

Haris Sophocleous

Metabolos

For String Quartet

Index

Symbols



= **Raised or lowered accidentals.** Most of the notes are raised or lowered by a quarter-tone (- / +50 cents), some have more precise tuning (for example -23, +49 cents). Try to be as humanly precise as possible. The more precise, the more fusion is achieved of harmonic partials into single timbral sonorities.



= **Circular bowing.** Alternate between *sul pont* and *sul tasto*.



= **Scratch tone**



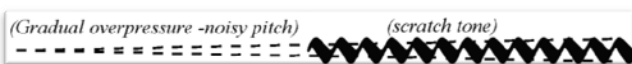
= **Scratch tone harmonic**



= **Left hand fingernail pizz.** Sometimes it is asked to play as close to the nut as possible to enhance higher harmonics. Other times a two finger left hand pizz (roll) is asked for.



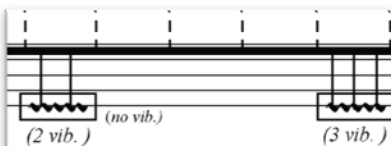
= **Cue players.** Violin I is responsible for cueing the rest of the players. Cues happen at the beginning of each time cell and the beginning and ending of rest periods.



= Gradual overpressure into scratch tone



= **Prolonged sound**



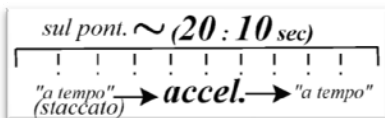
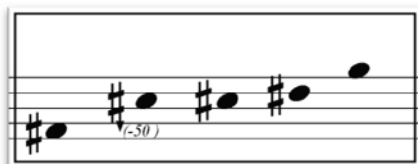
= The composition is performed with **no vibrato throughout**. The player only plays vibrato when indicated by a tremolo line in a box (vibrato beats per second are given in parenthesis).



= **A triangle harmonic** is a natural or microtonal natural harmonic which is not one of the conventional whole number ratio harmonics. It is very unreliable and it produces no stable resultant pitch (a noise-like texture is the result with occasional indeterminate higher partials).

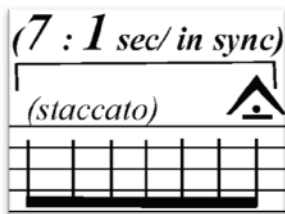


= **Fingered tremolo.** The fingers alternate between a stopped note or an open string and a harmonic node on the same string. Feathered beaming means that the speed of the tremolo is gradually shifting (faster or slower). Due to the nature of this effect the resultant pitch of the harmonic might not be heard clearly.



= **Notes in squares** indicate that the players must randomly alternate between the notes in a given time

frame (for example, play approximately 20 notes in the space of 10 seconds). Also, try not to create regulated periodic rhythmic patterns (more erratic, syncopated patterns are preferred)



The players can also repeat notes and use small rests in between notes. If instructed to be **in sync** play the required notes (for example, seven notes out of the square) evenly spaced in the given timeframe (of one second). Also, try to avoid the natural tendency of following the given order of notes in the square. Play the notes in the squares as legato as possible until instructed otherwise. Follow the "tempo" (accel., rit.) or technique changes on each time cell. Wait for Violin 1 cue to jump to the next time cell and

make the transition as smooth as possible with no pause in between. **A triangle fermata** between the time cells indicates that you must hold the last note of the previous cell until cued to the next one. **A normal round fermata** indicates a pause)



= The space between two consecutive vertical dotted lines above any rhythm is **always one second** but it's not always proportional. The players must pay extra attention to the lines so that they follow the tempo correctly.

Metabolos

For String Quartet

Haris Sophocleous

(Violin I, cue players)

Violin I \sim (approx. 20 sec.)

Violin II \sim (approx. 20 sec.)

Viola \sim (approx. 20 sec.)

Violoncello *Alto sul pont. scratch tone* \sim (approx. 20 sec.) *(gradually)* Ord.

sul C (no vib.)

sfz ff *pp*

(15 sec.) (20 sec.) (3 sec.)

(15 sec.) (20 sec.) (3 sec.)

(15 sec.) (10 sec.) (10 sec.) (1 sec.) (3 sec.)

Alto sul pont. scratch tone \sim (gradually) Ord. (1 sec.) (3 sec.)

sul C gliss. (+50) *(slow vib. as per rhythm. 2 beats per sec.)*

mf *sfz ff* *mf* *fff*

(15 sec.) (20 sec.) (3 sec.)

Alto sul pont. scratch tone \sim (gradually) Ord. (3 sec.)

sul C

mf *sfz ff* *mf* *fff*

*1. No vibrato throughout the composition except indicated.

(25 sec.)

(16 sec.)
(Exaggerate bow pressure in random intervals. Noisy pitch. Try not to be in sync with Violin I)

(4 sec.)

sul D (no vib.)
gliss.
(+25)

(16 sec.)
(Exaggerate bow pressure in random intervals. Noisy pitch. Try not to be in sync with Violin I)

(4 sec.)

sul G
> sul G
sfz mp

(25 sec.)
(vib. as per rhythm.)
(gradually)

(16 sec.)
(vib. as per rhythm)

(4 sec.)

mp

(25 sec.)
(vib. as per rhythm. 2 beats per sec.)

(16 sec.)
(vib. as per rhythm. 3 beats per sec.)

