

Mit inniger Empfindung

for cello, violin, piano, percussions, electric bass, gayageum, painter, and electronics

Teemu Mastovaara (2018) and Robert Schumann (1847)

General Info

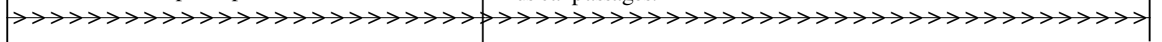
Intro Tape (1Overture) starts, painter is preparing to paint

Gg, vln, vlc, pno, and percs enter the stage like rock stars, settle down on their places, play a few notes to check if their instruments/electronics are fine, and take a comfortable position where they can stay immobile and focused, but relaxed. ~60"

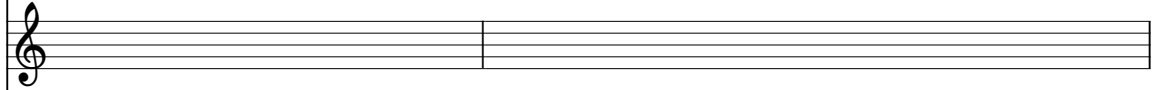
Tape & Electronics

Contents of the tape at this point as written below, in violin, cello and piano parts.

Tape continues, consists of winter sounds, and stylistically varied musical passages.



Gayageum



Violin

Only tape! Not to be played here!

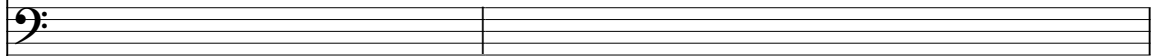
pp

Cello

Only tape! Not to be played here!

pp

Electric Bass

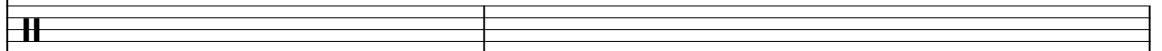


Grand Piano

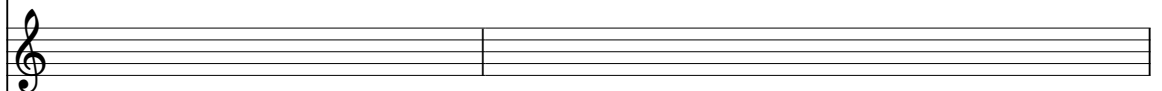
Only tape! Not to be played here!

pp

Percussions/Drum Set

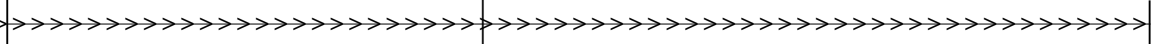


Crotales



Painter >

Prepare your paints on stage, find a tension between you and the empty canvas.



3 Gg, vln, vlc, pno, and perc. sit down and remain motionless & concentrated until further instructions. Painter starts to paint. ~90"

G.I.

T & E Schumann Abschied from Waldszenen as a manipulated version enters the chaotic soundscape.

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter. First, paint a dark ground layer on the upper side of the cardboard canvas. Then, start drawing the immobile musicians small somewhere in the middle of the canvas with the charcoal. After you have drawn a couple of them, use very watery dark paint, and paint on the upper side of the canvas, letting the paint run down, perhaps even covering the musicians. Use the charcoal to make the run down paint dribbles into tree trunks. Afterwards, you may improvise using the elements described thus far until further instructions.

4

G.I. Gg starts to improvise with the tape. ~20" Percs join in. ~10"

T & E Reverb on for Gayageum, and later cello and violin.

Gg. Start to improvise using trad. Gayageum techniques, in a **calm** tempo

Vln.

Vlc.

El. B.

Pno.

Percs/Drs. Join in to improv on cymbal with paint brushes. Use scratching, brushing and hitting with the metal and wooden part. **Tempo is calm.**

Cro.

Pter. FREEZE!

⁶ Cello joins in. ~60"

G.I.

T & E

Gg.

Vln.

Vlc.

No. 2, simile

No. 3

No. 4

No. 1 (note values are **relative**)
 Join in on the **calm** improv using these techniques: Sul ponticello tremolo/sustained (high notes); pizzicato with l.h. thumb, wide & fast vibrato; l.h. thumb blocking the pizzicato; quick double pizz. hit cello.
 Melodic material: E minor pentatonic scale (ad. lib. decorated with other tones), and the given motives (*rubato*)

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Start to paint again, sometimes have pauses, as if you were a musician improvising. Use the elements described thus far.

12 $\text{♩} = 85$

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Note values are **absolute**

Note values are **absolute**

20 Violin joins in. ~60"

G.I.

T & E

Improvise according to the rules in bar 4, but add the motive below to your material, and play the Gayageum like a Geomungo using a paint brush.

Gg.

Join in on the **calm** improv using these techniques: Sul ponticello tremolo/sustained (high notes); flick pizz. (sul G); double pizz.; hit violin; Melodic material: E minor pentatonic scale (ad. lib. decorated with other tones), and the given motives (*rubato*)

Vln.

