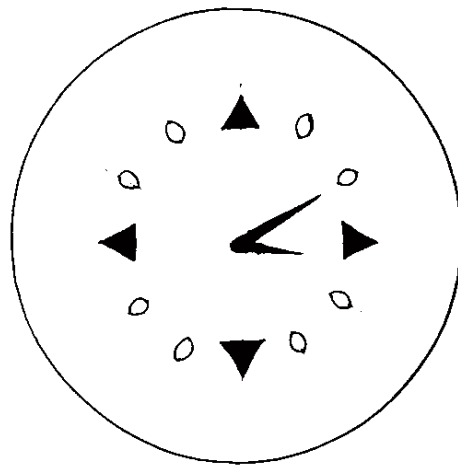


HO WAI ON



3.10 A.M.
FOR
VIOLA &
GIUTAR

To Norbert Blume and William Waters

3.10 A.M.

I feel, and wake, to find :
No walls, no light, sound, ceiling,
But myself floating,
The dark universal, like nothing.

+ L.H. PIZZICATO

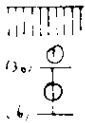
↓ 1/2 TONE FLAT

↑ 1/2 TONE SHARP

⊖ SNAP THE STRING AGAINST FINGERBOARD

∞ SLOW ARPEGGIO

~ MOLTO VIBRATO



TO PLAY MANY NOTES

INDICATES THE DISTANCE BETWEEN 16th & 36th FRETS ON THE GUITAR (MAJOR 10th - 3 OCTAVES ABOVE OPEN STRING) AND THE STRING TO PLAY ON.

▶ (GUITAR) OVER HIT THE NOTE WITH THUMB, i.e. PLAY STRONGLY AND SWIFTLY SO THAT THE STRING WILL RESONATE AND PRODUCE A BROKEN TONE.

AD LIB SECTIONS:

♪ TO BE PLAYED AT A COMFORTABLE SPEED (NOT SLOWLY). ♪, ♫ AND ♬ ARE GETTING COMPARATIVELY FASTER AND NEED NOT BE OF EXACT PROPORTION.

● SPEED UP TO THE PLAYER BUT SHOULD FOLLOW INSTRUCTIONS AND DESCRIPTIONS

● ——— CARRY ON PLAYING THE NOTE.

⋮ TO SHOW WHERE A NOTE (OR NOTES) SHOULD BE PLAYED OR WHEN TO STOP.

↓ TO BE PLAYED WITH THE NOTE (OR NOTES) INDICATED

WITHOUT THESE DOTTED LINES, SYNCHRONIZATION IS NOT NECESSARY.

SPEECH:

RECITE WITH CLARITY AND FEELING, AND FOLLOW EXPRESSION MARKINGS:

e.g. > WAKE — SAY IT LIKE A LOUD ACCENTED STACCATO.

f

— WALLS — STRESS THE WORD.

3.10 A.M.

HO WAI ON

TEMPO I (♩ = 69) AD LIB

(♯ tone flat) (♯ tone sharp)

LA

mf gliss P P mf p < mf f > p

GUITARIST SPEAKS

IF FEEL AND WAKE TO FIND

golpe mf

REHEARSALS: GUITARIST COUNTS ALOUD

(3) (4) (5) (6) (7) (8)

mf sff mf f mf sff f

VIOLIST SPEAKS

NO WALLS

(SNAP) ARCO PIZZ SUL G

(4)

SPEAK

NO LIGHT, SOUND, CEILING

mf f

Poco accel

REHEARSALS: VIOLIST COUNTS ALOUD

(1) (2) (3) (4) (5)

Pont Nat gradually to... Pont

tremolo

f P Poco cresc

mf (play repeatedly with thumb)

TEMPO I (♩ = 69)

AD LIB

MENO MOSSO

SPEAK

THE DARK UNIVERSAL LIKE

(deepen the voice)

mf

TEMPO I (♩ = 69) AD LIB

MOLTO Piu MOSSO

SPEAK

NOTHING (sharply)

golpe (attacca)

(3) (4) (5)

P f f

REHEARSALS: GUITARIST COUNTS ALOUD

Poco MENO MOSSO

SPEAK

BUT MYSELF FLOATING

(gently)

mf

AD LIB

LENTO

(a full slow bow)

gliss

mf

gliss

gliss

f

ATTACCA

P (play repeatedly with thumb)

Pizz ARCO PIZZ (4)

mf p < f sff mf

ARCO

mf

p mf

SOUND (a fall on pan)

p mf

GUITARIST L.H. GLISS BETWEEN 16th & 36th FRETS ACCORDING TO THE CURVE LINE WHILE R.H. PLUCKS RAPIDLY, LOUDER WHEN THE NOTES GETTING HIGHER AND SOFTER WHEN THE NOTES GETTING LOWER

