

PANELS

(2014)

PERFORMANCE NOTES

Instrumentation

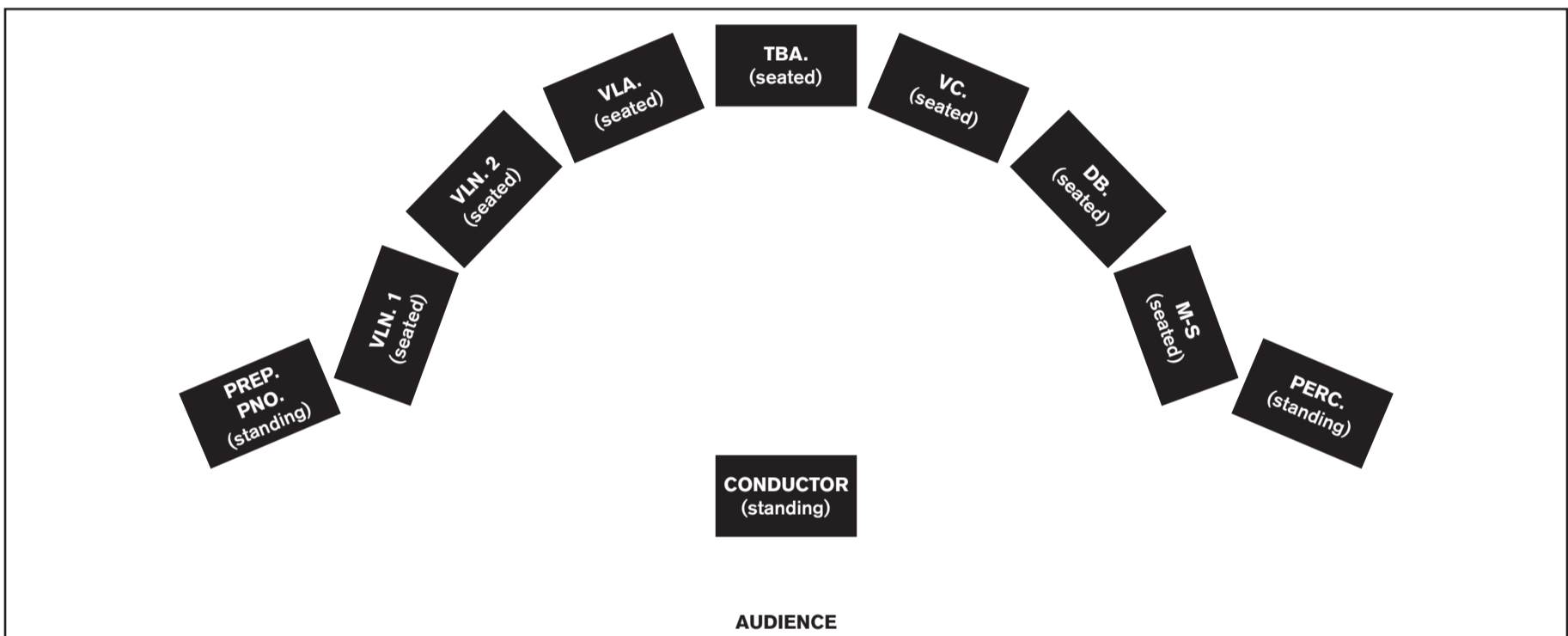
Tuba (in C)
 Percussion
 Prepared Piano
 Mezzo-Soprano
 Violin 1
 Violin 2
 Viola
 Cello
 Double Bass

To be conducted.

Duration: ca. 8 minutes

The performers of the Percussion and Prepared Piano parts should be standing throughout the performance. All other performers should be seated. The entry and exit of each gesture should be sudden, even if the gesture is quiet or subtle. It should sound as though the sounds are being triggered by a sampler. To emphasise this, the performers should remain silent and frozen when not playing, unless specified otherwise.

Stage Setup



Percussion Setup

The required instruments for this part are a prepared snare drum (with a coated top head), a bass drum and a tam-tam.

The snare drum should be prepared by crudely sticking 4 x ca. 15 cm strips of duct tape beside one another on the top head, ca. 10 cm from the edge. Another 4 x ca. 15 cm strips should be crudely stuck beside one another on top of, and at a perpendicular angle to these strips. The surface of this duct tape should be uneven, and make a frictional sound when scratched with one's fingers. A ca. 15 cm strip of sandpaper tape should be stuck on the top head, ca. 10 cm from the edge. A ca. 40 cm x 40 cm microfibre cloth should be placed on the top head, to the side and out of the way, in order to suppress the resonance. The performer should not directly interact with the cloth. If it gets in the way of a gesture, it should be moved to another part of the top head. See fig. 1 for the location of these preparations. The prepared snare drum should be placed on a high stand so that is playable while the performer is standing.