No. 1 (note values are **relative**) *rubato* No. 2, sempre simile

No. 3

No. 4

Improvise according to the rules in bar 6

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

26 Faster improv. ~60"

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Play faster when percs start to play faster. Tempo goes back to **calm** if **vlc** plays a **Bartok pizzicato**, but **percs may speed up at any time again**. Thus, a continuous quick-slow-quick-slow etc. flow is attained.

Play faster when percs start to play faster. Tempo goes back to **calm** if **vlc** plays a **Bartok pizzicato**, but **percs may speed up at any time again**. Thus, a continuous quick-slow-quick-slow etc. flow is attained.

Play faster when percs start to play faster. Tempo goes back to **calm** if **you** play an open string **Bartok pizzicato**. **Percs may speed up at any time again**. Thus, a continuous quick-slow-quick-slow etc. flow is attained.

Start to use the other metal objects in your improv, and up the tempo. Tempo goes back to **calm** when **vlc** plays a **Bartok pizzicato**, but **you may speed up at any time again**. Thus, a continuous quick-slow-quick-slow etc. flow is attained.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Play 3 times, while still **improvising** in between, according to the previous rules.

$\bullet = 44$

pp rubato

Sometimes, while still improvising according to the previous rules.

Start to paint leaves (colours: yellow, orange, red, brown, green) onto the tree trunks.

30

G.I.

Tape with crackling fireplace sounds (2Interlude)

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Musical score for page 30, featuring various instruments and a tape recording of crackling fireplace sounds. The score includes staves for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Vln. part has a tempo marking of quarter note = 44 and a dynamic marking of *pp*.

♩ = 44 (Langsam, mit inniger Empfindung)

33

G.I.

T & E

Gg.

Vln. *pp* ~2.7"

Vlc.

El. B.

Pno. *pp* *Una corda.* ~2.7"

Percs/Drs.

Cro. *pp*

Pter.

Detailed description: This page of a musical score covers measures 33 to 36. The tempo is marked as 'Langsam, mit inniger Empfindung' with a quarter note equal to 44. The score includes parts for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Violin part features a melodic line starting with a *pp* dynamic and a *~2.7"* marking. The Piano part includes *Una corda.* and *pp* dynamics, with a *~2.7"* marking. The Cello part begins with a *pp* dynamic. The T & E and Pter. parts consist of rhythmic patterns of arrows.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Musical score for measures 37-38. The score includes staves for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Vln. staff has dynamics *fp*, *f*, and *ord.* The Pno. staff has dynamics *fp* and a section marked "Slash the piano strings inside the piano (pitches approx.) ~5". The Percs/Drs. staff has a series of rhythmic marks. The Pter. staff has a series of rhythmic marks.

G.I.

T & E

Gg.

Vln.

fp

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Musical score for page 39, featuring staves for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Vln. staff has a melodic line starting with a forte-piano (*fp*) dynamic. The Pno. staff has a complex accompaniment with chords and moving lines in both hands. The Percs/Drs. staff has a simple rhythmic pattern. The Pter. staff has a continuous stream of rhythmic marks.

40

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Reverb on for violin

3

Play at least 4 times.

6
accel. & rit.

a tempo
ord.

dim.

p

3"

Lift the pedal slowly
so that there is noise.

Don't play on the
following repetitions.

a tempo

Stop painting, and sit on a chair, still, but relaxed.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 44 includes the following parts and markings:

- Vln. (Violin):** Features a triplet of eighth notes with a fermata and a tilde (~3"). The dynamic marking is *fp*. The instruction "Play 4 times." is written above the staff.
- Vlc. (Viola):** Features a triplet of eighth notes with a fermata and a tilde (~3"). The instruction "Play 4 times." is written above the staff.
- Pno. (Piano):** Features a triplet of eighth notes with a fermata and a tilde (~3"). The dynamic marking is *fp*. The instruction "Use too much pedal!" is written above the staff.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 47 includes the following parts and markings:

- G.I.:** Empty staff.
- T & E:** Empty staff.
- Gg.:** Empty staff.
- Vln.:** Melodic line with slurs and accents.
- Vlc.:** Melodic line with slurs, accents, and dynamic markings: *ord.*, *>*, *s.p.*, *>*, *ord.*
- El. B.:** Empty staff.
- Pno.:** Piano accompaniment with slurs, accents, and a dynamic marking of *fp*.
- Percs/Drs.:** Empty staff.
- Cro.:** Empty staff.
- Pter.:** Empty staff.

50 $\text{♩} = 88$

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Reverb on for violin

Play at least 8 times.
ord. -> s.p. -> ord

3

6

rubato

rit.

~1"

a tempo

accel.

molto accel. & rit.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

rit.

gliss.

~ 4"

about a half step down, then upwards gliss.

fp

fp

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

fp *fp* *ped.* *ped.* *ped.*

Musical score for page 58, featuring various instruments: G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The score includes notes, rests, and performance markings such as 'fp' and 'Ped.'.

