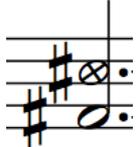
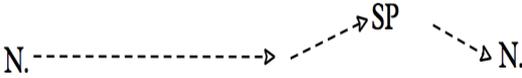


Index - Sun Bleached

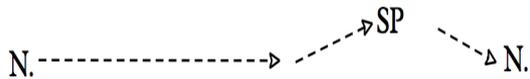
Flute

	<p>Play a low D without closing the fingerholes fully. Try to imitate a soft wind-like sound. Avoid the production of a definitive pitch. Vary ad lib the dynamics between the given range. Note-duration might be interrupted as breathing is ad lib.</p>
	<p>Start blowing from certain distance while moving the instrument slowly toward you. As soon as a definitive pitch is made do the opposite (move instrument away while blowing). The effect here is a wind-like sound with an occasional pitched whistle. Repeat for entire duration, take breaths ad lib.</p>
	<p>Blow inside the instrument making a wind like sound with your embouchure, by only half-closing the mouthpiece hole. The pitch here is not indicated except of high-range overtone glissandi-like sounds.</p>
	<p>Multiphonics. Allow the multiphonic (upper note) to "crack in", don't aim for a constant sound. Or Half closing the blowing whole play the lower note making wind like sound allowing for the occurrence of high harmonics</p>

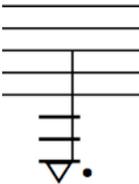
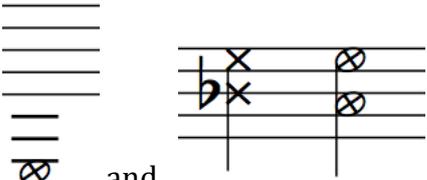
Violin

	<p>Place a small (postcard size) paper between the strings. The paper should be over the middle strings and below the first and last Change bowings (bow slightly untensed) ad lib on the paper to make a soft wind-like sound. Vary ad lib the dynamics between the given range to contribute to the wind-like sound</p>
	<p>Start from ordinary playing go to molto Sul Pont return back to ordinary. The movement is loosely indicated with arrows. Change bowings ad lib.</p>

Viola

	<p>Place an A4 paper between the strings. The paper should be over the middle strings and below the first and last Change bowings (bow slightly untensed) ad lib on the paper to make a soft wind-like sound. Vary ad lib the dynamics between the given range to contribute to the wind-like sound</p>
	<p>Start from ordinary playing go to molto Sul Pont return back to ordinary. The movement is loosely indicated with arrows. Change bowings ad lib.</p>

Harpsichord

	<p>Remove the mechanism. Attach a fishing line at the end of the lowest string and apply some resin on it. Pull the string with your fingers alternating L and R hands ad lib. It should give the feeling of continuity as if playing the instrument with 'arco'.</p>
	<p>Remove the mechanism and pluck the strings with your fingers.</p>

Sun bleached

Play a low D without closing the fingerholes fully.
 Try to imitate a soft wind-like sound.
 Avoid the production of a definitive pitch.
 Vary ad lib the dynamics between the given range.
 Note-duration might be interrupted as breathing is ad lib.

$\text{♩} = 88$
A

Flute

mp *mp* *mf*

Place a small (postcard size) paper between the strings.
 The paper should be over the middle strings and below the first and last
 Change bowings (bow slightly untensed) ad lib on the paper to make a soft wind-like sound.
 Vary ad lib the dynamics between the given range to contribute to the wind-like sound

Violin

p *mp* *mf*

Viola

p *mp*

Place an A4 paper between the strings.
 The paper should be over the middle strings and below the first and last
 Change bowings (bow slightly untensed) ad lib on the paper to make a soft wind-like sound.
 Vary ad lib the dynamics between the given range to contribute to the wind-like sound

$\text{♩} = 88$
A

Harpsichord

p *mp*

Start playing approx 4 bits
 after the low G of the tape

Do not release the key until the next note.
 The same applies to all similar notes in this section unless indicated differently

Tape Section 1

Tape

p *mp*

7

Flute

Keep playing until the 5th beat of the bar

GP

B

Violin

Keep playing until the 5th beat of the bar

Remove paper

GP

Remove paper

GP

Start from ordinary playing go to molto Sul Pont return back to ordinary.
The movement is loosely indicated with arrows. Change bowings ad lib.
Play the lower note much softer than the harmonic

V N. SP N.

