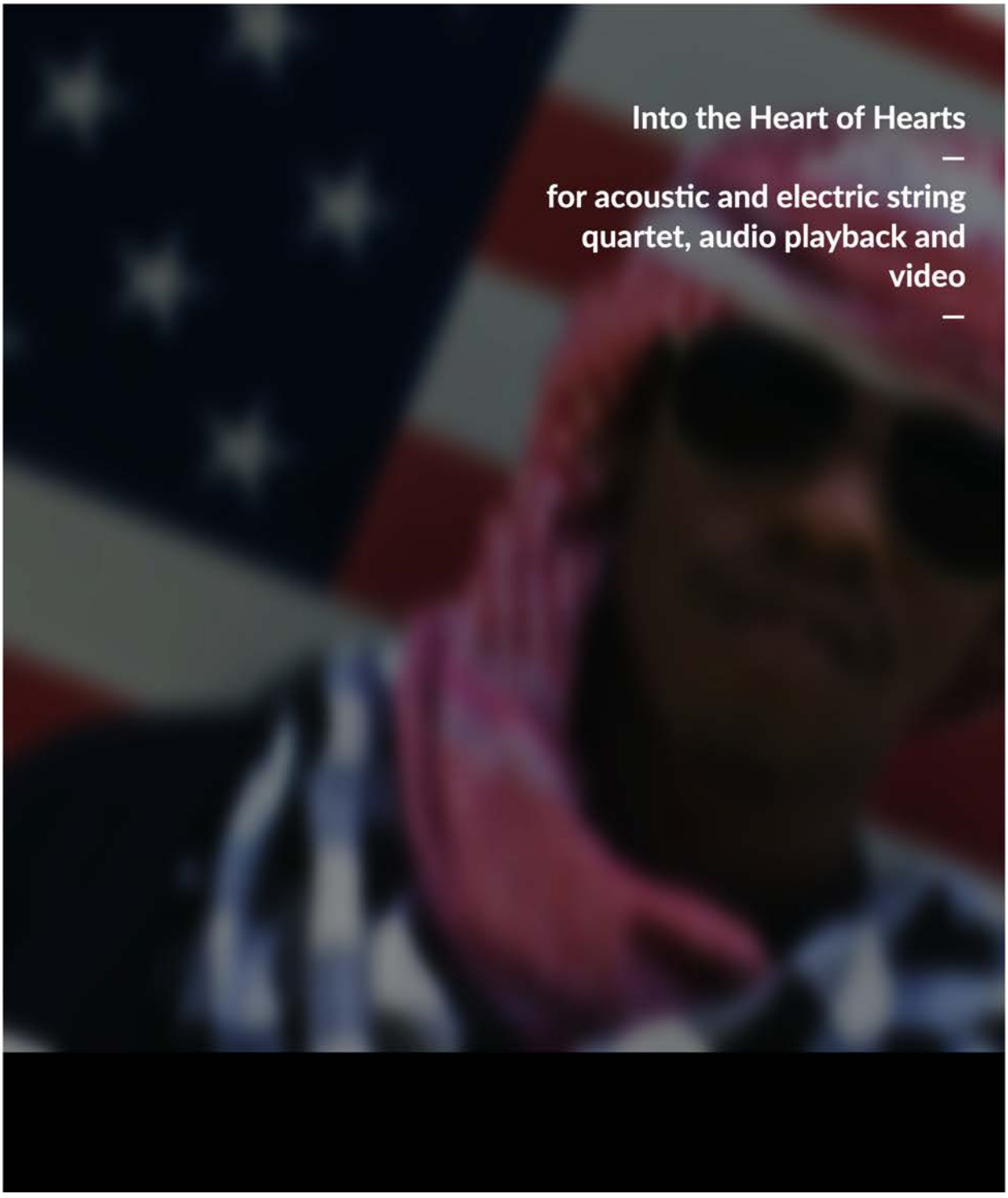
2 0 1 9

Piotr Peszat



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Are you not afraid of me?
I'm different.
I'm different than you.
I sound different.
I sound different than what you are used to.
I represent a different culture.
Some people say that I am a cultural fetish.
It is an elitist culture not popular.
Do you know me?
Do you know anything about me?
Are you not afraid of me?
Don’t you feel a threat from my side?
Are not you afraid of fighting with me for a social position?
Yet we compete.
Are you not afraid of me?
We are competing for the state money.
Don’t you feel a threat from my side?
We compete for public interest and applause.
Are you not afraid of me?
We want to be useful to society.
Am I not hurting you?
Don’t you feel a threat from my side?
Don’t you feel aggression towards me?

Ref.:
So different than you.
So different than you are.
I know it's sad but true.

Instruments

vn.I/e.vn I — violin I/electric violin I (also guitar synthesizer, eg. Roland GR-55 GK)
vn.II/e.vn II — violin II/electric violin II (also guitar synthesizer, eg. Roland GR-55 GK)
vla./e.vla — viola/electric viola (also guitar synthesizer, eg. Roland GR-55 GK)
vc./e.vc. — cello/electric cello (also guitar synthesizer, eg. Roland GR-55 GK)

audio playb. — audio playback
vid. — video

All musicians are using electric instruments connected to a guitar synthesisers (eg. Roland GR-55 GK). Several presets need to be prepared corresponding to remarks contained in the score. On the last page of the explanation, a list with all presets that are necessary to be prepared in advance before the concert can be find.

The piece consists of two parts:
I. duration 21:20 min.
II. duration 28:00 min.
and can be performed in different setups:
- as a whole, two segments, lasting 49:20 minutes;
- 1st segment separately, lasting 21:20 min., for acoustic string quartet, audio playback;
- 2nd segment separately, lasting 28:00 min., for electric string quartet, audio playback and video.

The first part of the piece ends with a three minutes long segment, in which performers do not play on instruments. The idea of such a break is give them time to prepare electric instruments and performing materials for the performance of the second part of the piece.

Concept

The main axis of the first segment is an audio playback layer consisting of — among others — “hate speech” recordings. Within the first movement of the piece, string quartet "censors" particular worlds of Polish politicians. In a sense, classical "contemporary music" works as a "tool of authority/power". Musical censorship is not always successful (i.e. not all quotations are replaced by an abstract musical material). Also, sometimes audio samples are crossfading with the acoustic layer. If so, musicians may try to adjust or intonate to the sound to make it melt better. All musical actions should be realized very precisely in time. During rests (eg. beginning and ending of the piece), musicians should remain motionless.

The second segment of the piece, in a way, analysis the "hate speech" phenomenon in a broader sense pointing, that its source is our fear in unknown — person, thing, language... quite like with contemporary music.

Stage setup & lights

There is no particular stage setup for the performance of the piece except for two conditions:
a) the screen for video projection should be set behind the musicians, large size and fully visible to an audience
b) musicians should prepared electric instruments in advance, in order not to change place between movements, before starting performance of the whole composition. During the last segment, preceding the second part of the piece, musicians should only change instruments, prepare particular presets and performing materials.

Considering video projection, in general, the concert venue should be rather dark. However, at the same time, musicians should be illuminated in such a way so that all their actions are visible to the audience.

Video projection

- bright HD video projector (min. 5000 ANSI Lumen),
- big screen for the front video projection (16x9 ratio). A flat-surfaced wall can be also considered for video projection
- video material is prepared as a single full HD (1920x1080) .mov clip

Tech. setup

- amplification: 4 microphones, each for instrument
- stereo PA with good bass
- click track for all musicians
- audio interface & computer with DAW
- bright full HD video projector (at least 5000 lumens)
- big screen for the front projection placed behind the instruments; clean surface (eg. wall) behind the musicians is acceptable as well
- during the rehearsals and performance, an extra person (technician/musician not playing in the piece) should check at the computer if everything works well

Materials

All performing materials are available at the following link: https://www.dropbox.com/sh/7ut73v1zh8n2wcg/AABITUhuE-t5RLZHwWyz3_kza?dl=0

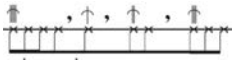
Info

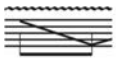
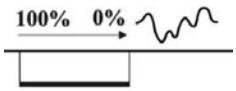
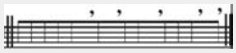
In case of problems with the setup please contact the composer:
e-mail: piotrpeszat@gmail.com
mobile: 0048 502 115 962

Explanation | Mov. I

notation	All parts of the 1st part of the piece are notated in a traditional way. In the 2nd part of the piece, parts are notated on two systems. Higher one indicates instrumental techniques, while the lower one points preset changes, timbre modulations (using Expression pedal “EXP. ped.”).
	Crescendo dal niente / diminuendo al niente – sound never starts or ends with attack (!!!). Performer should try to find beginning and ending of sound as soft as possible!
	Sign means sudden end (cut) of current action without fading out (something totally opposite to described above *diminuendo al niente*). It is extremely important, especially in the first part of the piece, that musicians take special care both for beginning and ending of sound. Usually, sound actions have a clear attack. However, in many cases, ending of sound should be realized in a very precise way (“cut”) - if not indicated by other remark (eg. diminuendo mark).
freeze	Command “freeze” means “stay without movement, in the last position before “freeze”mark and should be realised in a very precise way.
MST./ST./[...]	MST. / ST. / ORD. / SP. / MSP — molto sul tasto / sul tasto / ordinario / sul ponticello / molto sul ponticello
clb.	Con legno battuto - full wood, without hair.
legno tratto	Col legno tratto - bowing with wooden part of bow.
pizz. l.v.	Pizzicato lascia vibrare, ie. the sound should not be damped or stopped after the initial attack.
pizz. secco	Short kind of pizzicato. The sound should decay only within the value of the indicated note. Later on, one should mute the string.string.
Bartok pizz	Strong, percussive pizzicato.
crushed/norm.	Add bow pressure to produce distorted sound, in which the audible pitch is totally replaced by noise.
IV/5, IV/7, [...]	Natural harmonics - the first value indicates string, while the other one indicates partial/harmonics.
◇	Half harmonics: fingering is the same as written, but with a harmonics finger pressure.
N.V./vibrato	The piece should be performed without vibrato (if no different indication appears in the score). However, if “N.V.” mark appears in the score, musicians should pay special care to perform it without any vibrato, in a most simple way (“semplice”).

Explanation | Mov. II

notation	Each instrumental part is notated on two systems. Higher one indicates instrumental techniques, while the lower one points preset changes, timbre modulations (using Expression pedal “EXP. ped.”).
	Crescendo dal niente / diminuendo al niente – sound never starts or ends with attack (!!!). Performer should try to find beginning and ending of sound as soft as possible!
	Sign means sudden end (cut) of current action without fading out (something totally opposite to described above *diminuendo al niente*). It is extremely important, especially in the first part of the piece, that musicians take special care both for beginning and ending of sound. Usually, sound actions have a clear attack. However, in many cases, ending of sound should be realized in a very precise way (“cut”) - if not indicated by other remark (eg. diminuendo mark).
freeze	Command “freeze” means “stay without movement, in the last position before “freeze”mark and should be realised in a very precise way.
A.	arco
Pz.	pizzicato
MST./ST./[...]	MST. / ST. / ord. / SP. / MSP — molto sul tasto / sul tasto / ordinario / sul ponticello / molto sul ponticello
▲	highest note on the instrument
x	“x” note-head means always playing con legno battuto - full wood, without hair
AFAP	as fast as possible
z	very rapid, non-rythmicized tremolo
	tremolo “as fast as possible”
	play between bridge and tailpiece
	percussion effect: strike the strings with the finger-tip (sul tasto region)
	percussion effect: strike the upper part of the sounding board of the instrument with the finger-tips
	molto vibrato, with almost 1/4-tone range
senza arco	set the string in vibration by pressing it strongly with the finger, with simultaneous trilling

	glissando with trill downwards & upwards senza arco
	the double vertical line on both sides indicates material to be repeated later on. Length of repetitions is indicated with a curvy, bold line. The material can be performed freely in terms of time. However, considering distance (long/short) between notes as the duration of each note.
	On the synth. staff one can find effects pedal changes: arrowed-line means a gradual change (eg. from 100% to 0%), while a wavy-line means free movement between 100% and 0%. The general rule is, that all values above 50% mean new sound quality, while bellow 50% should be treated more like a basic synth. sound (main quality) + added slight transformation.

rehearsal mark	FX. number in score	vn.1	vn.2	vla.	vc.	FX. ped.	remarks
A/A1/A2	dist.01					delay	long delay
	lin.synth.01 [viola only]						
A3	dist.02						
B/B1	lin. synth 01. [tutti]						
B2	dist.02					delay	
	dist.03						dry
C/C1	dist.04						
	lin.synth.01						
C2	lin.synth.01					reverb	
C3	dist.04						
	lin.synth.01 [viola only]						
C4	lin. synth.01					distortion	
C5	dist.05					delay	medium length delay
	lin.synth.01 [viola only]						
C6	lin.synth 01.					distortion	
	dist.05 [cello only]					delay	medium length delay
D/D1/D2	lin. synth 01. [tutti]					distortion	
	dist.05						

