

Mohammad H. Javaheri

“Sheida”

for ensemble

&

Live Electronics

Philipp Schmalfuß

“Sheida”

Written for Omnibus Ensemble

Mohammad H. Javaheri (Composer)

Philipp Schmalfuß (Live Electronics)

2019 - Weimar

INSTRUMENTATION

Uzbek Nay/Alto Nay
Oboe

Uzbek Chang

Uzbek Tanbour/Sato

Violin I
Violin II
Viola
Cello

- The Score is in C

- The Duration is approximately 10 minutes

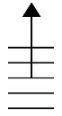
Sheida:

The piece draws its inspiration from two distinct but related ideas: Love about perpetual motion and transformation of one's personality over his/her lifetime during falling in love. Considering the whole painting with the frame as a human and its pattern as the human's behavior in love, which surprisingly could be changed enormously with a process, gave me the idea of "Sheida". Struggling and getting crazy about an unsuccessful eastern way of falling in love, made to think about combining traditional instruments with their specific characteristic with contemporary electro-acoustic music techniques and its language.

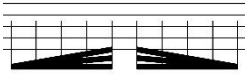
Composer's Attitude:

Our psychology changes for at least a few times during our life span due to incidents or situations we experience. Every incident could be the starting point for changing the reflection of each person's perspective. This piece is also about these changes and how they stem from our previous state and in each stage; still, some aspects of the earlier stage(s) can be seen. Sometimes this is like a cycle we are always facing with the effects of its incidents which lead to change us gradually. It can go on and on but the strongest and deepest effects on our psychology repeat themselves during the cycles until they fade away.

General abbreviations and Symbols



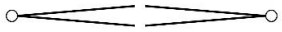
Highest note possible
under the current circumstance



Accelerando; Ritardando

n.v., vib., m.v., max vib.

None Vibrato (completely dry); Normal Vibrato;
Molto Vibrato (wide and fast);
As maximum as possible (As wide as and as fast as possible)



Crescendo dal niente ; Diminuendo al niente



Change gradually from the indicated technique
with the tie to the next one



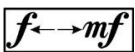
Quick crescendo at the very end



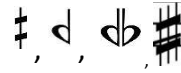
from/to highest note possible



Short Fermata, Normal Fermata



Change freely between indicated dynamics



1/4 tone higher; 1/4 tone lower; 3/4 tone lower, 3/4 tone higher



Short pause breath

p sub. ; sub. **f**

Subito piano, Subito forte

p poss. ; **f** poss

As piano as possible; as forte as possible

“*fff*”

The dynamics in quotation marks are used to designate
the effort to be made in order to produce the right sound.

l.v.

Let it vibrate

WOODWINDS

Nay



Breathy noise/Air sound with no or minimum audible pitch.

u ----- i

Use the syllable to form the shape
of your mouth and cavities when
playing the indicated sound. Do
not speak or whisper these
syllables. The result should be a
whistling noise.



Breathy tone with clear audible pitch



Tongue ram

Slap tongue

Slap tongue as strong as possible

Flutter tongue

Tongue pizzicato

Multiphonic with the indicated note as the highest note, except otherwise the fingerings which are indicated in the Score

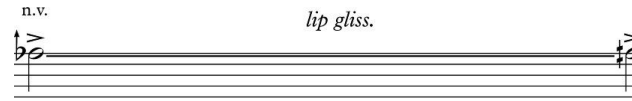
Normal playing tone with full pitch

Full air sound with no or minimum pitch

Breathy tone with clear audible pitch
(half air sound, half pitch)

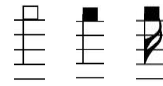


Tremolo (as fast as possible) and lip gliss.
at the same time



Lip glissando

Oboe



Breath noise/Air sound with no or minimum audible pitch.



Key click with breathy sound



Flutter tongue



Broken sound (with the indicated note)



Normal playing tone with full pitch



Full air sound with no or minimum pitch



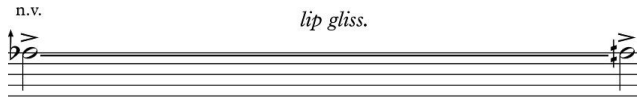
Breathy tone with clear audible pitch (Half air sound, Half pitch)

growl

Play the note and shout a tone at once, pitch ad libitum



Tremolo (as fast as possible) and lip gliss.
at the same time

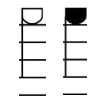


Lip glissando

STRINGS



Harmonic sound



Toneless bowing
(on the wood of the bridge/on the side of instrument's body)



Behind the bridge flautando on the indicated string



Fast and short glissando to quarter-tone lower



Glissando with vibrato



Mute the strings with the left hand

s.p. , m.s.p. , s.t. , m.s.t.

s.p. ↔ s.t.

m.s.t. → s.t. → s.p. → m.s.p.

o.p.

h.p

∩ , n.p.