(4 sec.)

mp

(25 sec.)
(vib. as per rhythm. 2 beats per sec.)

(16 sec.)
(vib. as per rhythm. 2 beats per sec.)

(4 sec.)

mp

(20 sec.) (5 sec.)

(4 sec.) (16 sec.)

mp mp

gliss. (+25) gliss.

mp f mp

sul C sul pont.

(20 sec.) (5 sec.)

sul D gliss. (-31 cents) sul A

(4 sec.) (11 sec.) (4 sec.)

sul pont. Ord.

(20 sec.) (5 sec.)

(Use vib. as per rhythm in random order. Alternate between p-f)

(1.5 sec.) (2.5 sec.) (11 sec.) (4 sec.)

sul A sul E

(Random short bursts of tremolo)

(Random short bursts of vibrato)

(Indeterminate, noise-like texture) (?) (Resultant pitches)

(2.25 sec.) (12.75 sec.) (4 sec.)

scratch tone harmonic (Gradually to normal harmonic) Ord.

(-31 cents)

(15 sec.) (4 sec.)

(Circular bowing. Alternate between sul pont and sul tasto. Vary the speed of the bow and the dynamics randomly.)

(Random short bursts of tremolo)

mf sfz mf

mf sfz mf

p - f, (♩ ♪)

mf sfz mf

(2.5 sec.) (13.5 sec.)
 (-29 cents)
 (?) (Resultant pitches) (?) (Indeterminate, noise-like texture)
 sul pont. (as close to the bridge as possible)
 (5 sec.) (11 sec.)
 (+25) gliss. gliss. (+25)
 (varies the speed of the pattern on each repeat.)
 (Repeat pattern ad. lib.)
 mp
 sul D (8 sec.) (8 sec.)
 gliss.
 mp
 (2 sec.) (6 sec.) (8 sec.)
 sul D gliss.
 mp
 (10 sec.)
 On the bridge (masking pitch) (gradually) Ord.
 f
 (Random short bursts of tremolo)
 (Circular bowing. Alternate between sul pont. and sul tasto. Vary the speed of the bow randomly.)
 sul pont. sul tasto (10 sec.)
 mf
 (Random short bursts of vibrato)
 (-49 cents) gliss. (Ad lib.) gliss. Ord.
 f
 (Indeterminate, noise-like texture. Sometimes an F or B is heard)
 (?) sul G (10 sec.)
 (touch randomly)
 mp mf

(20 sec.) A
 sul pont. (Use the given pitches and rhythmic cells in random order. Pitches and rhythms can be repeated.)
 8va
 (-29) (-49)
 (0.5 sec.) (0.5 sec.) (0.25 sec.) (1 sec.)
 p fff
 (4 sec.)
 sul pont. (20 sec.)
 (vib. as per rhythm in random order and alternate between p dynamics and molto cresc on each vib. cell)
 p \leq molto cresc. (4 sec.)
 (20 sec.)
 gliss. (Ad lib.) gliss. Ord. (4 sec.)
 f fff
 (Random short bursts of tremolo)
 (-49)
 (4 sec.)
 (Increase bow pressure)
 (20 sec.) (smile)
 (4 sec.)
 scratch tone (gradually) Ord.
 sul C
 sfz f mf

(26 sec.)
 (Left hand fingernail pizz / 2-finger roll on fast tremolo. Play as close to the nut as possible to produce higher harmonics.)

(4 sec.)

(10 sec.) (16 sec.)
 (alternate randomly between the motives. Vary the tempo and dynamics on each repeat)

p f

(4 sec.)

(10 sec.) (16 sec.)
 gliss. (vib. 2 beats per sec.)

mf

(4 sec.)

(10 sec.) (16 sec.)
 scratch tone (gradually) Ord.
 sul D (Random Left hand fingernail pizz.)
 (As close to the nut as possible in order to produce higher harmonics.)
 gliss. (vib. 3 beats per sec.)

mf

(4 sec.)

(26 sec.)
 Finger tremolo. The string is alternately pressed and touched lightly
 sul G (fast) (fast)
 (Repeat the two cell. Vary the speed of the accel. / decel.)

p f f p

(4 sec.)

(10 sec.) (15 sec.) (15 sec.)
 (With the wooden part of the bow, travel up and down the string lengthwise)
 (col legno tratto) (fast) (sul G) gliss. (slight harmonic vib. 2 beats per sec.)

ff mf

(10 sec.) (15 sec.) (15 sec.)
 (col legno tratto) (medium) (sul G) gliss. (slight harmonic vib. 3 beats per sec.)

ff mf

(10 sec.) (30 sec.)
 (col legno tratto) (slow) (sul C) gliss. gliss.
 (Gradual very slow gliss from one cell to the other. During gliss. vary the speed of the pattern. Alternate between sul pont and Ord. bowing)

mp, accel. ≤ rit., sul pont. ≤ Ord.