Excited, spread out the papers laying on the cardboard box area on the floor, and start painting on it. Paint a similar forest scene you already started to paint before, but a lot more abstract. Colours should be autumn leaves' colors (green, red, orange, yellow, brown).

61 **Piano solo ->** $\text{♩} = 44$ poco - a - poco - rit - a $\text{♩} = 33$

G.I.

T & E

Gg.

Vln. *~ 3^{va} molto s.p.*

Vlc. *~ 3^{va} molto s.p.*

El. B.

Pno. *Play at least 8 times.*
molto accel. & rit.
f
poco a poco cresc.
no pedal ->

Percs/Drs.

Cro.

Pter.

♩. = 117,33 or ♩ = 88

64

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

♩. = ♩.

Play 3 times, accelerating more and more each time

molto accelerando!

mf

mf

f

The musical score consists of ten staves. The first five staves (G.I., T & E, Gg., Vln., Vlc.) and the last three staves (Percs/Drs., Cro., Pter.) contain rests. The Pno. staff is the only one with active notation, featuring a piecewise structure with dynamic markings and performance instructions. The Pter. staff is represented by a series of right-pointing chevrons.

G.I.

T & E

Gg.

Musical staff for Gong (Gg.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Vln.

Musical staff for Violin (Vln.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Vlc.

Musical staff for Viola (Vlc.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

El. B.

Musical staff for Electric Bass (El. B.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Pno.

Musical staff for Piano (Pno.) with active notation in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Percs/Drs.

Musical staff for Percussion/Drums (Percs/Drs.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Cro.

Musical staff for Cello (Cro.) showing rests in measures 1, 2, 3, and 4. Time signatures are 7/16, 6/16, and 7/16.

Pter.

Musical staff for Percussion (Pter.) showing a series of rhythmic arrows in measures 1, 2, 3, and 4.

G.I.

T & E

Gg.

Musical staff for Gg. (Gong) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

Vln.

Musical staff for Vln. (Violin) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

Vlc.

Musical staff for Vlc. (Viola) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

El. B.

Musical staff for El. B. (Electric Bass) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

Pno.

Musical staff for Pno. (Piano) with active notation and time signature changes from 7/16 to 6/16 and back to 7/16.

Percs/Drs.

Musical staff for Percs/Drs. (Percussion/Drums) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

Cro.

Musical staff for Cro. (Cello) showing rests and time signature changes from 7/16 to 6/16 and back to 7/16.

Pter.

Musical staff for Pter. (Percussion) with a continuous sequence of rhythmic marks.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Transform your painting style into more sprinkling, bursting: you may also cast little drops of paint on the paper.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Musical score for page 92, measures 1-6. The score includes staves for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Pno. part is the only one with musical notation, showing a complex rhythmic pattern with various time signatures (4/16, 6/16, 3/16, 4/16) and dynamic markings.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Reverb on for cello

The musical score for page 97 includes the following parts and markings:

- G.I.:** A single horizontal line.
- T & E:** A dense horizontal line of vertical strokes.
- Gg.:** Treble clef, 4/16, 6/16, 4/16, 6/16, 4/16. Rests.
- Vln.:** Treble clef, 4/16, 6/16, 4/16, 6/16, 4/16. Rests.
- Vlc.:** Bass clef, 4/16, 6/16, 4/16, 6/16, 4/16. Melodic line with accents and a *celerando* marking.
- El. B.:** Bass clef, 4/16, 6/16, 4/16, 6/16, 4/16. Rests.
- Pno.:** Grand staff with treble and bass clefs, 4/16, 6/16, 4/16, 6/16, 4/16. Active accompaniment with accents.
- Percs/Drs.:** Percussion clef, 4/16, 6/16, 4/16, 6/16, 4/16. Rests.
- Cro.:** Treble clef, 4/16, 6/16, 4/16, 6/16, 4/16. Rests.
- Pter.:** A horizontal line with a series of right-pointing chevrons.

Not synchronized with piano; written like this for clarity

celerando

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 102 consists of nine staves. The top staff, G.I., is a blank line. The T & E staff is filled with a dense horizontal line of notes. The Gg. and Vln. staves are blank with rests. The Vlc. staff begins with a melodic line in the bass clef, marked with accents and a sharp sign, then transitions to a glissando in the treble clef, labeled 'gliss.' and 'a tempo'. The El. B. staff is blank with rests. The Pno. staff features a complex accompaniment with chords and arpeggios in both hands, marked with accents. The Percs/Drs. staff is blank with rests. The Cro. staff is blank with rests. The Pter. staff is filled with a series of right-pointing chevrons.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 105 consists of nine staves. The top staff, labeled 'G.I.', is a blank line. The second staff, 'T & E', contains a dense series of vertical tick marks. The third staff, 'Gg.', and the fourth staff, 'Vln.', both feature rests in the first two measures, followed by a rhythmic pattern in the third measure, and rests in the fourth and fifth measures. The fifth staff, 'Vlc.', begins with a glissando line over a whole note, followed by a series of eighth notes. The sixth staff, 'El. B.', has rests in the first two measures, a rhythmic pattern in the third, and rests in the fourth and fifth. The seventh staff, 'Pno.', is a grand staff with intricate rhythmic patterns in both hands. The eighth staff, 'Percs/Drs.', has rests in the first two measures, a rhythmic pattern in the third, and rests in the fourth and fifth. The ninth staff, 'Cro.', has rests in the first two measures, a rhythmic pattern in the third, and rests in the fourth and fifth. The bottom staff, 'Pter.', contains a continuous series of right-pointing chevrons.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Musical score for measures 110-113. The score includes staves for G.I., T & E, Gg., Vln., Vlc., El. B., Pno., Percs/Drs., Cro., and Pter. The Pno. part is the only one with active notation, showing chords and melodic lines in both hands. The Vlc. part has a few notes in the second and third measures. The Pter. part is a continuous line of right-pointing chevrons.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

