

REBECCA SAUNDERS

# dichroic seventeen

for Electric Guitar, Accordion, Piano, 2 Percussion,  
Violoncello and 2 Double Bass

Full Score

EIGENTUM DES VERLEGERS • ALLE RECHTE VORBEHALTEN  
ALL RIGHTS RESERVED

EDITION PETERS

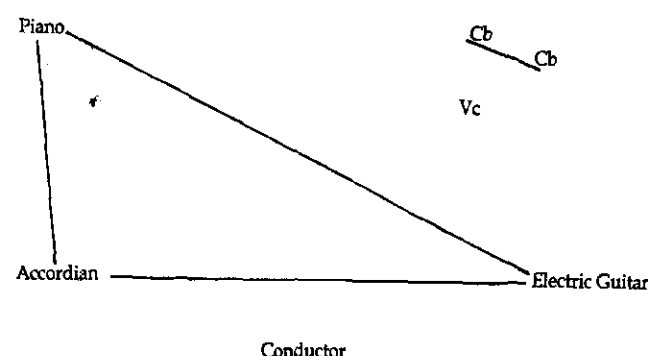
LONDON • FRANKFURT/M. • LEIPZIG • NEW YORK

Seating

Mvs 798,458.305

Percussion 1 Percussion 2

[percussion raised, if possible]



**Dichroic**/dar'krvik/adj. (esp. of doubly refracting crystals) showing two colours. dichroism n. (Gk dikhroos (as DI-, khros colour))

The Concise Oxford Dictionary

**Dichroic**: the property of having a different colour when viewed from a different direction.

The New Shorter Oxford Dictionary

**Dichroismus**: (...kro...; gr.-nlat.) der; -: Eigenschaft vieler Kristalle (I). Licht nach zwei Richtungen in verschiedene Farben zu verlegen; dichroitisch: in verschiedene Farben zeigend.

Duden (Band 5): Das Fremdwörterbuch, S. 176

'... ein Mensch, der die Aufmerksamkeit fesselt allein durch sein Dasein, es sind nicht Entwicklungen, die entfaltet werden, sondern „Seinszustände“, die in harten Schnitten aneinandergefügt sind. ... Figuren, die nichts taten, sondern waren.'

Gertrude Stein über ihr Buch *Ida*, 1941

With thanks to Maria Cano-Caunedo, Robyn Schulkowsky, David Rein, Sabina Oebing and Gerald List

*dichroic seventeen*, composed in 1998, was commissioned by Westdeutscher Rundfunk Köln for MusikFabrik.

The score is a facsimile of the composer's manuscript

Duration: ca 16½ minutes

HARVARD COLLEGE LIBRARY

## Explanatory notes

### Electric guitar

Basic requirements of guitar: single or double coil settings. Basic requirements of amplifier: clean or over-drive settings. Three instructions are given for each gesture to determine *klangfarbe*. Set up palette to contrast as strongly as possible. Keep background noise of amplifier to a minimum! Following instructions given in score:

- Single or double coil
- Treble maximum, normal settings or bass maximum (amplifier or guitar)
- Clean (bright) or lead-overdrive (amplifier)

Performer can pre-set pedals to get given setting-combinations, or use suitable amplifier and guitar to change settings manually during performance.

In addition, performer needs a hard plectrum, two metal bottle-necks, an E-bow and a volume pedal. Notated on 2 staves.

#### Both staves:

- X ——— Fret
- ③ ——— String
- X ——— Metal bottle neck (MBN)
- X ——— MBN hits all strings together
- S ——— MBN rattles against string
- [vib.] ——— Above effect cancelled
- [vib.] ——— Regular vibrato within the fret at given rhythm
- ⊗ ——— Dampen strings
- ——— Release strings
- X ——— A constant gliss. from one fret to another (MBN). Also to 1<sup>st</sup> or 2<sup>nd</sup> pickup
- ③ ——— MBN barré at given overtone (between pickups)
- Straight finger strikes given strings barré at mid-point between pickups unless otherwise stated (e.g. over 1<sup>st</sup> pickup b.102 onwards)
- Fast attack: as fast as possible, with nail, plectrum or MBN

Non vibrato unless otherwise stated.

#### Volume pedal (Vp)

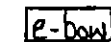
Vp: ON, Vp: OFF, etc.

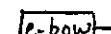


Vp: MAX ——— volume pedal at maximum dynamic

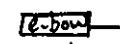
12356264


Dynamic level of RH and LH written separately from Vp dynamic. Written dynamics always actual sounding dynamics. Balance carefully with rest of ensemble.


### Top stave:


 Electric bow. Note that E-bow sounds without an amplifier. Add a little Vp as necessary to get written dynamic. Top stave shows the string and single tone picked out by the E-bow. Bottom stave shows the frets (mostly MBN barré) stopped with LH.