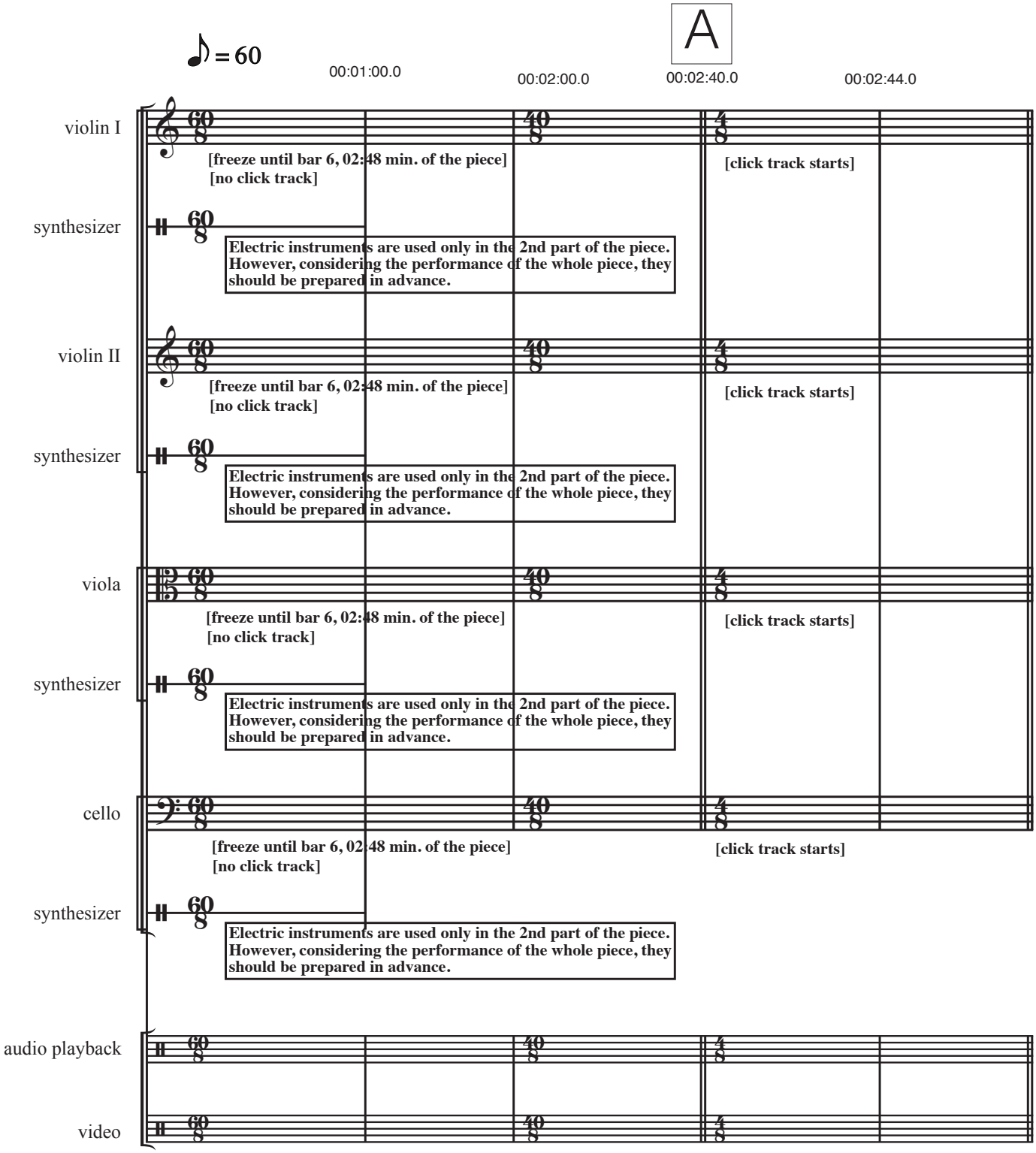
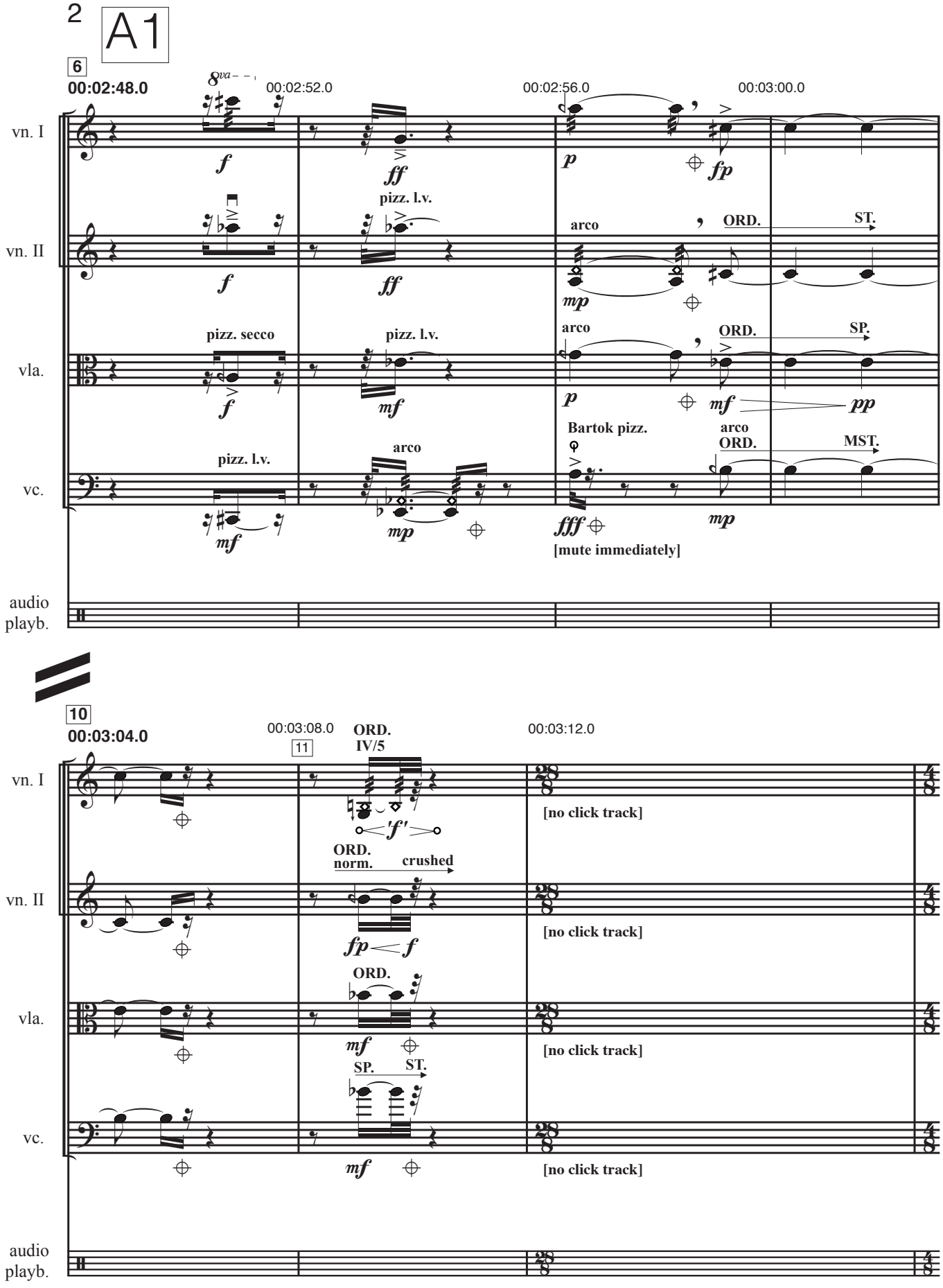
rehearsal mark	FX. number in score	vn.1	vn.2	vla.	vc.	FX. ped.	remarks
E	dist.06 [cello solo]						data corrupter; long decay
	dist.07 [cello solo]						dry, short decay time
E1	lin.synth.01						
F	dist.06 [tutti]					delay	medium delay
F1	dist.06						long decay time
	dist.07						dry, short decay
G/G1	lin. synth.01						
H/H1	dist.08						long decay time
H2	dist.08						the same as in H1
	dist.09						dry, short decay time
H3	dist.08						the same as in H2
	dist.09						the same as in H2
	lin.synth.02						strings sound, slightly distorted
I/I1	dist.10 [cello solo]					delay	long delay
I2/I3	dist.10 [tutti]						
	dist.11						
	dist.12						

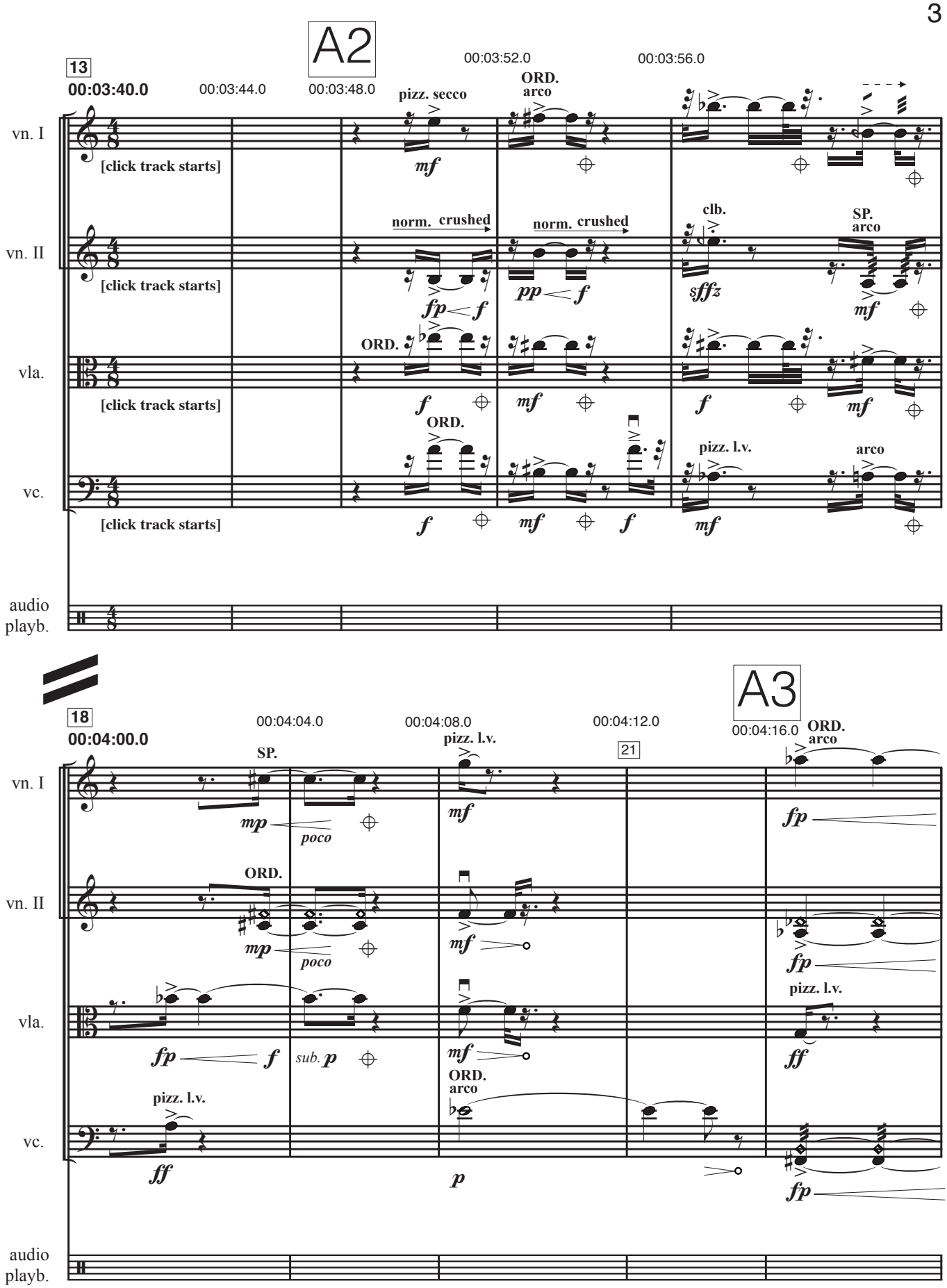
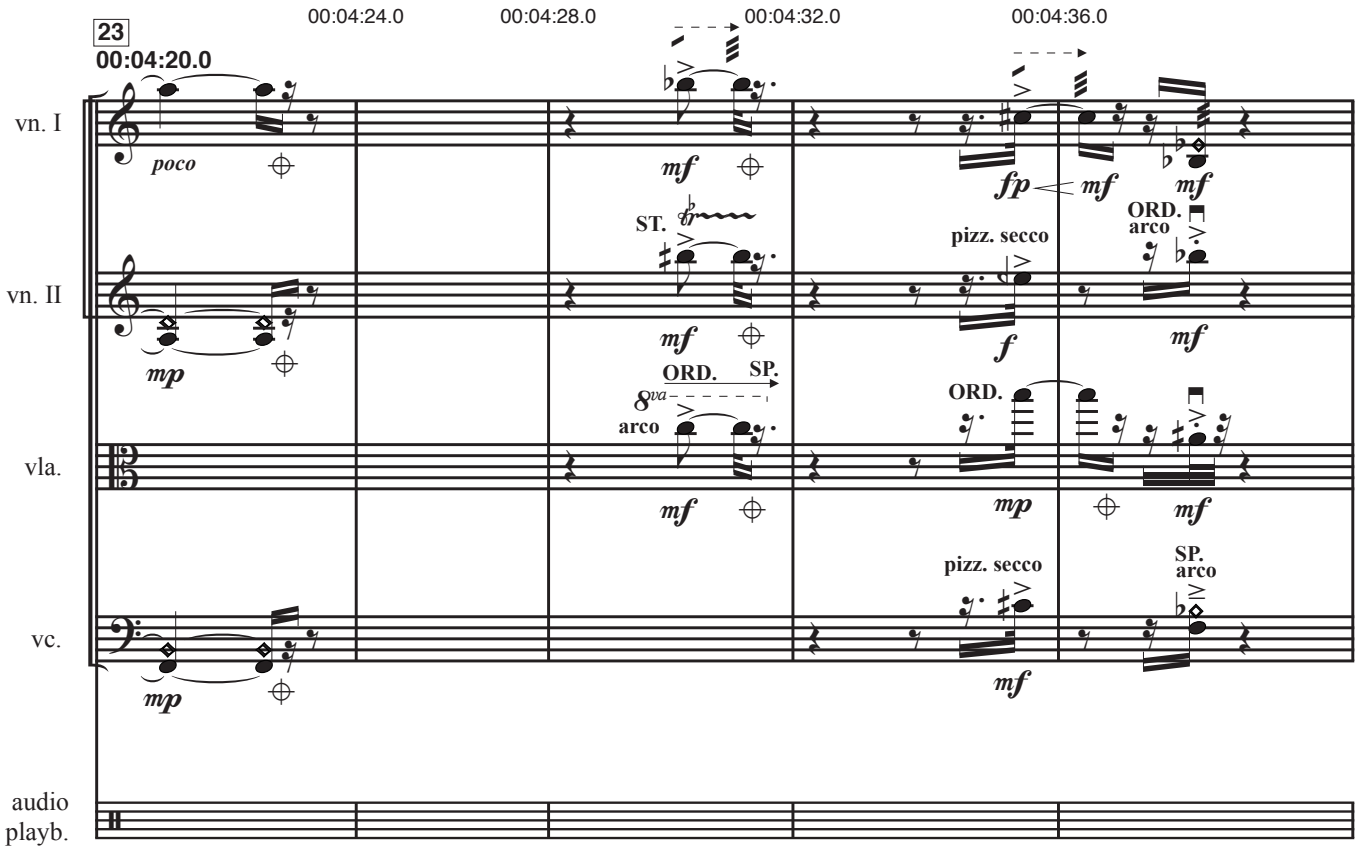
Into the Heart of Hearts