(STRING)

PICK

N. HOLES

HEART

p mf p mf

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (2) (3) (4) (5) (6) (7) (8)

REHEARSALS: GUITARIST COUNTS ALOUD BEFORE PLAYING EACH CURVE

ARCO

PIZZ SUZ PONT

(slow gliss)

sff pp

mf

p

GUITAR AD LIB. TEMPO COMODO (NOT SLOWLY)

overhit with thumb

(p < f) 8 sff mf

(mf > p < f) 8 sff sff

VIOLA

♩ = 60

CON SORDINO, SEMPRE PP

mf sff mf sff mf f mf f

8 mf sff mf sff mf f mf sff sff

mf sff mf f mf sff sff

8 mf sff mf f mf sff sff

mf sff mf sff

8 mf sff sff

PULL THE $\sharp F$ NOTE VERY WIDE AFTER PLAYING AND LET GO SHARPLY, AT THE SAME TIME, APPLY R. H. PALM ON STRINGS NEAR BRIDGE TO MAKE A LOUD PIZZICATO SOUND OF THE OPEN STRING ON WHICH THE $\sharp F$ NOTE WAS PLAYED.

GO BACK TO THE REPEAT SIGN AND KEEP ON REPEATING THIS SECTION

KEEP ON REPEATING THE SECTION -

GUITAR PIU MOSSO

KEEP ON REPEATING - - - - - TILL - - - - - HERE SORDINO LEVATI

(stop at whatever note you are playing)

VIVACE Tambora

GUITAR

Tamb Nat Tamb Nat Tamb Nat Tamb

VIOLA $\text{♩} = 60$

mf f mf p f mf f mf f P < f > p mf

(guitar ad lib)

mf f mf f mf f

VIOLA $\text{♩} = 60$

(a slow full bow)

P mf f P f mf f

AD LIB legato

3

mf f mf

VIOLA $\text{♩} = 60$

f P < f > mf f P mf f P

AD LIB legato

3

legato

Pizz

PUT YOUR Bow...

sff

VIOLA

AD LIB

SEMPRE PIZZICATO

mf PP mf PP

SLOW ARPEGGIO

cresc

P mf P f P mf P

I FEEL, AND WAKE, TO FIND: NO WALLS, NO LIGHT, SOUND, CEILING. BUT MY-SELF FLOAT-ING, THE DARK U-NI-VER-SAL, LIKE NO-THING. ||

BE DRAMATICALLY AND PLAY ACCORDING TO THE SPEECH RHYTHM

OSTINATO (PIZZICATO)

GUITARIST PLAYS ACCORDING TO THE PULCH RHYTHM BUT DO NOT READ ALOUD

FORM: (I FEEL, AND WAKE, TO FIND: NO WALLS, NO LIGHT, SOUND, OR TASTE, BUT MY SELF FLOATING, THE DARK UNIVERSE, LIKE NO-THING.)

SLOW ARPESGIO

Tambora

Nat

AD LIB, TEMPO COMODO

(4th HARMONIC ON G STRING)

Tambora

Nat

Pont Nat

Tamb

gliss

(harsh)

(harsh)

Handwritten musical score for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various dynamics such as 'f' and 'molto rit.' and performance instructions like 'Nat' and 'pizz'.

Handwritten musical score for the second system, continuing the piece with dynamics like 'mf', 'p', 'mf', and 'f'. It includes tempo markings 'accel', 'a tempo', and 'molto R. mosso'.

Handwritten musical score for the third system, showing a continuation of the melodic line with various accidentals and slurs.

Handwritten musical score for the fourth system, featuring a series of notes with slurs and dynamic markings.

Handwritten musical score for the fifth system, concluding with a 'molto rit.' marking.

LENTO

VIOLIST SPEAKS SLOWLY AND AS IF IN DIFFICULTY (EMPHASIZE THE CONSONANTS)

I 'L, AN' W- 'K, TO -IN', NO W-'L, NO LIGH- 'T, -OUN', -EILIN', OI MY ' (FEEL) (AND) (WAKE) (FIND) (WALLS) (LIGHT) (SOUND) (CEILING) (B.T MY ...)

f

gulpe

ADLIB (PLUCK & GLISS SLOWLY ON ANY STRING OR STRINGS)

p sempre

LENTO

(GLISS TOWARDS BRIDGE)

ROLL YOUR TONGUE

VIOLIST SPEAKS -LOATIN', T' -R- 'K UNIV- 'R- 'L, LIKE NO- 'TN', (FLOATING) (THE) (DARK) (UNIVERSAL) (NOTHING)

VIOLA (ARCO BIASCA)

f *p* *f*

re gliss

TREMOLO GLISS

GUITAR

p *f*

COVER HIM WITH HUMOR