 Take E-bow away from string: Naturally dies out  or  sudden damping

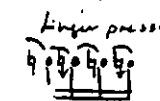
 E-bow pressure on string pulses in the given regular rhythm

 Rub strings ⑤ + ⑥ back and forth with finger-tip

 Plectrum


 MBN hits given strings *staccato* barré at given pulse between 1<sup>st</sup> and 2<sup>nd</sup> pickups when no specific tones written

 Gradually add vibrato

 LH finger pressure back and forth in fret in given rhythm: alters pitch as shown


### Bottom stave:


 Place MBN on string silently

 Barré harmonics in the given fret

### Accordion


Written at sounding pitch. Where there are pitch combinations from registers/stops, the lowest octave is notated. For button accordion with three manuals (MI, MII and MIII).

MI range: 

MI has 15 registers: e.g.  =  $\frac{4}{16}$  = Master


MI chin registers: 

III/III range minimum requirement: 

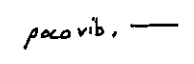
III/III registers minimum requirement: 


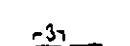



Registers given in score are suggestions to obtain a particular *klangfarbe*.

 A chromatic cluster, outer tones inclusive

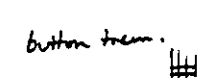

 Also chromatic cluster, in given range. Exact tones not important - as many as possible


 Bellows stop. Stop dead onto next beat


 Always without *vibrato* unless otherwise stated. Types of *vibrato* include:


 Ordinary left-hand *vibrato*  
 Ordinary left-arm *vibrato*  
 *Vibrato* from the knee when both hands are playing  
 Vary pressure on button for an expressive *vibrato*  
 *Vibrato* pulse in the given rhythm


 Bellows shake: a fast *tremolo*

 Button *tremolo*  
 (a) in a given rhythm; (b) when not stated, as fast as possible: 

 Microtonal adjustments. Half-depress button to lower tone





 Bring out the natural beats between the two tones

 Gradually depress button for a gentle start to tone

 'Pressed'. Extreme bellows air pressure gives a screeching sound.

 Accents always as loud as possible

### MIII

 Major chord;  
 Dominant 7th;  
 Minor chord  
 Diminished 7th

### Piano


Grand piano with 3rd pedal/*sostenuto* pedal.

Pianist can play from the score.

Open piano lid fully, but do not remove. Remove music stand and place further back on the frame. Alternatively, use the top section of an ordinary music stand. Place A3 score, single-sided on heavy paper or card, on some kind of hardboard. Or place A4-bound score before you, moving it as necessary.

Pianist needs a metal piece to *glissando* the strings. Best is a new English 10 pence piece or similar object (round, metal and not too heavy).

I suggest using stickers to mark the tones inside the piano.

 Silently depress keys and hold with 3rd pedal

 Sustaining pedal

- Pedal action 'attack' *sf*. Stamp foot down. Gives big pool of resonance
- chr. [ ] — A chromatic cluster, outer tones inclusive
- <sup>all white</sup> [ ] — A cluster without the black keys
- <sup>LH black</sup> [ ] — A cluster without the white keys
- Also chromatic cluster, exact tones not important, as many as possible
- Chromatic cluster with forearm
- Leave palm on strings, therefore damping sound. Whole of flat palm strikes strings
- Hit the strings *staccato*, allowing resonance through
- 'Muted'. One hand plays tone on the keys, other hand stops/dampens string by bridge. Written tone heard

*inside* — Play tones on the strings inside the piano

*PALM, METAL* — Specifies how the tone should be played

*inside METAL* — Use 10p piece:

Low: in front of dampers. Very fast *gliss.* in limits of first section of the piano frame.  
High (b.86): behind the dampers.  
If frame of piano is in the way, choose a different cluster as nearby as possible

*SLAM!* — Slam piano lid shut

#### b. 156 onwards

— Ord. on keys *staccato* (*mp*) and immediately depress again silently, catching the complex resonance of the string (*p*)

— Stop the string behind the dampers. Choose a high sound along the string. As complex sound spectrum as possible

— Stop the string fully at the bridge. No harmonics heard.  
In the more complex section, bb. 207-215, use a thin piece of hard rubber to catch more than one string at a time. A wooden ruler is also possible. Wrap artificial leather over the metal edge of the rubber or ruler to get the 'damped' sound

#### b. 224 onwards

In the score the piano has separate barring and phrasing systems. Score shows where the two separate textures connect. Piano plays freely with minimum pedal. Dream-like.

## Percussion

2 bass drums (BD), 2 timpani (Timp.), each with large coffee can and a thin sizzle chain, 2 lion's roars, 1 cowbell, 3 metal plates, 1 brass tube and 3 triangles.

### Percussion palette 1 (to b.102):

Very fast quiet trills, like a single surface of sound.

#### Perc. 1:

Timpani: 26 inch, tuned down a 4th: . Pedal alters pitch up to about an octave higher.

Find very light snare drum sticks to get the very quiet dynamics required. *ppp* is very quiet and light.

Three principal contact points:

- ① On skin directly over wooden frame at edge
- ② On taut skin between ① and ③
- ③ On metal rim

Pitch altered with pedal: *highest* / *lowest* in between

If timpani with wooden frame beneath skin are unavailable (and therefore ② impossible), place some thin pine wood across the timp. at the edge: . Use soft unvarnished snare drum sticks.