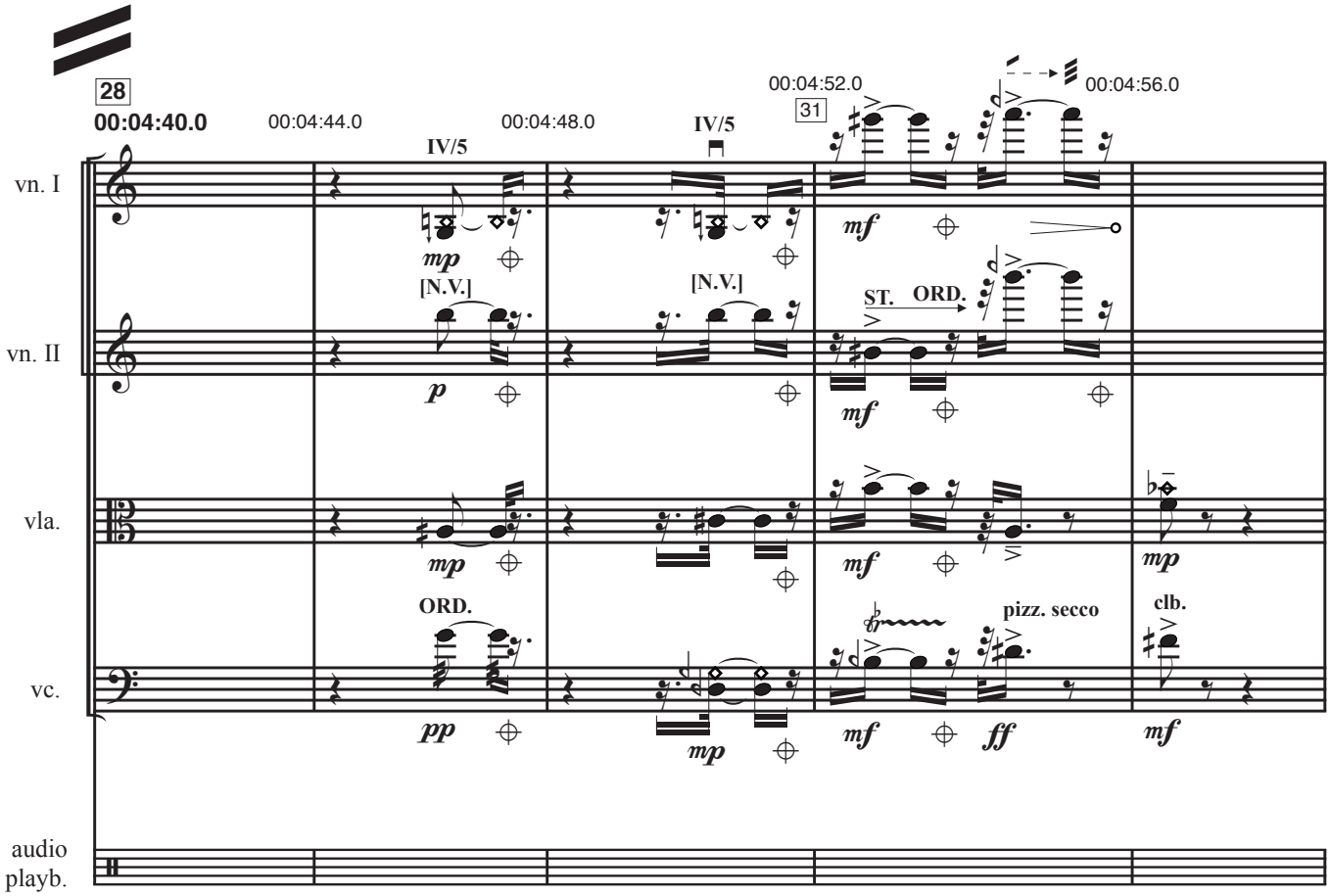
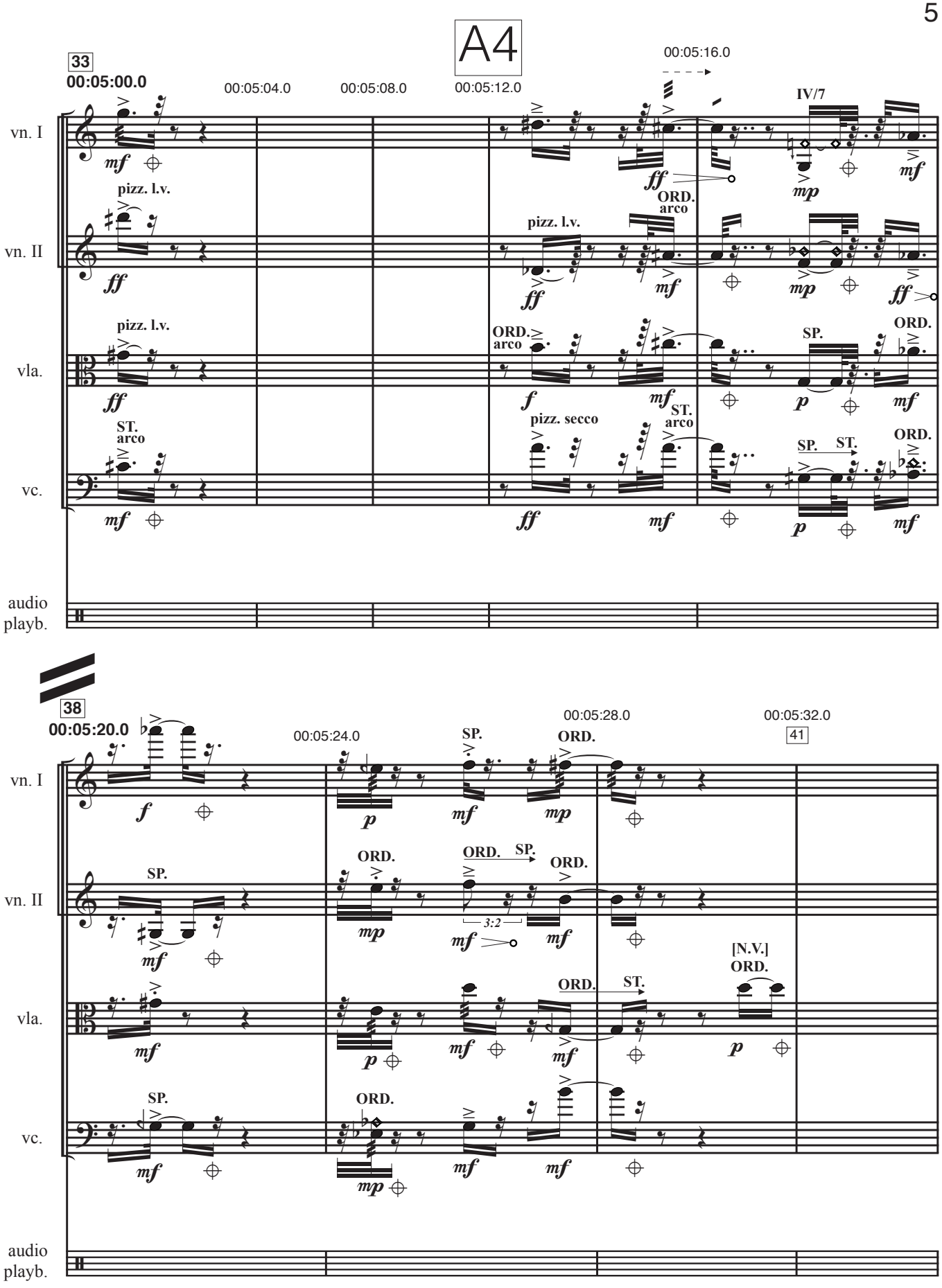
for acoustic and electric string quartet, audio playback and video