+

b.b.

o.b.

o.body

o.s.b

c.l.

c.l.b.

c.l.t.

c.l.c.

■

///

//

Sul Ponticello; Molto Sul Ponticello;

Sul Tasto; Molto Sul Tasto

Change freely between indicated playing technique

Change gradually from the indicated
technique to the next one

Ordinario Pizzicato

Hard Pizzicato

Nail Pizzicato

Left-hand Pizzicato

behind the bridge with a little bit of pitch

Toneless bowing on the bridge

Toneless bowing on the side of
the instrument's body

Toneless bowing on the side of the bridge

Col legno

Col legno battuto

Col legno tratto

Col legno crini (half wood, half hair)

Scratched note Increase bow pressure

to achieve distorted sound

Fast unmeasured tremolo

Slower speed tremolo but always unmeasured

Sheida

Mohammad H. Javaheri
Weimar-2019

♩ = 72

Nay
close all the holes and achieve dark noisy sound + closed embouchure
tongue ram
Vary the closed holes very gradually in order to change the nosie sound from dark till little brighter and return + whistle tone
tongue ram

Oboe
Achieve dark nosie sound
Achieve bight nosie sound

Chang/Santour
Hit the metal pins of the side of the instrument

Tanbur/Sato
arco.
O.B. (full Nosie Sound)
M.S.T (Achieve the Nosiy Sound with sometimes a little pitch)
Sul G
Vib.

Violin
C.L.B
N.V
S.T
M.V
M.S.T

Violin
H.P
M.V
M.S.T

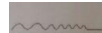
Viola
C.L.B
M.V
M.S.T

Violoncello
H.P
B.B.
C.L.B
H.P

Electronic-Pure Data
Convolution Reverb On

poco rit.

A tempo



flattered air sound

Nay. *pp* pos. *fp* *ff* *mf* *ff*

tongue ram

air + whistle tone (try to achieve overtones)

3

tr

flattered air sound

Ob. *mp* *pp* pos. *ff* *ppp* *f*

3

5

gliss.

flattered air sound

Ch./Sa. *pp* *p* *p* *f* *mf*

gliss. with the stick on pins

3

Ta./Sa. arco. N.V. Max. Vib. as possible

ppp

3

poco rit.

A tempo

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* *p*

C.L.B. H.P. gliss. Sul E

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* *p*

C.L.B. H.P. gliss. Sul E

Vla. *p* *p* *sfmp* *f* *ff* *p* *p*

C.L.B. Pizz. behind the bridge arco. N.V. M.V. gliss. Sul A

Vc. *p* *fp* *f* *pp* *ff* *mp* *p* *p*

C.L.B. arco. gliss. Sul A (always with second minor)

Tape *mp* *p* *f* *mf*

3

poco rit. ♩ = 66 Rubato **poco accel.**

18

Nay. *mp* *fp* *ppp* *sfmp*

Ob. *mp* *pp* *sfp* *p*

Ch./Sa. *sf* *pp*

Ta./Sa. arco. N.V. → Molto Vib. M.S.P. → M.S.T. M.S.P. → Ord. → S.T. Vib. → Moloto Vib. Moloto Vib. → Max Vib. *sfz* *sfp* *sfp* *gliss.* *gliss.* *gliss.* *sfz* *< f > pp*

poco rit. ♩ = 66 Rubato **poco accel.**

Vln. *mf* *f* *fff* *Max Vib.*

Vln. *mp* *f* *fff* *Max Vib.*

Vla. *mp* *p* *mf* *fff* *Max Vib.*

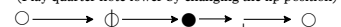
Vc. *mf* *mf* *fff* *Max Vib.*

Tape $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

(high overtones, whistle and noisy air sound)

♩ = 60 **accel.**

(Play quarter note lower by changing the lip position)



36

Nay. *pp* *pp* *f* 5

Ob. *ppp* pos. *ppp* pos. *pp* *mf*

Ch./Sa. *ppp* *ppp < p*

Ta./Sa. *mf* *sfp* *f*

Vln. *ppp < mp* *p* *mp* *p* *f*

Vln. *p* *sub.p* *f*

Vla. *pp* *mp* *sub.p* *ppp < mp* *f*

Vc. *p* *< mp* *f*

Tape *mf* G.S. *mf* G.S. Freez and gliss.