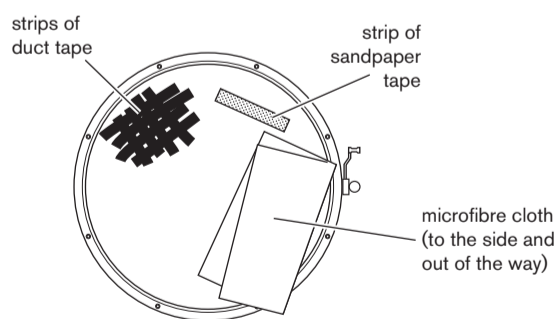


Fig. 1: Preparation of snare drum.

The performer is required to have 2 x retractable metal-stranded drum brushes (referred to as "Brush 1" and "Brush 2" throughout the score), 1 x superball mallet with a plastic stick ca. 0.7 cm in diameter, 1 x bow, and 2 x very soft large-headed mallets (referred to as "Large Soft Mallet 1" and "Large Soft Mallet 2").

Brushes 1 and 2 should be half-open throughout the performance.

Prepared Piano Setup

The top 34 notes (E \flat 5–C8) should be prepared with adhesive-tack (e.g. Blu-Tack). A sphere of tack, ca. 1.5 cm in diameter, should be placed on the strings of each note, just in front of the bridge, in order to suppress the pitch and resonance of the notes, giving them an almost bubble wrap-like quality. Additional spheres of tack should be placed on the half-way point of the strings of the notes G6 and D7, between the agraffe and the bridge to modify the tone of these notes further, giving them a slightly deeper percussive quality. See fig. 2 for the location of these preparations.

(Continued on the next page).

PERFORMANCE NOTES (CONTINUED)

Prepared Piano Setup (continued)

A ca. 80 cm rosined nylon fishing line (1 mm in diameter) should be threaded under the strings of the note B4, behind the bridge (see fig. 2). Each end of the fishing line should be stuck to the frame with adhesive-tack when it is not being used, so it doesn't get in the way or affect another gesture.

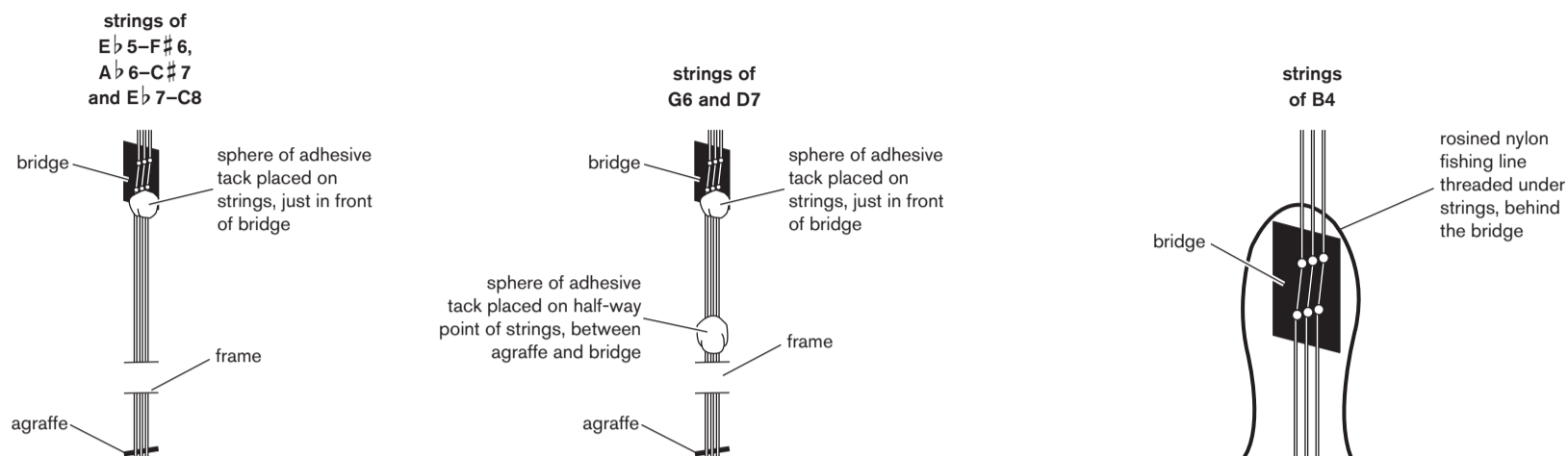


Fig. 2: Preparation of piano.