Viola

Keep playing until the 5th beat of the bar

GP

B

Hpsd.

GP

Do not release the key until the sound fades out completely

Tape

GP

Tape Section 2

f

f

f

p

I

12

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

III N. SP N. N. SP N.

V N. SP N.

II N. SP

p *p* *p*

Start from ordinary playing go to molto Sul Pont return back to ordinary.
The movement is loosely indicated with arrows. Change bowings ad lib.
Play the lower note much softer than the harmonic

Detailed description of the musical score: The score is for five parts: Flute (Fl.), Violin (Vln.), Viola/Double Bass (Vla D.G.), Harpsichord (Hpsd.), and Tape. The Flute part consists of three measures of rests. The Violin part begins with a half note and a harmonic, followed by a section marked 'molto Sul Pont' with a 'p' dynamic. This section is indicated by dashed arrows and contains two measures of notes. The Viola/Double Bass part also begins with a half note and a harmonic, followed by a 'molto Sul Pont' section with a 'p' dynamic, indicated by dashed arrows and containing two measures of notes. The Harpsichord and Tape parts consist of three measures of rests. A text box in the center of the Violin part provides performance instructions: 'Start from ordinary playing go to molto Sul Pont return back to ordinary. The movement is loosely indicated with arrows. Change bowings ad lib. Play the lower note much softer than the harmonic'. Above the Violin and Viola/Double Bass staves, there are markings for fingerings and dynamics: 'III N. SP' and 'III N. N. SP N.' for the Violin, and 'V N. SP N.' and 'II N. SP' for the Viola/Double Bass. The 'p' dynamic is marked at the beginning of the Sul Pont sections for both Violin and Viola/Double Bass.

Start blowing from certain distance while moving the instrument slowly toward you. As soon as a definitive pitch is made do the opposite (move instrument away while blowing). The effect here is a wind-like sound with an occasional pitched whistle. Repeat for entire duration, take breaths ad lib.

Blow inside the instrument making a wind like sound with your embouchure, by only half-closing the mouthpiece hole. The pitch here is not indicated except of high-range overtone glissandi-like sounds.

15

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

The musical score consists of five staves. The Flute staff (Fl.) has a treble clef and a key signature of one sharp (F#). It begins with a dotted line above the staff, indicating a glissando or breath effect, and a *p* dynamic marking. The Violin staff (Vln.) has a treble clef and a key signature of one sharp. It features a long note with a slur, marked with 'I N.' and 'SP' with dashed arrows. The Viola staff (Vla D.G.) has a bass clef and a key signature of one sharp. It features a long note with a slur, marked with 'III N.' and 'SP' with dashed arrows. The Harpsichord staff (Hpsd.) has a grand staff (treble and bass clefs) and a key signature of one sharp. It contains a few notes. The Tape staff (Tape) has a double bar line and a long line with circles, representing a tape recording or a specific sound effect.

17

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

The musical score consists of five staves. The Flute staff (Fl.) has a dotted line above it. The Violin staff (Vln.) has a treble clef and a key signature of one flat. The Viola da Gamba staff (Vla D.G.) has a bass clef and a key signature of one flat. The Harpsichord staff (Hpsd.) has a grand staff with treble and bass clefs. The Tape staff (Tape) has a series of notes with a wavy line above them. The score is on page 5, starting at measure 17. The Flute part has a dotted line above it. The Violin and Viola da Gamba parts have various markings including 'N.', 'SP', and 'II'. The Harpsichord part has a few notes. The Tape part has a series of notes with a wavy line above them.

