

is this it?

for viola, cello, double bass, and electronics

The musical score is divided into two systems. The first system starts at measure 48 and includes a section marked 'G' with the instruction 'Play 3 times'. The tempo is 'poco più mosso' with a metronome marking of 51. The viola part is marked 'pizz.' and 'mp'. The cello and double bass parts are marked '(arco)', 'mp', and 'jeté'. The second system starts at measure 54 and includes a section marked 'H' with the instruction 'arco: extremely thin again' and 'Tempo primo'. The viola part is marked '(arco)'. The cello and double bass parts are marked '(arco)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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MICHAEL EDWARDS

michael edwards
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m@michael-edwards.org
www.michael-edwards.org

programme note

is this it? arose out of my exploration of various bespoke algorithmic approaches to generating musical structure. These range from the organisation and sequencing of varied repeats of rhythm blocks to the generation of longer rhythmic sequences via binary cellular automata. At the beginning of the piece is an algorithmic mapping of dozens of ancient Gregorian melodic shapes onto microtonal scales, with highly fluid complex rhythms drawn from the melodies' phrase lengths. No AI was involved in any of these but the algorithms did determine both the instrumental score and the electronic materials. These are further integrated through a live-electronics system that links real-time analysis of pitch to sample and synthesis parameter control.

Viewed more philosophically, the music and especially the title *is this it?* can be understood to question, in a global sense, whether we are *on the brink*, i.e. about to experience a seismic shift in our relation to the world and its polities; whether *this* (whatever that may be) is all there is; or whether a particular artefact, in this case one of several possible aesthetics, is the *real thing*? With the six permutations of the title's three simple words even more possible meanings arise. But this work leaves the message of its title—and the mid-piece statements of its permutations as a sort of *voice of god*, in the theatrical rather than the religious sense—open to the audiences' investigation.

There is also an art-theoretical dimension to the title that is highly pertinent to 21st century artistic discourse and the long-underway but still under-acknowledged shift in the function and interpretation of contemporary art. In a world in which music and art of virtually any age and any cultural provenance is freely and instantly available and, more to the point, which displays aesthetic approaches, values, and presentation or usage contexts that vary enormously, how apposite does it remain to work within one narrow stylistic realm and with dissemination frameworks that were established at least 200 years ago? Furthermore, given this question—which has quite different, valid, even opposing answers—how relevant is the now entrenched but dubious view of the artist as a sort of hero, whose vision an audience must seek to assimilate?—particularly in a social climate in which aesthetic pluralism and multiple understandings of any artwork are only to be expected. After all, when was a uniform, even canonised method and aesthetic education more absent than now?

These thoughts form the backdrop to the thirteen *scenes* of my new work for *trio basso* and electronics written expressly for the *catinblack ensemble*. The main question for the audience is not whether they think I stand wholeheartedly behind any of the musical worlds the *scenes* present, but rather what their own relation to these may be?

programmtext

is this it? entstand aus meiner Auseinandersetzung mit verschiedenen maßgeschneiderten algorithmischen Ansätzen zur Erzeugung musikalischer Struktur. Diese reichen von der Organisation und Sequenzierung variiertes Wiederholungen von Rhythmusblöcken bis zur Generierung längerer rhythmischer Sequenzen mittels binärer zellulärer Automaten. Am Anfang des Stücks steht eine algorithmische Zuordnung von Dutzenden alter gregorianischer Melodiegestalten auf mikrotonale Skalen, mit hochgradig fließenden, komplexen Rhythmen, die aus den Phrasenlängen der Melodien gewonnen sind. An keinem dieser Prozesse war KI beteiligt, jedoch bestimmten die Algorithmen sowohl die Instrumentalpartitur als auch die elektronischen Materialien. Diese werden durch ein Live-Elektronik-System weiter integriert, das die Echtzeitanalyse der Tonhöhe mit der Steuerung von Sample- und Syntheseparametern verknüpft.