The performer is required to have 2 x retractable metal-stranded drum brushes (referred to as "Brush 1" and "Brush 2" throughout) and 2 x soft timpani mallets (referred to as "Soft Mallet 1" and "Soft Mallet 2").

Brushes 1 and 2 should be half-open throughout the performance.

Violin 1 Bow Setup

The performer is required to have 2 x bows. Bow 1 should be loosened to the point where the hair hangs with significantly less tension than normal. Bow 2 should be set to the standard tension.

Violin 2 Bow Setup

The performer is required to have 1 x bow, which should be loosened to the point where the hair hangs with significantly less tension than normal.

Viola Bow Setup

The performer is required to have 2 x bows. Bow 1 should be loosened to the point where the hair hangs with significantly less tension than normal. Bow 2 should be set to the standard tension.

Cello Bow Setup

The performer is required to have 1 x bow, which should be loosened to the point where the hair hangs with significantly less tension than normal.

Double Bass Bow Setup

The performer is required to have 2 x bows. Bow 1 should be slightly loosened so that the hair hangs with less tension than normal. Bow 2 should be set to the standard tension.

Clefs

Violin 1, Violin 2, Viola and Cello



Adapted tablature clef. The lines of the corresponding stave signify the individual strings of the instrument, where the top line is string I. This is similar to a guitar tablature clef/stave, though standard rhythmic figures are written on it and it therefore only shows the performer what string to focus on, rather than the position of their fingers on the fingerboard.

Double Bass



Adapted tablature clef. The lines of the corresponding stave signify the individual strings of the instrument, where the top line is string I. This is similar to a guitar tablature clef/stave, though standard rhythmic figures are written on it and it therefore only shows the performer which string to focus on, rather than the position of their fingers on the fingerboard.



Adapted tablature clef for actions on strings and body of instrument. As with the adapted tablature clef, the top four lines of the corresponding stave signify the strings. The additional "B" on the clef and dotted lower line on the corresponding stave refers to the belly (and also, where specified, the bridge face) of the instrument. On the stave, the distance between the dotted lower line and the solid line above it (representing string IV) is greater than the distances between each of the solid lines, in order to further distinguish it, visually speaking, from the rest.

(Continued on the next page).

PERFORMANCE NOTES (CONTINUED)

Symbols (in order of appearance)

Tuba and Mezzo-Soprano



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. The performer should think of these silent actions as choreography.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.

Mod. between *mp* and *ff*

Modulate between *mp* and *ff* at one's discretion.

Percussion



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. The performer should think of these silent actions as choreography.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.



Silent action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text). The performer should think of these silent actions as choreography.

Prepared Piano



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. Actions that don't relate to a specific pitch are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.



Range of notes between lowest and highest written pitches. In this case, the range is between A0 and A1.

Mod. between *mp* and *ff*

Modulate between *mp* and *ff* at one's discretion.

Violin 1



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. Actions that don't relate to a specific string are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Vertical tremolo. Lean the hair side of the bow quite firmly against the given string(s) and drag it over and back as quickly as possible along ca. 2 cm length(s) of the string(s). Ensure there are no discernible pitches or scratch tone-like sounds.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.



Silent action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text). Actions that don't relate to a specific pitch are written on a one line percussion stave. The performer should think of these silent actions as choreography.

Violin 2



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. Actions that don't relate to a specific string are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Vertical tremolo. Lean the hair side of the bow quite firmly against the given string(s) and drag it over and back as quickly as possible along ca. 2 cm length(s) of the string(s). Ensure there are no discernible pitches or scratch tone-like sounds.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.

Mod. between *mp* and *ff*

Modulate between *mp* and *ff* at one's discretion.

(Continued on the next page).

PERFORMANCE NOTES (CONTINUED)

Symbols (continued)

Viola and Cello



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. Actions that don't relate to a specific string are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.

Mod. between *mp* and *ff*

Modulate between *mp* and *ff* at one's discretion.

Double Bass



Silent held action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text) and hold the described position, silent and frozen until indicated otherwise. Actions that don't relate to a specific string are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Dashed tie. This is used instead of a standard tie when the specific continued action results in a fragmented sound (e.g. tremolo) rather than a sustained sound.



Vertical tremolo. Lean the hair side of the bow quite firmly against the given string(s) and drag it over and back as quickly as possible along ca. 2 cm length(s) of the string(s). Ensure there are no discernible pitches or scratch tone-like sounds.