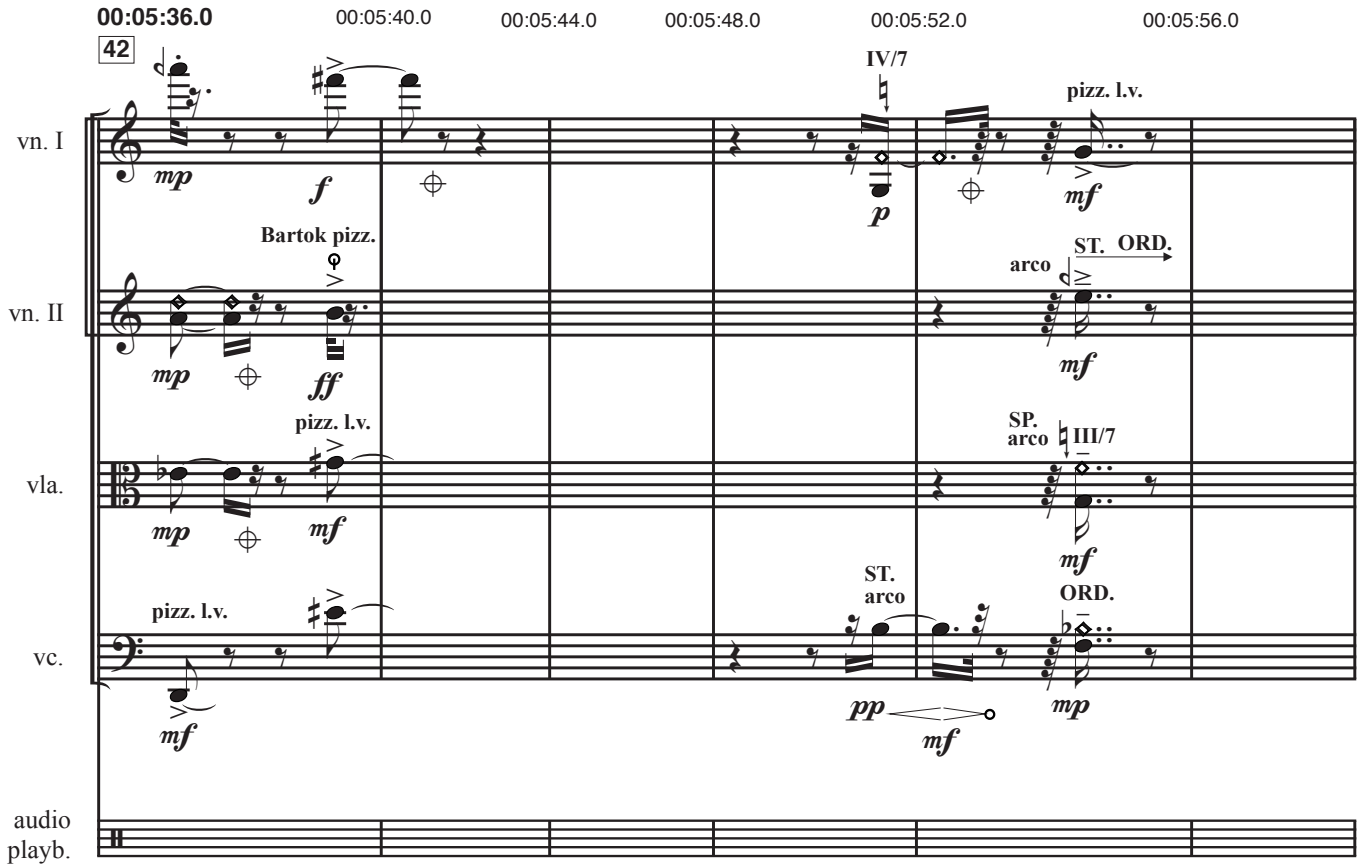
pitr peszat
2019

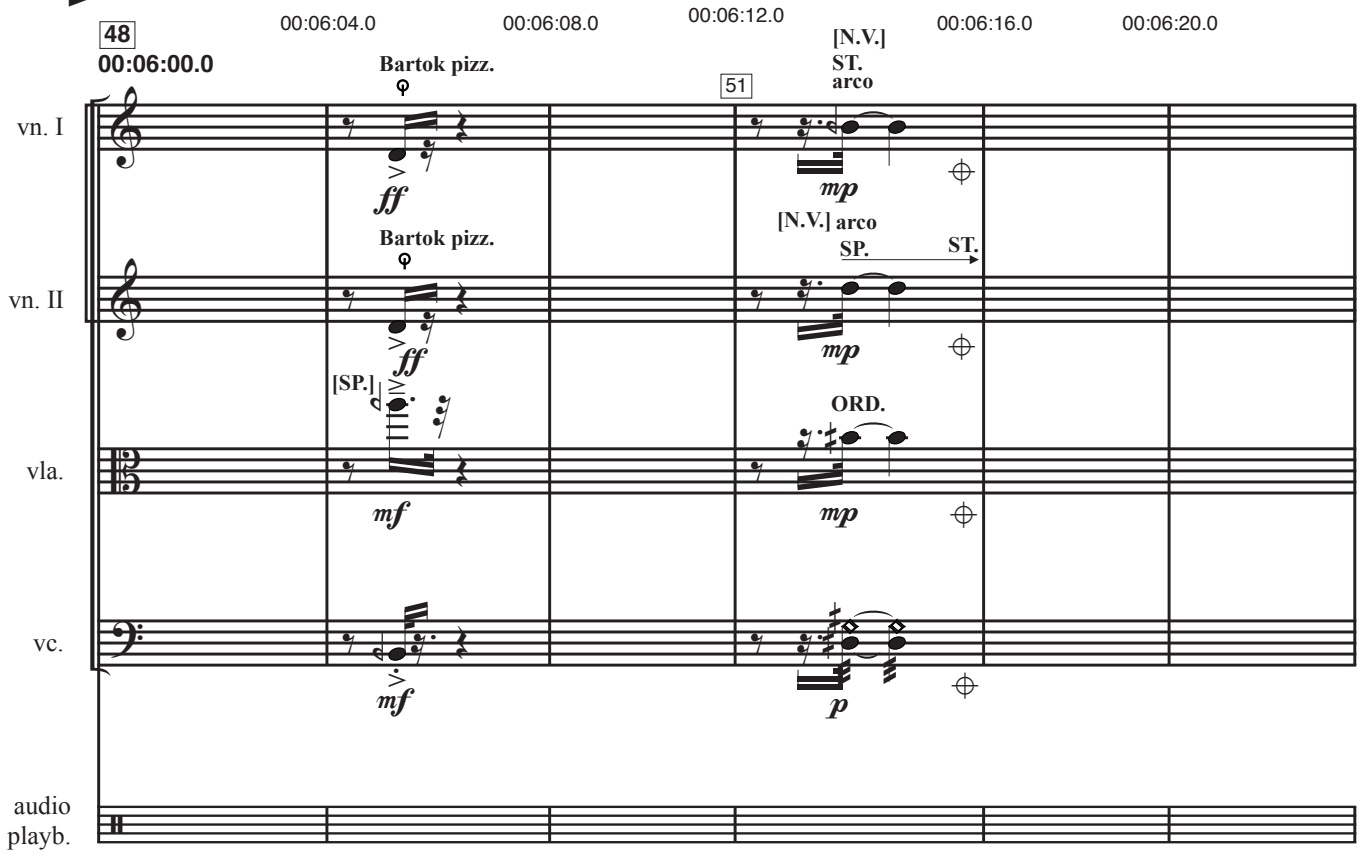
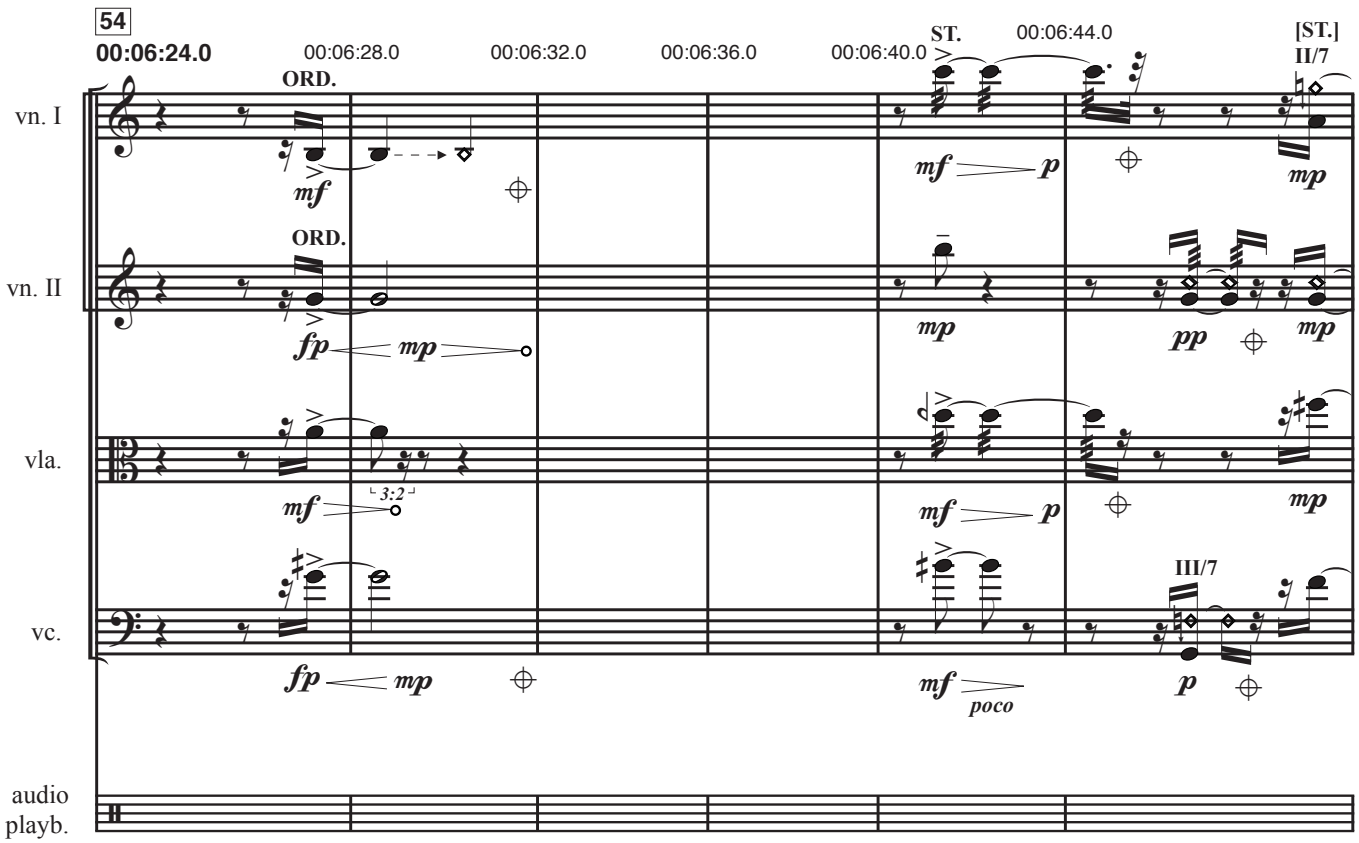
to Neo Quartet

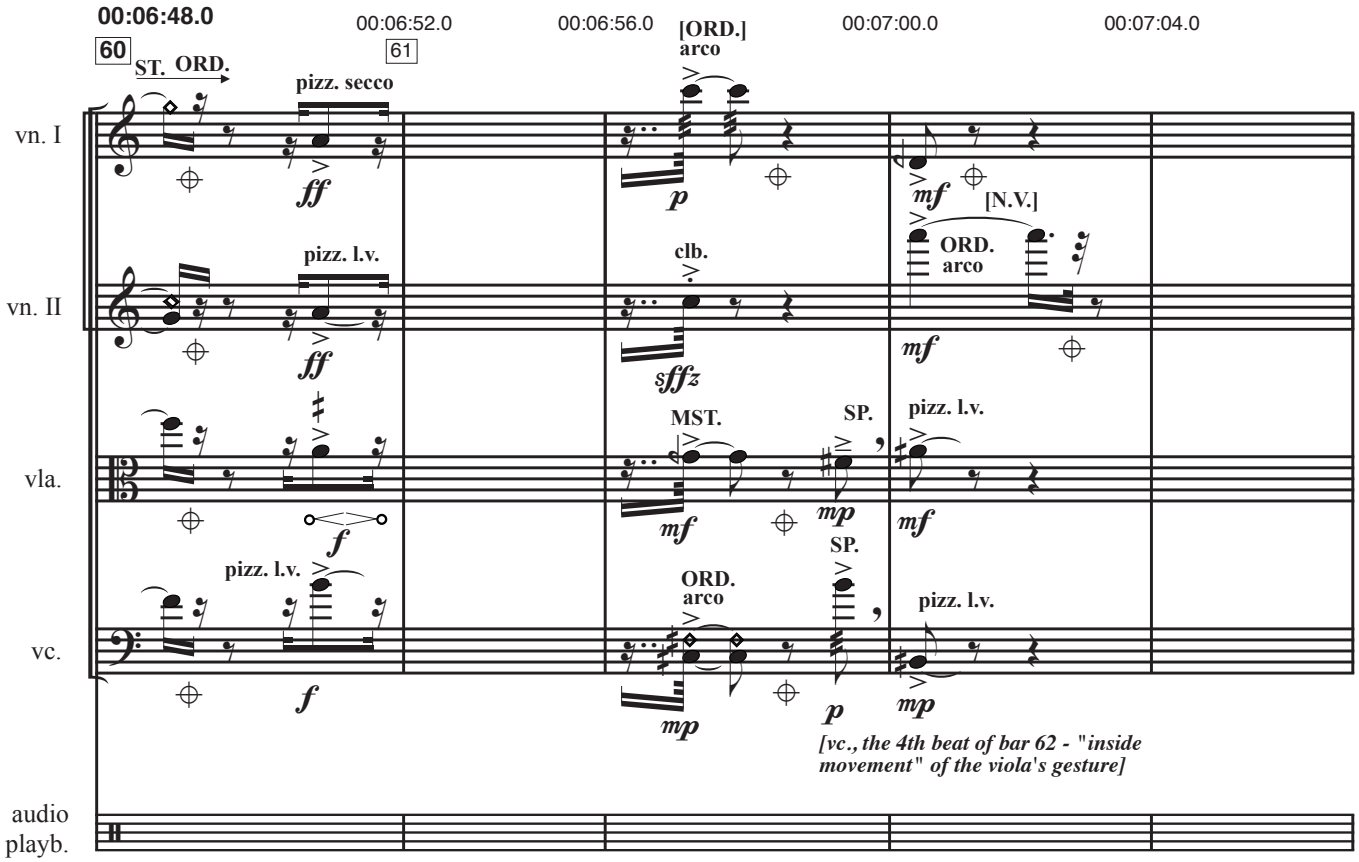
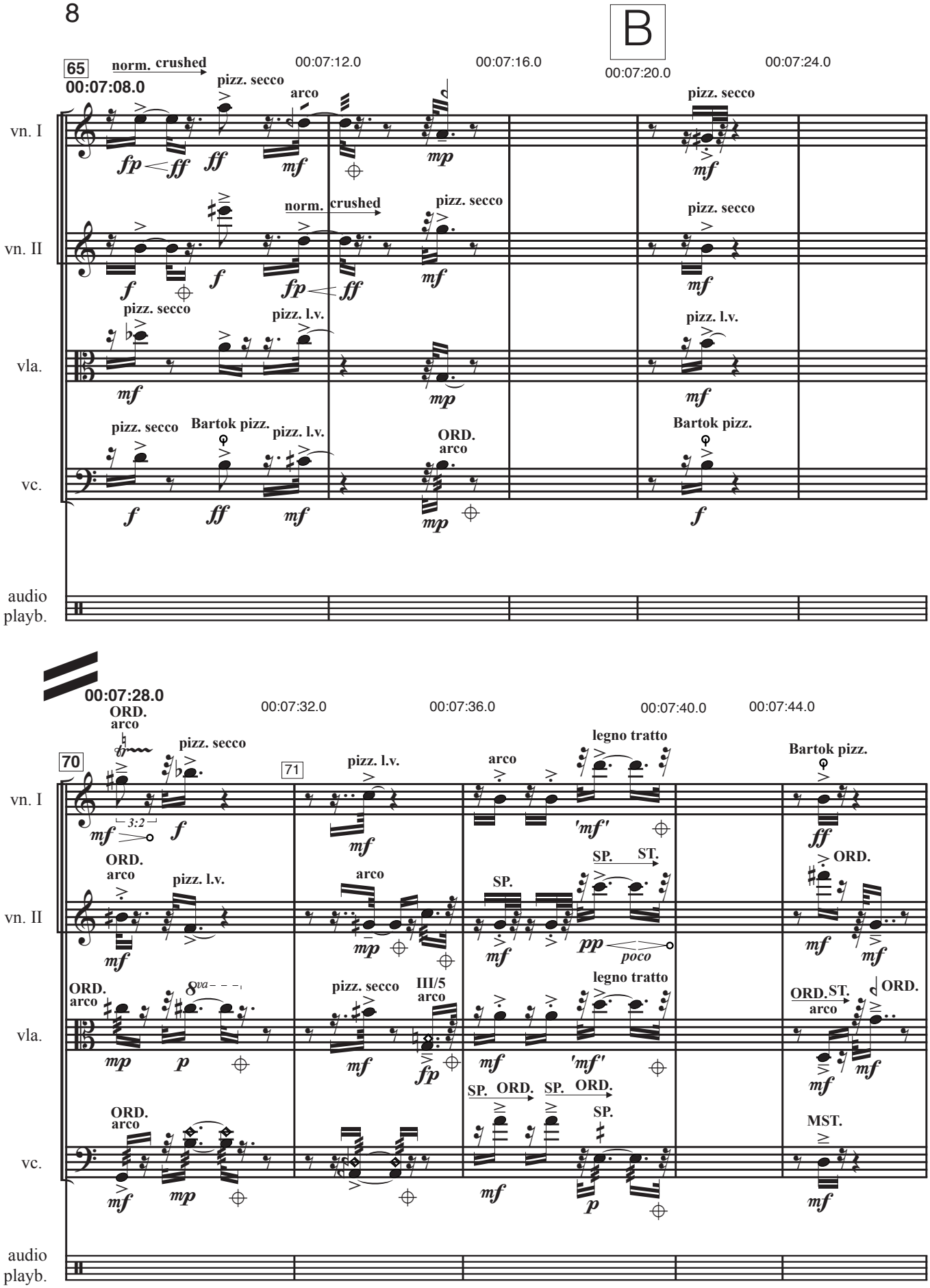
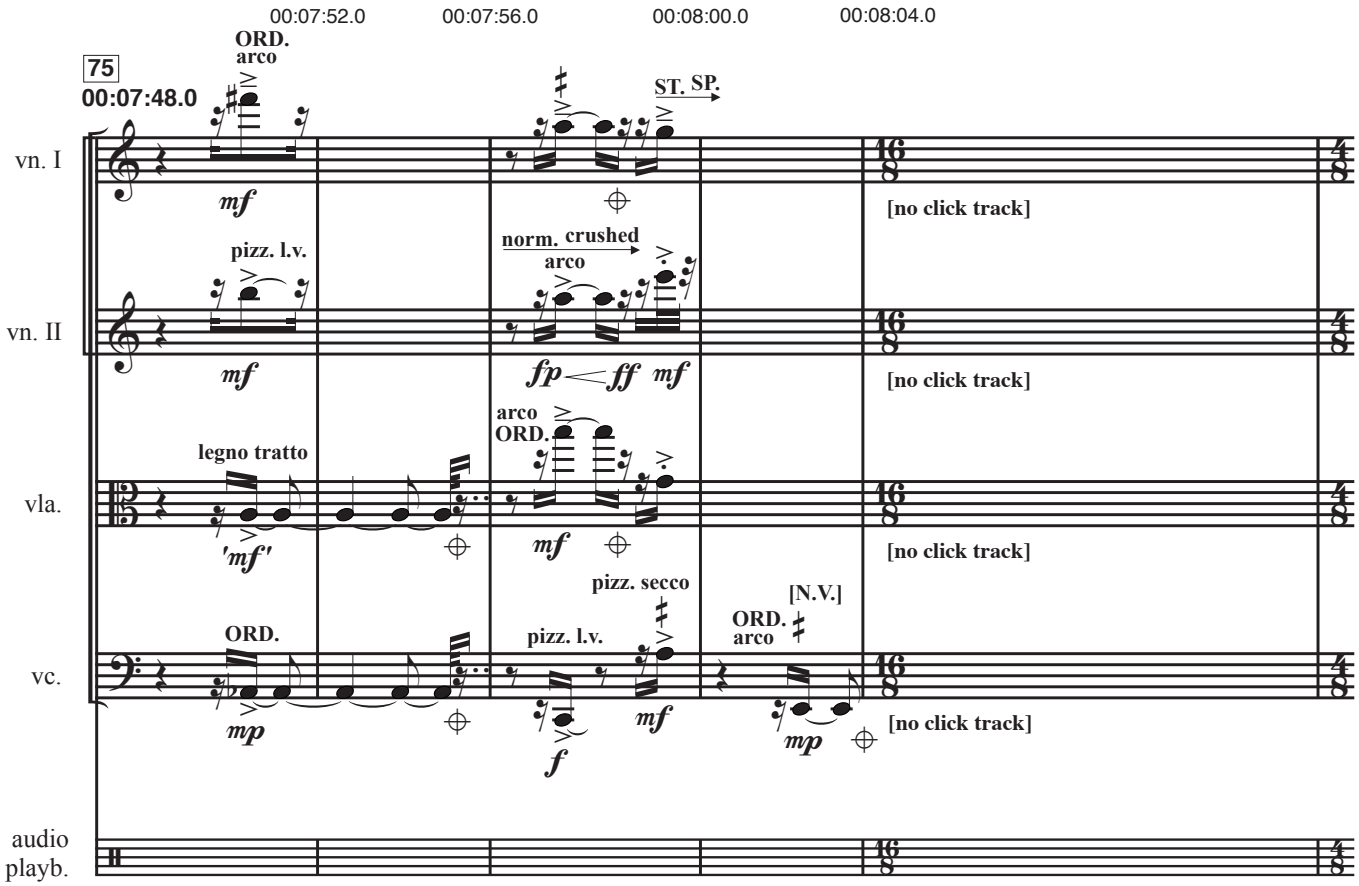