21

Fl. GP multiphonic GP

Vln. GP GP

Vla D.G. GP GP *IV IV V VI* *fp pp*

Hpsd. GP GP

Tape

Do not release the key until the note dies completely.
 The duration here is purely indicative.
 The same applies to all similar chords that follow

28

Fl. *p* *pp* *frulato* *frulato* GP GP GP 7

Vln. *IV II III* *pizz* GP GP *arco* GP

Vla D.G. *II III II III III* *fp* *p* *fp* GP GP GP

Hpsd. GP GP GP

Tape

36

Fl. *p*

Vln. *I* *III* *III* *II* *II* pizz

Vla D.G. *fp* *fp* *VI* *III* *IV* *pp*

Hpsd.

Tape **8** $\frac{8}{4}$

41

Fl. *p* *pp* *p* *p* *frulato* 9

Vln. arco *IV* *IV* *III*

Vla D.G. *IV* *IV* *V VI*

Hpsd.

Tape

Detailed description of the musical score: The score is for a chamber ensemble and includes a tape part. It is in 4/4 time. The Flute part (Fl.) begins at measure 41 with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section, and returns to piano (*p*). The final measure of the Flute part features a *frulato* effect. The Violin (Vln.) and Viola (Vla D.G.) parts include fingering instructions: *IV*, *IV*, *III* for the Violin and *IV*, *V VI* for the Viola. The Harpsichord (Hpsd.) part provides a rhythmic and harmonic accompaniment. The Tape part consists of a series of notes connected by a slur, with a final crescendo hairpin.

46 GP C ♩=100

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

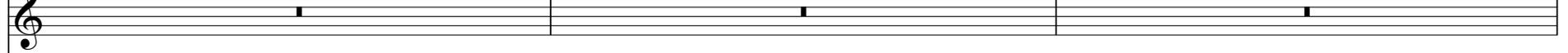
GP C ♩=100

GP Tape Section 3

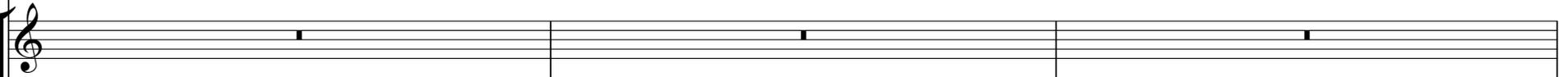
Aggressive/mechanical

50

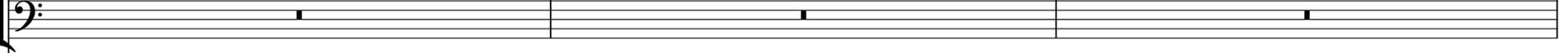
Fl.



Vln.



Vla D.G.



if necessary h

Hpsd.



Tape



play these notes integrating to the harpsichord's texture

Fl. 53 *mp*

Musical notation for Flute (Fl.) in treble clef, starting at measure 53. The score includes a dynamic marking of *mp* and a text box above the staff that reads "play these notes integrating to the harpsichord's texture". The notation consists of quarter notes and rests.

integrate these notes to the harpsichord's texture

Vln. *mp*

Musical notation for Violin (Vln.) in treble clef. The score includes a dynamic marking of *mp* and a text box above the staff that reads "integrate these notes to the harpsichord's texture". The notation features quarter notes and rests, with first and second endings marked "I" and "II".

integrate these notes to the harpsichord's texture

Vla D.G. *mp*

Musical notation for Viola da Gamba (Vla D.G.) in bass clef. The score includes a dynamic marking of *mp* and a text box above the staff that reads "integrate these notes to the harpsichord's texture". The notation consists of quarter notes and rests.

Hpsd.

Musical notation for Harpsichord (Hpsd.) in grand staff (treble and bass clefs). The notation consists of eighth and sixteenth notes.

Tape

A notation for a tape track, consisting of a horizontal line with a double bar line at the start and several circles connected by a line, representing a sequence of tape segments.