Silent action. This symbol is used to signify when the performer should carry out a specific silent action (the nature of which is described above the note in text). Actions that don't relate to a specific pitch are written on a one line percussion stave. The performer should think of these silent actions as choreography.



Vertical tremolo. Lean the hair side of the bow quite firmly against the given string(s) and drag it over and back as quickly as possible along ca. 2 cm length(s) of the string(s). Ensure there are no discernible pitches or scratch tone-like sounds.

Mod. between *mp* and *ff*

Modulate between *mp* and *ff* at one's discretion.

Images of Selected Gestures

Percussion



Tightly grip the brush like a pen, ca. 4 cm from the tips of its strands.

Drag the brush over and back as quickly as possible on a 4 cm² area of the top head.

Prepared snare drum:
Tremolo drag Brush 1 against the top head (bar 10).



Tightly grip the stick as far away from the head as possible.

Bow here.

Firmly lean the head of the superball mallet against the centre of the bass drum's top head at an angle of ca. 45°.

Bass drum:
Bow the plastic stick of the superball mallet against the top head (though a floor tom is pictured above, bar 22).



Tightly pinch each of the brushes by its strands, ca. 4 cm from the tips.

Prepared snare drum:
Stir Brushes 1 and 2 into the outer edge of the top head (only Brush 1 is shown here for clarity, bar 37).



Prepared snare drum:
Busily scratch and scurry on the duct tape with one's fingers and thumb (bar 57).

(Continued on the next page).

PERFORMANCE NOTES (CONTINUED)

Images of Selected Gestures (continued)

Violin 1 and Viola



Drag the bow over and back as quickly as possible along ca. 2 cm lengths of the strings.

Mute all strings with one's left hand.

Tightly grip the bow by the wood ca. 15cm up from frog.

↕ Vertical tremolo (bar 3).



Firmly twist the bow ca. 180° over and back at a moderate pace to create a crackling sound.

Mute all strings with one's left hand.

Tightly grip the bow by the wood ca. 15cm up from frog.

Twist Bow 1 against the strings (bar 37).

Violin 2



Drag the bow over and back as quickly as possible along ca. 2 cm lengths of the strings.

Mute all strings with one's left hand.

Tightly grip the bow by the wood ca. 15cm up from frog.

↕ Vertical tremolo (bar 3).

Cello and Double Bass



Mute all strings with one's left hand.

Drag the bow over and back as quickly as possible along ca. 2 cm lengths of the strings.

Tightly grip the bow by the wood ca. 15cm up from frog.

↕ Vertical tremolo (pictured here on a cello, bar 10).

PANELS

Paul McGuire

♩ = 60

SUDDEN ENTRIES AND EXITS THROUGHOUT, AS IF SOUNDS ARE TRIGGERED ON A SAMPLER.

At the back of one's throat, but without engaging one's vocal cords, perform a deep, granular growl through the mouthpiece while fingering the note below. The mouthpiece should be attached to the instrument. Ensure there are no discernible pitches. Aim for a low, dense and static cluster.

Continue to hold the position.

TUBA

PREPARED SNARE DRUM (STRAINER OFF):
Ensure the cloth is placed slightly to the side of the top head throughout, to suppress the resonance.

Tightly grip Brush 1 by its strands (R.H.).
Grip the brush ca. 4 cm from the tips of its strands like a pen.

PREPARED SNARE DRUM:
Gripping Brush 1 in this way, silently and firmly push its strands into the centre of the snare drum's top head (directly on the skin itself, R.H.).

PREPARED SNARE DRUM:
Rest L.H. on the strainer (still switched OFF).

PERCUSSION

Stand silent and frozen.

PREPARED PIANO

Sit silent and frozen.

MEZZO-SOPRANO

♩ = 54

SUDDEN ENTRIES AND EXITS THROUGHOUT, AS IF SOUNDS ARE TRIGGERED ON A SAMPLER.

Mute all strings.

Tightly grip Bow 1 (loosened tension) by the wood (ca. 15 cm up from the frog) and press against the strings below.

Continue to hold the position.
Mute all strings.
Sul pont.

VIOLIN 1

Mute all strings.

Tightly grip the bow by the wood (ca. 15 cm up from the frog) and press against the strings below.

Continue to hold the position.
Mute all strings.
Sul pont.

VIOLIN 2

Mute all strings.

Tightly grip Bow 1 (loosened tension) by the wood (ca. 15 cm up from the frog) and press against the strings below.

Continue to hold the position.
Mute all strings.
Sul pont.

VIOLA

Mute all strings.

Tightly grip the bow by the wood (ca. 15 cm up from the frog) and press against the strings below.