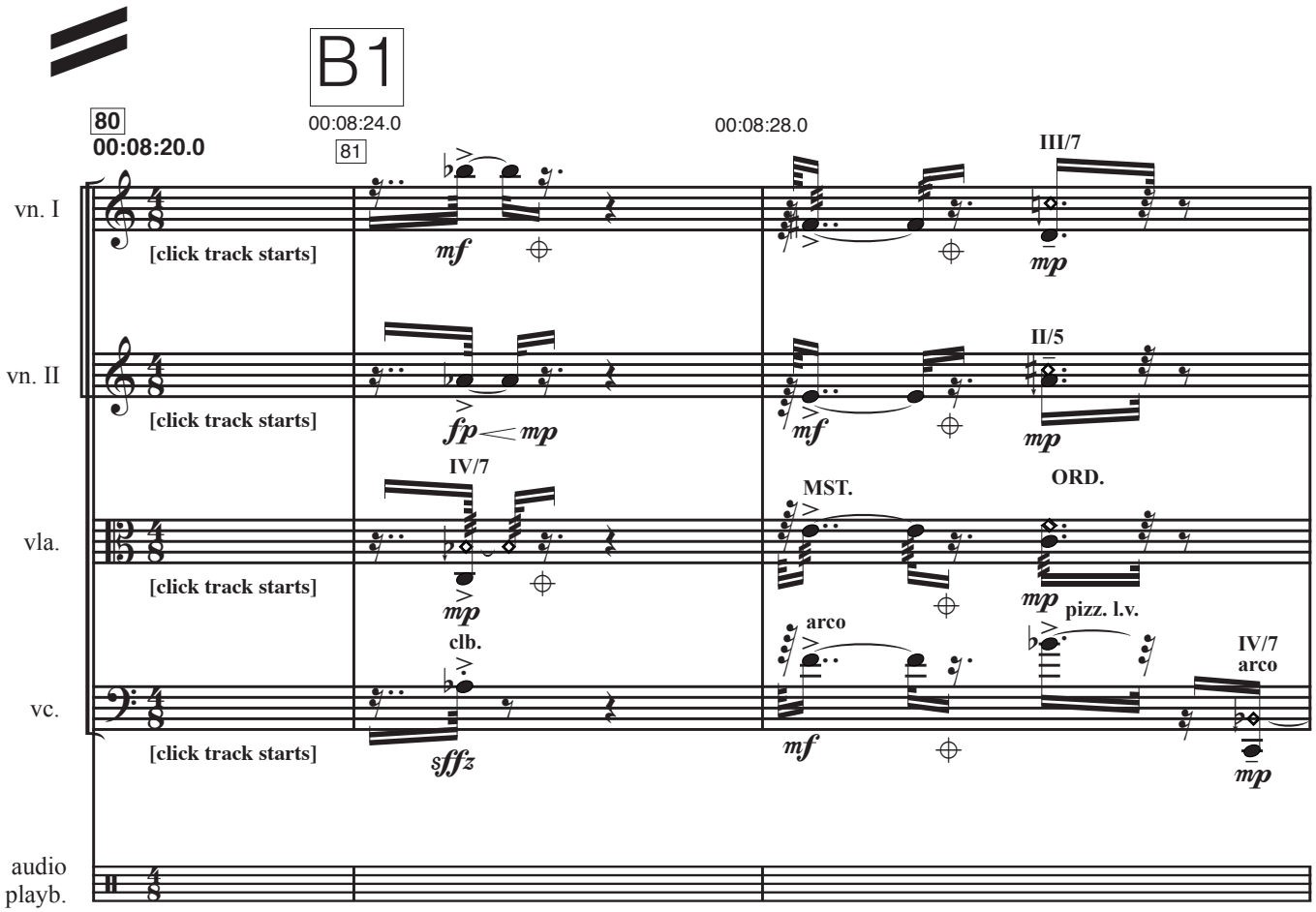
2
A1
6
00:02:48.0
00:02:52.0
00:02:56.0
00:03:00.0
vn. I
vn. II
vla.
vc.
audio playb.
pizz. l.v.
arco
ORD.
ST.
SP.
pizz. secco
Bartok pizz.
MST.
[mute immediately]
10
00:03:04.0
00:03:08.0
11
00:03:12.0
IV/5
ORD. norm.
crushed
[no click track]

A2
13
00:03:40.0
00:03:44.0
00:03:48.0
00:03:52.0
00:03:56.0
vn. I
vn. II
vla.
vc.
audio playb.
[click track starts]
pizz. secco
ORD.
arco
norm. crushed
clb.
SP.
ORD.
pizz. l.v.
A3
18
00:04:00.0
00:04:04.0
00:04:08.0
00:04:12.0
00:04:16.0
21
SP.
poco
sub. p

23
00:04:20.0
00:04:24.0
00:04:28.0
00:04:32.0
00:04:36.0
vn. I
vn. II
vla.
vc.
audio playb.
poco
mp
mf
fp
ST.
ORD.
arco
pizz. secco
f
SP.
8va
SP. arco

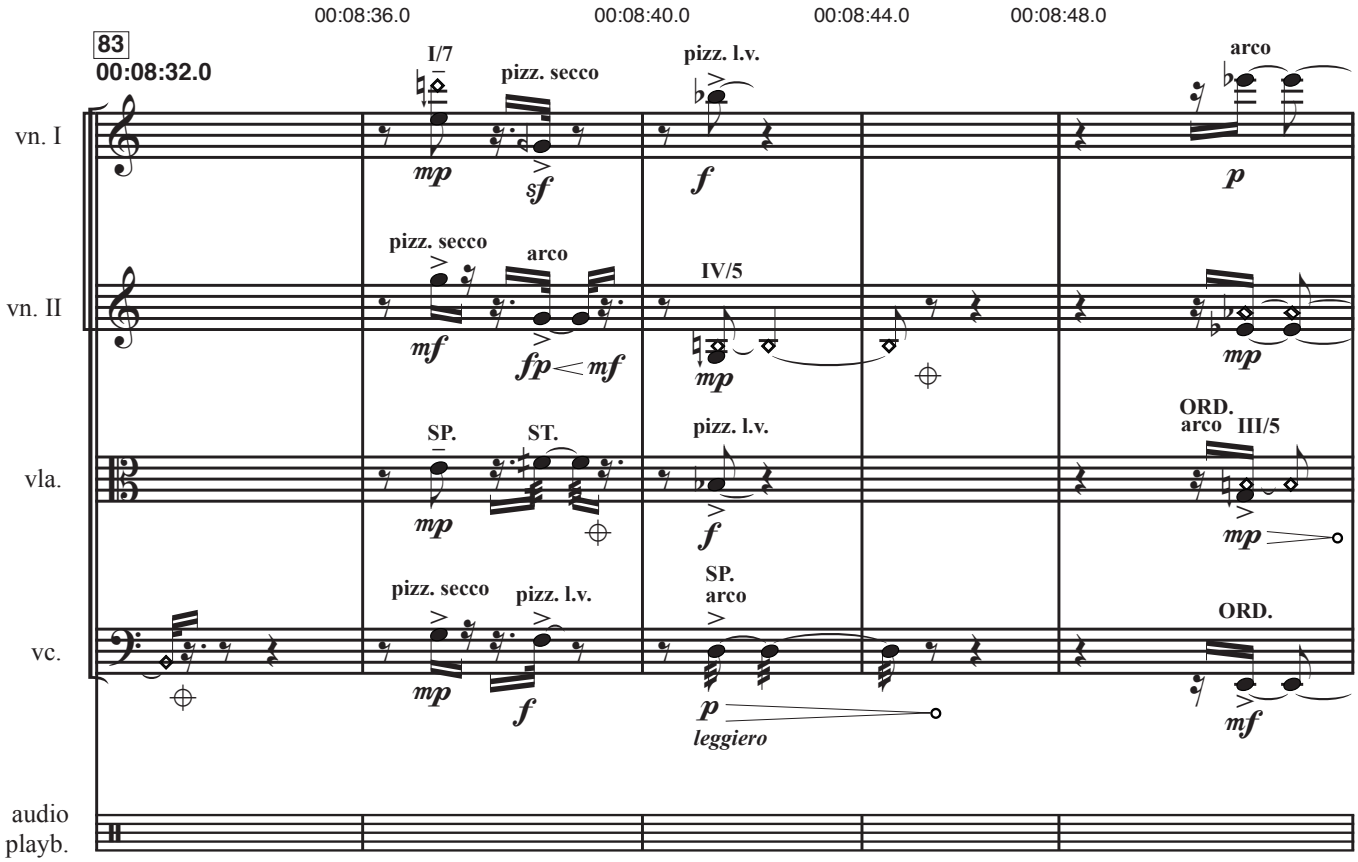

28
00:04:40.0
00:04:44.0
00:04:48.0
00:04:52.0
31
00:04:56.0
IV/5
vn. I
vn. II
vla.
vc.
audio playb.
mp
mf
p
pp
ff
[N.V.]
ST.
ORD.
pizz. secco
clb.

A4
33
00:05:00.0
00:05:04.0
00:05:08.0
00:05:12.0
00:05:16.0
IV/7
vn. I
vn. II
vla.
vc.
audio playb.
pizz. l.v.
ORD.
arco
ST.
pizz. secco
SP.
38
00:05:20.0
00:05:24.0
00:05:28.0
00:05:32.0
41
3:2
[N.V.]