*Not synchronized with piano, but is synchronized with cello;
written like this for clarity*

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

poco a poco molto rit.

Wait for piano.

3

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

With too much pathos. ~1^{''} ri - tar - dan - do
ff sempre gliss. sul G

With too much pathos. 3 ~1^{''} ri - tar - dan - do
ff sempre gliss.

With too much pathos. ~1^{''} ri - tar - dan - do
ff sempre

Take the custom piano dampener devices resting on the cardboard mat, and go put them on the strings of the grand piano.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

ff *p* 3

ff *p* 3

ff *p* 3 *Tutte corde.* 3 *Ped.* *

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

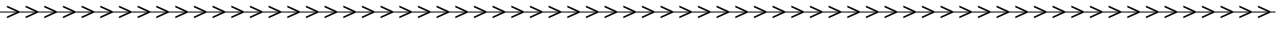
Cro.

Pter.

The musical score for measures 127-130 includes the following details:

- Vln. (Violin):** Melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (G5, A5, B5) is followed by a quarter rest, then a quarter note C5. The second half begins with a triplet of eighth notes (D5, E5, F5), followed by quarter notes G5, A5, B5, C5, D5, E5, F5, G5. A *cresc.* marking is present.
- Vlc. (Viola):** Melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4. A triplet of eighth notes (G4, A4, B4) is followed by a quarter rest, then a quarter note C4. The second half begins with a triplet of eighth notes (D4, E4, F4), followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5. A *cresc.* marking is present.
- Pno. (Piano):** Complex texture with triplets in both hands. The right hand features chords of eighth notes, and the left hand features chords of eighth notes. A *p* (piano) dynamic marking is present in the second half. A *cresc.* marking is present in the final measure.
- Percs/Drs. (Percussion/Drums):** Marked with rests throughout the measures.
- Cro. (Cello):** Marked with rests throughout the measures.

Take the spray paint (one light colour, one dark colour, could be blue), and start to paint once more on the canvas. Enhance the already existing painting you have. You can be a little anarchistic. Try to conjure the feeling of winter coming on the trees.



130 $\text{♩} = 65$

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

You may play the E minor chord also in other positions

rit.

136

Play 4 times

G.I.



T & E

Gg.



Vln.



Lift and press your finger against the fingerboard to to create random harmonics. You may also glide along the string. Gradually turn on overdrive.

Vlc.



El. B.



Pno.



Rock RLRRLRL Paraididdle Comp with Floor Tom and Snare

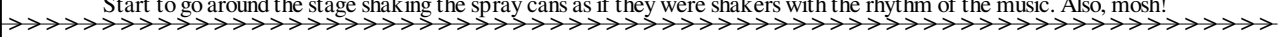
Percs/Drs.



Cro.



Pter.



Start to go around the stage shaking the spray cans as if they were shakers with the rhythm of the music. Also, mosh!

♩ = 120

(VAMP) El. Bass enters the stage greeting the audience

137

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Enter the stage, greeting the audience like the group did in the beginning.

ff

V

simile

Em (or E5) ->

ff

G.I.



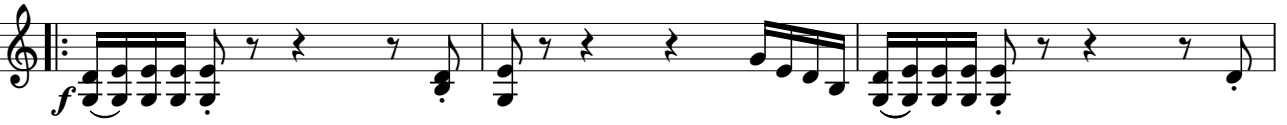
T & E



Gg.



Vln.



Vlc.



Lead this entrance. Slide in with a gliss.

El. B.

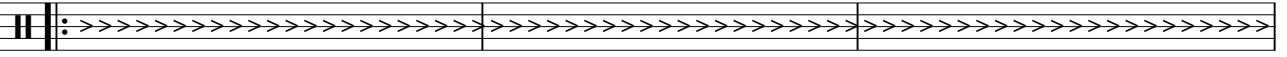


At any time you may quickly repeat a 1/8 note, thus playing two 1/16 notes instead of a one 1/8 note.