→ molto vib. → N.V. → max. vib. → molto vib. → vib. → N.V. → Max. vib. → N.V.

→ S.T. → O.B. → S.T. → S.P. → S.T. → S.P. → S.T. → S.P. → S.P. → S.T. → S.P. → M.S.T. → M.S.P. → Ord. → M.S.T. → Ord.

→ tromolo sul E A D G sul E A D G sul E A

arco b.b. tr. gliss. tr. tr. tr. tr.

M.S.T. → M.S.P. → M.S.T.

M.S.T. → M.S.P. → M.S.T.

M.S.T. → M.S.P. → M.S.T.

M.S.T. → M.S.P. → M.S.T.

6 49 $\text{♩} = 80$

Nay. *Molto. Vib. N.V.* *O.P.* *Fluttered Tongue* *slap tongue*

Ob. *Molto. Vib. N.V.* *lip gliss.*

Ch./Sa. *Move the stick loosely between the pins*

Ta./Sa. *M.S.P.*

Vln. $\text{♩} = 80$ *H.P. arco.* *Max. Vib. N.V.* *arco. Vib.* *gliss.* *rit.* *arco s.p.* *tremolo* *arco s.p.*

Vln. *H.P. arco.* *Max. Vib. N.V.* *Molto. Vib.* *arco. Vib.* *gliss.* *nail pizz.* *arco* *tremolo* *tremolo*

Vla. *Max. Vib. C.L.B. N.V.* *arco. N.V.* *Vib. arco. Vib.* *gliss.* *c.l.b.* *arco s.p.* *tremolo* *Hard pizz.*

Vc. *Max. Vib. C.L.B. N.V.* *Vib. arco. Vib.* *gliss.* *c.l.b.* *arco s.p.* *tremolo* *arco s.p.* *tremolo*

Tape *slow Gliss.* *"ppp" Granular Synth.*

pp *ff* *3* *sf* *mf* *lip gliss.* *3* *rit.* *3* *slap tongue*

pp *ff* *3* *f sub.p* *mp* *f pos.* *mf* *f* *sf* *3*

mf *pp* *fff* *ppp* *ff* *fp* *fff* *ff* *3* *fff* *sf* *mp*

mf *pp* *fff* *f* *ff* *fp* *fff* *ff* *3* *mp* *fff* *ppp* *fff*

fp *fff* *fp* *ff* *fp* *fff* *ff* *3* *p* *fff* *sf* *mf*

fp *fff* *f* *fp* *ff* *fp* *fff* *ff* *3* *p* *fff* *ppp* *fff*

53 *O.P.* *poco rit.* 7

♩ = 66 Rubato

Nay. *p* *sf* *mf* *lip plies.*

Ob. *p pos.* *p*

Ch./Sa. *f*

Ta./Sa. mese un tike bahaleye rebirth ham mitune beshe bade unisone nesfe nmime

Vln. *♩ = 66 Rubato* *tromolo* *Hard pizz.* *arco s.p.* *tromolo* *Hard pizz.* *c.l.b.* *poco rit.* *Ord. pizz.* *arco* *fff* *sf* *f* *fff* *sf* *mp* *f* *mp* *pp*

Vln. *tromolo* *nail pizz.* *3* *arco* *tromolo* *Hard pizz.* *c.l.b.* *3* *Ord. pizz.* *c.l.b.* *c.l.c.* *ppp* *fff* *mp* *fff* *sf* *f* *mf* *mp* *mp* *p* *pp*

Vla. *tromolo* *c.l.b.* *3* *arco s.p.* *tromolo* *Hard pizz.* *3* *c.l.b.* *c.l.b.* *pp* *fff* *p* *fff* *sf* *mf* *f* *mf* *pp*

Vc. *+3* *c.l.b.* *arco s.p.* *tromolo* *Hard pizz.* *3* *Ord. pizz.* *arco.* *ppp* *p* *fff* *sf* *f* *mp* *sf* *f* *mf* *pp*

Tape *3* *3* *ppp* G.S. *ppp* Freeze and fade out

8

♩ = 63 Rubato

Nay.

