


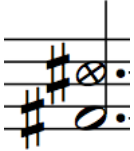

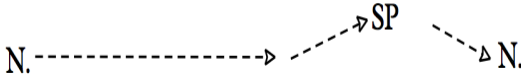


Index – Sun Bleached


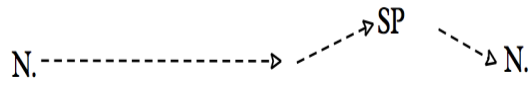
Flute

	<p>Play a low D without closing the fingerholes fully.</p> <p>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.</p> <p>Or Half closing the blowing whole play the lower note making wind like sound allowing for the occurrence of high harmonics</p>

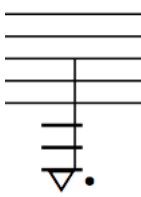
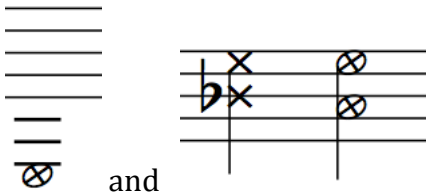
Violin

	<p>Place a small (postcard size) paper between the strings.</p> <p>The paper should be over the middle strings and below the first and last</p> <p>Change bowings (bow slightly untensed) ad lib on the paper to make a soft wind-like sound.</p> <p>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.</p> <p>The movement is loosely indicated with arrows.</p> <p>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.

Flute

$\text{♩} = 88$
A

Violin

Viola

Harpsichord

$\text{♩} = 88$
A

Tape

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

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

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

The musical score is written for five parts: Flute, Violin, Viola, Harpsichord, and Tape. The time signature is 8/4, and the tempo is marked as $\text{♩} = 88$. The score is divided into two main sections, both labeled 'A'. The Flute part begins with a low D, with instructions to play it without fully closing the fingerholes to create a soft wind-like sound. The Violin and Viola parts have specific bowing instructions, including placing a small postcard-sized paper between the strings and varying dynamics (p, mp, mf) to contribute to the wind-like sound. The Harpsichord part starts after a low G on the tape, with instructions to start playing approximately 4 bits after the low G. The Tape part is labeled 'Tape Section 1' and features a series of notes with specific bowing instructions. The score includes various musical notations such as notes, rests, and dynamic markings.

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

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

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.

12

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

III N. *SP* *III* 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

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

III N. SP N.

I N. SP SP

V N. SP

p

p

p

p

p

17

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

N. SP N. SP N. SP N. SP

II II III IV

p p p p p p

21

Fl.

GP

p *>* *pp* *p*

multiphonic

Vln.

GP

GP

Vla D.G.

GP

GP

IV IV V VI

fp *pp*

Hpsd.

GP

GP

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

Tape

28

Fl.

p *pp* *frulato* *frulato* 7

GP GP GP GP GP

Vln.

IV II III *pizz* *arco*

GP GP GP GP GP

Vla D.G.

II III II III III *fp* *p* *fp*

GP GP GP GP GP

Hpsd.

GP GP GP

Tape

36

Fl.

p

p

p

Vln.

I

III

III

II

II

pizz

Vla D.G.

fp

fp

VI

III

IV

pp

Hpsd.

Tape

8/4

Detailed description: This page of a musical score covers measures 36 through 39. The key signature has one sharp (F#) and the time signature is 8/4. The Flute (Fl.) part begins in measure 36 with a half note F#4, followed by a quarter rest, then a quarter note Bb4. In measure 37, there is a quarter rest, followed by a quarter note G#4, and then a half note A#4. A crescendo hairpin is placed under the notes in measures 37 and 38. In measure 39, there is a quarter rest, followed by a quarter note Bb4, and then a quarter rest. The Violin (Vln.) part starts in measure 36 with a half note F#4, followed by a quarter note G#4, and then a half note A#4. A crescendo hairpin is under the first two notes. In measure 37, there is a quarter rest, followed by a quarter note Bb4, and then a half note A#4. In measure 38, there is a quarter rest, followed by a half note Bb4, and then a half note A#4. In measure 39, there is a quarter rest, followed by a half note Bb4, and then a half note A#4. The Viola/Double Bass (Vla D.G.) part begins in measure 36 with a quarter rest, followed by a quarter note G#3, and then a half note A#3. A crescendo hairpin is under the notes in measures 36 and 37. In measure 38, there is a quarter rest, followed by a quarter note Bb3, and then a half note A#3. In measure 39, there is a quarter rest, followed by a half note Bb3, and then a half note A#3. The Harpsichord (Hpsd.) part starts in measure 36 with a quarter rest, followed by a quarter note Bb4, and then a half note A#4. In measure 37, there is a quarter rest, followed by a quarter note Bb4, and then a half note A#4. In measure 38, there is a quarter rest, followed by a half note Bb4, and then a half note A#4. In measure 39, there is a quarter rest, followed by a half note Bb4, and then a half note A#4. The Tape part consists of a continuous line of eighth notes, starting on a middle line and moving up and down in a wavy pattern.