(10 sec.) (30 sec.)
 (Start detuning the C string from the peg until reaching a low C ♯)

gliss. *fff > p* (Randomly incorporate the given dynamic shape. "Quasi-electronic timbre" due to loose string)

B

*₂ $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix} = (+50 \text{ cents})$
 $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix} = (-50 \text{ cents})$ (Violin I, cue players on each start of the time cells)

8va $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix}$ (-50 cents)

1 note in 2 sec (3 notes : 2 sec) (2 : 2 sec) \wedge \sim (11 : 6 sec) \wedge sul pont. \sim (20 : 10 sec) \wedge Ord. (7 : 1 sec / in sync)

accel. "a tempo" accel. "a tempo" accel. "a tempo" (staccato) \wedge (7 : 1 sec / in sync)

mp ff pp mp f fff

*₂ $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix}$ (+50 cents) (-50 cents)

(6 notes in 2 sec) (2 : 2 sec) (4 : 2 sec) \wedge \sim (15 : 6 sec) \wedge \sim (24 : 10 sec) (7 : 1 sec / in sync)

accel. "a tempo" accel. "a tempo" accel. "a tempo" (staccato) \wedge (7 : 1 sec / in sync)

mp ff pp mp f fff

*₂ $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix}$ (+50 cents) (-50 cents)

(2 notes in 2 sec) (4 : 2 sec) (5 : 2 sec) \wedge \sim (20 : 6 sec) \wedge \sim (6 : 10 sec) (7 : 1 sec / in sync)

(staccato) rit. "a tempo" (staccato) \wedge (7 : 1 sec / in sync)

mp ff pp mp f fff

*₂ $\begin{matrix} \text{♯} \\ \text{♯} \end{matrix}$ (-50 cents)

(3 notes in 2 sec) (5 : 2 sec) (7 : 2 sec) \wedge \sim (12 : 6 sec) \wedge \sim (20 : 10 sec) (7 : 1 sec / in sync)

accel. rit. "a tempo" rit. (staccato) (staccato) \wedge (7 : 1 sec / in sync)

mp ff pp mp f fff

*₂ (Randomly alternate between the notes in the given time frame but try not to create regulated periodic rhythmic patterns (more erratic, syncopated patterns are preferred).
 instead of You can also use pauses ad lib.
 If instructed to be in sync play the required notes evenly spaced in the given timeframe. Notes can be repeated ad lib. Also, try to avoid the natural tendency of following the given order of notes. Play as legato as possible until instructed otherwise. Follow the "tempo" (accel., rit.) or technique changes on each time cell. Wait for Violin I cue to jump to the next cell and make the transition as smooth as possible with no pause inbetween. A triangle fermata between the cells indicates that you must hold the last note of the previous cell until cued to the next one. A normal fermata indicates a pause.

$\begin{matrix} \text{♯} \\ \text{♯} \end{matrix}$ (-50) (-50)

(5 : 4 sec) (6 : 4 sec) (7 : 4 sec) \sim (8 : 4 sec) \wedge accel.

(staccato) \rightleftharpoons (legato) (staccato)

mp f mp

(Indeterminate resultant pitches
Noise-like texture. Sometimes
C#, E and F are heard) (?) (?) (?) (?)

4 sec (4 sec) (6 : 4 sec) (3 : 4 sec / in sync) \wedge

sul pont. gliss. (sul pont.) gliss. Ord. (sul G) (sul pont.)

mp f mp f

(Random short bursts tremolo)

(6 : 4 sec) (7 : 4 sec) (8 : 4 sec) (9 : 4 sec) \wedge

(staccato) sul pont.

mp f mp

(7 : 4 sec) (8 : 4 sec) (9 : 4 sec) \sim (10 : 4 sec) \wedge accel.

(spiccato)

mp f mp

(10 : 6 sec) (12 : 6 sec) (14 : 6 sec) ~ (16 : 6 sec) → **accel.**
 (Random tremolo on some notes)
mp *f* → *fff*
 (Indeterminate resultant pitches Sometimes C# and E are heard) (?) (?)
 (6 sec) *sul pont.* *gliss.* (6 sec) *sul pont.* *gliss.* ~ (20 : 6 sec) *sul G (sul pont.)* ~ (20 : 6 sec) *sul pont.* → **Ord.**
mp (Random short bursts of tremolo) *f* → *fff*
 (6 sec) *gliss.* (6 sec) *sul C* *gliss.* (6 : 6 sec) *sul G* (9 : 6 sec)
mp (Random short bursts of tremolo) *f* → *fff*
 (Resultant pitches) (E) (E) (E)
 (9 : 6 sec) (10 : 6 sec) (11 : 6 sec) ~ (12 : 6 sec) → **accel.**
mp (Random short bursts of tremolo) *f* → *fff*

(10 : 4 sec) (5 : 6 sec) ~ (9 : 3 sec) (7 : 6 sec) (1 : 4 sec) (3 sec)
 (Random tremolo on some notes) **Ord.** → *sul pont.* **accel.** **Ord.** "a tempo" (tremolo) (mute on)
mp *f* → *mp* → *f* → *mp* → *f*
 (4 sec) (6 sec) (3 sec) (6 sec) (4 sec) (3 sec)
sul E *gliss.* *gliss.* *gliss.* *gliss.* (mute on)
sul A *mp* → *f* → *mp* → *f* → *mp* → *f* (Finger tremolo)
 (4 sec) (6 sec) (3 sec) (6 sec) (4 sec) (3 sec)
 (+50) *sul D* *gliss.* (+50) *gliss.* (mute on)
 (-50) *sul G* *mp* → *f* → *mp* → *mp* → *f*
 (Indeterminate resultant pitches Noise-like texture. Sometimes G, C# and E are heard) (?) (?)
 (4 sec) (3 sec) (6 sec) (4 sec) (3 sec)
Ord. → *sul pont.* *sul pont.* → **Ord.** *sul pont.* (mute on)
 (Moving from **Ord.** to *sul pont.* creates higher harmonic textures. Randomly vary the speed of the tremolo.) (tremolo)
 (Overpressure. Rasping/Scratch noise)
sff = *p* → *f* → *mp* → *sff* = *p* → *f* → *sff* = *p* → *mp* → *f*