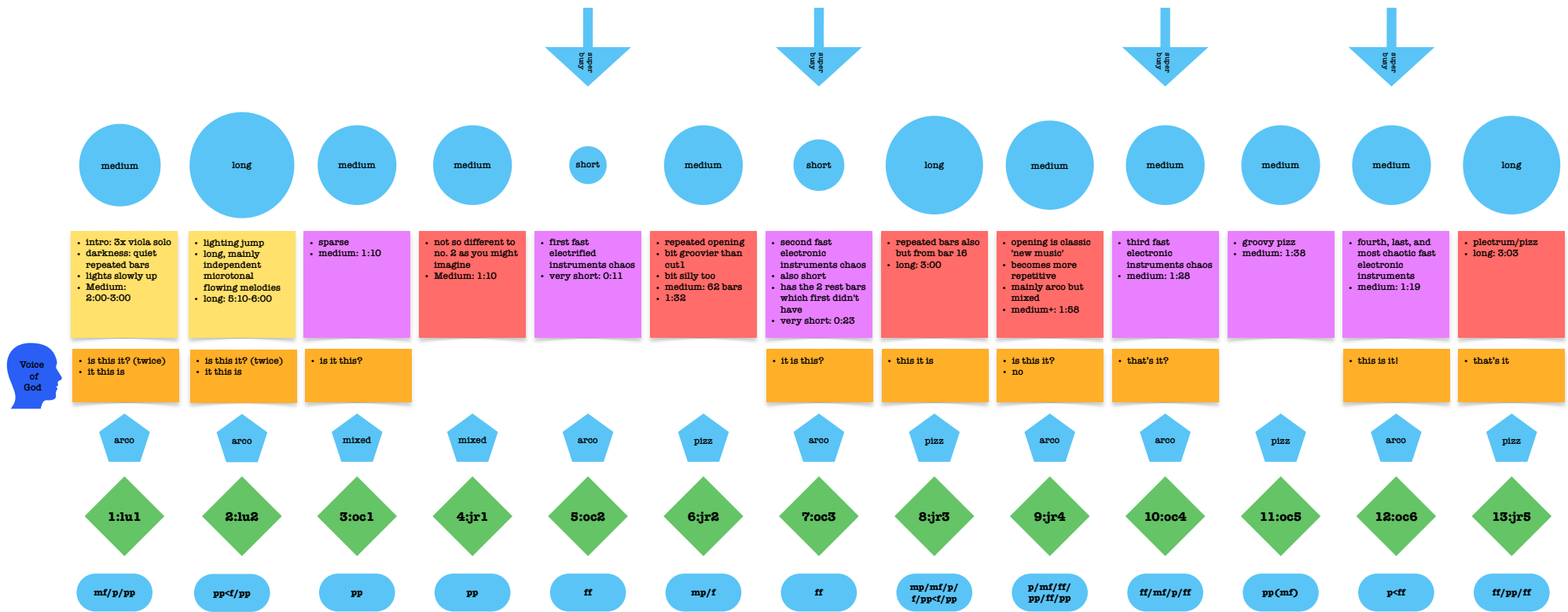
Aus philosophischerer Perspektive betrachtet können die Musik und insbesondere der Titel *is this it?* so verstanden werden, dass sie in einem globalen Sinne die Frage stellen, ob wir *am Abgrund* stehen, also kurz davor sind, eine tiefgreifende Verschiebung in unserem Verhältnis zur Welt und ihren politischen Ordnungen zu erleben; ob *dies* (was auch immer das sein mag) alles ist, was es gibt; oder ob ein bestimmtes Artefakt – in diesem Fall eine von mehreren möglichen Ästhetiken – *das Echte* ist. Mit den sechs Permutationen der drei einfachen Wörter des Titels ergeben sich noch weitere mögliche Bedeutungen. Doch dieses Werk überlässt die Botschaft seines Titels – und die Aussagen seiner Permutationen in der Mitte des Stücks als eine Art *voice of god* im theatralischen und nicht im religiösen Sinne – der Untersuchung durch das Publikum.

Es gibt zudem eine kunsttheoretische Dimension des Titels, die für den künstlerischen Diskurs des 21. Jahrhunderts und die seit Langem im Gange befindliche, jedoch noch immer zu wenig anerkannte Verschiebung in Funktion und Interpretation zeitgenössischer Kunst hoch relevant ist. In einer Welt, in der Musik und Kunst nahezu jeden Alters und jeder kulturellen Herkunft frei und unmittelbar verfügbar sind und die – wichtiger noch – ästhetische Ansätze, Werte sowie Präsentations- oder Nutzungskontexte zeigt, die enorm variieren, wie angemessen ist es noch, innerhalb eines engen stilistischen Bereichs und mit Distributionsrahmen zu arbeiten, die vor mindestens 200 Jahren etabliert wurden? Und weiter: Angesichts dieser Frage – auf die es durchaus unterschiedliche, berechnete, ja sogar gegensätzliche Antworten gibt – wie relevant ist die mittlerweile verfestigte, jedoch fragwürdige Vorstellung vom Künstler als eine Art Held, dessen Vision das Publikum sich anzueignen habe? – insbesondere in einem gesellschaftlichen Klima, in dem ästhetischer Pluralismus und multiple Verständnisse

eines jeden Kunstwerks selbstverständlich sind. Wann schließlich waren eine einheitliche, gar kanonisierte Methode und eine verbindliche ästhetische Bildung abwesender als heutzutage?

Diese Überlegungen bilden den Hintergrund der dreizehn *Szenen* meines neuen Werks für *trio basso* und Elektronik, geschrieben für das *catinblack ensemble*. Die zentrale Frage an das Publikum ist nicht, ob es meint, ich stünde vorbehaltlos hinter einer der musikalischen Welten, die die *Szenen* präsentieren, sondern vielmehr, wie sein eigenes Verhältnis zu diesen beschaffen ist.

formal overview of the scenes



for information: the abbreviations in the scene titles are as follows:

- lu = *liber usualis*: modified output of the algorithm that maps Gregorian chant melodic shapes (from the digitally encoded *liber usualis* scores available in the *humdrum toolkit*) to microtonal scales, and phrase length to rhythm
- oc = *open/control*: modified output of the *open/control* algorithm. This applies one-dimensional cellular automata to rhythmic structure
- jr = *jumpy reps*: modified output of the *jumpy-reps* algorithm. This creates four-part counterpoint from defined rhythm sequences and has quick change, varied repetition, interruption, plus tempo and pitch register shifts as its goal.

