

-TINIWE-

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2014

♩ = 48 *sensuous, luminous*

quasi vocal fry, fingered higher pitch, loose embouchure, lower pitch resultant (distorted sound)

Bassoon
5/4, 3/4, 4/4, 3/4
ppp <> <> <>

Percussion 1
5/4, 3/4, 4/4, 3/4
extremely slowly pull a thin metal stick through hole on metal large can
f *ppp* *p* *mf*
p *f* *pp*
bow edge of metal with thin flat wood stick

Percussion 2
5/4, 3/4, 4/4, 3/4
extremely slowly pull a thin metal stick through hole on metal large can
pp
f *p*
bow edge of metal with thin flat wood stick

Electronics
5/4, 3/4, 4/4, 3/4
Sample 1
ppp

Cello
5/4, 3/4, 4/4, 3/4
mildly loose bow hair, bring out noise friction from bow horizontal friction.
III
ppp *pp* *p* *pp* *p* *mp*

Contrabass
5/4, 3/4, 4/4, 3/4
mildly loose bow hair, bring out noise friction from bow horizontal friction.
II
pp *pp*

5

Bn.

Perc. 1

Perc. 2

Electr.

Vla.

Vc.

Cb.

p

pp

p

pp

pppp

p

ppp

pp

mp

pp

pp

mp

p

pp

mp

p

loose bow hair, turning bow over strings, bringing out more noise than pitch

m.s.t.
s.p.
ord.
s.p.
m.s.t.

m.s.p.
s.p.
ord.
s.t.
m.s.t.

m.s.p.
s.p.
ord.
s.t.
m.s.t.

m.s.p.
s.p.
ord.
s.t.
m.s.t.

Detailed description of the musical score: The score is for measures 5 through 8. It features seven staves: Bn. (Bassoon), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Electr. (Electric), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Bn. part starts with a rest, followed by a series of notes in 5/4 time, marked *p*. Perc. 1 and Perc. 2 have complex rhythmic patterns with triplets and accents, marked *p* and *pp*. Electr. has long, sustained notes. Vla. has a melodic line with dynamic markings *ppp*, *sfpp*, *pppp*, *p*, and *ppp*, and a performance instruction: "loose bow hair, turning bow over strings, bringing out more noise than pitch". Vc. has a melodic line with triplets and a dynamic marking *pp*. Cb. has a melodic line with triplets and dynamic markings *mp*, *pp*, *mp*, and *p*. The score includes various musical notations such as rests, notes, triplets, and dynamic markings.

9

Bn. *ppp*

Perc. 1 extremely slow pull/bow of metal stick
ppp

Perc. 2

Electr.

Vln. *ppp* *pp*

Vla. *pp* *p* *ppp* *p* *ppp*

Vc. *ppp* *p* *pp*

Cb. *ppp* *pp*

quickly insert cardboard paper towel roll in between III and IV strings next to the bridge.

13

Bn.

Perc. 1
pp *f*

bow edge of metal stick inserted onto large can, search for the lowest possible sound

arco

3

Perc. 2
ppp *f*

bow edge of metal stick inserted onto large can, search for the lowest possible sound

arco

Sample 2

Electr.
 15^{mb}
pppp *p* *ppp* *ff*

Vln.
m.s.t.
s.t.
ord.
s.p.
m.s.p.

Vla.
m.s.t.
s.t.
ord.
s.p.
m.s.p.

Vc.
m.s.p.
s.p.
ord.
s.t.
m.s.t.

Cb.
ppp *f* *ff*
 Steady slow bow, seamless bow changes

17

Bn.

Perc. 1

Perc. 2

Electr.

Vln.

Vla.

Vc.

Cb.

20

Bn. $\frac{3}{4}$

Perc. 1 $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$

Electr. $\frac{3}{4}$

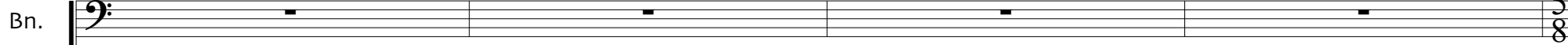
Vln. $\frac{3}{4}$
m.s.t.
s.t.
ord.
s.p.
m.s.p.
pp *mp* *pp* *mp* *mp* *pp*