(Ord.) (12 : 4 sec) ~ (18 : 4 sec) (3 : 4 sec) ~ (16 : 4 sec) ~ (18 : 9 sec) (4 sec)

accel. → *rit.* *accel.* → *rit.* "a tempo" *staccato* → *legato* "a tempo" *staccato* → *legato* (mute off)

ff *ff* *mp* *ff* *mp* *ff*

(4 sec) (4 sec) (4 sec) (4 sec) (4 sec) (6 : 9 sec / in sync) (4 sec)

mf *gliss.* *gliss.* *gliss.* *gliss.* *fingernail pizz.* (mute off)

mf *ff* *mp* *ff*

(3 : 4 sec / in sync) (5 : 4 sec / in sync) (6 : 4 sec) (6 : 4 sec) (6 : 9 sec) (4 sec)

mf *ff* *mp* *ff*

(3 : 4 sec / in sync) (3 : 4 sec / in sync) (10 : 4 sec) (6 : 4 sec / in sync) (9 sec) (4 sec)

mp *f* *mp* *f* *ff* *mp* *ff*

gliss. *gliss.* *accel.* "a tempo" (6 : 4) (2 sec) ~ (21 : 7 sec) (mute off)

ff *mp* *ff*

(Play as close to the nut as possible to produce higher harmonics)

(left hand snap pizz.) *mp* *f* *mp* (left hand pizz.) *f* (2-finger Fingernail Pizz.) *f* *Overpressure/Rasping/Scratch noise* (Gradually Ord.)

(Violin I, cue players on each start of the cells.
Duration of each cell at Violin I discretion but at least 10 seconds.)

D

slow tempo (1 to 4) medium tempo (5 to 9) fast tempo (1 to 5) very fast tempo (1 to 9) (9 : 9 sec / in sync)

(legato) (staccato) → (legato)

p *mp* *mf* *f* *p* *ff*

(Play random double stops on distant notes) (Play random double stops on adjacent notes)

slow tempo (4 to 7) medium tempo (4 to 7) fast tempo (4 to 9) slow tempo (4 to 7) (18 : 9 sec / in sync)

(legato) (legato)

p *mp* *mf* *f* *p* *ff*

(Play random double stops on adjacent notes) (Play random double stops on distant notes)

medium tempo (1 to 5) slow tempo (3 to 5) fast tempo (1 to 5) medium tempo (1 to 3) (9 : 9 sec / in sync)

(gliss. between the harmonics) (gliss.) (gliss.) (gliss.)

mp *mf* *f* *p* *ff*

medium tempo slow tempo fast tempo medium tempo *sul pont.* (1 : 9 sec / in sync)

(left hand pizz.) (constant rate) (fluctuate rate of left hand pizz.) *sul D* *sul G* (vib. 3 beats per sec.)

(snap pizz.) (rattle) *ff* *mp* *f* *p* *ff*

(randomly incorporate this pattern)

(20 : 10 sec / in sync) (legato) (staccato) (legato - accents every 3 notes) (legato - accents every 4 notes)
 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)
 (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)
f **mf** **mp** **p**

(50 : 10 sec / in sync) (legato - accents every 5 notes) (40 : 10 sec / in sync) (legato - accents every 4 notes) (30 : 10 sec / in sync) (legato - accents every 3 notes)
 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)
 (1) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)
f **mf** **mp** **p**

(10 : 10 sec / in sync) (legato) (10 : 10 sec / in sync) (10 : 10 sec / in sync)
 (1) (10) (10) (9) (8) (7) (6) (5) (4) (3) (2) (1) (10) (1)
f **mf** **mp** **p**

(Ord.) (10 sec) (10 sec) (10 : 10 sec / in sync)
 (Start tuning up the low C string from the peg until reaching C 2) (+50) (vib. 2 beats per sec.)
f **mf** **mp** **p**

♯, # ≠ (+50 cents) (3 sec) (3 sec) ~ (25 sec) (3 sec) (16 sec) (Ord.) → alto sul pont. (3 sec)
 sul D (-42) (-37) **mp** **f**
 gliss.

♯, # ≠ (+50 cents) (2 sec) (7 sec) ~ (25 sec) (16 sec) (Ord.) → alto sul pont. (3 sec)
 sul G (+30) (-29 cents) **mp** **f**
 sul D

♯, # ≠ (+50 cents) (1 sec) (8 sec) ~ (25 sec) (16 sec) (Ord.) → alto sul pont. (3 sec)
 sul C (+32) sul G **mp** **f**
 (Gradual overpressure -noisy pitch) (scratch tone)

♯, # ≠ (+50 cents) (4 sec) (4 sec) ~ (25 sec) (8.5 sec) (8 sec) (Ord.) → alto sul pont. (3 sec)
 sul D (+38) (-38) gliss. gliss. (+38) **mp** **f**
 (? (Indeterminate) (? (Moving to sul pont produces higher harmonics.))

E

? (Indeterminate harmonics during gliss.)?