score notes

- duration 23-25 minutes
- accidentals carry throughout the bar but are repeated in parentheses as deemed necessary
- microtonality: this piece is highly microtonal insofar as the score is riddled with quarter tone symbols. However, the quarter-tones can be seen in two ways: as part of an equally-tempered 24-note scale, or as expressive deviations from the nearest chromatic note. I prefer the latter.
- the double-bass part was written for a four-string instrument with tuning in fifths from low C
- *attacca* is implicit between scenes: assuming a dry acoustic, the ideal pause in the new tempo is indicated by the bars' rest at the beginning of each scene, if given—so the scenes aren't really complete-in-themselves movements, rather they're *episodes* of varying length
- if possible, lighting changes are triggered directly from the audio computer via a USB-DMX device. If this is not possible, then triggers could be provided to a light technician via MIDI. If neither is possible, then the piece should begin at letter A in scene 2.
- *VOG* followed by a statement appears at several junctures in the score, with both in red and in a frame. Short for *Voice of God* this nevertheless has no religious connotation, rather it refers to a common theatrical practice of presenting an often disembodied anonymous voice. In *Auro-3D* immersive audio systems, it also refers to the loudspeaker located directly above the listener. Though performance of this piece requires no particular loudspeaker setup, where possible the VOGs will emerge from a speaker above the audience.
- *spe* = sul ponticello estremo
- the *stress* symbol above a note (somewhat like a single apostrophe, e.g. bass in bar 3 of scene 9) = battuto, with the hair or wood of the bow as indicated (in context)
- the open curved symbol in the cello part at the beginning of scene 3 = nail pizzicato
- in all scenes, all pizzicato double stops should be played with two fingers (where possible)
- the number of bounces in a jété stroke is dependent on context, e.g. dynamic, tempo, and surrounding notes, but please aim for at least three bounces. On very short notes followed by rests, the jété may continue into the rests.
- in scenes one and two, in rhythmically very complex bars, the simplified and approximate rhythmic structure is given on a small staff *below* the main staff for each player. See also other (players') bars for similar simplifications of the same rhythms. This notation is really just for orientation. Personally, I find the more complex notation reflects the flow of the piece much better. It is also more *poetic*—if that makes sense: we react to what we see—than such a square and rigid, simplified notation. But the simplified notation should help for orientation and ensemble playing. Bear in mind that, overall, the listener should perceive three independently moving, rhythmically asynchronous contrapuntal lines, with points of simultaneous arrival and departure along the way.
- also in scenes one and two, some of the microtonal grace-note *wiggles* can be performed with one finger, *ad. lib.*

for the catinblack ensemble

is this it?

The stage is dark. The violist comes onto the stage unobserved and remains at a secondary playing position visible to the audience (with enough light) but very near the left side of the stage. The player who will trigger the electronics now starts the first cue, the lighting goes up, and when it reaches stability, the first "Voice of God" (VOG) question is heard. The violist then plays, preferably from memory, the first phrase (up to the double bar). At the end of this, quite suddenly, the next trigger is executed and the lights are abruptly cut off. The violist waits in darkness for 5-15 seconds, according to the judgement of the ensemble, before the next trigger: the light goes up again, VOG is heard, the violist plays the next phrase, the trigger cuts off the lights, and we wait again in darkness, for longer than before. The next trigger brings up the light again and the violist begins playing from Letter B before the full lighting scene is achieved (playing could start when the player is just visible). VOG is heard mid-phrase and should be ignored by the violist. Again, at the end, the next trigger cuts the lights, we wait again in darkness but shorter this time (3-6 seconds) before yet another trigger brings up the lights. This time the violist does not play, rather s/he just holds the bow ready, slowly raising the head to stare out at the audience, holding still for far too long before the next trigger cuts again to black (without playing) and the violist moves slowly to their playing position with the trio.

scene 1: lu1

michael edwards 2025-26

VOG: "is this it?"

lights up

$\text{♩} = 42$ **grandiose**
arco: big fat romantic-style tone; single bow strokes for each note but tenuto

viola

p sub.
mf approx. rhythm

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

sim. (grace notes legato)

VOG: "is this it?"

lights off 5-15" lights up

A sul pont but varying widely in an unstable bowing position

vla

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

1. is this it?

vla

11

mf *p* *mf* *p*

lights off 8-20" lights up

B

VOG: ... "it this is" ...

vla

15

pp *mf* *pp*

vla

21

mf *pp* *mf* *pp* *p* *pp* *mp* *pp*

lights off lights up, stare

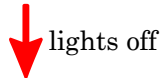
vla

25

pp *pp*

The cellist and bassist can start playing from scene 2 before the violist is ready to join. Once s/he has joined in the playing, another trigger starts to bring in the light again, this time on the trio, and very, very slowly. All three players repeat their bars from scene 2 independently and continuously---six bars for the violist, five for the cellist, and four for the bassist, without a break, so that they would only realign after 60 bars (which we do not achieve). At first, the playing is merely mimed, making no sound at all, then slowly and almost imperceptibly, sounding the occasional note before gradually moving to sounding every note, but still very, very quietly, and with a very dark tone (*sul tasto*). The sound is unamplified at first but gradually the amplification is raised until we have a clear but still extremely quiet sonic image in the performance space. Now the light has achieved its maximum for this part and the trio begins a crescendo to *pp* at which point they signal to each other to move to scene 2 letter A. A light trigger here jumps to a brighter scene but note that there is no perceptible sonic change at this point, neither in dynamic nor tonal shading, rather it only eventually becomes evident that the players are no longer repeating.

scene 2: lu2



$\text{♩} = 42$ **mysteriously but a little flat (at first)**

viola

practice mute

5

5

5:3

7:4

5

3

13:12

4:5

pp

cello

(arco)

practice mute

5

5

3

pp

bass

(arco)

practice mute

5:3

7:4

7:4

5

5

11:6

pp

3

3

sim.: all grace notes groups in all parts to be played legato; if pizz. then pluck first grace note and only repluck if a string change is necessary; otherwise single tenuto bows, one per note

