

Cym

no pause

pause


reach f when the violin comes back to the first chord

f

mp

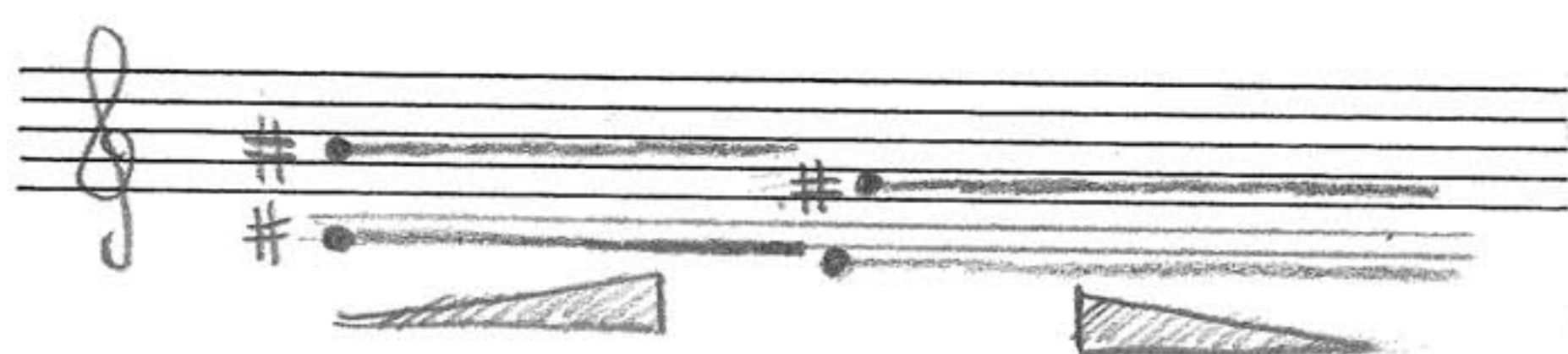
There is no need of a conductor.

Performers should be able to play by listening to each other, and use graphical cues when synchronization is required. They should find a common sense of duration.

 = increase the bow pressure on the string until the pitch becomes noise.

It can have two additional indications:

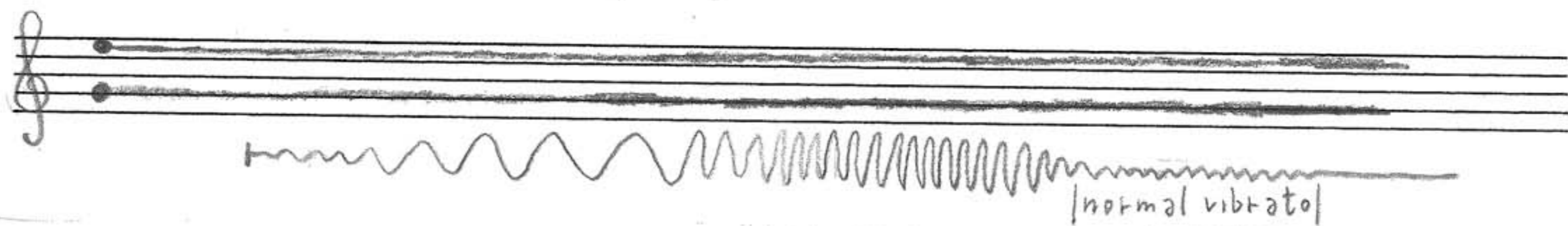
- inst. or instability = stay on the pressure threshold where the pitch starts to break. Produce fast and uncontrollable transitions from pitch to noise.
- broad inst. = adjust the pressure to have broad transitions from noise to pitch. Favor noise, just little and irregular returns to the pitch.
- no additional indication = solid noise



play the A#3-A#4 chord, build up the noise. While you play the noise, switch to the F#4-G3 position

Keeping constant the noise and without letting hear the change. Then decrease the pressure and come back to the pitch.