(3:1 sec/ in sync) (+50 cents) (simile) (accel.) (5 sec) (5 sec) (5 sec) (5 sec)

sul E (slow speed) (fast speed) (slow speed) gliss. (finger tremolo and gliss at the same time)

f **p** **mp**

(+50) sul D (5 sec) gliss. (5 sec) gliss. (alternate between 3 and 4 vib. beats per sec.)

sul G **mf** **p**

(+50) (3 sec) (5 sec) (2 sec) (5 sec) (alternate between 2 and 3 vib. beats per sec.)

sul D (vib. 4 beats per sec.) (vib. 3 beats per sec.) gliss. **mf** **p**

sul G

(3:1 sec/ in sync) (simile) (5 sec) (Ord.) alto sul pont.

mf **ff** **mp** **ff** **mp** **f** **p** **mf** **f**

subito sub.

(Gradual overpressure - noisy pitch)

(3:1 sec/ in sync) (simile) (accel.) (rit.) (4:1 sec/ in sync) (6:2 sec) (4:1 sec/ in sync)

p **f** **mf** **f** **p**

sul G (5 sec) (Indeterminate resultant pitches Noise-like texture) (5 sec) (?) (?)

(Ord.) (Sul pont produces higher harmonics) (Ord.) (slow speed) (fast speed) (slow speed) (finger tremolo) **mp** **f** **mp** **mp** **f** **mp**

(Not reliable. If A is not possible, let the resultant pitch fluctuate) (5 sec) (Indeterminate resultant pitches Noise-like texture) (5 sec) (?) (?)

? (A) ? (A) (5 sec) (Ord.) sul pont. (Ord.) (slow speed) (fast speed) (slow speed) (finger tremolo) **mp** **f** **mp** **mp** **f** **mp**

(3:1 sec/ in sync) (simile) (4:1 sec/ in sync) (6:2 sec) (4:1 sec/ in sync)

sul D port. **f** **p** **f** **mp** **ff** **mp** **ff** **mp** **f** **p** **f**

sub. sub. sub. sub. sub.

(3:1 sec/ in sync) (1:1 sec) (2:1 sec / in sync) (6:2 sec) (2:1 sec/ in sync)

p *f* *mf* *f* *p*

(Not reliable. If A is not possible, let the resultant pitch fluctuate) (Indeterminate resultant pitches. F6 could be heard)

sul G ?(A)Ⓢ ?(A)Ⓢ (5 sec) (5 sec)

sul pont. (fluctuate randomly between slow and fast finger tremolo. Not in sync with Viola) (Ord.) (fluctuate randomly between slow and fast finger tremolo. Not in sync with Viola)

p *f* (*p* dynamics when slow, *f* dynamics when fast) (*p* dynamics when slow, *f* dynamics when fast)

(Indeterminate resultant pitches Noise-like texture) (Indeterminate resultant pitches Noise-like texture)

(?) (?) (5 sec) (5 sec)

sul C (fluctuate randomly between slow and fast finger tremolo. Not in sync with Violin II) (Ord.) sul pont. (fluctuate randomly between slow and fast finger tremolo. Not in sync with Violin II)

p *f* (*p* dynamics when slow, *f* dynamics when fast) (*p* dynamics when slow, *f* dynamics when fast)

(3:1 sec/ in sync) (2:1 sec/ in sync) *port.* sul pont. (6:2 sec / in sync) Ord. (2:1 sec/ in sync)

f *p* *f* *p* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *p* *f* *p* *mf* *f*

(3:1 sec/ in sync) (2:1 sec/ in sync) (5:2 sec) (2:1 sec/ in sync)

p *f* *mf* *f* *p*

(10 sec)

(Slow tempo) (Play 1-10 randomly. Gradually increase the rate of notes per sec) (Fast tempo)

mp (Randomly incorporate tremolo)

(During the 10 sec period, choose to hold any note for 1 sec, three times, then continue on as instructed)

(1 sec) (1 sec) (1 sec)

(Slow tempo) (Play 1-10 randomly. Gradually increase the rate of notes per sec) (Fast tempo)

mp

(3:1 sec/ in sync) (2:1 sec/ in sync) *port.* sul pont. (6:2 sec / in sync) Ord. (2:1 sec/ in sync)

f *p* *f* *p* *ff* *mp* *f* *ff* *mf* *ff* *mp* *ff* *p* *f* *p* *mf* *f*

F (at least 4 sec.)

(6:1 sec / in sync) Ord. (6 sec.) (Gradual overpressure -noisy pitch)

sf p mf

(at least 4 sec.) (7:1 sec / in sync) Ord. (6 sec.) (Gradual overpressure -noisy pitch)

sf p mf

(5:1 sec / in sync) sul pont. (wait until cued by violin I) (7 sec.) (sul pont.) gliss.

sf p mf

(7:1 sec / in sync) sul pont. (wait until cued by violin I) (7 sec.) (sul pont.) gliss.

sf p mf

(Semi-harmonics. Player must gliss with a constant pressure on the string which is right inbetween a stopped note and a harmonic)

$\sharp \cdot \sharp \neq (+50 \text{ cents})$ (6.25 sec) (0.25 sec)

p gliss.