4

13:12

4:5

5

5

3

6

repeat

5:3

7:4

5:3

7:4

repeat

11:6

3:5

repeat

vla

vc

db

A

lighting jump

Musical score for measures 7-8. The score is written for three staves: Violin (vla), Viola (vc), and Double Bass (db). The key signature is B-flat major (two flats). Measure 7 starts with a *pizz.* (pizzicato) marking and a dynamic of *p*. The violin part features a 7-measure phrase with a 5-measure slur, followed by a 5-measure phrase, and then a 5:3 interval. The viola part has a 5-measure phrase, a 5-measure phrase, and a 5-measure phrase. The double bass part has a 5:3 interval, a 7:4 interval, a 7:4 interval, and a 5-measure phrase. A red arrow points to the beginning of measure 7, labeled "lighting jump".

Musical score for measures 9-10. The score is written for three staves: Violin (vla), Viola (vc), and Double Bass (db). The key signature is B-flat major (two flats). Measure 9 starts with a dynamic of *p*. The violin part features a 5-measure phrase, a 13:12 interval, a 3-measure phrase, a 4:5 interval, a 5-measure phrase, a 5-measure phrase, and a 3-measure phrase. The viola part has a 3-measure phrase, a 5:3 interval, a 7:4 interval, a 5:3 interval, and a 7:4 interval. The double bass part has a 5-measure phrase, an 11:6 interval, a 3:5 interval, a 5:3 interval, and a 7:4 interval. A double bar line is present at the end of measure 10.

12

vla (pizz.) 7

vc (arco) gliss.

db (arco)

15

vla

vc

db

17

vla

vc

db

arco: extremely thin, whiny tone

20

vla

vc

db

23

vla (arco) 5:3 7:4 3 7:4 5:3 7:4

vc (arco) 5 5 5 3 9:8

db (arco) 5:3 7:4 5 3 9:8

D poco più mosso ♩ = 46

26

vla 7:4 3 3 9:8 9:8 7:5

vc 9:8 5 5 5:3 7:4 5:3 3 3

db pizz. mp 5 13:12 3 4:5 3 9:8 9:8 7:5 9:8

E **Tempo primo**

(arco)

vla

vc

db

vla

vc

db

36

vla

vc

db

11:6 3 3 3 5 11:6 3:5 6

5 9:8 3 9:8 9:8 9:8 7:5 5

4:5 13:12 3 9:8 9:8 7:5 5:3 7:4

Detailed description: This block contains the musical notation for measures 36 through 41. It features three staves: Violin I (vla), Violin II (vc), and Double Bass (db). The key signature has one sharp (F#). Measure 36 starts with a treble clef and a 3/4 time signature. The first staff (vla) has a 3-measure triplet, followed by a 5-measure phrase, and then a 11:6 interval. The second staff (vc) has a 5-measure phrase, followed by a 9:8 interval, a 3-measure triplet, another 9:8 interval, and then a 7:5 interval. The third staff (db) has a 4:5 interval, a 13:12 interval, a 3-measure triplet, a 9:8 interval, another 9:8 interval, a 7:5 interval, a 5:3 interval, and a 7:4 interval. The notation includes various rhythmic values, accidentals, and slurs.

39

vla

vc

db

poco più mosso ♩ = 46

F pizz. **p**

6 5:3 7:4 5 5

(pizz.) 5 7:4 9:8 8:5

(pizz.) 3 arco 5 jeté----- 5

7:4

Detailed description: This block contains the musical notation for measures 39 through 41. It features three staves: Violin I (vla), Violin II (vc), and Double Bass (db). The key signature has one sharp (F#). Measure 39 starts with a treble clef and a 3/4 time signature. The first staff (vla) has a 6-measure phrase, followed by a 5:3 interval, a 7:4 interval, and then a 5-measure phrase. The second staff (vc) has a 5-measure phrase, followed by a 7:4 interval, a 9:8 interval, and an 8:5 interval. The third staff (db) has a 7:4 interval, a 5-measure phrase, a 3-measure triplet, a 5-measure phrase, and then a 5-measure phrase marked 'arco' and 'jeté'. The notation includes various rhythmic values, accidentals, slurs, and dynamic markings like 'pizz.' and 'p'.

2. is this it?

42

vla (pizz.) arco

vc arco p

db (arco)

45

vla jeté-----

vc jeté-----

db

poco più mosso ♩ = 51

G (pizz.) Play 3 times

vla pizz. 6 6 5:3 7:4

vc (arco) 5:3 7:4 jeté 7:4 3 7:4

db (arco) jeté 7:4 3 7:4 jeté 5:3 7:4 7:4 3

mp

H **Tempo primo** arco: extremely thin again

vla 5 5

vc 6:5 5 6:5 5 13:12 3 4:5 5 13:12 3

db 5 7:4 9:8 8:5 (arco) 5 5

57

vla

6 6 11:6 3:5

vc

13:12 3 4:5 5 5 5

db

5 5 6:5 5 6:5

59

vla

(arco) 5 5 5

vc

(arco) 5 3 9:8

db

(arco) 5 3 13:12 4:5

60

vla (arco)

5 7:4 11:6

vc *gliss.* 5 5 pizz. 5 5

db 5 (arco) 7:4 7:4 7:4

62

vla *pizz.* 5 5 **I** *mf* 5 5 7:4 9:8 **poco più mosso** ♩ = 51 Play 4 times **poco meno mosso** ♩ = 46 arco: extremely thin 6 6

vc 5:3 7:4 pizz. *mf* 5 5 (gliss only on last repeat) 5:3 7:4 5:3 7:4

db 7:4 pizz. *mf* 7:4 7:4 3 6

Musical score for measures 75-88, featuring Violin (vla), Viola (vc), and Double Bass (db). The score includes various rhythmic markings such as 11:6, 3:5, 6, 7:4, 5:3, 3, 5, 4:5, and 13:12. The key signature has one flat (B-flat).