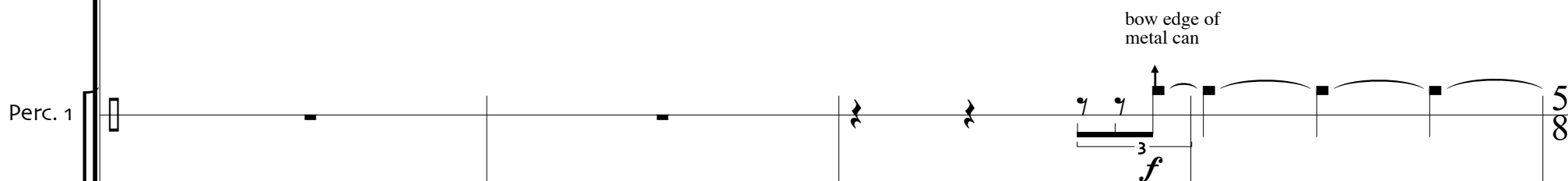
Vla. $\frac{3}{4}$
m.s.t.
s.t.
ord.
s.p.
m.s.p.
ppp *mp* *pp* *mp*

Vc. $\frac{3}{4}$
m.s.p.
s.p.
ord.
s.t.
m.s.t.
pp *mp* *mp* *pp*

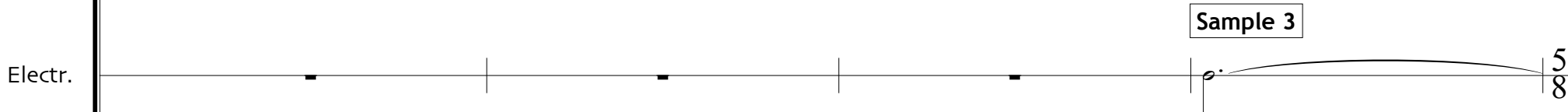
Cb. $\frac{3}{4}$
m.s.p.
s.p.
s.t.
m.s.t.
ppp *mp* *pp* *mp* *mp*

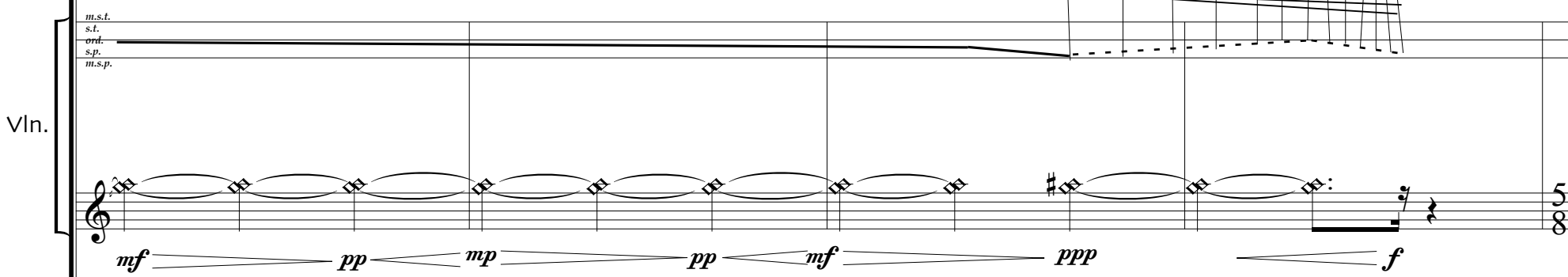
24

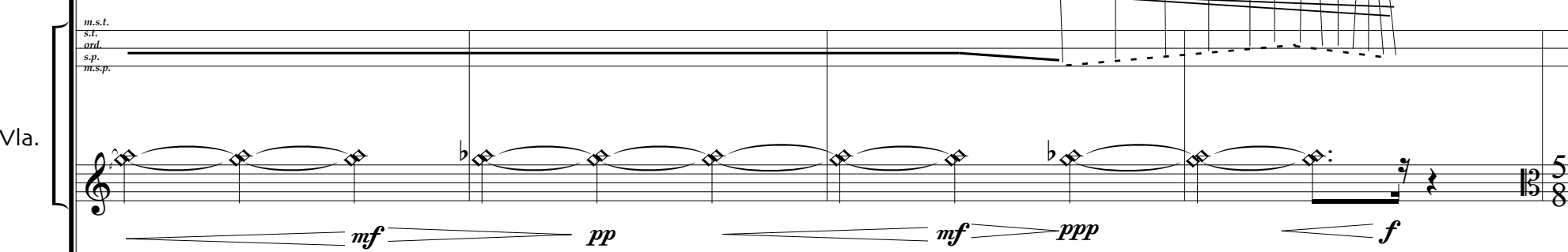
Bn. 