Ob.

Ch./Sa.

Ta./Sa.

Vln.

Vln.

Vla.

Vc.

Tape

55

p *mp* *fp*

lip gliss. *pp* *p*

O.P.

Flattered.

B.B (behind the bridge)

sfp *ff* *f* *p*

ppp *p*

O.B

mp

O.B

mp

O.B

mp

O.S.B.

mp

60

Nay. *p* *mp* *pp* *f* *mf* *ppp* *mf* → flattered.

Ob. *mp* *mp* *pp* *f* *p* *ppp* *mf*

Ch./Sa. *sfz* *pp* *ff* *mp* *ff* *ppp* *mf* → Trem.

Ta./Sa. Tanbur Ord. *mp* *ff* *f* *mp* *p* *f* → Trem. Sato/Arco *p* *mf* → Trem.

Vln. arco Ord. M.S.T. Trem. M.S.P. *ff* *mf* *p* *accel.*

Vln. arco Ord. M.S.T. Trem. M.S.P. *ff* *mf* *mf* *p*

Vla. arco Ord. M.S.T. Trem. M.S.P. *ff* *mf* *p*

Vc. arco Ord. M.S.T. Trem. M.S.P. *ff* *mf* *p*

Tape Freeze the sound

9

A tempo
♩ = 63 Rubato

10
Nay. *p* *pp* *mf* → Vib.

Ob. *p* *pp* *mf* → Vib.

Ch./Sa. *Molto Rubato*
pp *f* *mp*

Ta./Sa. *pp* *mf* *mf* → Trem. Vib.

A tempo
♩ = 63 Rubato

Vln. *pp* *p* *mf* → Trem. Vib. *ff* → O.B. C.L.B. C.L.B. C.L.B.

Vln. *pp* *p* *mf* → Trem. Vib. *ff* → Ord. M.S.T. Trem. M.S.P. O.B. C.L.C. C.L.B. C.L.B.

Vla. *pp* *p* *mf* → Trem. Vib. *ff* → Ord. M.S.T. Trem. M.S.P. O.B. O.B. C.L.B. C.L.B.

Vc. *pp* *p* *mf* → Trem. Vib. *ff* → Trem. M.S.P. O.B. O.B. C.L.B. C.L.B.

Tape

♩ = 58 molto Rubato

accel. 11

Nay.

Ob. *p* soft multiohonic with G

☐ Add extended techniques with hitting the metals on the side of instrument while playing the solo

Improvise very spacious which includes the mentioned intervals

☐ Add extended techniques with hitting the metals on the side of instrument while playing the solo

Ch./Sa. *f mp*

Ta./Sa.

♩ = 58 molto Rubato
C.L.B.

accel.

Vln. *mp pp* O.B.

Vln. *mp* C.L.B. O.B.

Vla. *pp* O.B.

Vc. *mp* C.L.B. O.B.

Tape

processing and distorting the sound patch 3

12 84 $\text{♩} = 76$

Nay. *ppp* *N.V.* *N.V.* *Flatt.* *ff*

Ob. *Bis.* *pp* *mp* *f*

Ch./Sa. *p* 3 5 6 7 *ff*

Ta./Sa. *ppp*

Vln. $\text{♩} = 76$ *ppp* *ff* Trem. M.S.P.

Vln. Ord. M.S.T. Trem. M.S.T. Ord. *ff* *ff*

Vla. *ppp* *ff* Ord. M.S.T.

Vc. *ppp* Trem. M.S.P. *ff*

Tape

Detailed description of the musical score: The score is for measures 84-87. The tempo is marked as quarter note = 76. The Nay part starts with a *ppp* dynamic and a *N.V.* instruction, moving to *ff* and *Flatt.* The Oboe part has a *Bis.* instruction and dynamics from *pp* to *mp* to *f*. The Clarinet/Saxophone part features a rhythmic pattern with dynamics from *p* to *ff*. The Trombone/Saxophone part is *ppp*. The Violin parts have dynamics from *ppp* to *ff* and include *Ord.*, *M.S.T.*, *Trem.*, and *M.S.P.* instructions. The Viola part has dynamics from *ppp* to *ff* and includes *Ord.* and *M.S.T.* instructions. The Cello part has dynamics from *ppp* to *ff* and includes *Trem.* and *M.S.P.* instructions. The Tape part is mostly silent with some markings.