#### Perc. 2:

Large bass drum, natural skin with wooden rim. Find very light snare drum sticks to get the very quiet dynamics required. Three principal contact points:

- ① On skin directly over wooden frame at edge
- ② Ord. skin (a) at 'edge'; (b) at 'centre', and gradually moving between these two points
- ③ Wooden rim

### Percussion palette 2 (to b.133):

**Both perc. 1 and perc. 2:** lion's roar, large bass drum and timpani (26 inch tuned down a perfect 4th). If two 26 inch tims. not available, use 26 inch and 23 inch. Tune 23 inch down to G#.

Timp. and Can: Can is a large 1000g empty coffee can (we used Dallmayr) without lid. Place in centre of timp. Head for a monstrous rattling sound. High pitch is most obscene. Low pitch produces the most beautiful resonance.

Alter pitch with the pedal: *highest* / *lowest* in between

If effect with Can is for any reason not monstrous, try a large flat biscuit tin and lay a light 'sizzle' chain in it.

Methods of attack:

*hand* — 'Bongo' hand slap at edge

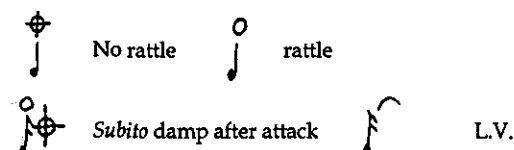
*d = superball* — Superball mallet with small ball:

— Single short stroke, dragged

— Drag back and forwards across the skin with 2 mallets:

— Note: a change of direction gives a clear accent and change of pitch. Choose carefully where this occurs.

Other hand inside coffee can altering pressure on the skin:



Contrast all these elements as strongly as possible.

Lion's roars: as large as possible. Use a long CB string to give a long continuous *ppp* sound.  
Bass drums: very large with natural skin.

### Percussion palette 3 (b. 156-end):

**Perc. 1:**  
4 sounds:

Find appropriate metal plates and cowbell to meet the following descriptions:

- Cowbell: very large round-mouthed. Un-tuned for complex tones. Fixed horizontally on stand.  
Two contact points: (a) high with overtones (b) low purer tone
- Aluminium plate: medium sized, thick and heavy. Hard *klangfarbe*
- Bronze plate: large size. Try ideally a round 'a' bell plate, ca. 26 cm diameter. Complex spectrum
- Iron plate: medium size, e.g. 25 cm x 40 cm x 0.5 cm. Soft *klangfarbe*

Choose the above three metal plates (thickness and comparative size) to emphasise contrasting *klangfarbe*. Plates lie on bobbly foam.

Part of plates hang over edge, giving two contrasting contact points: (a) *ord.* (b) edge - higher tone with more resonance.

### Beaters:

*Metal*: Kolberg standard metal triangle beater with a rubber handle, or metal crotale beaters, e.g. Kolberg 814a, for maximum dynamic  
*Rubber*: rubber handle of the Kolberg beater  
*Knitting needles*: metal, thick  
*Metal wire brushes*  
*2-tone*

**Perc. 2:**  
4 sounds:

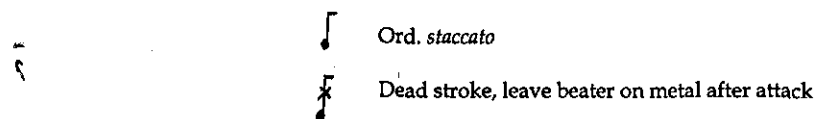
- Short copper hollow tube
- Long copper hollow tube
- Iron triangle: large. Made from a bent solid tube:
- Hollow high-grade steel tube. Thick and long for richest sound

All objects lie on bobbly foam. Choose appropriate iron triangle and brass tube to emphasise *klangfarbe* contrast of whole palette.

### Beaters:

*Metal crotale beaters*  
*Rubber*: as above  
*Knitting needles*: as above  
*Metal wire brushes*

### Perc. 1 and 2:

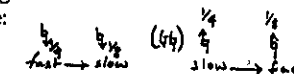


Note: Metal/Metal hammer beaters when loud are almost painful! Allow full spectrum. Balance perc. 1 and 2 carefully as perc. 1 palette is naturally louder than perc. 2 palette.

### All strings

CB (Double Bass) has 5 strings. In score CB treble clef is at sounding pitch.

First section strings have a very reduced melodic line: Gs with colour and tonal fluctuations. CB strings I and II are double-stopped. VC (Violoncello) strings III and IV are double-stopped. Bring out the natural beats between the two notes. Rate of pulsation between stopped tone and open string is approximate:



*f*: Find a very intense and evenly sustained loud dynamic. Change bows freely but differentiate clearly between ordinary bow change and a stressed note.

*pp*: Mostly ST. Since open strings resonate naturally, play more on the stopped string, focusing on the changing pitches and beats.