Without instructions play without vibrato

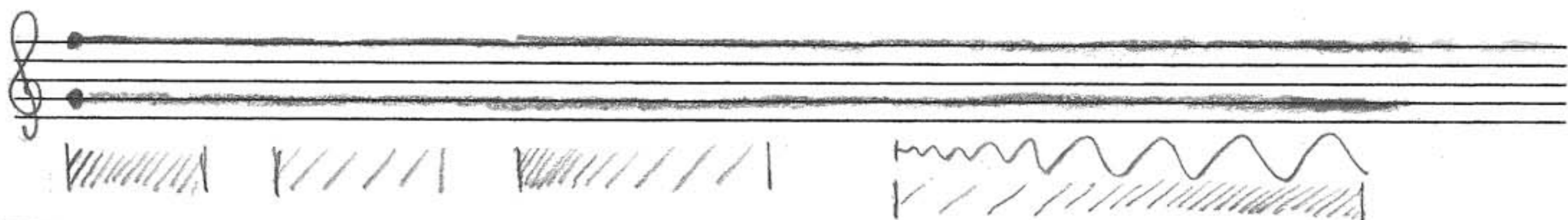


no vibrato

gradually introduce a slow and broad vibrato

gradually fasten the rate of the broad vibrato

diminish the depth until no vibrato



fast tremolo

slow tremolo

fast to slow tremolo

slow to fast tremolo AND introduce broad vibrato



## - Violin

Scordatura I corda

D#5 instead of E5

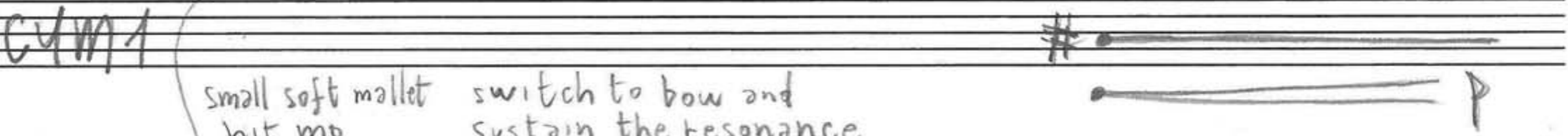
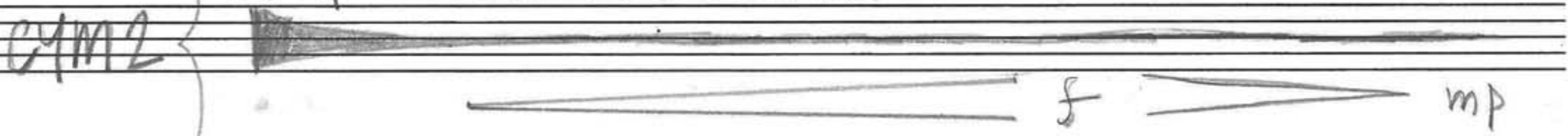
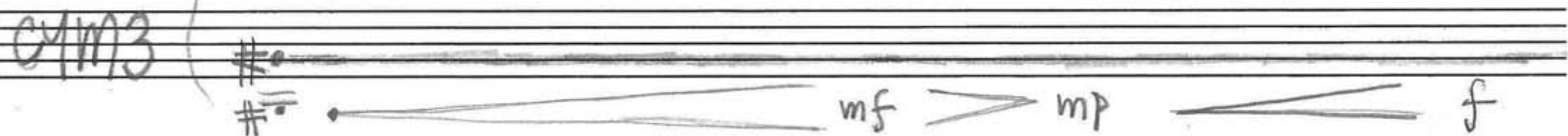
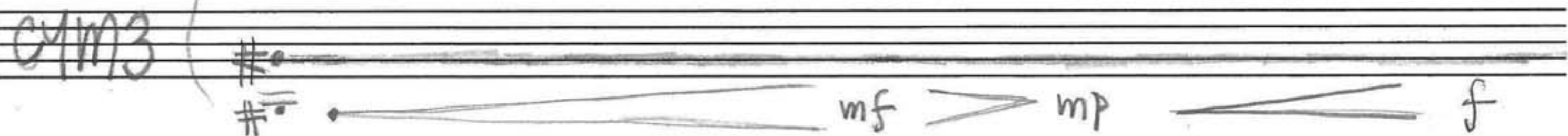
## - Cymbals

The notation for the bowed cymbals makes sense only associated to a specific set of cymbals. Due to the work realized to classify the sounds on the cymbals, only this set of instruments can be used in performance.

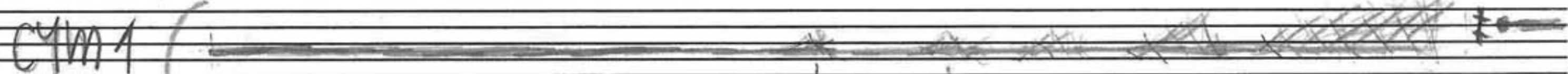
I explained in detail this practice in the article "Writing for bowed cymbals".