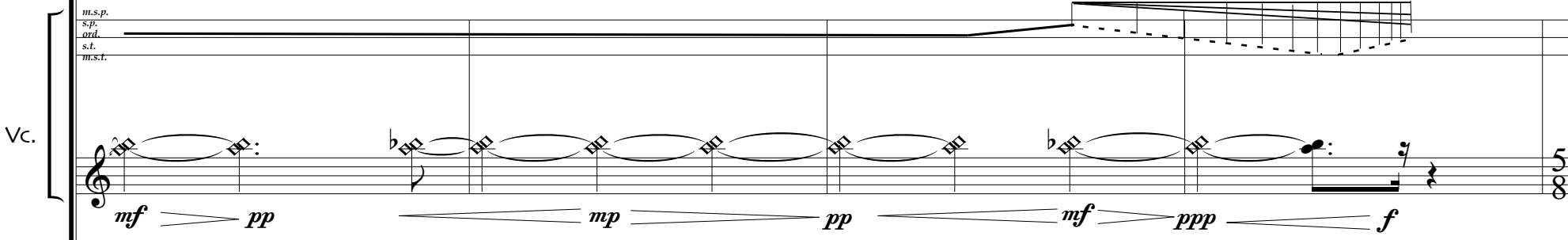
Perc. 1 

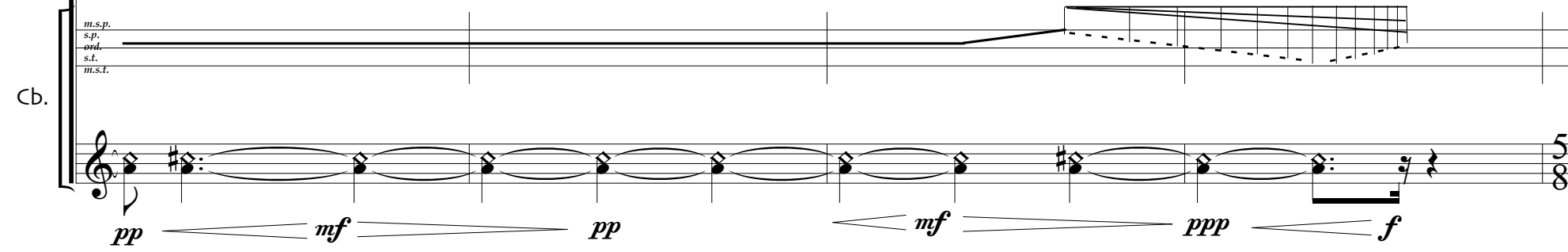
Perc. 2 

Electr. 

Vln. 

Vla. 

Vc. 

Cb. 

♩ = 80 emergent, spontaneous, vivid

8

28 air only with empty formant ah... ah... Kss... z... Kss... z...

Fl. sfz p f p

B. Cl. sfz ppp f pp mf pp f pp

Bn. ppp f

Perc. 1 ppp sfpp ppp f

Perc. 2 f p sfz f

Electr.

Vln. mf p pp fpp

Vla. sfz pp sfz ppp

Vc. sfppp sfppp

Cb. ppp ffp ppp

bridge
mid
tatt p.

c.l. jeté 1/2 c.l. extremely slow bow

m.s.f.
s.l.
ord.
s.p.
m.s.p.

(scordatura IV = Bb)

38

Fl. *pp* *f* *ppp* *f* *pp*

B Cl. *pp* *ff* *pp*

Bn. *f* *sfz* *fp* *pp* *f*

Perc. 1 *pp* *ppp* *f* *p*

Perc. 2 *pp*

Electr.

(spit noise)

(spit noise)

Low, thin, and airy multiphonic.

super ball friction onto phrame drum

slow

bow fixed metal stick in metal can
arco
close to the bottom of can

43

Fl. *f* *pp* *ff* *fpp*

B Cl. *fpp* *f*

Bn. *p* *f* *pp* *ff*

Perc. 1 *p*

Perc. 2 *p*

Electr.

with fingers

pizz.

48

Fl. *ppp* *ff* *f* *pp* *ff*

B. Cl. *pp* *f*

Bn. *f* *smfz* *f*

Perc. 1 (superball friction)

Perc. 2 *f*

Electr. Sample 4

Vln.

Vla. *fpp*

Vc.

Cb.

7/8 3/8

Fl.

B. Cl.

Bn.

Perc. 1

Perc. 2

Electr.

Vln.

Vla.

Vc.