*flautando* \_\_\_\_\_ Floating, *sul tasto* bow stroke

ST \_\_\_\_\_ *Sul tasto*

SP \_\_\_\_\_ *Sul ponticello*:

*SP distort!* \_\_\_\_\_ when *pp/ppp* bring out overtones  
when *pp/ppp* and *flautando*, overtones dominate sound completely  
when *f/ff* sound tends towards distortion  
when *Distort!* Lots of bow pressure for complete distortion of tones  
*SP heavy!* \_\_\_\_\_ when *heavy* a slow bow for more distortion

1/2 SP \_\_\_\_\_ Still SP colouring, but actual tone heard more clearly

*SP sub. ord.* \_\_\_\_\_ A 'noise' accent to start the note, like a 'marcato extreme' articulation. Immediately after accent: *sub. ord.*

*sf F sempre* \_\_\_\_\_ Artificial harmonic

*f* \_\_\_\_\_ Natural harmonic

*gliss* \_\_\_\_\_ Glissando the given interval. \* is indeterminate pitch in between

I II III IV V \_\_\_\_\_ The open strings

\_\_\_\_\_ Bowstop onto the next beat

\_\_\_\_\_ Bowstop onto the next beat with an accent deep into the string

*de-tune V* \_\_\_\_\_ De-tune V string on the Double Bass to 'buzz' tone (also whilst playing)

"buzz" \_\_\_\_\_ Non-tone, string buzzes/pulses approximately Ab/G. Not too low - the strings should be tight enough for the pulses to be clearly audible. Actual sounding dynamic notated

*For Soledad*

Rebecca Saunders


de-tune  $\nabla \downarrow 86$  — De-tune to given pitched tone


re-tune V  $\uparrow$  ——— Re-tune V string to normal B tuning (also whilst playing)

34/\_\_\_\_\_ Very hard biting accents


————→  $Sp$  ———— Gradual change of colour

Max. trem. \_\_\_\_\_ Fastest tremolando


Vertical trim, \_\_\_\_\_ Noise, no tone:  bridge  
tail piece


 *Vibrato* pulse at exact start of note only. Further *vibrato* only if stated

→ *molto* — Gradually to wild, wide and extreme *vibrato*

or  — A fast wide and rhythmically regular vibrato

molto  
r.b.





With mute

**U**      **Without mute**

Highest tone on string

⬆ ————— Quarter-tone adjustment

 Eighth-tone adjustment

① ————— 'Bartók' pizzicato

## All instruments

> \_\_\_\_\_ Accents are always as biting and *marcato* as possible. Extreme contrast between > and ~

ord. — Normal note, i.e. previous 'effect' is cancelled

 Crescendo from nothing

                Decrescendo to nothing

### Record player

A record player with in-built speakers is needed, where the needle is not automatically lifted up at the end of the record (if necessary, turn off this mechanism by adjusting the mechanics of the turntable). Choose an old record where, after the music on the innermost ring has finished, a clear rocking pulse (e.g.  $\dot{\downarrow} \downarrow \dot{\downarrow}$ ) is heard. Preferably very low, slightly uneven and waltz-like. The volume is off and the record is playing when the piece starts. Turn the volume on and off at the three places shown in the score. Operated by the pianist. Place on a table on the left of the piano at the back of the ensemble.

*e-guitar*

*acc.*

*piano*

$\text{♩} = 60$

*perc.*

Vc

III expressive  
II 5  
pp  
poco p

vib.  
expressive  
II  
loco  
ppp  
non glass  
poco p

sub.  
non vib.  
warm  
III  
p

CB1

non vib.  
sf  
sp  
sub ord.  
sp  
Haut.

Pizz.  
CB2  
loco  
mp

7

① skin over wooden frame at edge  
② taut skin between 1, & 3,  
③ metal rim

v. light snare  
Timp. X

highest  
lowest  
between

PP sample

v. light snare  
BD X

① skin over wooden frame at edge  
② ord. skin (edge) (6) centre  
③ wooden rim

51

ord. expressive

SP flaut. → mello  
vib.

pp

51

ord. expressive

non vib.

SP sub  
> ord.

pp

mp

ord. (non vib.)

pp

51

2.

\* ossia: if a suitable  
BD with sufficiently wide  
wooden frame is unavailable,  
please play these tones on  
Timp. (low): etc.

acc.

14

non vib.  
same.

perc.

1.

2.

pp sempre

pp

non vib.

SP

ind.

3

sub  
pp

pp

mp

non vib.

SP flaut.

mello vib.

pp

ord. expressive

pp

51

ord. expressive

pp

51

ord. expressive

pp

51

ord. expressive

pp

51

3.

22

double coil bare  
normal  
head overdrive

Handwritten musical score for measures 22-27. The score includes staves for e-guit., acc., piano, perc., Vc, CB1, and CB2. The notation is dense with various musical symbols, including notes, rests, and dynamic markings. Key annotations include:

- e-guit.:** Vp MAX, PP sample, (silent), I, VII, warm, poco vib.
- acc.:** silently, f, Lpad 17 4, (X sim.) 2, P, PP, \*
- piano:** f, Lpad 17 4, (X sim.) 2, P, PP, \*
- perc.:** 1, 2, 3, 4, 5, 8
- Vc:** expressive, non vib. -> poco vib., sp, ord, 3, sub non vib, v. warm, PP sample, v. warm, PP sample
- CB1:** loco, SP, 1, 2, 3, 4, 5, 8, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- CB2:** expressive, loco, P

\* ossia: see b.11

4.