Musical score for measures 79-92, featuring Violin (vla), Viola (vc), and Double Bass (db). The score includes markings such as (pizz.), **K** poco più mosso, $\text{♩} = 51$, (arco), 5, 3, 7:4, 11:6, 3:5, 4:5, 13:12, 6, 6, 5, 9:8, 8:5, 7:4, 5, 3, 13:12, 4:5, 6, 6, and 5. The key signature has one flat (B-flat).

poco meno mosso ♩ = 46

83 *col legno tratto* *jeté*

vla *cresc.* 3 9:8 5:3 7:4 3 9:8

vc *(arco)* *cresc.* 5 3 9:8 9:8 *col legno tratto* 3 9:8

db *(arco)* *cresc.* 5 5 3

L poco più mosso ♩ = 51

86 *jeté* *jeté* *jeté* *jeté* *jeté* *jeté* *jeté* *jeté*

vla *f* 5 13:12 3 4:5 11:6 3:5

vc *f* 11:6 3:5 6 6 5

db *f* *col legno* *jeté* 5 *gliss.* *gliss.* 5

89

(col legno) *mp*

col legno tratto

5

5:3

7:4

gliss

vc

(col legno) *mp*

jeté

jeté

col legno tratto

3

9:8

3

9:8

db

(col legno) *mp*

col legno tratto

3

3

crini (q)

5

3

13:12

4:5

92

poco più mosso ♩ = 56

crini

6:5

5

6:5

5:3

7:4

7:4

7:4

vc

5

5

3

crini

5

5

db

5:3

7:4

7:4

3

5:3

7:4

M

vla *p* 7:4 6:5 6:5 5

vc *p* senza sord. (arco) 5 5 5

db *p* 3 7:4 pizz. 3 9:8

N

poco più mosso ♩ = 61
 senza sord.
 pizz.

vla 6 11:6 3:5 3 3 6

vc 5 13:12 4:5 pizz. 3 3 3 9:8 9:8 5:3 7:4

db (pizz.) senza sord. 3 7:4 5:3 7:4 3

102

vla

vc

db

6 11:6 3:5 6 6

7:4 5 5 5 5 5 3 13:12 4:5

5 5 3 5:3 7:4 7:4 3

Detailed description: This system contains measures 102 through 105. The Violin I part (vla) features a melodic line with sixteenth-note runs and slurs, marked with a '6'. The Violin II part (vc) has a more complex rhythmic pattern with slurs and markings like '7:4', '5', and '13:12'. The Double Bass part (db) provides a steady accompaniment with slurs and markings like '5', '3', '5:3', and '7:4'.

106

vla

vc

db

O poco meno mosso ♩ = 56

gliss. arco

(pizz.)

7:4 5 5 3 7:4 7

3 9:8 3 5 5 3

11:6 3:5 (pizz.) 7:4 7:4 3 11:6

Detailed description: This system contains measures 106 through 109. It begins with a tempo change to 'poco meno mosso' at a quarter note equal to 56. The Violin I part (vla) includes a glissando and an arco section. The Violin II part (vc) features pizzicato passages. The Double Bass part (db) continues with a steady accompaniment, including a pizzicato section. Various slurs and markings like '7:4', '5', '3', and '11:6' are present throughout.

meno mosso ♩ = 46
(arco)

P

110

vla

vc

db

pp

pp

pp

7:4

7:4

7:4

5:3

3

5

5

3

3:5

5

5

(pizz.)

3/4

3/4

3/4



Tempo primo

113

vla

vc

db

gliss.

gliss.

7:4

3

5

5

5

3

9:8

5

13:12

3

4:5

5

3

7:4

3

5

3/4

3/4

3/4

scene 3: oc1

♩ = 100 **simply** arco spe

viola *pp*

cello (pizz., nail, spe) *pp* 3 3 3

bass arco spe *pp* *p*

10

vla arco spe *pp* 3 0 3 arco spe

vc arco spe *mp* pizz. *pp* 3 pizz.

db *pp*

3. is this it?