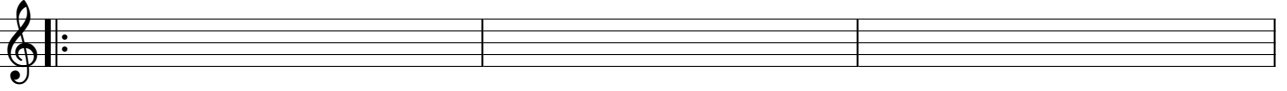
Pno.



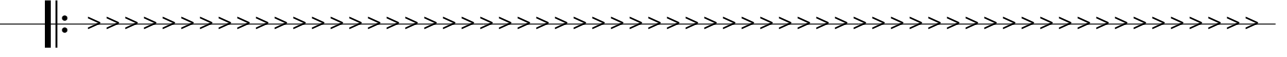
Percs/Drs.



Cro.



Pter.



G.I.



T & E



Gg.



Vln.



Vlc.



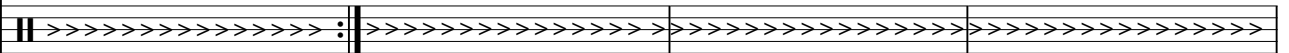
El. B.



Pno.



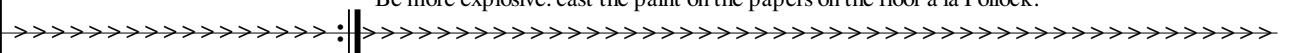
Percs/Drs.



Cro.



Pter.



Solo: Use any of the materials you have to paint something related to forests and small musicians.
Be more explosive: cast the paint on the papers on the floor à la Pollock.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 148 includes the following elements:

- G.I.:** A blank staff.
- T & E:** A blank staff.
- Gg.:** A staff with four measures of whole rests.
- Vln.:** A staff with four measures of music. Measures 1 and 2 contain triplet eighth notes. Measures 3 and 4 contain eighth notes with slurs and triplet markings.
- Vlc.:** A staff with four measures of music. Measures 1 and 2 contain eighth notes with slurs. Measures 3 and 4 contain eighth notes with slurs and a 'V V' marking above the staff.
- El. B.:** A staff with four measures of music. Measures 1 and 2 contain eighth notes with a '*'1 marking below the first measure. Measures 3 and 4 contain eighth notes with slurs.
- Pno.:** A grand staff with four measures of music. The right hand plays chords and the left hand plays a rhythmic pattern. Chord markings 'Em-6/9', 'Em', 'C/E', 'B/E', and 'A/E' are present below the right hand staff.
- Percs/Drs.:** A staff with four measures of a rhythmic pattern represented by a series of right-pointing chevrons.
- Cro.:** A blank staff.
- Pter.:** A staff with a continuous rhythmic pattern represented by a series of right-pointing chevrons.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 152 consists of the following parts:

- G.I.:** A single horizontal line.
- T & E:** A single horizontal line.
- Gg.:** A treble clef staff with a whole rest in each of the three measures.
- Vln.:** A treble clef staff with a fingered note (0) in the first measure, followed by eighth and sixteenth notes in the second and third measures.
- Vlc.:** A bass clef staff with a continuous eighth-note accompaniment pattern.
- El. B.:** A bass clef staff with a melodic line of eighth notes.
- Pno.:** A grand staff with a treble clef staff containing chords and a bass clef staff with a rhythmic accompaniment. Chord markings are: Cmaj7-5/E, H7, Em, and E-5.
- Percs/Drs.:** A staff with a double bar line and a series of right-pointing arrows indicating a rhythmic pattern.
- Cro.:** A treble clef staff with a whole rest in each of the three measures.
- Pter.:** A staff with a series of right-pointing arrows indicating a rhythmic pattern.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 155 includes the following parts:

- G.I.:** A single horizontal line.
- T & E:** A single horizontal line.
- Gg.:** A grand staff with a treble clef, containing a single horizontal line.
- Vln.:** A single staff with a treble clef, featuring two triplet markings over the first two measures.
- Vlc.:** A single staff with a bass clef, containing a series of eighth notes.
- El. B.:** A single staff with a bass clef, containing a series of eighth notes.
- Pno.:** A grand staff with treble and bass clefs, including a chord marking "Em6" in the first measure.
- Percs/Drs.:** A staff with a double bar line and a series of right-pointing chevrons.
- Cro.:** A single staff with a treble clef, containing a single horizontal line.
- Pter.:** A staff with a series of right-pointing chevrons.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 156 consists of the following parts:

- G.I.:** A single horizontal line.
- T & E:** A single horizontal line.
- Gg.:** Treble clef staff with a whole rest in the first measure and a half rest in the second measure.
- Vln.:** Treble clef staff with a melodic line of eighth notes, including a triplet in the second measure and a fermata in the fourth measure.
- Vlc.:** Bass clef staff with a rhythmic accompaniment of eighth notes, including a triplet in the second measure.
- El. B.:** Bass clef staff with a melodic line of eighth notes, including two measures marked with 'H' (Harmonics) in the fourth and fifth measures.
- Pno.:** Grand staff with treble and bass clefs. The right hand has a melodic line with triplets and a fermata. The left hand has a rhythmic accompaniment. Chord markings 'E5' and 'Em' are present below the staff.
- Percs/Drs.:** Percussion staff with a series of right-pointing arrows indicating a steady rhythmic pattern.
- Cro.:** Treble clef staff with a single horizontal line.
- Pter.:** Percussion staff with a series of right-pointing arrows indicating a steady rhythmic pattern.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 158 includes the following parts and notations:

- G.I.:** Empty staff.
- T & E:** Empty staff.
- Gg.:** Empty staff.
- Vln.:** Treble clef, featuring two triplet markings over eighth notes.
- Vlc.:** Bass clef, featuring a rhythmic pattern of eighth notes.
- El. B.:** Bass clef, featuring a rhythmic pattern of eighth notes.
- Pno.:** Grand staff (treble and bass clefs) with chords and notes. Chord labels include C#m7-5, Em/C, and F.
- Percs/Drs.:** Percussion staff with a series of rhythmic marks.
- Cro.:** Empty staff.
- Pter.:** Percussion staff with a series of rhythmic marks.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for measures 160 and 161 includes the following parts:

- G.I.:** A single horizontal line with a double bar line at the end.
- T & E:** A single horizontal line with a double bar line at the end.
- Gg.:** A grand staff with a treble clef, containing two whole rests.
- Vln.:** A treble clef staff with a melodic line of eighth and sixteenth notes, including a grace note.
- Vlc.:** A bass clef staff with a rhythmic accompaniment of eighth notes.
- El. B.:** A bass clef staff with a melodic line of eighth notes, including four notes marked with 'H' above them.
- Pno.:** A grand staff with chord symbols: Em, C/E, B/E, A/E, Cmaj7-5/E, and B. The bass line features eighth notes with grace notes.
- Percs/Drs.:** A staff with a rhythmic pattern of right-pointing arrows.
- Cro.:** A single horizontal line with a double bar line at the end.
- Pter.:** A staff with a rhythmic pattern of right-pointing arrows.

162

**VAMP (Vlc shows a "2" with his/her fingers to go on after the repetition).
2da volta con repetitione.**

G.I.

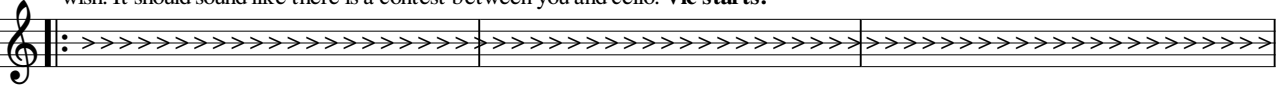


T & E



You play solos with cello until the noise section (trade fours). Use distortion/overdrive. You may break out of the fours however you wish. It should sound like there is a contest between you and cello. **Vlc starts.**

Gg.

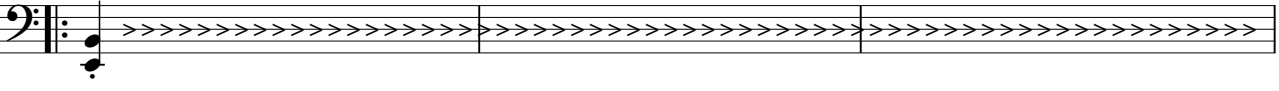


Vln.



You play solos with Gayageum until the noise section (trade fours). You may break out of the fours however you wish. It should sound like there is a contest between you and Gayageum. **You start.**

Vlc.



El. B.

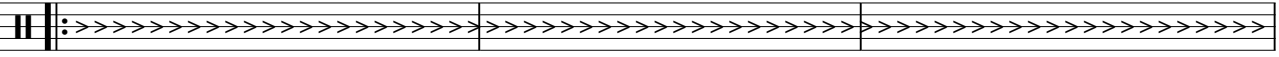


Pno.

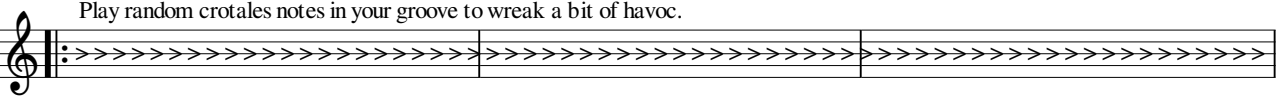


Start to sometimes use your drum pad with loaded samples of snow plows and other machine sounds. Also change your comp every 4 or 8 bars. Use different beat variations, hip hop grooves, funk grooves, metal grooves, rock grooves etc.

Percs/Drs.