$\sharp \cdot \sharp \neq (+50 \text{ cents})$ (0.5 sec) (5:2 sec) (5:2 sec) (4:1.75 sec) (0.75 sec)

mp sul pont. (+45) (+24) (-49) (-31) (-49) (-31) (-5) (+45) (+24) (+45) (+24) (+45) (+24)

$\sharp \cdot \sharp \neq (+50 \text{ cents})$ (5:2 sec) (6:2 sec) (6:2.25 sec / in sync) (0.25 sec)

mf sul pont. (-6) (-26) (-31) (-33) (-26) (-31) (-6) (-26) (-31) (-33) (-6) (-26) (-6) (-26) (-6) (-26)

$\sharp \cdot \sharp \neq (+50 \text{ cents})$ (0.25 sec) (1 sec) (1 sec) (1 sec) (9:2 sec)

ff (-26) f sul pont. (+26) (+45) (-26) (-26) (simile) (+24) (-26) (+26) (+45) (-26)

(Incorporate a small pause with change of bow direction)

♯ = (+50 cents) (4: 2 sec) (5: 2 sec) (5: 2 sec) (6: 2 sec)
sul pont. legato
p
 (Play the given pitches randomly and not in sync with the rhythmic pulse of Viola and Cello)

♯ = (+50 cents) (3: 2 sec) (7: 2 sec) (5: 1 sec) (4: 1 sec) (3: 2 sec)
sul pont. legato
mp
 (Play the given pitches randomly and not in sync with the rhythmic pulse of Viola and Cello)

♯ = (+50 cents) (1 sec) (simile)
sul pont. legato
mf
 (Overpressure -noisy pitch)

♯ = (+50 cents) (1 sec) (simile)
sul pont. legato
f *ff > f* *ff > f*
 (Overpressure -noisy pitch) *port.* *port.*

Ord. (2 sec) (2 sec) (8 sec) (1 sec) (1 sec) (2 sec)
p
 (Interrupt A_4 by incorporating a fast acciaccatura / left hand pizz pattern)

sul pont. (3: 2 sec) (5: 2 sec) (5: 1 sec) (4: 1 sec) (7: 2 sec)
mp

Ord. legato (Overpressure -noisy pitch. Except harmonics)
mf

Ord. legato (Overpressure -noisy pitch. Except harmonics)
ff *f* *ff* *f*

(8 sec)

(2 sec) (2 sec) (1 sec) (1 sec) (2 sec)

(Scratch note) (Interrupt C pitch randomly by incorporating a fast scratch tone / left hand pizz pattern)

Ord.

p f p f p (tremolo) f p f p f p

(8 sec)

sul tasto

(Fluctuate the rate of notes per second. Follow the given dynamic curve)
(Play the given pitches randomly and not in sync with the rhythmic pulse of Viola and Cello)

mp

(Overpressure -noisy pitch. Except harmonics)

mf

(Overpressure -noisy pitch. Except harmonics)

f ff f ff f

(8 sec)

Ord.

sul A sul D sul G

p

(Small pause on A string when playing on G string.)

(8 sec)

(Accel.) (Rit.) (Accel.) (Rit.) (Accel.) (Rit.) (Accel.) (Rit.)

sul tasto

(Use random acciacaturas)

mp

(No overpressure)

mf

(No overpressure)

f ff f ff f

(10 sec)

Musical score for a 10-second section, consisting of four staves. The notation includes various dynamics and performance instructions:

- Staff 1 (Treble clef):** Starts with *p* (piano). Includes *gliss.* markings and a *(p)* dynamic marking.
- Staff 2 (Treble clef):** Starts with *mp* (mezzo-piano). Includes *sul D*, *gliss.*, *(p)*, *(tremolo)*, and *sul D gliss.* markings.
- Staff 3 (Bass clef):** Starts with *mf* (mezzo-forte). Includes *sul C*, *gliss.*, *(p)*, *(tremolo)*, and *sul A gliss.* markings.
- Staff 4 (Bass clef):** Starts with *f* (forte). Includes *gliss.* markings and a *(p)* dynamic marking.

(11 sec)

Musical score for an 11-second section, consisting of four staves. The notation includes various dynamics and performance instructions:

- Staff 1 (Treble clef):** Starts with *p* (piano). Includes *sul D*, *gliss.*, and *(p)* markings.
- Staff 2 (Treble clef):** Starts with *mp* (mezzo-piano). Includes *sul A*, *gliss.*, *(p)*, and *(Random left hand pizz)* markings.
- Staff 3 (Bass clef):** Starts with *mf* (mezzo-forte). Includes *gliss.*, *(p)*, and *sul D gliss.* markings.
- Staff 4 (Bass clef):** Starts with *f* (forte). Includes *sul A*, *sul G*, *gliss.*, and *(p)* markings.