CELLO

Mute all strings.

Tightly grip Bow 1 (slightly loosened tension) by the wood (ca. 15 cm up from the frog) and press against the strings below.

DOUBLE BASS

A

At the back of one's throat, but without engaging one's vocal cords, perform a deep, granular growl through the mouthpiece while fingering the note below.

Continue to hold the position.

B

8

TBA.

PREPARED SNARE DRUM:
Continue to hold the position.

Tremolo drag Brush 1 against the top head (R.H.).

Drag the tips of its strands over and back as quickly as possible on a ca. 4 cm² area of the snare drum's top head. Note that repetition of this gesture will likely result in part of the top head's outer coating peeling off.

Silently switch to BASS DRUM with the bow (R.H.) and the superball mallet (L.H.).

PERC.

PREPARED SNARE DRUM:
Silently turn the strainer ON (L.H.).

PREPARED SNARE DRUM:
Silently turn the strainer OFF (L.H.).

PREP. PNO.

M-S.

A

B

Mute all strings.

Bow the string behind the top nut (standard grip). Aim for as smooth a sound as possible.

Silently switch to Bow 2 (standard tension).

Continue to hold the position.

Silently switch to Bow 2 (standard tension).

Mute all strings.

Bow the string behind the top nut (standard grip). Aim for as smooth a sound as possible.

Continue to hold the position.

Continue to hold the position.

VLN. 1

VLN. 2

VLA.

VC.

DB.

Continue to hold the position.
Mute all strings.
Sul pont.

Continue to hold the position.
Mute all strings.
Sul pont.

C

17

TBA.

BASS DRUM:
 Silently and firmly lean the head of the superball mallet against the centre of the bass drum's top head at an angle of ca. 45° (L.H.). Tightly grip the mallet with all four fingers as far away (ca. 25 cm) from the head of the plastic stick as possible.

BASS DRUM:
 Continue to hold the position. Bow the plastic stick of the superball mallet against the top head (R.H. and L.H.).

Lean the bow heavily on the plastic stick of the superball mallet, ca. 2 cm up from its rubber head and bow slowly (R.H.). The sound should be extremely low, murky and quite resonant.

PERC.

PREP. PNO.

M-S.

C

VLN. 1

VLN. 2

VLA.

VC.

DB.

TBA.

PERC.

PREP. PNO.

M-S.

VLN. 1

VLN. 2

VLA.

VC.

DB.

(Bow the plastic stick of the superball mallet against the top head of the bass drum).

Silently put down the bow and the superball mallet and switch to PREPARED SNARE DRUM with Brush 1 (R.H.) Brush 2 (L.H.).

Tightly pinch Brushes 1 and 2 by their strands (R.H. and L.H.). Pinch each of the brushes ca. 4 cm from the tips of its strands between one's thumbs and the inside knuckles of one's forefingers. Support the weight of the brushes with one's closed palms.

Tightly grip Brush 1 (R.H.) and Brush 2 (L.H.) by their stands. Grip each brush ca. 4 cm from the tips of its strands like a pen.

(Bow the string behind the top nut).

Silently switch to Bow 1 (loosened tension) and rest one's instrument on one's shoulder (i.e. the standard playing position).

(Bow the string behind the top nut).

Silently switch to Bow 1 (loosened tension) and rest one's instrument on one's shoulder (i.e. the standard playing position).

D

TBA.

PERC.

PREP. PNO.

M-S.

PREPARED SNARE DRUM (STRAINER OFF):
Continue to grip Brushes 1 and 2 in this way. Silently and firmly push the tips of the strands against the outer edge of the top head (directly onto the skin itself, R.H.). The strands of the brushes should be focussed ca. 1 cm away from each other, practically colliding.

PREPARED SNARE DRUM:
Continue to hold the position. Stir Brushes 1 and 2 into the outer edge of the top head (R.H. and L.H.). Focus each brush on a single spot (ca. 1 cm apart), lean quite heavily and stir the brushes at a moderate pace. These actions should feel like drawing repeating circles in the air with one's wrists, rather than like twisting screwdrivers. Ensure the strands bend and collide with one another. The sound should be crackly, busy and complex.

On the keyboard (R.H., continue to grip Brushes 1 and 2 as before with L.H. and R.H.).

Firmly push the tips of of the strands of Brushes 1 and 2 into the bridge of the notes below (continue to hold the brushes as before, L.H. and R.H.).