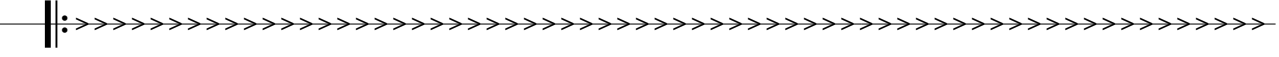


Cro.



Play random crotales notes in your groove to wreak a bit of havoc.

Pter.



G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Chord symbols for Piano:

- Em-6/9
- Em
- C/E
- B/D#
- A/C#
- Cmaj7-5/E
- H7

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 174 consists of nine staves. The top two staves, G.I. and T & E, are empty. The Gg. staff contains a rhythmic pattern of repeated eighth notes. The Vln. staff features a melodic line with a fermata over the second measure, followed by two triplet figures. The Vlc. staff has a rhythmic pattern of repeated eighth notes. The El. B. staff contains a melodic line with a fermata over the second measure. The Pno. staff shows a harmonic accompaniment with chords Em, E-5, and Em6. The Percs/Drs. staff has a rhythmic pattern of repeated eighth notes. The Cro. staff has a rhythmic pattern of repeated eighth notes. The Pter. staff has a rhythmic pattern of repeated eighth notes.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for measures 177-179 features the following details:

- G.I.:** A single horizontal line.
- T & E:** A single horizontal line.
- Gg.:** A treble clef staff filled with rhythmic symbols (chevrons).
- Vln.:** A treble clef staff with a quarter rest in measure 177, followed by eighth notes in measure 178, and triplet eighth notes in measure 179.
- Vlc.:** A bass clef staff filled with rhythmic symbols (chevrons).
- El. B.:** A bass clef staff with eighth notes in measure 177, eighth notes with 'H' markings in measure 178, and eighth notes in measure 179.
- Pno.:** A grand staff with chords E5, Em, and C#m7-5. The right hand has eighth notes and triplets, while the left hand has eighth notes.
- Percs/Drs.:** A staff with a double bar line and rhythmic symbols (chevrons).
- Cro.:** A treble clef staff filled with rhythmic symbols (chevrons).
- Pter.:** A staff filled with rhythmic symbols (chevrons).

180

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

Em/C F Em C/E B/E A/C# Cmaj7-5/E B

H H H H

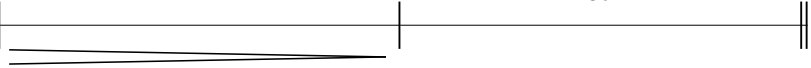
60"

30"

30"

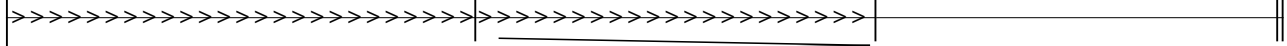
G.I.

NOISE NOISE NOISE



Tape with snow plowing machines and NOISE (3SnowPlows)

T & E



Gg.

NOISE NOISE NOISE

NOISE NOISE NOISE



Vln.

NOISE NOISE NOISE

NOISE NOISE NOISE

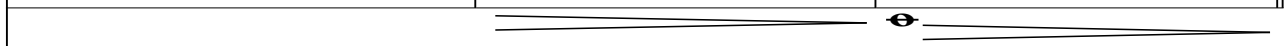


Lift and press your finger against the fingerboard to to create random harmonics. You may also glide along the string. Gradually settle down on the "normal" E note without vibrato, and gradually turn off overdrive.

Vlc.

NOISE NOISE NOISE

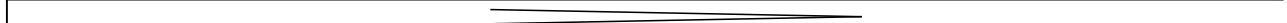
NOISE NOISE NOISE



El. B.

NOISE NOISE NOISE

NOISE NOISE NOISE



Pno.

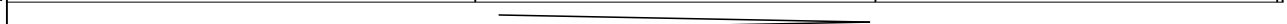
NOISE NOISE NOISE

NOISE NOISE NOISE



NOISE NOISE NOISE

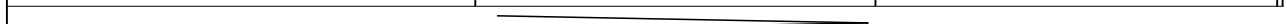
NOISE NOISE NOISE



Percs/Drs.

NOISE NOISE NOISE

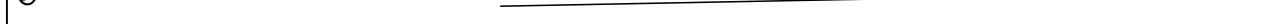
NOISE NOISE NOISE



Cro.

NOISE NOISE NOISE

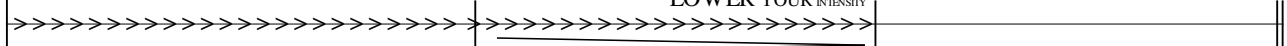
NOISE NOISE NOISE



Pter.

PAINT REALLY INTENSILY

LOWER YOUR INTENSITY



G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

*Improvise using the material from the first free improv.
Try to find interesting coinciding colours and events with the Schumann piece.*

ri - tar - dan - do

ri - tar - dan - do

ri - tar - dan - do

ri - tar - dan - do

ri - tar - dan - do

With a stick.

With (an) extremely soft mallet(s).