The musical score consists of three systems of staves for Violin (vla), Viola (vc), and Double Bass (db).
System 1 (measures 20-24):
- **vla**: Measure 20 starts with a 16-measure rest. Measure 21 has a 3/4 time signature. Measure 22 has a 9/16 time signature. Measure 23 has a 3/4 time signature. Measure 24 has a 3/4 time signature. A red arrow points to measure 24 with a red box containing the text "VOG: 'is it this?'" and a box with the letter "A".
- **vc**: Measure 20 has a 16-measure rest. Measure 21 has a 3/4 time signature. Measure 22 has a 9/16 time signature. Measure 23 has a 3/4 time signature. Measure 24 has a 3/4 time signature. The instruction "arco spe" is written above the staff.
- **db**: Measure 20 has a 16-measure rest. Measure 21 has a 3/4 time signature. Measure 22 has a 9/16 time signature. Measure 23 has a 3/4 time signature. Measure 24 has a 3/4 time signature. The instruction "pizz." is written above the staff. A dynamic marking of *p* is below measure 22, and *pp* is below measure 24. A triplet of eighth notes is marked with a "3" above it.
System 2 (measures 25-29):
- **vla**: Measure 25 has a 3/4 time signature. Measure 26 has a 3/4 time signature. Measure 27 has a 9/16 time signature. Measure 28 has a 3/4 time signature. Measure 29 has a 9/16 time signature. The instruction "arco spe" is written above the staff.
- **vc**: Measure 25 has a 3/4 time signature. Measure 26 has a 3/4 time signature. Measure 27 has a 9/16 time signature. Measure 28 has a 3/4 time signature. Measure 29 has a 9/16 time signature. A dynamic marking of *pp* is below measure 28. The instruction "arco spe" is written above the staff.
- **db**: Measure 25 has a 3/4 time signature. Measure 26 has a 3/4 time signature. Measure 27 has a 9/16 time signature. Measure 28 has a 3/4 time signature. Measure 29 has a 9/16 time signature. A triplet of eighth notes is marked with a "3" above it. The instruction "pizz." is written above the staff.

37

vla *pp* arco spe (spe)

vc (spe)

db spe

43

vla arco ord, molto vib (spe) *pp pp pp*

vc arco spe *p pp*

db arco spe

scene 4: jr1

♩ = 100 a little mechanically, especially when it gets going

arco (battuto, crini)

pp

pizz. spe

pp

pizz. (ord) arco

arco spe

pp

(arco spe)

pitches should still be discernible, especially on the double stops

15

arco spe

jeté

(arco spe)

arco spe

spe

jeté

pizz.

pizz.

arco spe

pizz.

A *più mosso* $\text{♩} = 152$ (arco spe) jeté jeté

vla

vc (arco) spe pizz. arco spe jeté pizz. arco spe

db pizz. arco spe jeté (arco spe)

40

vla arco spe jeté 0 pizz.

vc pizz. arco spe pizz. 5 arco spe pizz. pizz. arco spe

db 5 jeté pizz. (arco spe) 5 pizz. arco spe

4. is this it?

49

arco spe

pizz.

meno mosso $\text{♩} = 126$

arco spe

B

vla

vc

pizz.

arco spe

pizz.

pizz.

pizz.

arco

db

jeté

5

(arco spe)

jeté

arco spe

5

pizz.

59

arco spe

pizz.

arco spe

pizz.

arco spe

arco

arco spe

vla

vc

pizz.

arco

pizz.

pizz.

pizz.

db

pizz.

scene 5: oc2

wild and abrasive ♩ = 120

viola + electronics

arco, détaché

ff

p sub. < ff

cello + electronics

arco, détaché

ff

3

3

3

3

3

3

3

bass + electronics

pizz.

ff

3

3

3

3

3



6

vla+e

p sub. < ff

gliss.

3

3

vc+e

p sub. < ff

3

3

3

db+e

3

scene 6: jr2

a little silly ♩ = 100

meno mosso ♩ = 67

Play 3 times

viola: pizz. *mp*, *mf*, *mp*, jeté (arco)-----1, spe

cello: pizz. *mp*, *mf*, *mp*, arco, pizz. 3, arco spe 3

bass: arco spe *mp*, pizz.

24

vla: pizz. arco spe, pizz. arco spe, pizz., pizz., arco, **Tempo I** **A**, pizz., jeté, pizz., jeté

vc: pizz. jeté pizz., pizz., arco spe, (pizz.), jeté (arco), pizz., pizz.

db: (pizz.), arco spe, *mf*

36

vla

vcl

pizz.

arco

jeté (arco)

spe

pizz.

jeté (arco)

p



50

vla

vcl

db

B

pizz.

3+

sustain this pizz. as long as possible (vibrato)

arco spe

f

arco spe

pizz.

arco spe

pizz.

arco spe

pizz.

3

3

3

3

3

3

6. is this it?

64 arco spe sustain this pizz. (sim.) arco spe

vla

vc

db

scene 7: oc3

♩ = 126 wild and abrasive again

viola + electronics

cello + electronics

bass + electronics

arco, détaché

arco, détaché

(pizz.)

ff

ff

ff

VOG: "it is this?"

A

Musical score for measures 9-16, featuring three staves: vla+e (Violin), vc+e (Viola), and db+e (Double Bass). The score includes various musical notations such as triplets, slurs, and dynamic markings. A red arrow points to a specific note in the first staff, and a box labeled 'A' is placed above it. The dynamic markings are *p sub.* < *ff* and *ffp* <.

Musical score for measures 15-16, featuring three staves: vla+e (Violin), vc+e (Viola), and db+e (Double Bass). The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo marking is *♩ = 150 più mosso*. The dynamic markings are *p sub.* < *ff* and *ffp sub.* <. The word *gliss.* is written above the notes in the first two staves.

20

vla+e

vc+e

db+e

scene 8: jr3

♩ = 100 **simple, forthright**

arco spe

pizz.

pizz.

VOG: "this it is"

arco spe pizz.

arco (big vibrato)

spe

pizz.

arco spe

viola

cello

15

Play 4 times

A più mosso ♩ = 126

pizz.

pizz.

arco spe

pizz.

viola

vc

36

vla

vc

arco spe

pizz.

arco spe

pizz.