14 93

Nay. *mf* *f* *f* *mf* *mp* *ff* *mf* *f* *mp* *ff*

Ob. *mf* *f* *mp* *ff* *mp* *f* *mf* *f* *mf* *mf*

Ch./Sa. *pp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mp* *f*

Ta./Sa. *ff* *mp* *fff* *mf* *ff* *ff* *ff* *mp* *fff*

Vln. *Max. Vib.* *gliss.* *arco s.p.* *arco s.p.* *tremolo* *ff* *fp* *fff* *ff* *fff* *p* *ff* *mp* *ff* *Hard pizz. c.l.b* *Ord. pizz.* *mp* *f* *mp*

Vln. *Molto Vib.* *Max. Vib.* *gliss.* *nail pizz.* *arco* *tremolo* *Hard pizz.* *c.l.b* *Ord. pizz.* *c.l.b* *arco.* *ff* *ff* *mp* *mp* *p* *ff* *Hard pizz.* *sul D* *G* *G* *D* *tr* *mp*

Vla. *Vib.* *Max. Vib.* *gliss.* *arco* *Hard pizz.* *arco s.p.* *tremolo* *Hard pizz.* *c.l.b* *c.l.b* *arco.* *ff* *ff* *mp* *f* *mf* *ff* *mp* *ff* *sub.p*

Vc. *Vib.* *Max. Vib.* *gliss.* *c.l.b* *c.l.b* *arco s.p.* *tremolo* *tr* *tr* *arco.* *ff* *ff* *mp* *f* *mp* *f* *mf* *pp*

Tape *mf* *ff* *quick cresc*

+ slap tongue

● -----> φ + slap tongue

● -----> ○ + slap tongue

98 15

Nay. *mp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf*

Ob. *mp* *mf* *ff* *mf* *ff* *mp* *ff* *mp* *f* *ff*

Ch./Sa. *mf* *ff* *ff* *mf* *ff* *ff* *mf* *ff* *ff*

Ta./Sa. *mf* *ff* *mp* *ff* *mp* *fff*

Vln. *f* *ff* *mp* *f* *ff* *mp* *sf* *mp* *f* *mp* *sf* *mp* *f*

Vln. *f* *mp* *ff* *f* *mp* *ff* *f* *mp* *ff* *f* *ff* *f* *ff*

Vla. *mp* *sf* *mf* *f* *mf* *sf* *mf* *f* *mf* *mf* *mf* *pp*

Vc. *sf* *f* *mp* *sf* *f* *mf* *mp* *tr* *m.v.* *tr* *tr* *tr*

Tape *mf* *mp*

col legno arco sul E A col legno arco sul E A D G Hard pizz. c.l.b Ord. pizz. Hard pizz. c.l.b

sul D G G D arco sul C G D A col legno 3 arco sul C G D A col legno 3

tr Hard pizz. c.l.b 3 Hard pizz. c.l.b 3 c.l.b c.l.b col legno 5

Hard pizz. 3 Ord. pizz. tr m.v. tr tr tr

16 102 + slap tongue

Nay. *mf* *ff* *mp* *p* *pp* *mf*

Ob. *mf*

Ch./Sa. *ff*

Ta./Sa.

Vln. Ord. pizz. *mp* Ord. pizz. arco. *ff*

Vln. col legno sul D G G D *mp* *ff* *sub.p* *ff* Hard pizz. c.l.b. *sf* *f* *mf* Ord. pizz. c.l.b. *mp* *mp* *p* arco. *ff*

Vla. Hard pizz. c.l.b. *sf* *mf* *f* *mf* Hard pizz. c.l.b. *sf* *mf* *f* *p* arco. *ff*

Vc. Hard pizz. 3 Ord. pizz. *sf* *f* *mp* *sf* *f* *mf* *pp* Ord. pizz. arco. *sf* *f* *mf* *pp* *ff*

Tape *4/4* quick *cresc.*

106

Nay. *f* *f* *mf* *mp* *sfz* *sfz* *mp* *ff* *f* *f* *mf* + slap tongue

Ob. *f* *mp* *ff* *mp* *ff* *f* *ff* + slap tongue

Ch./Sa. *mp* *f* *p* *mp* *ff* *mp* *f* *ff* *f* *mf* *ff* *mp* *ff* *mp* *f*

Ta./Sa. *fff* *mp* *p* *ff* *mf* *ff* *mp* *ff* *mp* *f*

Vln. *ff* *ff* *sub.p* *mp* *ff* *sub.p* *mp* *ff* *sub.p* *mp* arco col legno sul E A D G