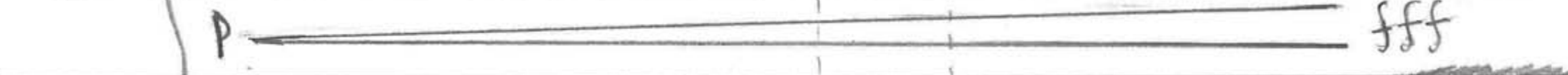
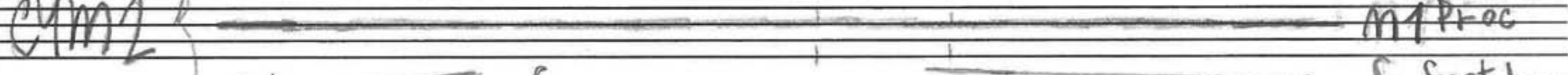
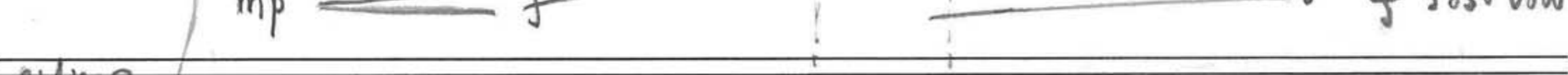
# Ritual

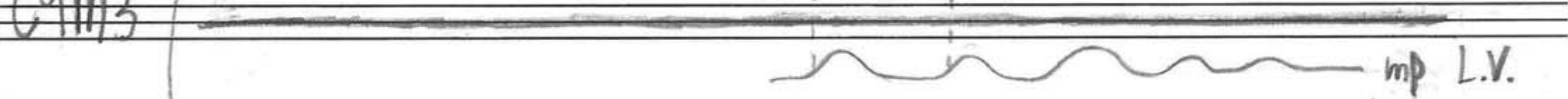
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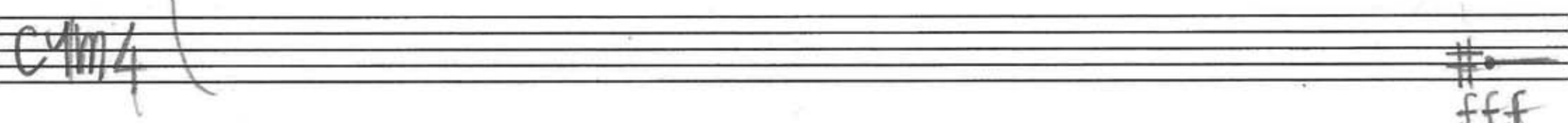
CYM1  #  mp  #  # mf mp f

Small soft mallet hit mp switch to bow and sustain the resonance


CYM1  #

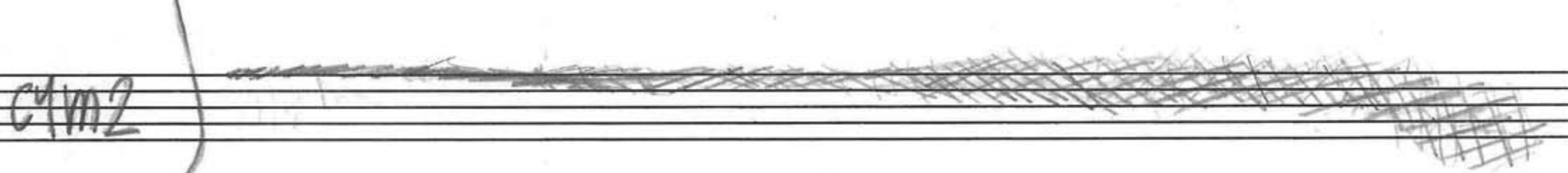
CYM2  p  mp f  # fff

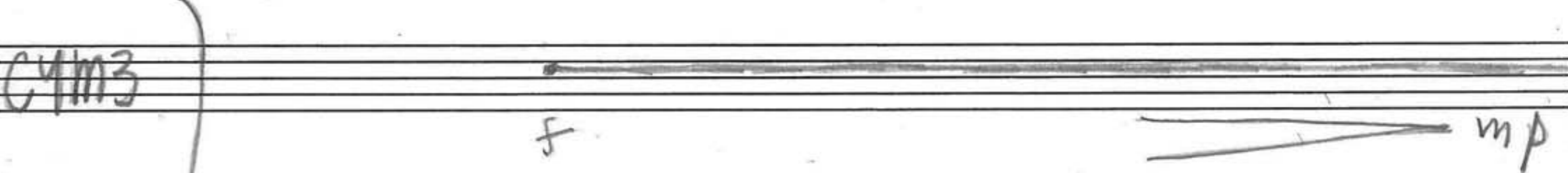
CYM3  mp L.V.