28

Handwritten musical score for measures 28-33. The score includes staves for e-guit., acc., piano, perc., Vc, CB1, and CB2. The notation is dense with various musical symbols, including notes, rests, and dynamic markings. Key annotations include:

- e-guit.:** Vp: OFF, I, II, PP
- acc.:** molto vib., P
- piano:** ord., silently, loco
- perc.:** 1, 2, 3, 4, 5, 8
- Vc:** 1, 2, 3, 4, 5, 8
- CB1:** loco, 1, 2, 3, 4, 5, 8
- CB2:** loco, 1, 2, 3, 4, 5, 8

5.







57

Handwritten musical score for page 10, featuring staves for guitar, electric guitar, piano, organ, violin, and two cellos. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Guitar:** "single coil (normal) clean", "double coil enable lead overdrive", "1st pickup", "Vp: max", "Vp: 1/2", "Vp: MAX", "5th at saddle", "1. (silently)", "neg. pulse Kase vib.", "ord. cr.", "Rd with", "Ld black", "ped", "pp sempre", "non vib.", "pp sempre".
- Electric Guitar:** "Vp: off", "Vp: 1/2", "Vp: MAX", "Vp: off", "XII 7/4", "button trem.", "Loco", "ped".
- Piano:** "5", "ord. cr.", "Rd with", "Ld black", "ped", "pp sempre".
- Organ:** "1.", "2.", "pp".
- Violin:** "Vc.", "7/4", "non vib.", "pp sempre".
- Cello 1:** "Cb1", "7/4", "loco", "non vib.", "pp sempre".
- Cello 2:** "Cb2", "7/4", "loco", "non vib.", "pp sempre".

62

Handwritten musical score for page 11, featuring staves for electric guitar, acoustic guitar, piano, percussion, violin, and two cellos. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Electric Guitar:** "Sim.", "Vp: off", "Vp: 1/2", "Vp: MAX", "Vp: off", "XII 7/4", "button trem.", "Loco", "ped".
- Acoustic Guitar:** "5", "ord. cr.", "Rd with", "Ld black", "ped", "pp sempre".
- Piano:** "5", "ord. cr.", "Rd with", "Ld black", "ped", "pp sempre".
- Percussion:** "1.", "2.", "pp".
- Violin:** "Vc.", "7/4", "non vib.", "pp sempre".
- Cello 1:** "Cb1", "7/4", "loco", "non vib.", "pp sempre".
- Cello 2:** "Cb2", "7/4", "loco", "non vib.", "pp sempre".



79

Handwritten musical score for page 14, featuring staves for e-guit., acc., piano, perc., VC, CB1, and CB2. The score includes various musical notations, dynamics (pp, non dim., Vp: OFF), and performance instructions (non vib., beats!). Sub-sections are marked with 'sub' and tempo markings '♩=60' and '♩=80'. The piano part includes 'LH Inside Palm' and 'long & soft' markings. The percussion part includes 'BD' and 'L.V.' markings. The string parts (VC, CB1, CB2) include 'SP disturb! heavy' and 'ff surprise' markings.

86

Handwritten musical score for page 15, featuring staves for e-guit., acc., piano, perc., VC, CB1, and CB2. The score includes various musical notations, dynamics (Vp: MAX, Vp: OFF), and performance instructions (single coil (normal) clean, non vib., beats!). Sub-sections are marked with 'sub' and tempo markings '♩=60' and '♩=80'. The piano part includes 'RH Inside Palm' and 'long & soft' markings. The percussion part includes 'BD' and 'L.V.' markings. The string parts (VC, CB1, CB2) include 'SP disturb! heavy' and 'ff surprise' markings. The score is heavily annotated with performance directions and musical symbols.

91

double coil  
(normal)  
lead overdrive

8 1/2

continuous slow gliss

e-guit.

pp sempre (non dim.)

Vp: OFF

acc.

8 1/2 non vib.

LOCO

ff sempre

Sub  
J=60

piano

silencing

Sub  
J=60

8 1/2

an. B →

1.

8 1/2

large salt

BD

LR

perc.

2.

Sub  
J=60

VC

8 1/2

CB1

CB2

16.

sub  
J=80

(double coil)  
(normal)  
clean

93

e-guit.

Vp: pp

Vp: OFF

acc.

sub  
J=80

(silently)

bottom trem.

piano

sub  
J=80

1.

perc.

2.

sub  
J=80

VC

CB1

CB2

17.

99

18.

105

19.

111

sub d=66

double coil  
normal  
lead overdrive

sub clean

8 1/2

Vp: MAX

Vip sub

neg. vib.

if p sample

if p sample

if p sample

acc. d=92

acc. ppp non vib.

non dim.

acc. d=92

sub d=66

piano

ped.

1.

2.

acc. d=92

sub d=66

Vc

CB1 loco

CB2 loco

117

8

acc.

piano

ped.

1.

2.

acc.

Vc

CB1

CB2

[\* Press roll or buzz roll]



Handwritten musical score for page 22, measures 123-130. The score is written for five staves: *c-guit.*, *acc.*, *piano*, *perc.*, and *vc*, *cb1*, *cb2*.