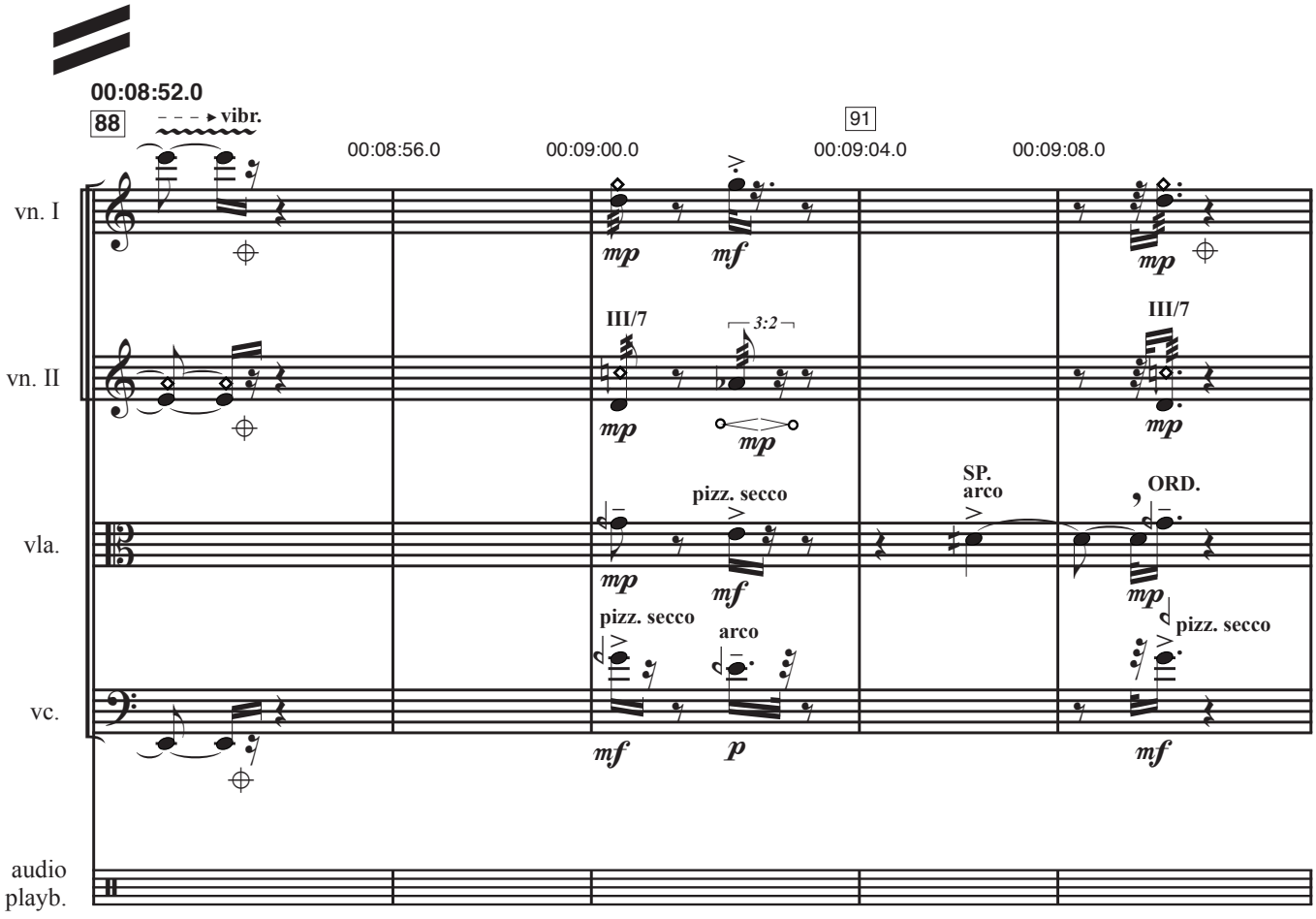
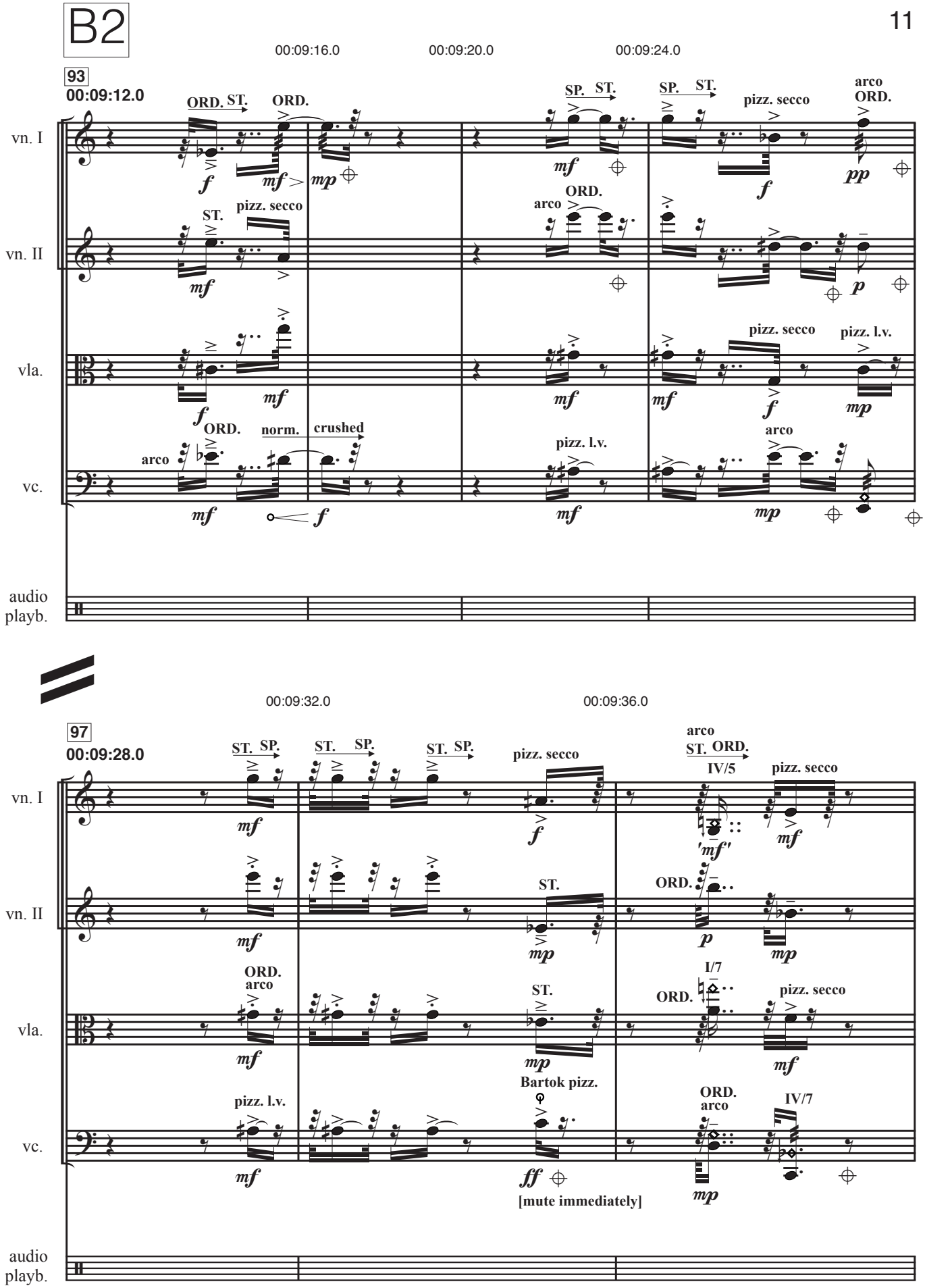
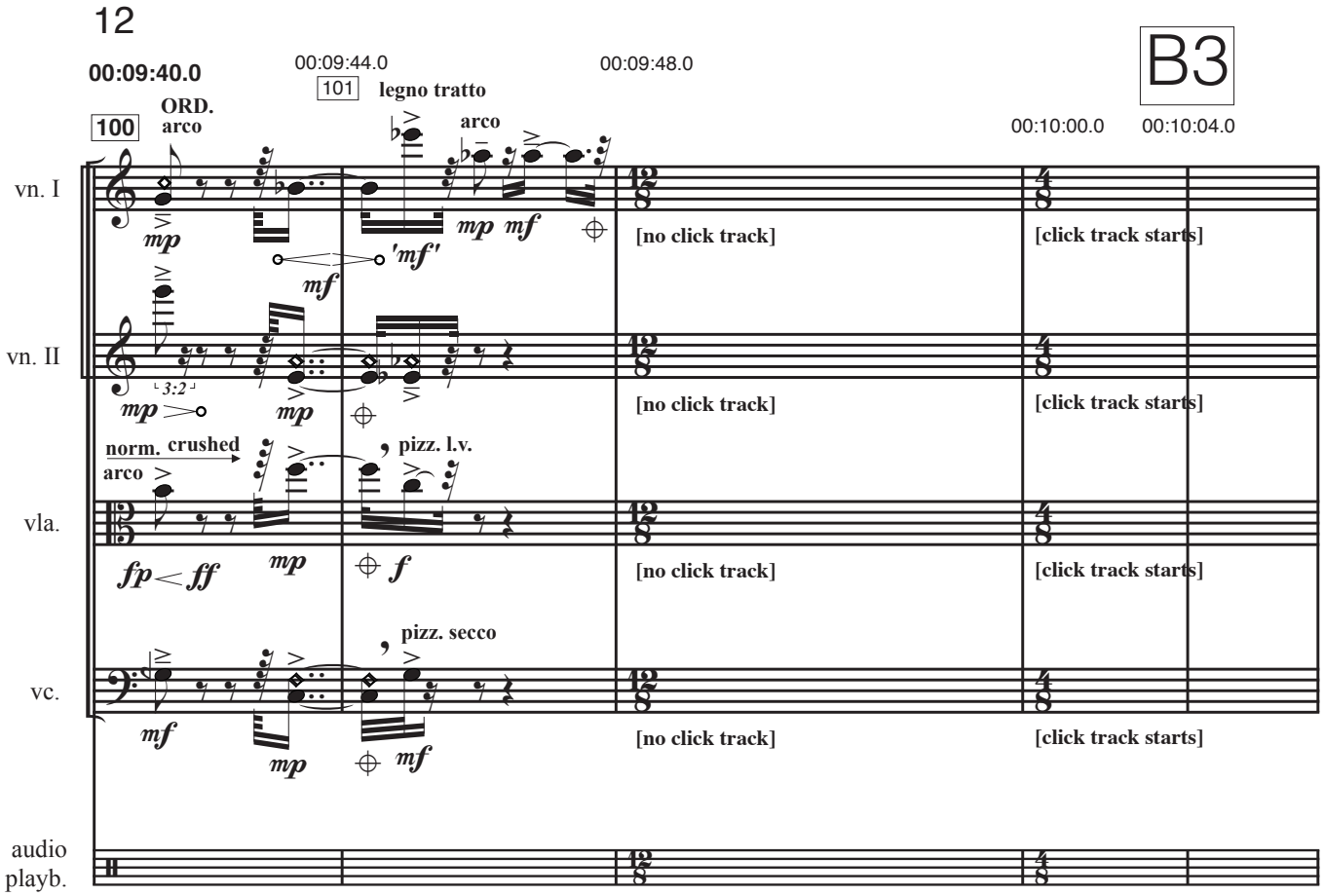

00:05:36.0
00:05:40.0
00:05:44.0
00:05:48.0
00:05:52.0
00:05:56.0
42
vn. I
vn. II
vla.
vc.
audio playb.
mp
f
IV/7
p
pizz. l.v.
mf
Bartok pizz.
ff
ST. ORD.
arco
SP. arco
III/7
ST. arco
ORD.
pp

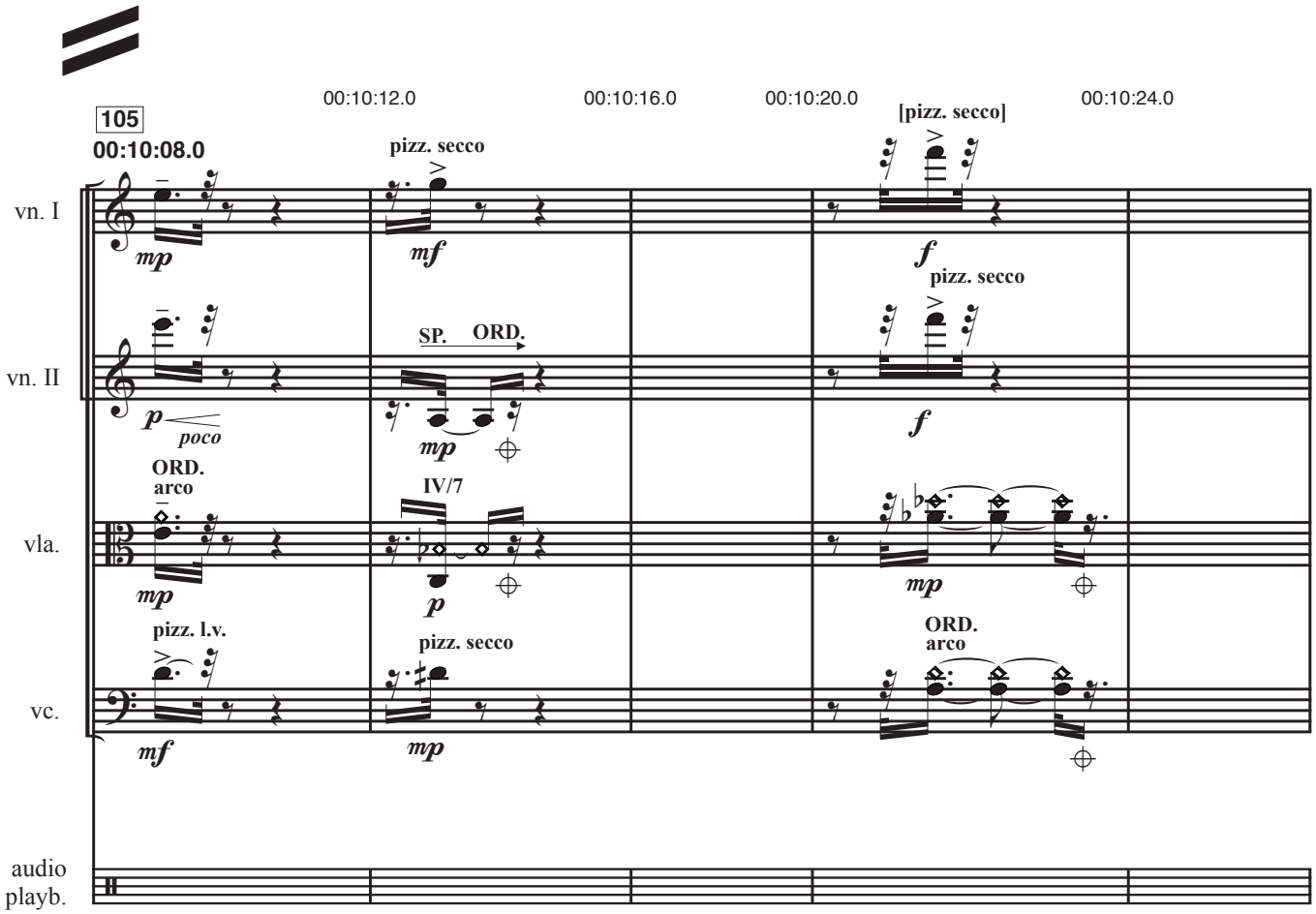

00:06:00.0
00:06:04.0
00:06:08.0
00:06:12.0
00:06:16.0
00:06:20.0
48
51
vn. I
vn. II
vla.
vc.
audio playb.
Bartok pizz.
ff
[N.V.]
ST. arco
mp
[N.V.] arco
SP.
ST.
[SP.]
mf
ORD.
p

54
00:06:24.0
00:06:28.0
00:06:32.0
00:06:36.0
00:06:40.0
ST.
00:06:44.0
[ST.]
II/7
vn. I
ORD.
mf
mf
p
mp
vn. II
ORD.
fp
mp
mp
pp
mp
vla.
mf
3:2
mf
p
mp
vc.
III/7
fp
mp
mf
poco
p
audio
playb.