41

Fl.

p *pp* *p* *p*

frulato

9

Vln.

arco

IV IV III

Vla D.G.

IV V VI

Hpsd.

Tape

46 GP C ♩=100

Fl.

Vln. GP

Vla D.G. GP

Hpsd. C ♩=100 GP

Tape GP Tape Section 3

Aggressive/mechanical

50

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

if necessary h

The musical score is arranged in five systems. The first system (measures 50-52) includes staves for Flute (Fl.), Violin (Vln.), Viola/Double Bass (Vla D.G.), Harpsichord (Hpsd.), and Tape. Measures 50 and 51 are mostly empty for the first four instruments, with a single note in the Flute staff. Measure 52 contains a complex harpsichord part with many notes and accidentals. The Tape part consists of a series of pulses connected by a long line.

play these notes integrating to the harpsichord's texture

Fl. 53


mp



integrate these notes to the harpsichord's texture

Vln. *mp*

I *II* *II*

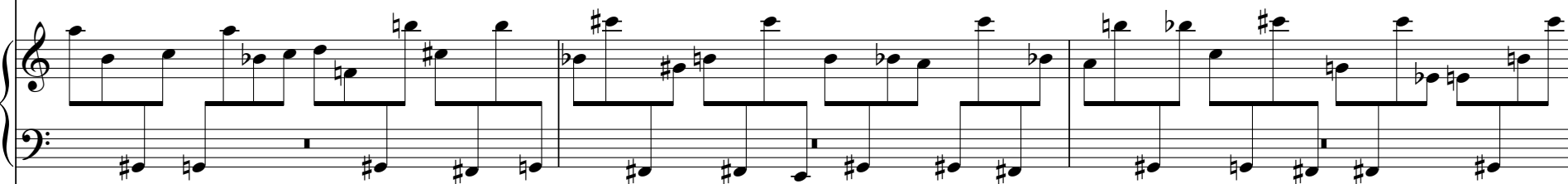


integrate these notes to the harpsichord's texture

Vla D.G. *mp*



Hpsd.



Tape



56 13

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

The musical score is written for five parts: Flute (Fl.), Violin (Vln.), Viola da Gamba (Vla D.G.), Harpsichord (Hpsd.), and Tape. The score is divided into two systems. The first system contains measures 56-58, and the second system contains measures 59-61. The Flute part features a melodic line with various ornaments and fingerings. The Violin part has a similar melodic line with fingerings. The Viola da Gamba part provides a harmonic accompaniment. The Harpsichord part features a complex, rhythmic accompaniment. The Tape part consists of a series of sustained notes with a wavy line above them.

59

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

The musical score consists of five staves. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic line in measure 59, featuring various intervals and rests. The Violin (Vln.) staff is in treble clef and contains a sustained chord with some movement. The Viola/Double Bass (Vla D.G.) staff is in bass clef and features a melodic line with slurs and accents. The Harpsichord (Hpsd.) staff is in treble clef and contains a complex melodic line with many notes. The Tape staff is in bass clef and features a series of notes connected by a long slur.

62

Fl.

GP

GP

D ♩=88

Vln.

GP

GP

I *I* Change bows ad lib.

mp

arco Change bows ad lib.

Vla D.G.

GP

GP

f *mp*

Hpsd.

D ♩=88

GP

GP

Tape

Stop the tape

Tape Section 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

[illegible]

73

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

mp

mp

mp

mp

I

I

pp

mf

Pluck the string with your fingers.

79

Fl.

GP

mp

p

pp

pp

Vln.

GP

p

I

p

pp

pp

Vla D.G.

GP

p

I

p

pp

pp

Hpsd.

GP

pp

pp

mp

ppp

ppp

p

Tape

87

Fl.

Vln.

Vla D.G.

Hpsd.

Tape

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"

The musical score for measures 87-90 is as follows:

- Flute (Fl.):** Four measures, each containing a whole rest.
- Violin (Vln.):** Four measures, each containing a whole rest.
- Viola D.G. (Vla D.G.):** Four measures, each containing a whole rest.
- Harpsichord (Hpsd.):** Four measures. The right hand has a melodic line starting on G4, moving to A4, B4, and C5 in the first measure, then repeating the sequence in the second measure. The left hand has whole rests in all four measures. The dynamic is marked *mp*.
- Tape:** A continuous sustained note (G4) with a decrescendo hairpin over the four measures.