Continue to hold position. Stir Brushes 1 and 2 into the bridge of the notes below (L.H. and R.H.).
Focus each brush on a single spot and stir at a moderate pace. These actions should feel like drawing repeating circles in the air with one's wrists, rather than like twisting screwdrivers. Ensure the strands simultaneously make contact with the strings (between the bridge pins only) and the wood of the bridge itself. The sound should be crackly, busy and complex.

D

VLN. 1

VLN. 2

VLA.

VC.

DB.

Mute all strings ca. 4 cm from the bridge.

Tightly grip Bow 1 by the wood (ca. 15 cm up from the frog) and silently lean it against the strings below.

Continue to hold the position. Mute all strings ca. 4 cm up from the bridge.

Twist Bow 1 against the strings below. Firmly twist the bow ca. 180° over and back at a moderate pace (so there is an alternating between the wood and loosened hair making contact with the strings) to create a crackling sound. Avoid any squeaks or scratch tone-like sounds.

Mute all strings ca. 4 cm from the bridge.

Tightly grip Bow 1 by the wood (ca. 15 cm up from the frog) and silently lean it against the strings below.

Continue to hold the position. Mute all strings ca. 4 cm up from the bridge.

Twist Bow 1 against the strings below. Firmly twist the bow ca. 180° over and back at a moderate pace (so there is an alternating between the wood and loosened hair making contact with the strings) to create a crackling sound. Avoid any squeaks or scratch tone-like sounds.

Mute all strings ca. 4 cm from the bridge.

Tightly grip the bow by the wood (ca. 15 cm up from the frog) and silently lean it against the strings below.

E

TBA. (Stir Brushes 1 and 2 into the outer edge of the top head.)

PERC. Silently put down Brushes 1 and 2 and switch to BASS DRUM with Large Soft Mallet 2 (L.H.).

BASS DRUM: Beat with Large Soft Mallet 2 (L.H.).

Silently put down the soft mallet and switch to PREPARED SNARE DRUM with Brush 2 (R.H.).

PREP. PNO. (Stir Brushes 1 and 2 into the bridge of the notes below.)

Silently put down Brushes 1 and 2. Place one's fingers on the strings within the range below (L.H. and R.H.).

Continue to hold the position. Firmly and busily pluck, flick and scurry on the strings (in front and behind bridge) of the note range below. Intermittently knock and tap on the body and the frame of instrument (R.H. and L.H.). Perform this in a random order with one's fingers and thumbs. Aim for a percussive, uneven, dynamically varied and busy overall sound.

E

M-S.

VLN. 1 (Twist Bow 1 against the strings below.)

Continue to hold the position.

Continue to hold the position. Mute all strings.

Twist Bow 1 against the strings below.

VLN. 2 Silently put down the bow. Mute all strings ca. 4 cm from the bridge.

Hold the instrument on one's lap like a ukulele.

Continue to hold the position. Mute all strings ca. 4 cm up from the bridge.

Firmly and busily pluck, flick and scurry on the strings below (R.H.). Perform this in a random order with the nails and tips of one's fingers and thumbs. Aim for a pitchless, uneven, dynamically varied and chaotic overall sound.

norm. - sul pont. (range of focus)

Mod. between *p* and *f*

VLA. (Twist bow against strings below.)

Silently put down the bow. Mute all strings ca. 4 cm from the bridge.

Hold the instrument on one's lap like a ukulele.

Continue to hold the position. Mute all strings ca. 4 cm up from the bridge.

Firmly and busily pluck, flick and scurry on the strings below (R.H.). Perform this in a random order with the nails and tips of one's fingers and thumbs. Aim for a pitchless, uneven, dynamically varied and chaotic overall sound.

norm. - sul pont. (range of focus)

Mod. between *p* and *f*

VC. Continue to hold the position. Mute all strings. Sul pont.

Continue to hold the position.

DB. Silently put down Bow 1 and place R.H. on the belly of the instrument.

Continue to hold the position. Mute all strings.

Unevenly and quite busily tap on the belly and the bridge of the instrument with the tips and pads of one's fingers and thumb (R.H.). Focus around the f-hole nearest to one's right hand. Aim for a rhythmically uneven and dynamically varied sound.

Mod. between *p* and *f*

F

Perform busy, consonant mouth noises and tongue clicks into the mouthpiece while busily depressing and releasing the valves. Don't allow the valve sounds to be significantly louder than the mouth noises. Only choose valves whose noises homogeneously blend with the overall texture. Aim for as busy a sound as possible.

TBA. Mod. between *mp* and *ff*

PERC. **PREPARED SNARE DRUM (STRAINER OFF):** Continue to hold Brush 1 in this way. Silently and firmly push the tips of the strands against the centre of the top head (directly onto the skin itself, R.H.).