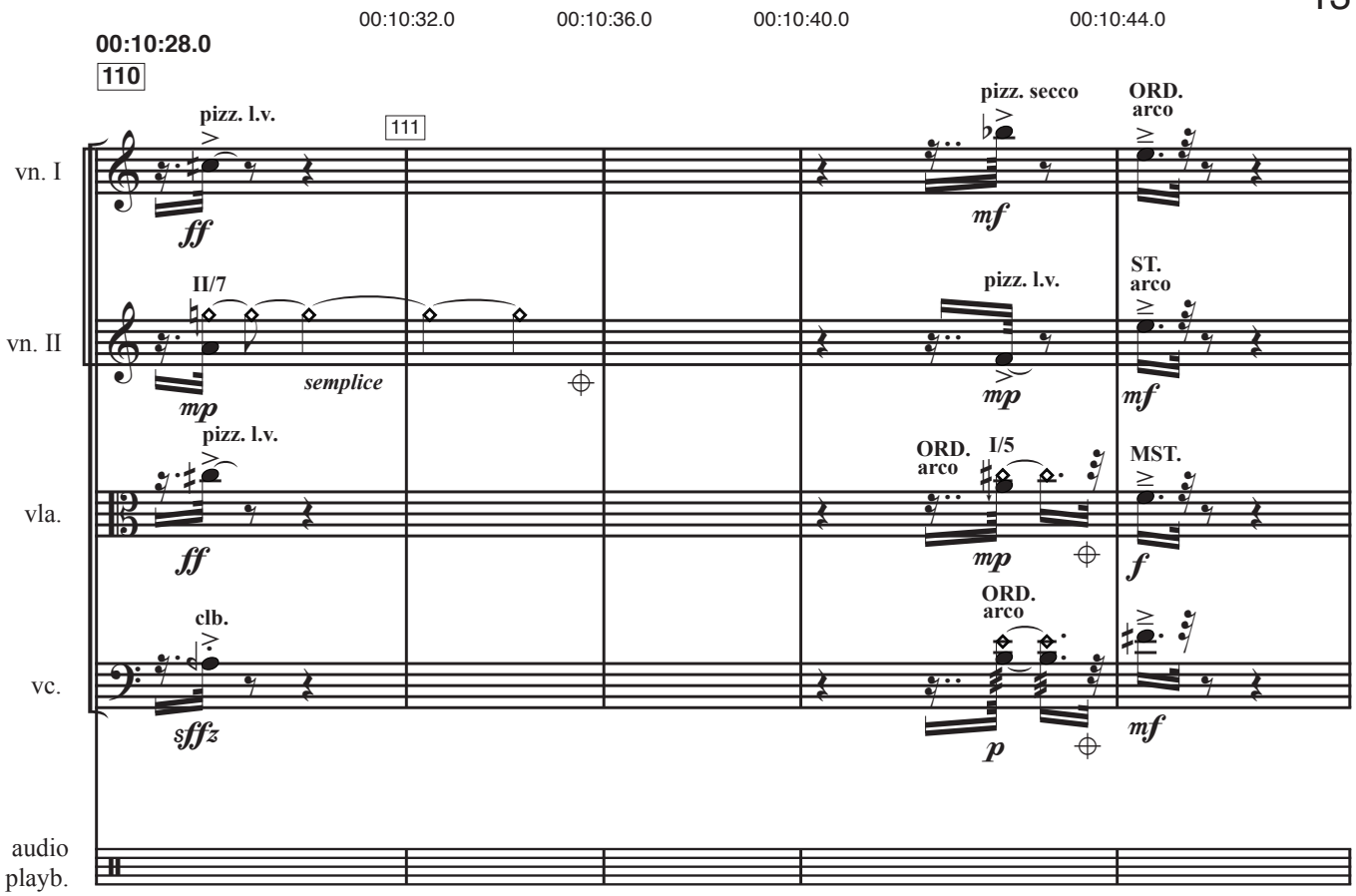

00:06:48.0
60
00:06:52.0
61
00:06:56.0
[ORD.]
arco
00:07:00.0
00:07:04.0
ST. ORD.
pizz. secco
vn. I
ff
p
mf
[N.V.]
pizz. l.v.
clb.
ORD.
arco
vn. II
ff
sfffz
mf
MST.
SP.
pizz. l.v.
vla.
f
mf
mp
mf
pizz. l.v.
SP.
ORD.
arco
pizz. l.v.
vc.
f
mp
p
mp
[vc., the 4th beat of bar 62 - "inside
movement" of the viola's gesture]
audio
playb.

B
65
00:07:08.0
norm. crushed
00:07:12.0
00:07:16.0
00:07:20.0
00:07:24.0
vn. I
vn. II
vla.
vc.
audio playb.
pizz. secco
arco
pizz. l.v.
Bartok pizz.
ORD.
norm.
crushed
00:07:28.0
00:07:32.0
00:07:36.0
00:07:40.0
00:07:44.0
70
71
3:2
legno tratto
SP.
ST.
poco
III/5
MST.

00:07:52.0
00:07:56.0
00:08:00.0
00:08:04.0
75
00:07:48.0
ORD.
arco
ST. SP.
vn. I
mf
[no click track]
pizz. l.v.
norm. crushed
arco
vn. II
mf
fp ff mf
[no click track]
arco
ORD.
legno tratto
vla.
'mf'
mf
[no click track]
pizz. secco
[N.V.]
ORD.
pizz. l.v.
ORD.
arco
vc.
mp
f
mf
mp
[no click track]
audio
playb.

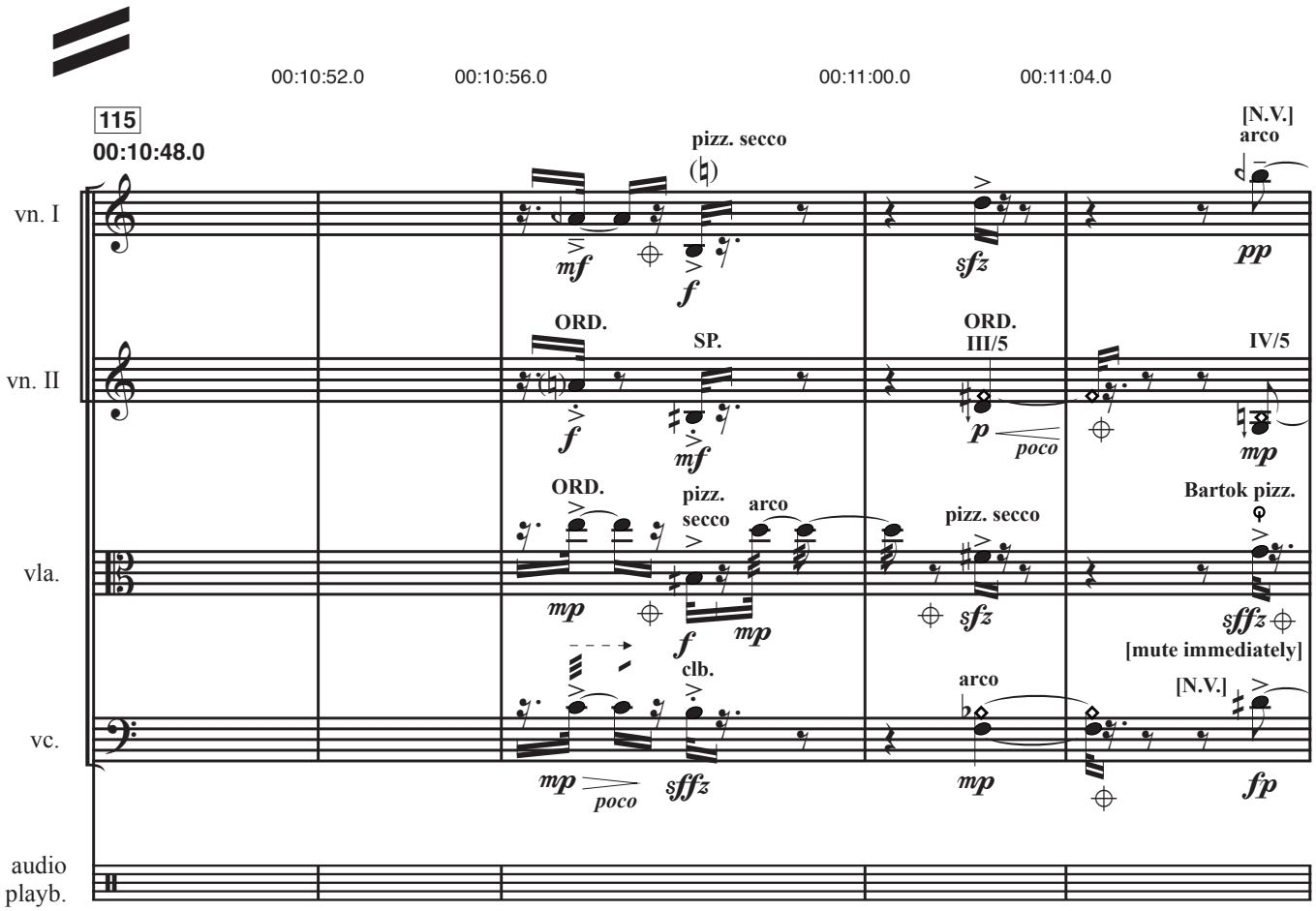
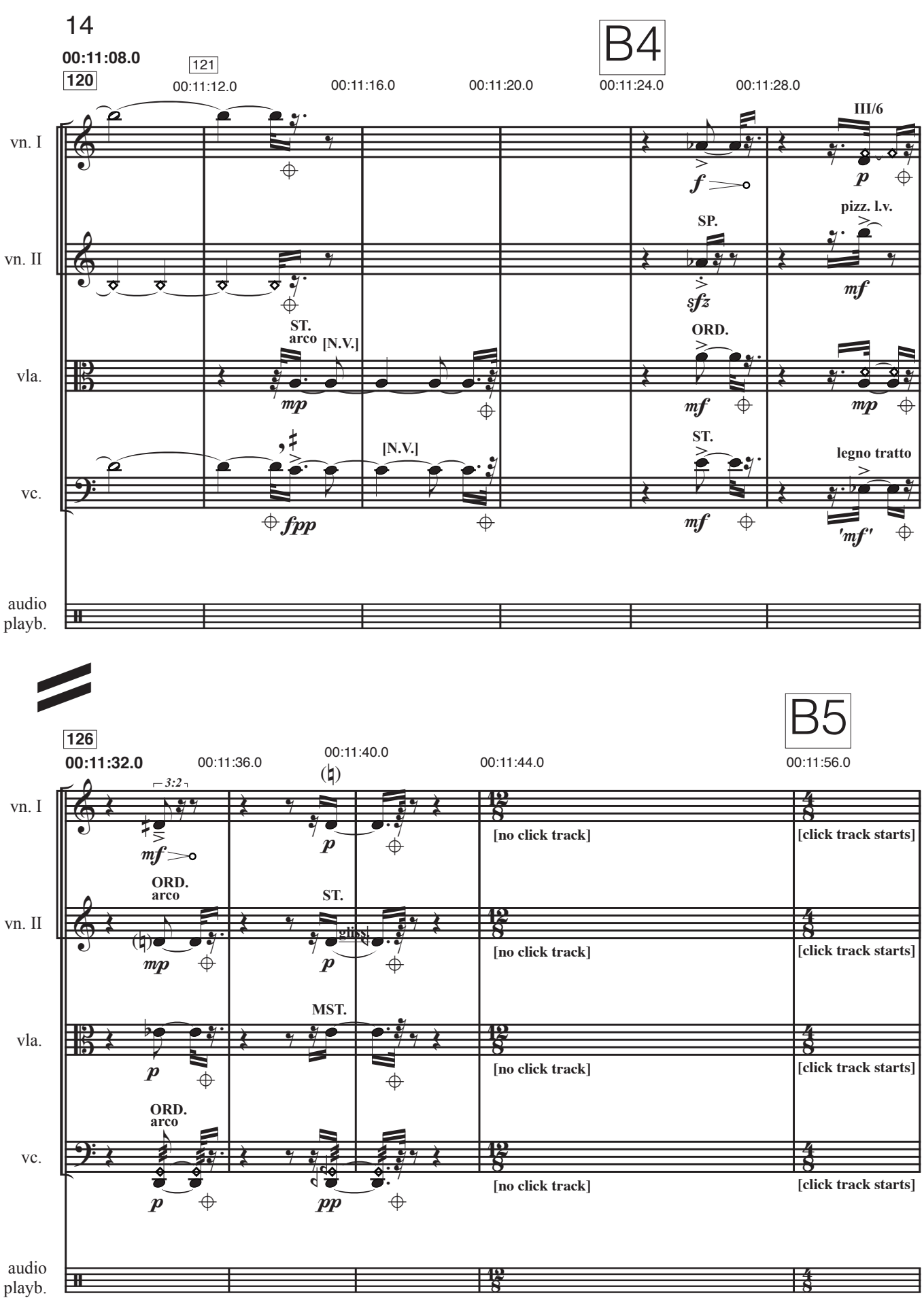

B1
80
00:08:20.0
00:08:24.0
81
00:08:28.0
vn. I
[click track starts]
mf
III/7
mp
vn. II
[click track starts]
fp mp
mf
II/5
mp
IV/7
MST.
ORD.
vla.
[click track starts]
mp
mp
pizz. l.v.
clb.
arco
IV/7
arco
vc.
[click track starts]
sffz
mf
mp
audio
playb.