Cb.

sfz *pp* *ff* *ppp* *f* *p*

sfz *p* *f* *pp* *mf* *p*

f *sfz* *mf* *fp* *p*

f *pp* *fp* *p*

pp *f* *p* *fpp* *mf*

bridge
mid.
tail p.

jeté

3 5

I
II 3
III 8
IV 8

bridge
mid.
tail p.

jeté

7

I
II
III 3
IV 8

pizz. arco

bridge
mid.
tail p.

jeté

3 5

I
II 3
III 8
IV 8

f *pp* *fp* *p*

tail p.
mid.
bridge

jeté

3

I
II 3
III 8
IV 8

pp *f* *p* *fpp* *mf*

58

Fl. *fpp* *f*

B. Cl. *f* *pp* *mf* *p* *ff* *f*

Bn.

Perc. 1 *arco*
bow edge of aluminum plate
pp *ff* *pp*

Perc. 2 friction with ridged mallet on cowbell's edge
ppp

Electr.

Vln. *p* *pp* *f* *pp* *f*
jeté c.l.

Vla. *pp* *p* *f* *f*

Vc. *pizz.* *p* *arco c.l. jeté* *f* *pp* *f* *pizz.*

Cb. *pp* *fp*

63

Fl. *f* *tr* *ff* *slow*

B Cl.

Bn.

Perc. 1 *f* *pp*

Perc. 2 *fpp* *p* *slow*

Electr.

Vln. *f* *p* *f* *p* *ff*

Vla. *p* *ff*

Vc. *arco 1/2 c.l. jeté* *pizz.* *arco 1/2 c.l. jeté* *pizz.*

Cb. *pizz.* *arco 1/2 c.l.* *p* *f*

72

Fl.

B. Cl.

Bn.

Perc. 1

Perc. 2

Electr.

Vln.

Vla.

Vc.

Cb.

f

pp

ff

fpp

pp

pp

slow bow

fpp

p

mf

pp

mp

p

f

sfz

mf

pp

bridge

mid.

tail p.

I

II

III

IV

m.s.t.

s.t.

ord.

s.p.

m.s.p.

tail p.

mid.

bridge

I

H

III

IV

m.s.p.

s.p.

ord.

s.t.

m.s.t.

arco c.l.

76

Fl. *pp* < *f* *mf* *p*

B. Cl. *pp* *mp*

Bn. *pp*

Perc. 1 Grab spring bow (sound sculpture) and bow
 bow edge of large metal can *arco*
ppp *p*

Perc. 2 *pp* *mp* *pp* *p*

Electr.

Vln. *ffp* *pp*
 bridge, mid., tail p., fast, slow

Vla. *mp* *pp*
 m.s.t., s.t., ord., s.p., m.s.p.

Vc. *pp*
 m.s.p., s.p., ord., s.t., m.s.t.

Cb. < *f*
 m.s.p., s.p., ord., s.t., m.s.t.

81

Fl. *ppp*

B. Cl. *mf* *pp* *ppp*

Bn.

Perc. 1 *pp* *f*

Perc. 2 *mf* *f*
bow crotale
(bow edge of large metal can)

Electr. Sample 6

Vln. *mf* *pp*

Vla. *mf* *pp*
m.s.t.
s.t.
ord.
s.p.
m.s.p.

Vc. *mf* *pp*
m.s.p.
s.p.
ord.
s.t.
m.s.t.

Cb. *ppp* *p*
m.s.p.
s.p.
ord.
s.t.
m.s.t.

5/8 7/8 17/8

86

Fl. 3/8

f *mf* *ff*

B Cl. 3/8

f *mf* *ff*

Bn. 3/8

f *mf* *ff*

Perc. 1 3/8

hit botom of can with all fingers as if they were little mallets

f *fff*

Perc. 2 3/8

hit botom of can with all fingers as if they were little mallets

f *fff*

Grab spring bow (sound sculpture) and bow

Electr. 3/8

Vln. 3/8

I 17
II 8
III 8
IV 8

f

Vla. 3/8

I 17
II 8
III 8
IV 8

f

Vc. 3/8

I 17
II 8
III 8
IV 8

pizz.

f

Cb. 3/8

I 17
II 8
III 8
IV 8

pizz.

f

87

Fl. 3/8 19/8

B. Cl. 3/8 19/8

Bn. 3/8 19/8

Perc. 1

bow cymbal with ridged mallet
light and very slow

p bow cymbal *ppp* *f*

Perc. 2

(spring bow on top of metal can)
arco

ppp *pp* *p* *f* *pp*

Electr. 3/8 19/8

Vln.

m.s.t.
s.l.
ord.
s.p.
m.s.p.

jeté c.l.

sfz

Vla.

m.s.t.
s.l.
ord.
s.p.
m.s.p.

jeté c.l.

sfz

Vc.