Tightly pinch Brush 1 by its strands (R.H.). As before.

PREPARED SNARE DRUM: Continue to hold the position. Stir Brush 1 into the centre of the top head (R.H.). Perform this more heavily and aggressively than before.

PREPARED SNARE DRUM: Busily scratch and scurry on the duct tape with one's fingers and thumb (L.H.).

(Firmly and busily pluck, flick and scurry on the strings of the note range below. Intermittently knock and tap on the body and the frame of instrument).

PREP. PNO. Mod. between *mp* and *ff*

M-S. Mod. between *mf* and *ff*

Make busy chewing and consonant noises with one's mouth. Intermittently click the back of one's tongue against one's palate, and the front of one's tongue against one's lower lip.

VLN. 1 (Twist Bow 1 against the strings below.) *f*

VLN. 2 (Firmly and busily pluck, flick and scurry on the strings below.) Mod. between *mp* and *ff*

VLA. (Firmly and busily pluck, flick and scurry on the strings below.) Mod. between *mp* and *ff*

VC. Continue to hold the position. Mute all strings. Sul pont. *ff*

(Unevenly and quite busily tap on the belly and the bridge of the instrument with the tips and pads of one's fingers and thumb.)

Firmly and busily pluck, flick and scurry on the strings below, and busily tap on the belly and the bridge face of instrument (R.H.). Perform this in a random order with the nails, tips and pads of one's fingers and thumbs. Aim for a pitchless, uneven, dynamically varied and chaotic overall sound.

norm. - sul pont. (range of focus on strings)

DB. Mod. between *mf* and *ff*

Mute all strings with one's thumb and palm (L.H.).

Firmly and busily pluck, flick and scurry on the strings below (L.H.). Perform this in a random order with the nails and tips of one's fingers only (not one's thumb). Ensure the strings are sufficiently muted, so that no open string or pitch is sounded.

sul tasto - norm. (range of focus on strings)

Mod. between *mf* and *ff*

60 (Perform busy, consonant mouth noises and tongue clicks into the mouthpiece while busily depressing and releasing the valves). Continue to hold the position.

TBA.

(Stir Brush 1 into the centre of the top head).

PERC.

(Busily scratch and scurry on the duct tape with one's fingers and thumb).

(Firmly and busily pluck, flick and scurry on the strings of the note range below. Intermittently knock and tap on the body and the frame of instrument).

PREP. PNO.

(15)

Release one's hands from the strings.

M-S.

Make busy chewing and consonant noises with one's mouth. Intermittently click the back of one's tongue against one's palate, and the front of one's tongue against one's lower lip. Continue to hold previous position.

VLN. 1

(Twist Bow 1 against the strings below). Silently switch to Bow 2 (standard tension).

Mute all strings. Silently move Bow 2 behind the top nut of the string below, ready to bow (standard grip).

VLN. 2

(Firmly and busily pluck, flick and scurry on the strings below). Release the bow from the strings.

VLA.

(Firmly and busily pluck, flick and scurry on the strings below). Silently switch to Bow 2 (standard tension) and rest instrument on shoulder (i.e. the standard playing position). Mute all strings. Silently move Bow 2 behind the top nut of the string below, ready to bow (standard grip).

VC.

Silently switch to Bow 2 (standard tension). Silently thread Bow 2 behind the strings and firmly press it hair down on the centre of the bridge face, ready to bow (standard grip).

DB.

(Firmly and busily pluck, flick and scurry on the strings below, and busily tap on the belly and the bridge face of instrument). Silently switch to Bow 2 (standard tension).

(Firmly and busily pluck, flick and scurry on the strings below).

G

Produce the highest possible "sss" sound with one's mouth through the mouthpiece. Continuously create this sound while exhaling and inhaling. The sound should be non-pitched and piercing.

TBA.

PERC.

PREP. PNO.

Silently take hold of the left end of the rosined nylon fishing line that is threaded under the strings (behind the bridge) of the note below (L.H.).

On the keyboard (R.H., continue to hold the fishing line with L.H.).

Smoothly bow the strings of the given note behind the bridge with the rosined nylon fishing line. Slowly and gently pulse (R.H. and L.H.). Hold ca. 40 cm of the line at a medium tension, and at as wide or flat an angle as possible. Bow at a moderate speed. Avoid any squeaks. Aim for as smooth a sound as possible.

M-S.

Produce the highest possible "sss" sound with one's mouth. Continuously create this sound while exhaling and inhaling. The sound should be non-pitched and piercing.

G

Continue to hold the position. Mute all strings.

Bow the string behind the top nut.