49

Tempo I

B

(pizz.)

vla

vc

arco spe

pizz.

arco spe

pizz.

arco spe

pizz.

arco spe

pizz.

arco spe

pizz.

mf

mf

59

C

Doppio più mosso ♩ = 200

dry as a bone (pizz.)

vla

vc

db

pizz.

pizz.

pizz.

arco spe

pizz.

use left hand pizz *ad lib.* for quick changes

very resonant; sustain with vibrato, even over rests

pizz.

p

p

5

5

pizz.

69

vla

vc

db

pizz. arco spe

pizz. arco spe pizz.

arco spe

pizz. arco spe

pizz. arco spe

IV

pizz.

5

79

vla

vc

db

pizz.

arco spe pizz.

pizz. arco spe

arco spe

5

89 **Tempo I** **Doppio più mosso** ♩ = 200 **D** arco spe

vla *pp* *f*

vc pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe *pp* *f*

db 5 *pp* *f* (pizz.)

102 pizz.

vla *p* *f* *p*

vc arco spe pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe pizz. arco spe *p* *f* *p*

db 5 *p* *f*

111

vla arco spe pizz. *f* *p* *f sub.*

vc pizz. arco spe arco spe pizz. arco spe *f* *p sub.* *f sub.* 5 spe pizz. arco spe pizz. 5

db arco spe pizz. *p 5* *f* *p sub.* arco spe pizz. *f sub.* 5 arco spe pizz. 5 arco spe

121

vla *p sub.* arco spe pizz. *f sub.* **E** **Tempo I** *pp* 3 3 3 3 3 3 3 3

vc arco spe pizz. *p sub.* 5 arco *f sub.* 5 pizz. *pp* arco

db pizz. *p sub.* 5 arco spe pizz. *f sub.* 5 staccato *pp* 3 3 3 3 3 3 3 3

130 *più mosso* ♩ = 126 **F**

vla pizz. col legno pizz. col legno

vc col legno jeté

db arco 5 spe ord. 5 spe ord. 5 spe

139

vla pizz. col legno jeté pizz. col legno pizz. col legno

vc spe crini col legno jeté spe crini jeté spe crini jeté spe crini jeté

db spe 5 spe 5 spe 5 spe

ancora più mosso ♩ = 152

148

vla pizz. col legno **G** jeté pizz. col legno *mf sub.*

vc spe crini spe crini spe crini molto vib. col legno tratto molto vib. spe crini pizz. *mf sub.*

db spe spe spe spe ord. *mf sub.*

156

vla pizz. col legno jeté jeté pizz. *p sub.*

vc col legno spe pizz. crini spe crini spe crini pizz. *p sub.*

db spe spe spe spe spe pizz. *p sub.*

165

vla

jeté

pizz.

col legno

jeté

col legno

pizz.

col legno

pp

vc

col legno

pizz.

spe crini

col legno

pizz.

spe crini

pp

db

spe (ord.)

spe

pizz.

col legno

spe crini

pizz.

spe

pp 5

174

vla

pizz.

col legno

pizz.

jeté

col legno

pizz.

cresc.....

vc

spe crini

spe crini

pizz.

cresc.....

db

crini spe

col legno

pizz.

cresc.....

scene 9: jr4

♩ = 51 a little pretentious, changeable

più mosso ♩ = 67

viola: spe crini, jeté col legno, crini

cello: spe crini, pizz., spe crini, pizz., VOG: "is this it?", VOG: "no!"

bass: crini

♩ = 200 fast and joyful **A**

vla: spe, sul pont., biting, gritty

vc: col legno, pizz., mf

db: pizz., (pizz.), mf

24

vla

vc

db

33

vla

vc

db

pizz.

arco

pizz.

arco

0

B

pizz.

ff

ff

(pizz.)

ff 5

60 **Doppio più mosso** ♩ = 200 **C**

vla arco spe, gritty *f* pizz.

vc arco spe, gritty *f* pizz.

db (pizz.) *f* 5 5

72 **D** arco spe (sim.)

vla arco spe (sim.)

vc arco spe jeté jeté jeté 5 pizz. 5 jeté arco

db 5 5

82

vla *pizz.* *p sub.* arco *pizz.* IV *arco spe*

vc *pizz.* *p sub.* 5 *jeté arco* 5 *jeté* *jeté* 5 *jeté*

db *p sub.* 5

91

vla *pizz.* **E** *mf sub.* *pp*

vc *spe* 5 *jeté* 3 *pp*

db 5 *pp*

Doppio più lento ♩ = 100
sul pont., biting, gritty

Doppio più mosso ♩ = 200

F

103

vla *ff sub.* 3

vc *ff sub.* jeté pizz.

db *ff sub.* (pizz.) 3



110

vla *pizz.* arco 3

vc 0

db 3

115 **G** **meno mosso** ♩ = 126

vla *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

vc

db



120 **Doppio più lento** ♩ = 63

vla *pizz.* *pizz.* *arco* *spe*

p sub. *pp*

vc *pizz.* *arco spe*

p *pp*

db *(pizz.)*

pp

scene 10: OC4

♩ = 96 slower at first this time but still wild

molto pesante, détaché (really dig in)
arco

viola + electronics

Musical notation for Viola + electronics. The staff is in 3/4 time with a key signature of one flat. It features a series of triplets of eighth notes, starting with a forte (*ff*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