m.s.p.
s.p.
ord.
s.l.
m.s.t.

arco
jeté c.l.

sfz

Cb.

m.s.p.
s.p.
ord.
s.l.
m.s.t.

arco
jeté c.l.

sfz

♩ = 72

89

Fl. *p* *mp* *smfzpp* *p*

B. Cl. *pp* *mf* *pp* *p*

Bn. *ppp* *p* *pp* *pp*

Perc. 1 *ppp* *Bow cymbal*

Perc. 2 *mp* *ppp*

Electr. *pppp* *Sample 7*

Vln. *mf* *p* *1/2 c.l.* *p*

Vla. *p* *mp* *p*

Vc. *fp* *p* *mp* *pp* *mp* *p*

Cb. *fp* *mp* *jeté*

(lip gliss.)

c.l. *crini*

m.s.t. *s.t.* *ord.* *s.p.* *m.s.p.*

III

jeté

93

Fl. *pp* *p* *pp* *f* *p*

B. Cl. *pp*

Bn. *pp*

Perc. 1 *pp* *fp* *p*

Perc. 2

Electr.

Vln. *pp* *mf* *pp* *mf*
ricochet fluido (tenuto)

Vla. *f* *pp*
ricochet fluido (tenuto)

Vc. *p*

Cb. *fp* *pp*
ricochet fluido (tenuto)

m.s.t.
s.t.
ord.
s.p.
m.s.p.

97

Fl. *pp* *f*

B. Cl. *fp* *pp* *mf*

Bn. *p* *p*

Perc. 1 *ppp* *mf*
bow crotale
Grab spring bow (sound sculpture) and bow

Perc. 2 *f* *fpp* *mf*
bow middle of spring with ridged mallet

Electr.

Vln. *sfp* *f* *fp* *p*
m.s.t.
s.t.
ord.
s.p.
m.s.p.
ricochet fluido (figure eight/infinite swirl)

Vla. *mf* *fpp* *p* *ppp*
m.s.t.
s.t.
ord.
s.p.
m.s.p.
ricochet fluido (figure eight/infinite swirl)

Vc.

Cb. *mp* *ppp* *f* *pp* *mf*
m.s.p.
s.p.
ord.
s.t.
m.s.t.

Fl.

B. Cl.

Bn.

Perc. 1

Perc. 2

Electr.

Vln.

Vla.

Vc.

Cb.

7/8 3/4 2/4

p *mf* *f* *pp*

ppp *p* *ppp* *pp* *mf* *pp*

p *ppp* *p*³ *p*³

Sample 8

pppp

ppp *p*

p *ppp*

ppp *mf*

pp

m.s.t.
s.t.
ord.
s.p.
m.s.p.

m.s.t.
s.t.
ord.
s.p.
m.s.p.

m.s.p.
s.p.
ord.
s.t.
m.s.t.

m.s.p.
s.p.
ord.
s.t.
m.s.t.

106

Fl. *ppp* *p*

B. Cl. *mp*

Bn. *mp* *p* (kah) *f*

Perc. 1 *mf* Grab spring bow (sound sculpture) and wooden flat stick

Perc. 2 *mf* Grab spring bow (sound sculpture) and wooden flat stick

Electr.

Vln. *ppp* *p*

Vla.

Vc. *s.p.* *ppp* *f* *pp*

Cb. *mp* *mf* *pp* *mf*

110

$\text{♩} = 48$

Fl.

B. Cl.

Bn.

Perc. 1

Perc. 2

Electr.

Vln.

Vla.

Vc.

Cb.

f

pp

ppp

bow as close to edge as possible with flat wooden stick

Sample 9

m.s.t.
s.l.
ord.
s.p.
m.s.p.

f

f

fp

f

pp

p

118

Fl. 19
4

B Cl. 19
4

Bn. 19
4

Perc. 1 *ricochet fluido* 19
4 *fff*

Perc. 2 *ricochet fluido* 19
4 *fff*

Electr. 19
4

Vln. *m.s.t.*
s.t.
ord.
s.p.
m.s.p. *m.s.p.* *ricochet fluido* 19
4 *fff*

Vla. *m.s.t.*
s.t.
ord.
s.p.
m.s.p. *m.s.p.* *ricochet fluido* 19
4 *fff*

Vc. *m.s.p.*
s.p.
ord.
s.t.
m.s.t. *m.s.p.* *ricochet fluido* 19
4 *fff*

Cb. *m.s.p.*
s.p.
ord.
s.t.
m.s.t. *m.s.p.* *ricochet fluido* 19
4 *fff*