**Measures 123-130:**

- c-guit.*: Features a complex melodic line with many accidentals and dynamic markings like *f* and *pp*.
- acc.*: Accompanying guitar with chords and dynamic markings like *f* and *pp*.
- piano*: Piano accompaniment with chords and dynamic markings like *f* and *pp*.
- perc.*: Percussion part with various rhythmic patterns and dynamic markings like *f* and *pp*.
- vc*: Violoncello part with a melodic line and dynamic markings like *f* and *pp*.
- cb1*: Contrabass 1 part with a melodic line and dynamic markings like *f* and *pp*.
- cb2*: Contrabass 2 part with a melodic line and dynamic markings like *f* and *pp*.

Handwritten notes include "sempre secco", "Pizz", "f sempre", and "5:3".

Handwritten musical score for page 23, measures 131-138. The score is written for five staves: *c-guit.*, *acc.*, *piano*, *perc.*, and *vc*, *cb1*, *cb2*.

**Measures 131-138:**

- c-guit.*: Features a complex melodic line with many accidentals and dynamic markings like *f* and *pp*.
- acc.*: Accompanying guitar with chords and dynamic markings like *f* and *pp*.
- piano*: Piano accompaniment with chords and dynamic markings like *f* and *pp*.
- perc.*: Percussion part with various rhythmic patterns and dynamic markings like *f* and *pp*.
- vc*: Violoncello part with a melodic line and dynamic markings like *f* and *pp*.
- cb1*: Contrabass 1 part with a melodic line and dynamic markings like *f* and *pp*.
- cb2*: Contrabass 2 part with a melodic line and dynamic markings like *f* and *pp*.

Handwritten notes include "sempre secco", "Pizz", "f sempre", and "5:3".

single coil  
(normal)  
clean

134

Handwritten musical score for page 24. The score is written on six staves. The top staff is labeled "e-guit" and contains a "p-bow" section with a "poco vib." marking. The second staff is labeled "acc." and contains a "Vp: off" marking. The third staff is labeled "piano" and contains a "ped." marking. The fourth staff is labeled "perc." and contains a "3" marking. The fifth staff is labeled "VC" and contains a "3" marking. The sixth staff is labeled "CB1" and contains a "3" marking. The seventh staff is labeled "CB2" and contains a "3" marking. The score includes various musical notations, including notes, rests, and dynamic markings.

24.

141

(single coil)  
(normal)  
(clean)

Handwritten musical score for page 25. The score is written on six staves. The top staff is labeled "e-guitar" and contains a "p-bow" section with a "poco vib." marking. The second staff is labeled "MI" and contains a "3" marking. The third staff is labeled "acc." and contains a "3" marking. The fourth staff is labeled "piano" and contains a "3" marking. The fifth staff is labeled "perc." and contains a "3" marking. The sixth staff is labeled "VC" and contains a "3" marking. The seventh staff is labeled "CB1" and contains a "3" marking. The eighth staff is labeled "CB2" and contains a "3" marking. The score includes various musical notations, including notes, rests, and dynamic markings.

25.

148

Handwritten musical score for measures 148-154. The score includes staves for Violin I (vi.), Violin II (vii.), Piano (pno.), Percussion (perc.), Violoncello (vc.), and Double Bass (cb1, cb2). Key annotations include:

- vi.:** [vp OFF] at measure 148; "double coil (normal levels) (clean)" at measure 150; "vib. in fret" and "stompe" at measure 151; "sub non vib." at measure 152.
- vii.:** "fast vib. knee" at measure 150.
- pno.:** "91" at measure 150.
- perc.:** "91" at measure 150.
- vc.:** "poco vib. > ard." at measure 152; "sp sub heavy and. flaut." at measure 154.
- cb1, cb2:** "91" at measure 150.

155

Handwritten musical score for measures 155-161. The score includes staves for Electric Guitar (e.guit.), Alto Saxophone (alt.), Piano (piano), Percussion (perc.), Violoncello (vc.), and Double Bass (cb1, cb2). Key annotations include:

- e.guit.:** "(fff ->)" at measure 155; "[vp OFF]" at measure 156; "(INCREASE Vp as necessary to keep dynamics)" at measure 157.
- alt.:** "alarm" at measure 157.
- piano:** "fpp pad" at measure 158; "fpp pad" at measure 159; "fpp pad" at measure 160; "p" at measure 161.
- perc.:** "metal wire brushes ord." at measure 158; "L.V." at measure 159; "sim." at measure 160; "L.V." at measure 161.
- vc.:** "5 SP flautando no vib." at measure 158.
- cb1, cb2:** "detune I ↓ \* buzz" at measure 158; "return gliss." at measure 160; "detune II ↓ \* buzz" at measure 161; "return gliss." at measure 161.

\* by "buzz"-tone actual sounding dynamic notated.