VLN. 1

Mute all strings.

Silently move the bow behind the top nut of the string below, ready to bow (standard grip).

Continue to hold the position. Mute all strings with left hand.

Bow the string behind the top nut. Although the sound will be quite unstable, due to the loosened tension of the bow has, aim for as smooth a sound as possible.

VLN. 2

Continue to hold previous position. Mute all strings.

Bow the string behind the top nut.

VLA.

Continue to hold the position. Bow the centre of the bridge face. Lean firmly on the bow. Aim for whistling sound

Continue to hold the position. Mute all strings.

Slowly, smoothly and gently bow the side of the bridge. Aim for a smooth white noise sound.

Silently press Bow 2 against the side of the bridge, ready to bow (standard grip).

DB.

H

75

(Produce the highest possible "sss" sound with one's mouth through the mouthpiece).

TBA.

TAM TAM.

Gently tremolo beat with Soft Mallet 1 (R.H.).

Although the texture is quite subtle, the entry should feel sudden. Blend the tam tam with the bass drum as if they are one resonant instrument.

BASS DRUM.

Gently tremolo beat with Soft Mallet 2 (L.H.).

Although the texture is quite subtle, the entry should feel sudden. Blend the bass drum with the tam tam as if they are one resonant instrument.

PERC.

(Smoothly bow the strings of the given note behind the bridge with the rosined nylon fishing line. Slowly and gently pulse).

PREP. PNO.

(Produce highest possible "sss" sound with one's mouth).

M-S.

H

(Bow the string behind the top nut).

VLN. 1

(Bow the string behind the top nut).

VLN. 2

(Bow the string behind the top nut).

VLA.

(Bow the centre of the bridge face).

V.C.

(Slowly, smoothly and gently bow the side of the bridge).

DB.

83

(Produce highest possible "sss" sound with one's mouth through the mouthpiece).

Continue to hold the position.

TBA.

(Gently tremolo beat with Soft Mallet 1).

PERC.

(Gently tremolo beat with Soft Mallet 2).

PREP. PNO.

(Smoothly bow the strings of the given note behind the bridge with the rosined nylon fishing line. Slowly and gently pulse).

Silently pick up Soft Mallet 1 (R.H.) and Soft Mallet 2 (L.H.).

Gently tremolo beat the strings of the note range below with Soft Mallets 1 and 2 (R.H. and L.H.).

Beat along the middle the strings for the purest sound. Rapidly alternate between the strings so that no individual pitch sounds above the rest. Aim for a consistent and resonant wash.

8th

p

Ped.

M-S.

(Produce the highest possible "sss" with mouth).

Continue to hold the position.

VLN. 1

(Bow string behind top nut).

Continue to hold the position.

VLN. 2

(Bow the string behind the top nut).

Continue to hold the position.

VLA.

(Bow the string behind the top nut).

Continue to hold the position.

V.C.

(Bow the centre of the bridge face).

Continue to hold the position.

DB.

(Slowly, smoothly and gently bow the side of the bridge).

Continue to hold the position.

TBA.

PERC.

PERC.

PERC.

PREP. PNO.

PREP. PNO.

M-S.

VLN. 1

VLN. 1

VLN. 1

V.C.

DB.

(Gently tremolo beat with Soft Mallet 1).

(Gently tremolo beat with Soft Mallet 2).

(Gently tremolo beat the strings of the note range below with Soft Mallets 1 and 2).

(8)
(Ped.)

Suddenly cut off the resonance along with prepared piano.

Suddenly cut off the resonance along with prepared piano.

Suddenly lift the pedal, cutting off the resonance along with percussion. Dampen the strings with a cloth to assist.

I.v.

I.v.

I.v.

Detailed description of the musical score: The score is for page 92 and includes parts for TBA, Percussion (PERC.), Prepared Piano (PREP. PNO.), M-S., Violins (VLN. 1), Viola (V.C.), and Double Bass (DB.). The percussion parts (PERC.) consist of two staves, each with a tremolo beat indicated by a dashed line and a note with a double slash. The prepared piano part (PREP. PNO.) features a tremolo beat on the strings, with a note range indicated by a dashed line and a circled '8' below it, and a pedal marking '(Ped.)'. The string parts (VLN. 1, V.C., DB.) are represented by empty staves with vertical bar lines. The TBA part is also an empty staff. Dynamic markings include 'I.v.' (pianissimo) and performance instructions such as 'Suddenly cut off the resonance along with prepared piano' and 'Suddenly lift the pedal, cutting off the resonance along with percussion. Dampen the strings with a cloth to assist.'.