*Improvise using the material from the first free improv.
Try to find interesting coinciding colours and events with the Schumann piece.*

Start painting carefully again: try to save what you have, i.e. paint something you had already.

Use a combination of the techniques introduced so far.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 189 includes the following parts and markings:

- G.I.:** Empty staff.
- T & E:** Empty staff.
- Gg.:** Empty staff with rhythmic notation (triangles).
- Vln.:** Violin part with dynamic markings *fp* and *sf*.
- Vlc.:** Viola part with dynamic marking *fp*.
- El. B.:** Empty staff.
- Pno.:** Piano part with dynamic marking *fp*.
- Percs/Drs.:** Empty staff with rhythmic notation (triangles).
- Cro.:** Empty staff with rhythmic notation (triangles).
- Pter.:** Empty staff with rhythmic notation (triangles).

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 193 consists of ten staves. The top two staves, G.I. and T & E, are empty. The Gg. staff contains a series of rhythmic markings represented by right-pointing chevrons. The Vln. staff features a melodic line with slurs and a sharp sign. The Vlc. staff has a lower melodic line with a slur. The El. B. staff contains three rests. The Pno. staff is divided into two systems, with the upper system in treble clef and the lower in bass clef, showing complex chordal and melodic textures. The Percs/Drs. staff has rhythmic markings similar to the Gg. staff. The Cro. staff also has rhythmic markings. The Pter. staff has rhythmic markings at the bottom of the page.

G.I.

T & E

Gg.

Vln.

Vlc.

El. B.

Pno.

Percs/Drs.

Cro.

Pter.

The musical score for page 196 consists of ten staves. The top two staves, G.I. and T & E, are empty. The Gg. staff contains a series of rhythmic patterns represented by right-pointing chevrons. The Vln. staff features a melodic line with slurs and accents. The Vlc. staff has a lower melodic line with slurs. The El. B. staff is mostly empty with a few rests. The Pno. staff is divided into two parts, with the right hand playing chords and the left hand playing a bass line; it includes dynamic markings 'p' and 'Red.' and a star symbol. The Percs/Drs. staff contains rhythmic patterns with vertical stems. The Cro. staff contains rhythmic patterns with right-pointing chevrons. The Pter. staff contains rhythmic patterns with right-pointing chevrons.

G.I.

T & E

Gg.

Musical staff for Gong (Gg.) in treble clef. It begins with a *pp* dynamic marking. The notation shows a series of notes with a slur, followed by a rest and a final note.

Vln.

Musical staff for Violin (Vln.) in treble clef. It features a melodic line with a slur and a sharp sign (#) on one of the notes.

Vlc.

Musical staff for Viola (Vlc.) in bass clef. It features a melodic line with a slur and a flat sign (b) on one of the notes.

El. B.

Musical staff for Electric Bass (El. B.) in bass clef. It features a melodic line with a slur and various accidentals including flats (b) and sharps (#).

Pno.

Musical staff for Piano (Pno.) in grand staff (treble and bass clefs). It features a complex melodic and harmonic structure with slurs and various accidentals.

Percs/Drs.

Musical staff for Percussion/Drums (Percs/Drs.). It includes a *Con legno* marking and a note: *With (an) extremely soft mallet(s).*

Cro.

Musical staff for Cello (Cro.) in treble clef. It is currently empty.

Pter.

Musical staff for Percussion (Pter.) consisting of a series of rhythmic arrows pointing to the right.

Painter keeps on painting to recover what they lost. Everyone else stays still, relaxed, but focused. ~60"

T & E A tape with cello harmonics flying around, wind, and fireplace crackling. (4Postlude)

Gg. *pp* ~ 10"

Vln. *pp* ~ 10" ord. > s.p.

Vlc. *pp* ~ 10" ord. > s.p.

El. B. *gliss* ~ 10"

Pno. *pp* ~ 10" Slowly lift the pedal so that there is noise.

Percs/Drs. *Con legno* With (an) extremely soft mallet(s).

Cro.

Pter. Gradually stop painting and moving.

G.I.

T & E

Reverb is on (in free impro and Schumann parts) Reverb is off (simile) Tape is rolling. Both the tape is rolling, and reverb is on.

Gg.

Rock solo material: Traditional Gayageum techniques, and the following patterns (for example). Tempo as it is in the rock part.

etc. X: Dampen the string with l.h. finger.

Vln.

For all instruments: Keep on doing what ever you are asked to do as long as there are arrows present. However, you may have natural pauses. Don't play here

Vlc.

Rock solo material: Imitation of Gayageum, E minor pentatonic scale with ad. lib. tones to decorate. Different interval patterns.

El. B.

This info is for the rock part, bar 141 ->

*1: Please, sometimes replace the last two 1/8-notes of marked bars with any of these patterns, you may invent your own similar patterns based on these. You may have Neil Young's Rockin' in a Free World or Deep Purple's Perfect Strangers in your mind while playing the bass line.

Pno.

Percs/Drs.

Cro.

Pter.