Handwritten musical score for a contemporary ensemble, featuring guitar, accordion, piano, percussion, violin, and two cellos. The score includes various performance instructions such as "single coil (normal leads) (clean)", "e-bow", "non vib.", "acc.", "piano", "perc.", "Vc", "Cb1", and "Cb2". It also contains dynamic markings like "pp", "mp", "p", "f", "sf", and "fz", as well as articulation and phrasing notes like "sim.", "L.H.", "Knitting needles", "2-tone", "L.V.", "detune", "buzz", and "flautando".

Handwritten musical score for a string quartet, featuring staves for Violin 1 (V1), Violin 2 (V2), Viola (Vc), and Cello/Double Bass (CB1, CB2). The score includes various musical notations, dynamics, and performance instructions.

**Violin 1 (V1):**

- Staff 1: (single coil) treble max lead overdrive. LH MBN. LH finger. take E-bow. [Vp: OFF]. Vp: sf. mf. pp. [Vp OFF].
- Staff 2: non vib. f. (non vib.). pure. 3. beats!

**Violin 2 (V2):**

- Staff 1: gain. 2 pad. mf.
- Staff 2: 2-tone. ord. 7. pp. f sub pp. mf sub pp. L.V. rubber. 5. pp. 5. L.V. pp. 5.

**Viola (Vc):**

- Staff 1: sub. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 7

30.

31.

187

sub  
♩=92

Handwritten musical score for page 32. The score is written on multiple staves, including staves for strings (labeled 'e-bow'), woodwinds (labeled 'fl'), brass (labeled 'trumpet'), and piano (labeled 'piano'). The tempo is marked as 'sub ♩=92'. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., 'f', 'mp', 'pp', 'ff'). There are also performance instructions like 'B.S. Rough there.' and 'cold'. The score is divided into measures, with some measures containing multiple notes and rests.

194

sub  
♩=60

Handwritten musical score for page 33. The score is written on multiple staves, including staves for strings (labeled 'e-guit.'), woodwinds (labeled 'acc.'), brass (labeled 'piano'), and piano (labeled 'piano'). The tempo is marked as 'sub ♩=60'. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., 'f', 'mp', 'pp', 'ff'). There are also performance instructions like 'cold (nonsub)', 'Metal Hammer', 'Knitting needles', 'Pumpkin', and 'Record player'. The score is divided into measures, with some measures containing multiple notes and rests.

\* Use finger gliss. to re-tune string

200 single coil  
normal levels  
clean

lutti  
accel. --- → 1=92

Handwritten musical score for the first system on page 34. It includes staves for e-guit., acc., piano, and perc. The e-guit. staff has various annotations like "e-bow", "max treble", and "sub sub". The perc. staff has "rubber", "edge", and "L.V. 2-tone ord." annotations. The piano staff has "smooth bow from max" and "f" annotations. The system ends with a tempo marking "1=92".

Handwritten musical score for the second system on page 34. It includes staves for piano, perc., VC, CB1, and CB2. The perc. staff has "rubber", "edge", and "L.V. 2-tone ord." annotations. The VC staff has "SP plantando", "non vib", and "SP sub 3/4 ord." annotations. The system ends with a tempo marking "1=92".

201

(single coil)  
(max treble)  
lead overdrive

Handwritten musical score for the first system on page 35. It includes staves for e-guit., acc., and piano. The e-guit. staff has "e-bow" and "max treble" annotations. The system ends with a tempo marking "1=92".

Handwritten musical score for the second system on page 35. It includes staves for piano, perc., VC, CB1, and CB2. The perc. staff has "Metal", "edge", and "L.V." annotations. The VC staff has "ord. previb." and "f sempre" annotations. The system ends with a tempo marking "1=92".

\* highest tone on 2.  
v. hard accents





(single coil)  
(max. treble)  
(clean)

225

e-bow non vib.

Handwritten musical score for guitar and piano. The guitar part features a melodic line with various dynamics (pp, p, f) and articulation (accents, slurs). The piano part provides harmonic support with chords and moving lines. Pedal points are indicated at the bottom of the piano staves.

Metal wire brushes

Metal Hammer

[acc. ONLY PERC. 2]

expensive XSP

Continuation of the handwritten musical score. It includes a section with a "buzz" effect and a "de-tune guitar" instruction. The notation continues with various musical symbols and dynamics.

(single coil)  
(max. treble)  
lead overdrive

232

e-bow

e-bow

Handwritten musical score for guitar, piano, and percussion. The guitar part includes a "sample" section. The piano part features complex chordal textures. The percussion part has a rhythmic pattern. Dynamics and articulation are clearly marked throughout.

Metal wire brushes

edge

Metal wire brushes

Handwritten musical score for percussion. It shows two staves with rhythmic patterns and dynamics. The notation includes various percussion symbols and time signatures.

Handwritten musical score for two channels, CB1 and CB2. It includes a "buzz" effect and a "de-tune II" instruction. The notation continues with various musical symbols and dynamics.