(11 sec)

p *gliss.* *gliss.*

mp *sul E* *sul A* *gliss.* *gliss.* *gliss.* *(finger tremolo while glissing)* *(p)*

mf *sul D* *gliss.* *gliss.* *gliss.* *sul D* *gliss.* *(p)*

f *mp* *sul A* *sul A* *sul C* *sul G* *sul C* *Ord.* *sul pont.* *Ord.* *(Sul pont produces higher harmonics)* *(Simile)* *(finger tremolo)*

G *mp* *sul A* *sul E* *gliss.* *gliss.* *gliss.* *gliss.* *(p)*

mp *gliss.* *gliss.* *gliss.* *gliss.* *(p)*

mp *sul A* *sul D* *(left hand pizz.)* *sul pont.* *(one finger)* *sul C* *arco* *sul pont.* *Ord.* *sul G, D* *(Random short bursts of tremolo)* *(Random short bursts of tremolo)*

First system of musical notation. It consists of four staves. The top staff is in treble clef with a 7/8 time signature. It features dynamic markings *mf*, *Ad lib.*, *mf*, and *mp*. Performance instructions include *gliss.*, *sul pont.*, and *Ord.*. The second staff is also in treble clef with a 7/8 time signature, with dynamics *mf*, *Ad lib.*, *mf*, and *mf*. It includes the instruction *(incorporate a small pause in the pattern)*. The third staff is in bass clef with a 7/8 time signature, with dynamics *p*, *mf*, *Ad lib.*, *mf*, and *p*. It includes *gliss.* and *(incorporate a small pause in the pattern)*. The bottom staff is in bass clef with a 7/8 time signature, with dynamics *mp* and *mf*. It includes *sul D*, *sul pont.*, and *(2 vib. beat per sec.)*. The system concludes with a double bar line and a *mf* dynamic marking.

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a 7/8 time signature, with dynamics *p* and *mf*. It includes *sul tasto* and time markings *(9:1 sec)*. The second staff is in treble clef with a 7/8 time signature, with dynamics *p* and *mf*. It includes *sul tasto* and *gliss.*. The third staff is in bass clef with a 7/8 time signature, with dynamics *mp* and *mf*. It includes *sul G*, *sul A*, and time markings *(5:1 sec)* and *(6:1 sec)*. The bottom staff is in bass clef with a 7/8 time signature, with dynamics *pp* and *mf*. It includes *sul D*, *sul C*, and *sul D*, with time markings *(3:1 sec)* and *(4:1 sec)*. The system concludes with a double bar line and a *mf* dynamic marking.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a glissando starting at *mf*, moving to *mp*, and ending at *ff*. The second staff is in treble clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *sul G*, dynamics *mf*, *p*, *mf*, *p*, and *ff*, and a *gliss.* leading to a *sul pont* section with a *(9:1 sec)* duration. The third staff is in bass clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *sul G*, *gliss.*, *sul C*, and dynamics *mf*, *p*, *mf*, *p*, and *ff*. The bottom staff is in bass clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *sul tasto*, *sul D*, *sul G*, and dynamics *p*, *mp*, *p*, and *ff*. It also features vibrato markings: *(2 vib. beat per sec.)* and *(3 vib.)*. A *Ord. (Gradual Overpressure)* section is indicated with a dashed line, and a *(scratch tone)* is marked with a wavy line.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp and a 7/8 time signature. It features a glissando starting at *pp*, moving through *mf*, *mp* (with *(2 vib.)*), *mf* (with *(3 vib.)*), and ending at *mp*. It includes performance instructions such as *(-32)*, *(-22)*, *(-43)*, and *(2 vib.)*. The second staff is in treble clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *gliss.*, dynamics *mp*, and vibrato markings *(3 vib.)*, *(2 vib.)*, *(-22)*, and *(-37)*. The third staff is in bass clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *gliss.*, dynamics *mf*, *p*, and *mp*, and performance instructions *(+26)*, *(4 vib.)*, *(-34)*, *(4:1 sec / in syne)*, *(5:1 sec / in syne)*, and *(+24)*. The bottom staff is in bass clef with a key signature of one sharp and a 7/8 time signature. It includes instructions for *sul C*, *sul G*, and dynamics *p* and *mp*, along with performance instructions *(+49)* and *gliss.*

↓

(3 sec) sul D

(-49) *gliss.* (+26) *gliss.* (+26) *gliss.* (-31) *gliss.* (-49) *gliss.* (+24)

pp *p* *mp*

(3 sec) sul G

(+24) *gliss.* (-31) *gliss.* (+26) *gliss.* (-33)

f *mf*

(3 sec) sul C

(-5) *gliss.* (+25) *gliss.* (+45) *gliss.* (+34) *gliss.* (-26)

mp *ff* *mp* *f* *mf*

(3 sec) sul C

(-26) *gliss.* (-25) *gliss.* (+45) *gliss.* (+45)

f *p* *mf* *f*

↓

(5 sec) *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

p *mp* *mf*

[\sharp = (+50 cents)]

(5 sec) *gliss.* *gliss.* *gliss.* *gliss.*

mf *f* *mf* *f*

[\sharp = (+50 cents)]

(5 sec) *gliss.* *gliss.* *gliss.* *gliss.*

f *mp* *ff* *mp* *f*

[\sharp = (+50 cents)]

(5 sec) sul C

gliss. *gliss.* *gliss.* *gliss.*

f *p* *mf*

The first system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a 3-second glissando (gliss.) starting from a whole note G#4, moving up to a half note A4, then a quarter note B4, and finally a sixteenth-note run up to C5. Dynamics are marked *mp*, *mf*, and *mp*. The second staff is also in treble clef, starting with a 3-second glissando from G#4 to A4, then B4, and ending with a 3-second glissando from C5 down to B4. Dynamics are *mp*, *mf*, and *pp*. The third staff is in bass clef, starting with a 3-second glissando from G#3 to A3, then B3, and ending with a 3-second glissando from C4 down to B3. Dynamics are *mf*, *pp*, *p*, and *pp*. The fourth staff is in bass clef, starting with a 3-second glissando from G#2 to A2, then B2, and ending with a 3-second glissando from C3 down to B2. Dynamics are *p* and *mp*. Vertical dashed lines indicate synchronization points between the staves. A tempo marking at the top right indicates a 5:1 sec / in sync ratio for the first part and a 4:1 sec / in sync ratio for the second part.