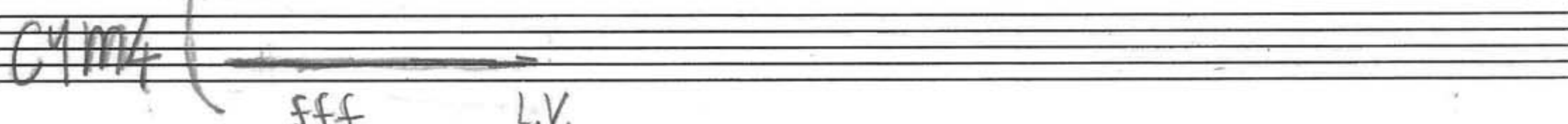
CYM4  # fff

*fff* *mp Proc* *f fast bow*

CYM1 

CYM2 

CYM3  f mp

CYM4  fff L.V.



Cym1 *ff* *mf*

Cym2 *p*

Cym3 *pp* *mp*

Cym4

Vln *pp\** *pp\**

Cym1 *mp*

Cym2

Cym3 *f*

Cym4 *#* *f* *mf*

Vln *static* *mf*

Handwritten musical score for five staves. The staves are labeled Cym1, Cym2, Cym3, Cym4, and Vln. A large bracket on the left groups the Cym1, Cym2, Cym3, and Cym4 staves. The Vln staff is below the Cym staves. The score includes dynamic markings (mp, mf), a fermata, and various musical notations such as beams and dots.