Vln. *mf* *mp* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *sub.p* *ff* arco col legno sul D G G D jéte

Vla. *f* *mp* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *ff* *sub.p* arco c.l.b. sul arco C G D A col legno

Vc. *ff* *mp* *ff* *ff* *sf* *mf* *ff* *f* *ff* *sub.p* ord. *ff* *sub.p* arco sul C G D A

Tape *ff* *mp* *ff* *sf* *mf* *ff* *f* *ff* *sub.p* quick cresc. gliss. patch

17

110 + slap tongue

Nay. *mp* *sfz sfz mp* *f mf* + slap tongue

Ob. *mf* *f mp ff mp f* *f mp*

Ch./Sa. *mp ff mp f mf ff mp ff mp f*

Ta./Sa. *mp fff mf ff ff*

Vln. *ff sub.p f sfz ff* ord. arco ord. *ff f* gliss. gliss.

Vln. *fff ff f ff sfz ff sfz* arco *ff fff ff f ff ff* ord. gliss.

Vla. *ff fff ff f ff ff* ord. gliss. *f ff fff ff fff* ord. ord. gliss.

Vc. *ff* ord. *mf f mf* arco ord. *ff* gliss. gliss.

Tape *ff*

112

Nay. *ff* *mf* *mf* *sfz* *mp* *mp* *sfz* *sfz* *mp* 19

Ob. *mf* *ff* *mp < ff* *mp* *mp* *ppp* *mp*

Ch./Sa. *mp*

Ta./Sa. *fff* *ppp*

Vln. *fff* *pp*

Vln. *fff* *pp*

Vla. *fff* *pp*

Vc. *fffz*

Tape sounds move from audience to the stage

+ slap tongue

vib.

G ↓ d G ↑ b

Lip Gliss.

produce only nosiy sound

O.B.

M.S.T

arco O.B.

Ord. Flageolet (full Pressure)

Half Flageolet (Half Pressure)

arco O.B.

M.S.T

Ord. Flageolet (full Pressure)

Half Flageolet (Half Pressure)

M.S.T

arco O.B.

♩ = 63 Rubato

20

118

Nay.

Ob.

● + a little airy sound
Espress. → *Vib.*

mp *mf* *mf*

Lip
Gloss

Ch./Sa.

Ta./Sa.

mp

Vln.

♩ = 63 Rubato → O. Body

Vln.

→ O. Body

Vla.

arco
O.B.

→ O. Body

Vc.

→ o.s.b. (on the side of the Bridge)

Tape

(sounds move from audience to the stage???)

124

Nay. *tip, gliss*
sfz mp

O.P.

21

Ob.

Ch./Sa.

Ta./Sa.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *pp* → O.B. → M.S.T.

Tape

22 130

Nay.

mp 3 f

M.V. N.V. M.V. Lip Glus. Vib. N.V. Vib. Molto Vib.

mf pp mf mf fp

Ob.

Ch./Sa.

Ta./Sa.

Vln.

Vln.

Vla.

Vc.

Tape

iii O.B. M.S.T. O.B. M.S.T.

pp p pp p pp

24

151

M.V.

A. Fl.

Ob.

Ch./Sa.

Ta./Sa.

Vln.

Vln.

Vla.

Vc.

Tape

ff

fff

F#-G

ord. → M.S.T.

Ord. → M.S.T.

M.S.P. → M.S.T.

iv-iii

p

mp

M.S.P. → M.S.T.

iv-iii

pp

mp

p

mf

Vib.

M.S.P. → S.P.

ii-iii

3

pp

pp

p

pp

mp

mf

catch the beating with microtones

ii-iii

mp

pp

pp

pp

pp

pp

mp

Molto Vib.

182

A. Fl. *lip gliss.* *lip gliss.* *lip gliss.* 27

Ob. *p*

Ch./Sa.

Ta./Sa.

Vln. *fff* *start to gliss. as slow as possible and increase the interval gradually* MAX Vib.

Vln. *fff* *start to gliss. as slow as possible and increase the interval gradually* MAX Vib.

Vla. *fff* *catch the beating with microtones* MAX Vib.

Vc. *fff* *catch the beating with microtones* MAX Vib.

Tape *start to gliss. as slow as possible* *gliss.* *fff*