The second system consists of four staves. The top staff is in treble clef, starting with a 3-second glissando from G#4 to A4, then B4, and ending with a 3-second glissando from C5 down to B4. Dynamics are *mp*, *p*, and *ff*. The second staff is in treble clef, starting with a 3-second glissando from G#4 to A4, then B4, and ending with a 3-second glissando from C5 down to B4. Dynamics are *mp*, *p*, and *ff*. The third staff is in bass clef, starting with a 3-second glissando from G#3 to A3, then B3, and ending with a 3-second glissando from C4 down to B3. Dynamics are *mf*, *p*, and *ff*. The fourth staff is in bass clef, starting with a 3-second glissando from G#2 to A2, then B2, and ending with a 3-second glissando from C3 down to B2. Dynamics are *f*, *p*, and *ff*. Vertical dashed lines indicate synchronization points between the staves. Performance instructions include *sul pont* (sul ponticello) in the top staff, *sul G* and *sul D* in the second staff, and *sul D*, *sul A*, and *sul D* in the bottom two staves. Vibrato markings are present: (1 vib.) in the second staff and (4 vib.), (3 vib.), (4 vib.), and (3 vib.) in the bottom two staves. A tempo marking at the top right indicates a 3 sec / in sync ratio for the first part and a 3 sec / in sync ratio for the second part.

Four staves of musical notation, each labeled "sul G" at the top. Each staff contains 17 numbered positions (1-17) with various harmonic symbols and notes. The notes are diamond-shaped and include accidentals (sharps, flats, naturals). Above the notes are circled letters: E, A, and G. A circled "8va" with a bracket is positioned above the final note of each staff. A note above the 4th position in each staff is marked "(Sounds where written)". An upward-pointing arrow is above the 7th position in each staff.

H (Alternate between the given harmonics and follow the changes of the speed of the tremolo. Bow should be **sul pont**. Bear in mind that the sounding pitches of these higher harmonics will fluctuate vastly depending on variables such as bow speed and position, pressure, tremolo speed and so on (sounding pitches are given just for reference). You should **not** aim for the given resultant pitches and these pitches only. Let the variables fluctuate the resultant pitches into a chaotic amalgam of harmonics and noise-like textures)

Five staves of musical notation. The top staff is the most detailed, showing a tremolo texture with dynamic markings: *mp*, *ff*, *mp*, *ff*, *mp*. Above this staff are three 6-second intervals marked with downward arrows and labeled "(6 sec.)". The first interval is labeled "sul G, sul pont (all the way)". The second and third intervals are also labeled "(6 sec.)".

The second staff has three 6-second intervals marked with horizontal lines and labeled "(6 sec.)". The third interval is labeled "sul G, sul pont (all the way)" and includes a note with a dynamic marking from *mp* to *ff*.

The third, fourth, and fifth staves each have three 6-second intervals marked with horizontal lines and labeled "(6 sec.)".

(6 sec.) (6 sec.) (6 sec.)

ff *mp* *ff* *mp*

(6 sec.) (6 sec.) (6 sec.)

mp *ff* *mp* *ff* *mp*

(6 sec.) (6 sec.) (6 sec.)

(6 sec.) (6 sec.) (6 sec.)

(10 sec.) (10 sec.) (10 sec.)

Switch notes approx. every 1 or 2 sec. but not on the beat

Switch 2 or 3 sec.

Switch 1 or 2 sec.

(Random choosing between given notes) (Simile) *ff* *mp*

(10 sec.) (10 sec.) (10 sec.)

Switch notes approx. every 2 or 3 sec. but not on the beat

Switch 1 or 2 sec.

(Random choosing between given notes) (Simile) *mp* *ff* *mp* *ff* *mp*

(10 sec.) (10 sec.) (10 sec.)

sul G, sul pont (all the way)

mp *ff* *mp* *mp* *ff* *mp*

(10 sec.) (10 sec.) (10 sec.)

sul G (all the way), sul tasto (sul tasto)

p *p*

(10 sec.) (10 sec.) (10 sec.)
 Switch 1 or 2 sec. Switch 1 or 2 sec. Switch 1 sec. 8^{va}
ff *mp* *ff* *mp*
 (10 sec.) (10 sec.) (10 sec.)
 Switch 1 or 2 sec. Switch 2 sec. *ff*
mp *ff* *mp* *ff*
 (10 sec.) (10 sec.) (10 sec.)
 Switch 1 or 2 sec. Switch 1 sec. *ff*
 (sul G) *mp*
 (10 sec.) (10 sec.) (10 sec.)
 Switch notes approx. every 1 or 2 sec. but not on the beat Switch 1 sec. sul G
 (Random choosing between given notes) (Simile) *ff* *p*

(20 sec.) (End cue)
 sul D *mp* *p*
 sul G
 (20 sec.)
 sul A *mp* *p*
 sul D
 (20 sec.)
 sul A *mp* *p*
 sul D
 (20 sec.)
 (sul tasto) (no vib.) *ppp*
 sul C (2 vib.) (no vib.) (3 vib.) (2 vib.) (no vib.)