↓ VOG: "that's it?"

cello + electronics

Musical notation for Cello + electronics. The staff is in 3/4 time with a key signature of one flat. It features a series of triplets of eighth notes, starting with a forte (*ff*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic changes to piano (*p*) and then back to forte (*ff*) towards the end of the phrase.

bass + electronics

Musical notation for Bass + electronics. The staff is in 3/4 time with a key signature of one flat. It features a series of triplets of eighth notes, starting with a forte (*ff*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.



più mosso ma anche più leggero ♩ = 120

vla+e

Musical notation for Viola + electronics. The staff is in 3/4 time with a key signature of one flat. It features a series of triplets of eighth notes, starting with a mezzo-forte (*mf sub.*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

vc+e

Musical notation for Violoncello + electronics. The staff is in 3/4 time with a key signature of one flat. It features a series of triplets of eighth notes, starting with a mezzo-forte (*mf sub.*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

db+e

Musical notation for Double Bass + electronics. The staff is in 3/4 time with a key signature of one flat. It starts with a pizzicato (*pizz.*) section and then moves to arco. It features a series of triplets of eighth notes, starting with a mezzo-forte (*mf sub.*) dynamic. The notes are: G2 (flat), A2 (sharp), B2 (flat), C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

(sul pont.) → ord.

B più mosso ♩ = 150

vla+e

vc+e

db+e

f *ff*

f *p sub.* *ff*

f *ff*

arco



vla+e

vc+e

db+e

p sub. *ff* *p sub.* *ff*

gliss.

33 C

vla+e *p sub.* \leftarrow *ff* *p sub.* \leftarrow

vc+e *p sub.* \leftarrow *ff*

db+e

38 **meno mosso** ♩ = 120

vla+e *ff* *p sub.* \leftarrow *ff* *gliss.*

vc+e *gliss.* *p sub.* \leftarrow

db+e

43

D

vla+e

vc+e

db+e

ff



meno mosso ♩ = 80

più mosso ♩ = 120

48

vla+e

vc+e

db+e

p sub.

gliss.

pizz.

p

53

vla+e *gliss.* 3 (sul pont.) →

vc+e *gliss.* 3 3 3 (sul pont.) → *gliss.*

db+e 3 3 3 (sul pont.) →

58

E **più mosso** ♩ = 150
→ ord.

vla+e *f* 3 *p sub.* *f* 3 3 3 *gliss.* 3

vc+e ord. *f* 3 3 3 3 3

db+e → ord. *f* arco 3 3 3

64

vla+e

vc+e

db+e

ff

p < *ff*

gliss.

ff

p < *ff*

ff

scene 11: oc5

$\text{♩} = 120$ a bit silly again

viola

cello

bass

pizz.

p

pizz.

p

pizz.

p

meno mosso $\text{♩} = 100$

10

vla

vc

db

17

A

vla

vc

db

pp

25

vla

vc

db

32

B

vla

vc

db

8

vla+e

vc+e

db+e

A

détaché

gliss.

cresc.



14

vla+e

vc+e

db+e

9 16

20

vla+e

vc+e

db+e

B



25

vla+e

vc+e

db+e

ff

the ultimate in wildness

31 **C** 0 *sim.*

vla+e *ff* 3 3 3 5 3 3 3

vc+e *ff* *pizz.* 5 *arco*

db+e 5 3

37

vla+e 3 5 3 3 3 3 3

vc+e 3 3 3 5 *p sub. < ff* *pizz.* *arco* 3

db+e 3 3 5

42

vla+e

pizz.

arco

3

3

3

3

5

3

5

vc+e

sim.

+

3

5+

5

p sub. <

db+e

3

3



♩ = 120 **meno mosso**

D really laboured and wildly microtonal

Tempo I

47

vla+e

3

3

3

3

3

5

vc+e

ff

gliss.

pizz.

arco

5

db+e

3

3

5

5

♩ = 120 **meno mosso (sim.)**

E

52

vla+e

vc+e

db+e

pizz. *savage*

gliss.

p sub. *ff*

pizz.



57

vla+e

vc+e

db+e

Tempo I

arco

pizz.

12. is this it?

62 arco **F** ♩ = 120 **meno mosso**

vla+e

vc+e

db+e

pizz. arco

pizz.

p sub. *ff*

67 **Tempo I**

vla+e

vc+e

db+e

arco

gliss.

p *ff*

p *ff*

23

vla

vc

db

33

B

vla

vc

db

42

vla

vc

db

52

vla

vc

db

pizz., stacc.

(ff)

(ff)

65 pizz. normale

vla

vc

db

pp

(ff)

pp

pp

78

vla

vc

db

D

91

vla

vc

db

Musical score for measures 91-104. The score is in 3/4 time and features three staves: Violin (vla) in treble clef, Viola (vc) in bass clef, and Double Bass (db) in bass clef. The key signature has one flat (B-flat). The music consists of eighth and quarter notes with various accidentals and rests.



E ritardando poco a poco.....

105

vla

vc

db

Musical score for measures 105-118. The score continues with the same three staves (vla, vc, db). Measure 105 starts with a treble clef, and measure 118 ends with a treble clef. The key signature changes to two flats (B-flat and E-flat) in measure 118. The music includes a deceleration instruction 'ritardando poco a poco' and features eighth and quarter notes with various accidentals and rests.

119

vla

vc

db



132

vla

vc

db

F plectrum

ff sub.

VOG: "that's it"