Cym1 mp

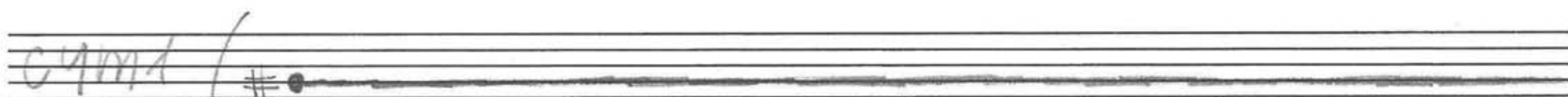
Cym2

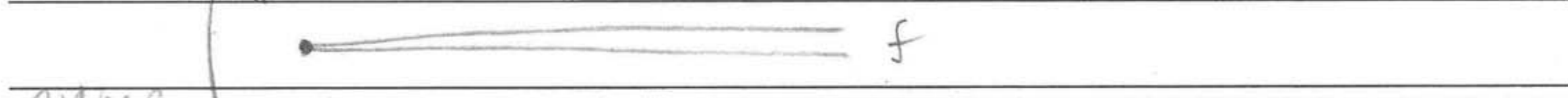
Cym3 mp

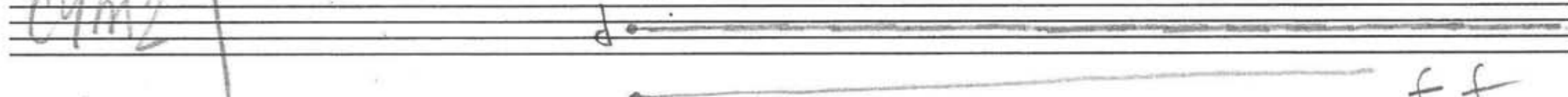
Cym4 # mf

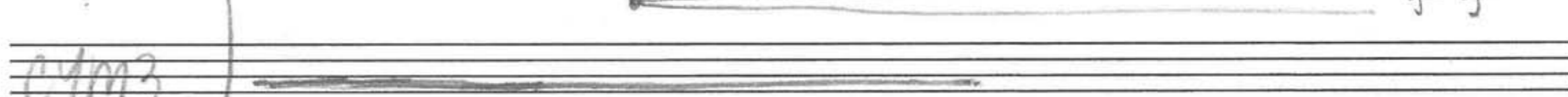
Vln

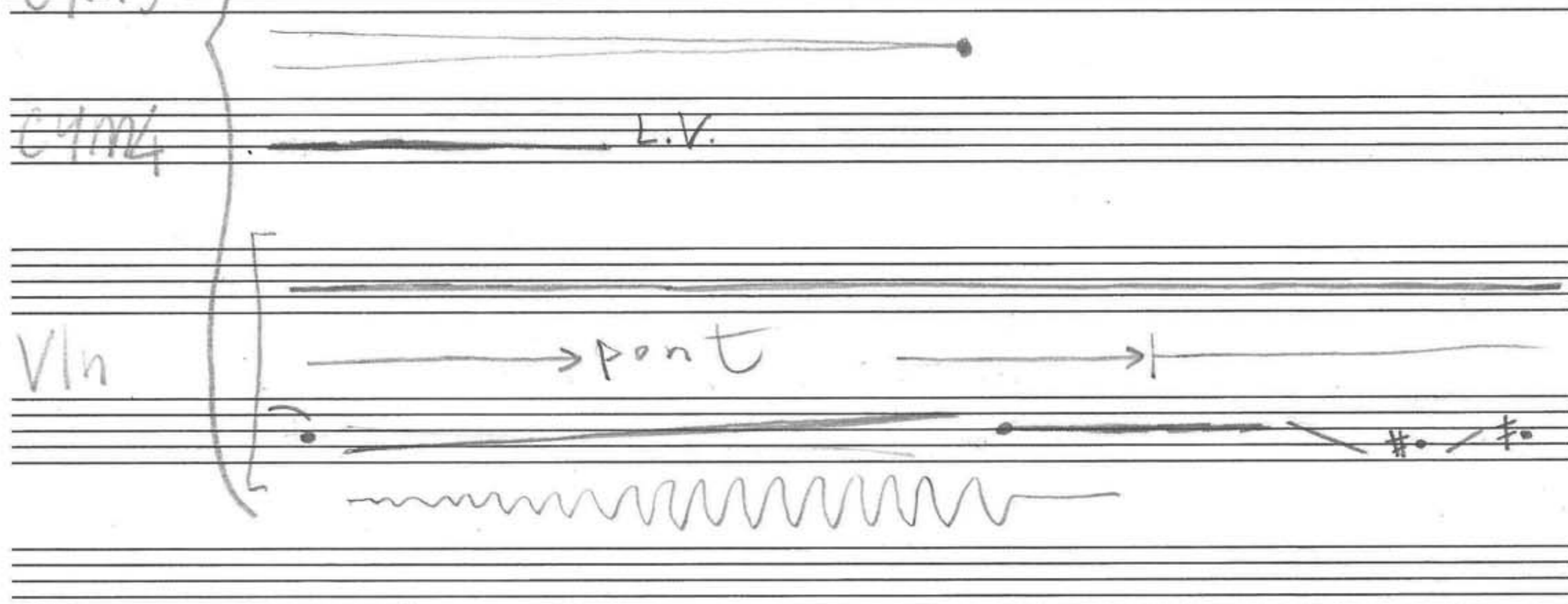


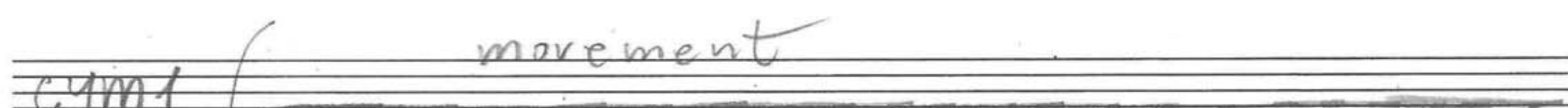
Cym1 


Cym2 


Cym3 


Cym4 

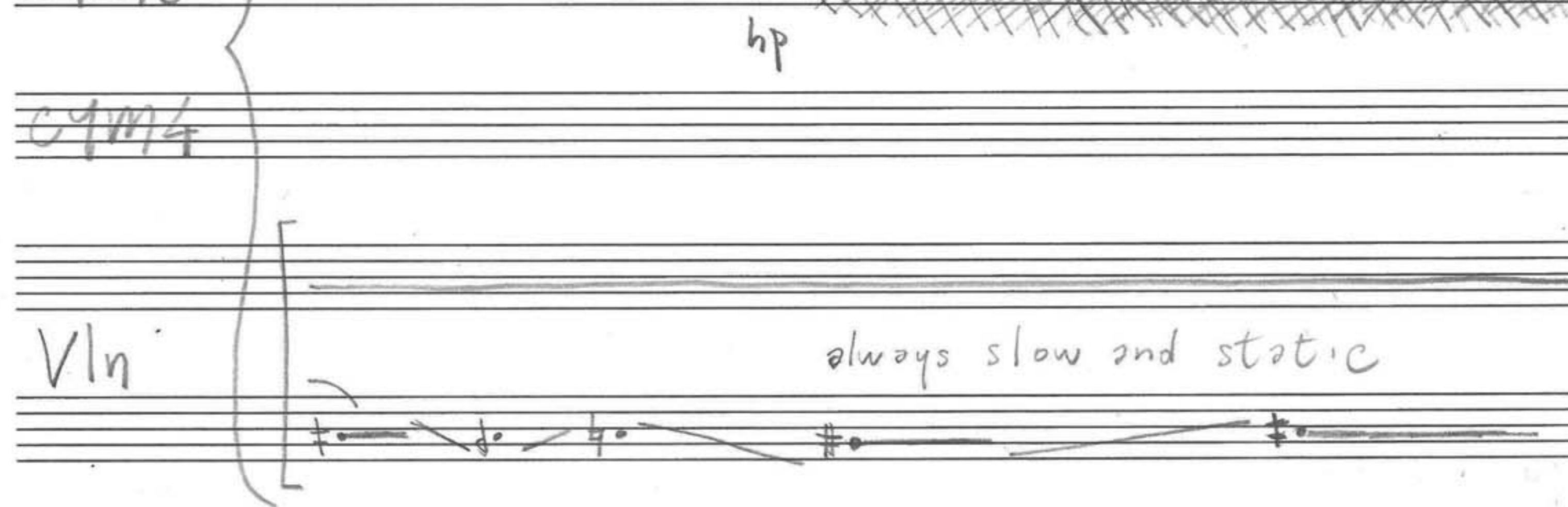
Vln 

Cym1 

Cym2 

Cym3 

Cym4 

Vln 

Cym1

slow movement

Cym2 m3

Cym3

Cym4

Vln

f

Cym1

Cym2 hp

Cym3

Cym4

Vln

mp



\* longer free      \* longer slightly off

Cym1 *mf* *hp* *ff*

Cym2 *fff*

Cym3 *fff*

Cym4

Vln *ff* *mp immobile* *fff*

Cym1

Cym2 *mf* *fff*

Cym3 *mf* *fff*

Cym4

shorter      slightly

point → | → point ← →

Vln *sff* *sf*

Cym1

Cym2

Cym3

Cym4

Vln

fff

f

f

longer static (ss)

sf p

mf

Cym1

Cym2

Cym3

Cym4

Vln

mf

mf

partials

slightly pont

p mf



Handwritten musical score for the first system. It consists of five staves. The top four staves are labeled Cym 1, Cym 2, Cym 3, and Cym 4, grouped by a large left-facing curly bracket. The fifth staff is labeled Vln. The Cym 2 staff contains two pairs of lines that converge to a point and then diverge. The Cym 3 staff contains a single pair of lines that converge to a point. The Vln staff contains a wavy line representing a vibrato or tremolo, with a shaded area above it. Below the Vln staff, there is a section labeled 'partials' with an arrow pointing to the right, and 'pont' with a vertical line and an arrow pointing to the left.

Handwritten musical score for the second system. It consists of five staves. The top four staves are labeled Cym 1, Cym 2, Cym 3, and Cym 4, grouped by a large left-facing curly bracket. The fifth staff is labeled Vln. The Cym 1 staff contains a pair of lines that converge to a point and then diverge. The Cym 2 staff contains a pair of lines that converge to a point and then diverge. The Cym 3 staff contains a pair of lines that converge to a point and then diverge. The Vln staff contains a wavy line representing a vibrato or tremolo, with a shaded area above it. Below the Vln staff, there is a section labeled 'pont' with an arrow pointing to the right, and 'mp' with a vertical line and an arrow pointing to the left, and 'f' with a vertical line and an arrow pointing to the right.