238

*e-guit.*

*acc.*

*piano*

*perc.*

*Vc*

*CB<sub>1</sub>*

*CB<sub>2</sub>*

*re-tune X↑*

*record player (pp)*

*ord.*

*pp sempre*

*\* Conductor cues start of 4 bar at b. 239*

*RH/LH accel. poco appoco!*

239

*e-guit.*

*acc.*

*piano*

*perc.*

*Vc*

*CB<sub>1</sub>*

*CB<sub>2</sub>*

*ord.*

*pp sempre*

241

*e-guit.*

*acc.*

*piano*

*perc.*

*Vc*

*CB<sub>1</sub>*

*CB<sub>2</sub>*

*record player (pp)*

*ord.*

*pp sempre*

*(single coil) (max treble) poco vib. clean*

*e-bow*

*Vp: <*

*pp*

*mp*

*[Vp OFF]*

*RH/LH accel. faster!*

*(E/F#) slow then II*

*max!*

*non vib.*

*cold*

*pp*

*mp*

*non vib. → SP → max*

*poco vib. expressive ord.*

*pp*

*mp*

*SP sub ord*

*mp sub pp*

*SP sub ord*

*mp sub pp*

double coil  
normal settings  
(clean)

246

Handwritten musical score for page 42, featuring multiple staves and instruments. The score includes various musical notations, dynamics, and performance instructions.

**Staffs and Instruments:**

- guit.:** Electric guitar, featuring a "p-bow" section and "Vp: off" markings.
- acc.:** Accordion, with notes and dynamics like "cold", "non vib.", and "non dim. b".
- piano:** Piano, with notes and dynamics like "sub", "pp", "mp", and "sub pp".
- 1.:** First staff, featuring notes and dynamics like "metal", "ord.", "pp", "mp", and "p".
- 2.:** Second staff, featuring notes and dynamics like "Knitting needles", "pp", "mp", and "p".
- VC:** Violoncello, with notes and dynamics like "expressive", "p sempre", "sub", "fp", and "sub".
- CB1:** Cello Bass 1, with notes and dynamics like "de-tune gliss", "p", "pp", and "de-tune gliss".
- CB2:** Cello Bass 2, with notes and dynamics like "de-tune gliss", "p", "pp", and "de-tune gliss".

**Performance Instructions and Dynamics:**

- guit.:** "p-bow", "Vp: off", "sim.", "sf", "non vib.", "cold", "sub", "pp", "mp", "sub pp".
- acc.:** "cold", "non vib.", "non dim. b", "metal vib. button", "sub", "pp", "mp", "sub pp".
- piano:** "sub", "pp", "mp", "sub pp".
- 1.:** "metal", "ord.", "pp", "mp", "p".
- 2.:** "Knitting needles", "pp", "mp", "p".
- VC:** "expressive", "p sempre", "sub", "fp", "sub".
- CB1:** "de-tune gliss", "p", "pp", "de-tune gliss".
- CB2:** "de-tune gliss", "p", "pp", "de-tune gliss".

253

Handwritten musical score for page 43, featuring multiple staves and instruments. The score includes various musical notations, dynamics, and performance instructions.

**Staffs and Instruments:**

- e-guit.:** Electric guitar, featuring a "p-bow" section and "Vp: off" markings.
- acc.:** Accordion, with notes and dynamics like "beats!", "non vib. cold", and "sub pp".
- piano:** Piano, with notes and dynamics like "pp", "mp", and "sub pp".
- 1.:** First staff, featuring notes and dynamics like "pp", "mp", and "p".
- 2.:** Second staff, featuring notes and dynamics like "pp", "mp", and "p".
- VC:** Violoncello, with notes and dynamics like "expressive", "p sempre", "sub", "fp", and "sub".
- CB1:** Cello Bass 1, with notes and dynamics like "de-tune gliss", "p", "pp", and "de-tune gliss".
- CB2:** Cello Bass 2, with notes and dynamics like "de-tune gliss", "p", "pp", and "de-tune gliss".

**Performance Instructions and Dynamics:**

- e-guit.:** "p-bow", "Vp: off", "sim.", "sf", "non vib.", "cold", "sub", "pp", "mp", "sub pp".
- acc.:** "beats!", "non vib. cold", "sub pp".
- piano:** "pp", "mp", "sub pp".
- 1.:** "pp", "mp", "p".
- 2.:** "pp", "mp", "p".
- VC:** "expressive", "p sempre", "sub", "fp", "sub".
- CB1:** "de-tune gliss", "p", "pp", "de-tune gliss".
- CB2:** "de-tune gliss", "p", "pp", "de-tune gliss".

259

(double coil)  
(treble max)  
(clean)

e-bow

①  $\infty$  ppp

e-guit

[Vp: OFF]

[Vp:  $\infty$ ]

Vp

warm  
⊖ slow  
Knee vib.

acc.

piano

ped.

(3/4)

3/4

4/4

ped.

3/4

3/4

3/4

4/4

record  
player

1.

perc.

2.

Vc

pp

CB1

"buzz"

(d j)

pp

CB2

44.

266

piano

record  
player

\*: Re-tune to B $\flat$  only  
with peg and finger  
rest of gliss. to B $\sharp$

\*  $\rightarrow$  SP flaut.

SP  $\rightarrow$  ORD

'buzz'

271

CB2

re-tune gliss.

SP  $\rightarrow$  ORD

September 1998, Berlin

45.