56

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

II

I

II

I

I

I

I

V

V

V

V

V

59

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

This musical score page contains five staves for measures 59 through 62. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various articulations and dynamics. The Violin (Vln.) staff is in treble clef and contains mostly sustained chords with some movement. The Viola da Gamba (Vla D.G.) staff is in bass clef and plays a rhythmic accompaniment with slurs and dynamics. The Harpsichord (Hpsd.) staff is in grand staff (treble and bass clefs) and provides a harmonic and rhythmic foundation. The Tape staff at the bottom is marked with a double bar line and contains a series of five notes connected by a long slur, likely representing a tape delay or a specific recording effect.

62

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

GP GP **D** ♩=88

GP GP

arco Change bows ad lib.

Change bows ad lib.

mp

f

mp

D ♩=88

GP GP

Stop the tape

Tape Section 4

9/4 9/4 9/4 9/4

Allow the multiphonic (upper note) to "crack in", don't aim for a constant sound.
Or Half closing the blowing whole play the lower note making wind like sound
allowing for the occurrence of high harmonics

Fl.

Vln.

Vla D.G.

Rub the lower string with a rubber and let it ring/vibrate

Remove the mechanism and play 'arco style' with the fishing line on the lowest string of the instrument.

Hpsd.

Tape

73

Fl. *mp*

Vln. *mp*

Vla D.G. *mp*

I

I

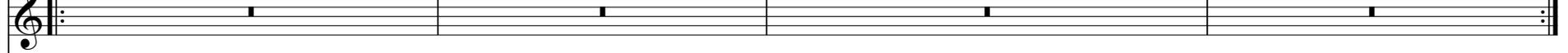
Pluck the string with your fingers.

Hpsd. *pp* *mf*

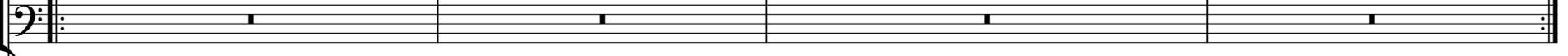
Tape

This musical score page contains five staves: Flute (Fl.), Violin (Vln.), Viola (Vla D.G.), Harpsichord (Hpsd.), and Tape. The music is written in a key with one sharp (F#) and a 9/4 time signature. The score is divided into six measures, each with a different time signature: 9/4, 2/4, 9/4, 4/4, 9/4, 1/4, 9/4, and 8/4. The Flute part features a melodic line with dynamics *mp*, *p*, and *pp*, and includes two *GP* (Glissando Pedal) markings. The Violin and Viola parts play a similar melodic line with dynamics *p* and *pp*, and include *I* (First Position) markings and *GP* markings. The Harpsichord part provides a rhythmic accompaniment with dynamics *pp*, *mp*, and *ppp*, and includes *GP* markings. The Tape part consists of a series of rhythmic pulses corresponding to the time signature changes.

87

Fl. 

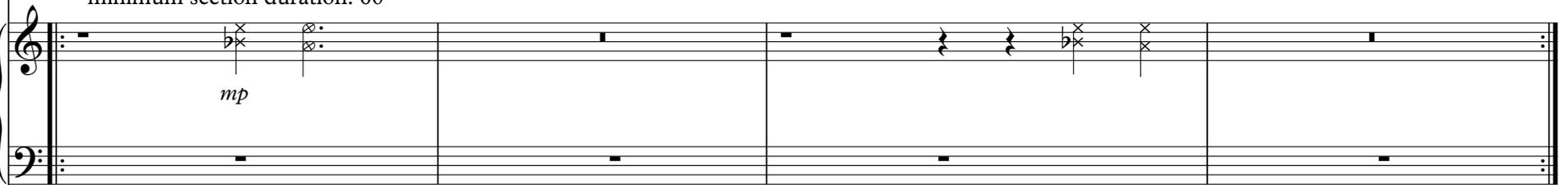
Vln. 

Vla D.G. 

Remove the mechanism and pluck the strings with your fingers. Repeat in constant demenuendo until no sound comes out from the instrument



minimum section duration: 60"

Hpsd. 

||| ∅

||| ∅

||| ∅

||| ∅

Tape 