Cym1

Cym2

Cym3

Cym4

Vln

inst.

broad inst.

f

Cym1

Cym2

Cym3

Cym4

Vln

TT1

soft roll

low freq.

ppp

f static

M2

hp-sb

f

M1

hp

p

f

p



2. 2 min

2. 1 min

Cym 1 Indeterminacy or improvisation

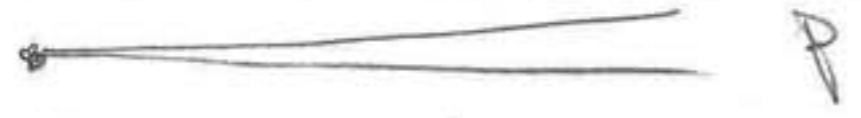
Cym 2 f on harmonics

Cym 3 movement → long pitches → sustain

favout beatings keep them for a while when it occurs generally f oscillate slowly

TamTams move like a high pass filter  
big mallet in the center for low freq.  
damp in the center with big mallet and hit close to the edge with the medium one for high freq.  
slow transitions (2.30 sec) from low to high freq.

TT 2 soft roll

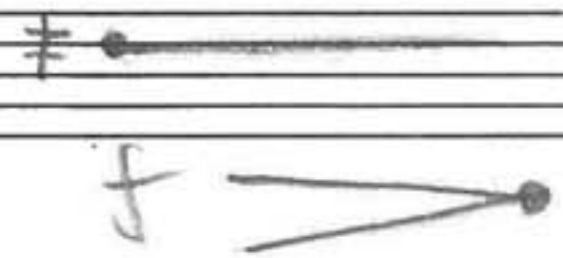


TT 1 soft roll



2. 1 min

Cym 1 sustain



Cym 2-3 sustain

TT 2



TT 1



(real D#)

Vln hide in the cymbals

take one pitch (high possibly) you hear, play it quieter

sometime make you noticable (a bit louder, trem. etc.)

change to another pitch you hear sometime

use little glissando always more noticable

sf ff static





Cym1 M4 ~ M5 → M4

Cym2

Cym3

Cym4

Vln

switch

inst.

steps

f

Cym1

Cym2

Cym3

Cym4

Vln

mf

mf

Cym1

Cym2

Cym3

Cym4

Vln

Free tempo

Cym1

Cym2

Cym3

Cym4

Vln

sf f



Cym1  
Cym2  
Cym3  
Cym4  
Vln

G#6+  
◇ immobile  
f

Cym1  
Cym2  
Cym3  
Cym4  
Vln

ppp  
#.  
#- fff  
#.  
#- fff  
fff

Cym1 #

Cym2

Cym3

Cym4

Vln

ppp

mp

Cym1 #

Cym2

Cym3

Cym4

Vln

pp

mf

mp

Proo G6 + M3

→ pont →



\*longer

Handwritten musical score for the first system, featuring four cymbal parts (CYM1-4) and a Violin (Vln) part. The cymbal parts are mostly sustained lines with varying dynamics. The violin part includes several notes with accidentals and a long, tapering line.

**CYM1**: Sustained line, dynamic *mp*.

**CYM2**: Sustained line, dynamic *mp*.

**CYM3**: Sustained line, dynamic *mp*, starts with a sharp sign (#).

**CYM4**: Sustained line, dynamic *mp*.

**Vln**: Three staves. Top staff has notes with stems. Middle staff has notes with sharp signs (#). Bottom staff has notes with sharp signs (#). A long, tapering line is drawn across the staves.

Handwritten musical score for the second system, featuring four cymbal parts (CYM1-4) and a Violin (Vln) part. The cymbal parts are heavily shaded with cross-hatching. The violin part includes a long line with dynamics *ff* and *p*.

**CYM1**: Heavily shaded with cross-hatching.

**CYM2**: Heavily shaded with cross-hatching.

**CYM3**: Heavily shaded with cross-hatching.

**CYM4**: Heavily shaded with cross-hatching.

**Vln**: Three staves. Top staff has a long line. Middle staff has a long line with dynamics *ff* and *p*. Bottom staff has a long line with dynamics *ff* and *p*. A note with a sharp sign (#) is written below the bottom staff.



Cym1 Keep slow oscillations, out of phase fff

Cym2 M3 Keep slow oscillations, out of phase fff

Cym3 Keep slow oscillations, out of phase fff

Cym4

Vln Keep slow oscillations, out of phase

Cym1

Cym2 M6 with a few hair mf

Cym3 M4 with a few hair mf

Cym1 M3 with a few hair \* longer mp

Cym2

Cym3