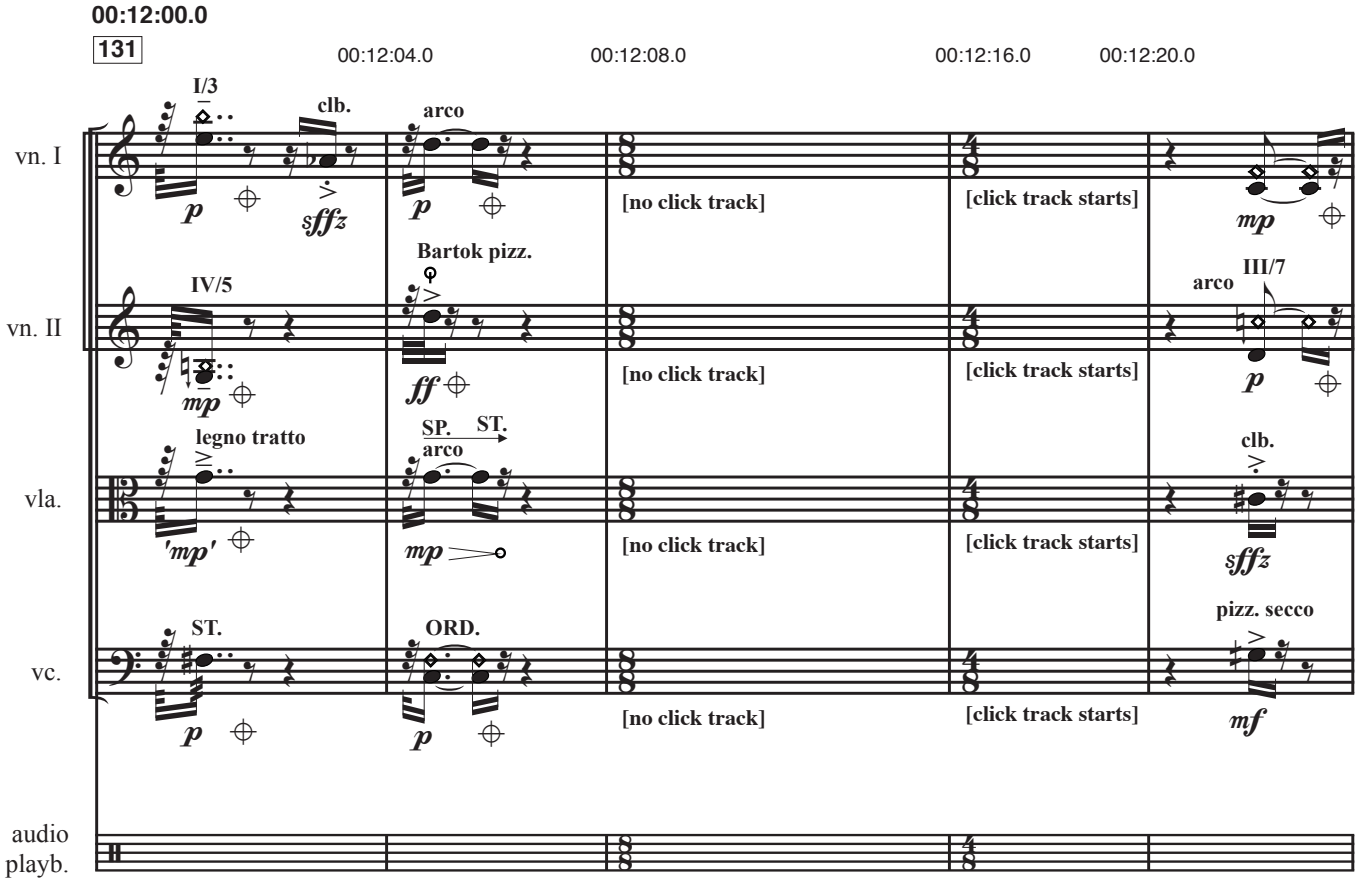

00:08:36.0
00:08:40.0
00:08:44.0
00:08:48.0
83
00:08:32.0
vn. I
vn. II
vla.
vc.
audio playb.
I/7
pizz. secco
pizz. l.v.
arco
IV/5
SP.
ST.
ORD.
III/5
SP. arco
ORD.
leggiero

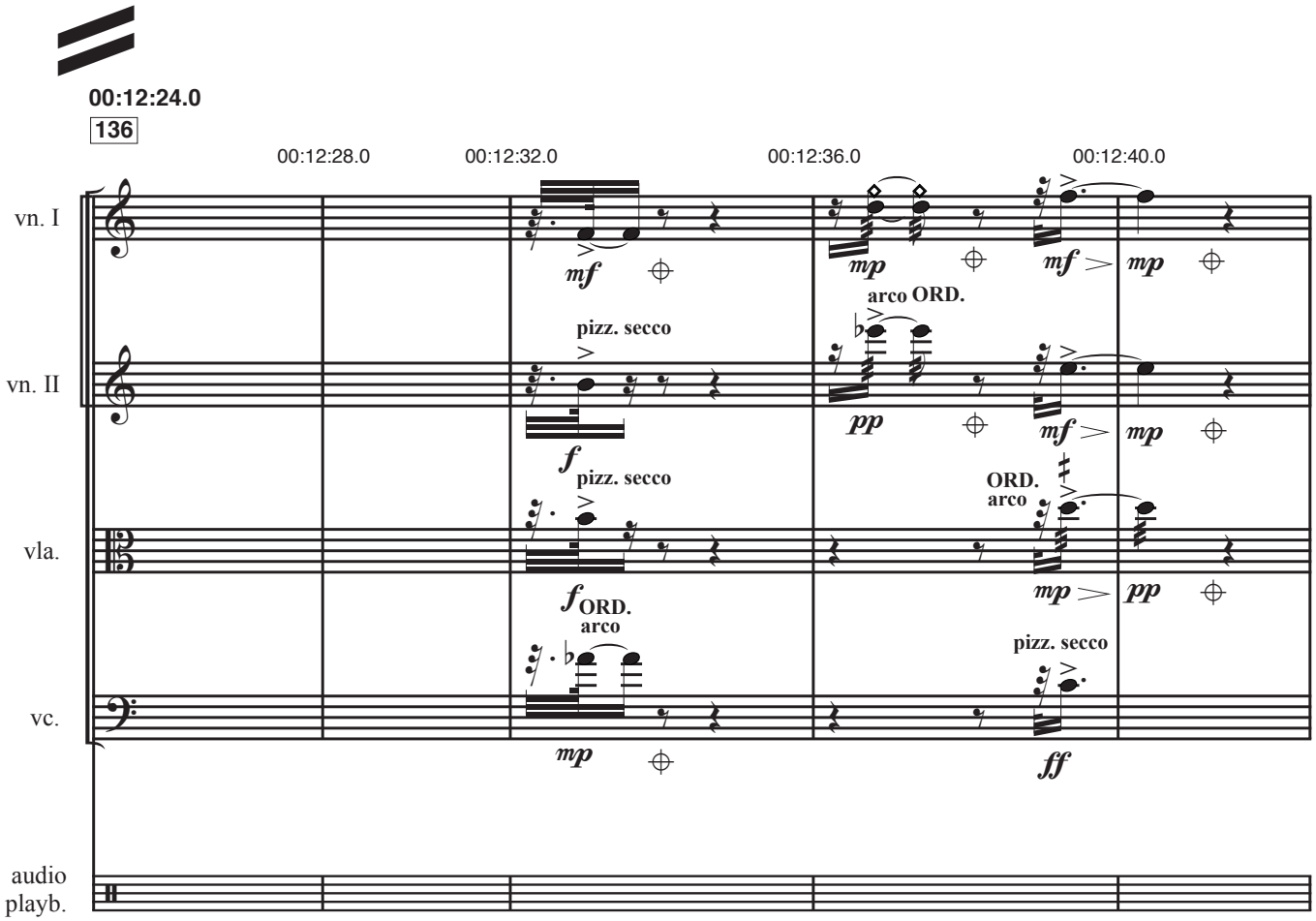
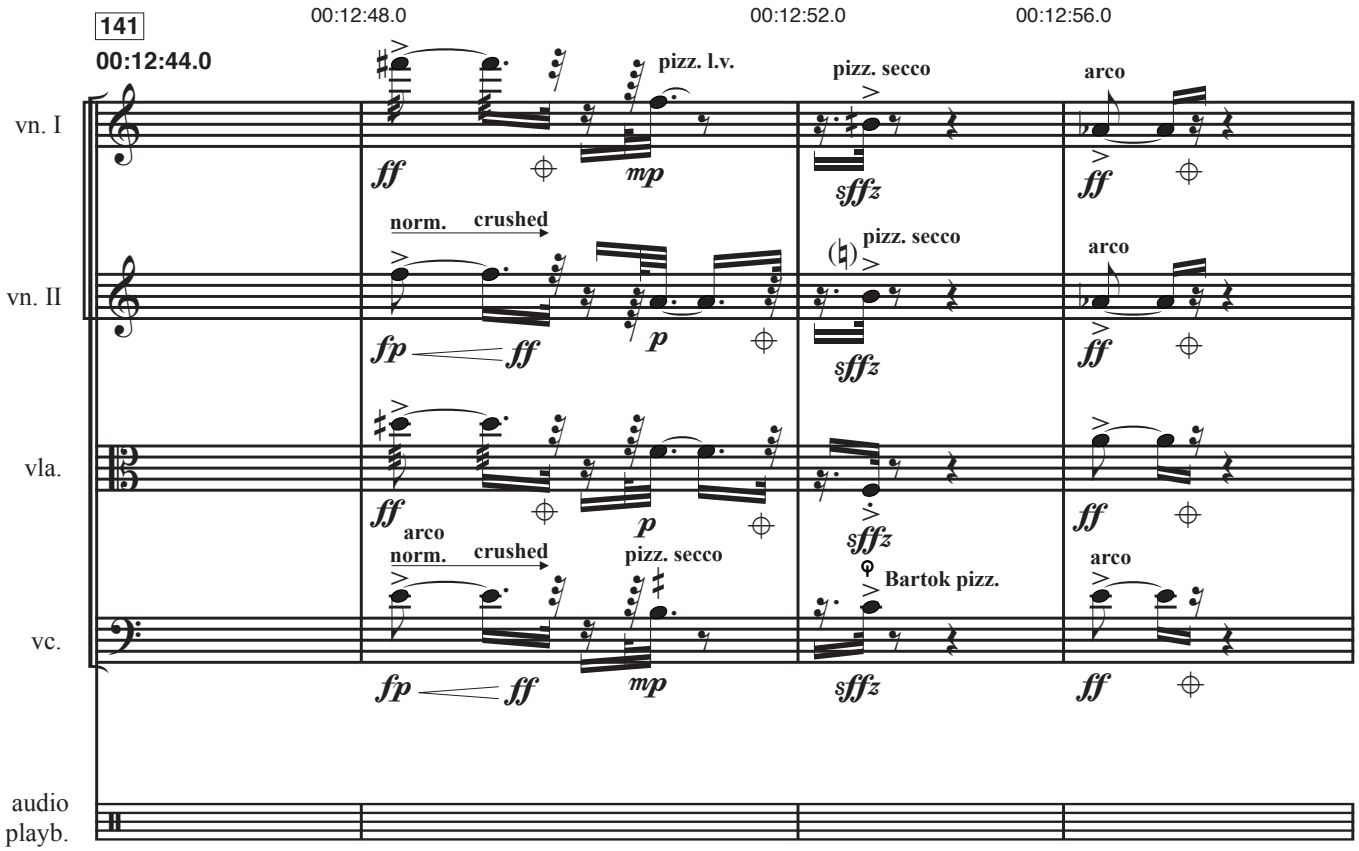

00:08:52.0
88
vibr.
00:08:56.0
00:09:00.0
91
00:09:04.0
00:09:08.0
vn. I
vn. II
vla.
vc.
audio playb.
III/7
3:2
pizz. secco
SP. arco
ORD.

B2
00:09:16.0
00:09:20.0
00:09:24.0
93
00:09:12.0
vn. I
vn. II
vla.
vc.
audio playb.
ORD. ST. ORD.
SP. ST.
SP. ST.
pizz. secco
arco ORD.
ST.
pizz. secco
ORD.
arco
pizz. secco
pizz. l.v.
ORD.
norm.
crushed
arco
pizz. l.v.
arco
00:09:32.0
00:09:36.0
97
00:09:28.0
ST. SP.
ST. SP.
ST. SP.
pizz. secco
arco
ST. ORD.
IV/5
pizz. secco
ST.
ORD.
ORD.
arco
ST.
I/7
ORD.
pizz. secco
pizz. l.v.
Bartok pizz.
ORD.
arco
IV/7
[mute immediately]

B3
00:09:40.0
00:09:44.0
00:09:48.0
00:10:00.0
00:10:04.0
100
101
legno tratto
ORD.
arco
arco
vn. I
vn. II
vla.
vc.
audio playb.
[no click track]
[click track starts]
norm. crushed
arco
pizz. l.v.
pizz. secco
3:2
mp
mf
'mf'
fp
ff
f

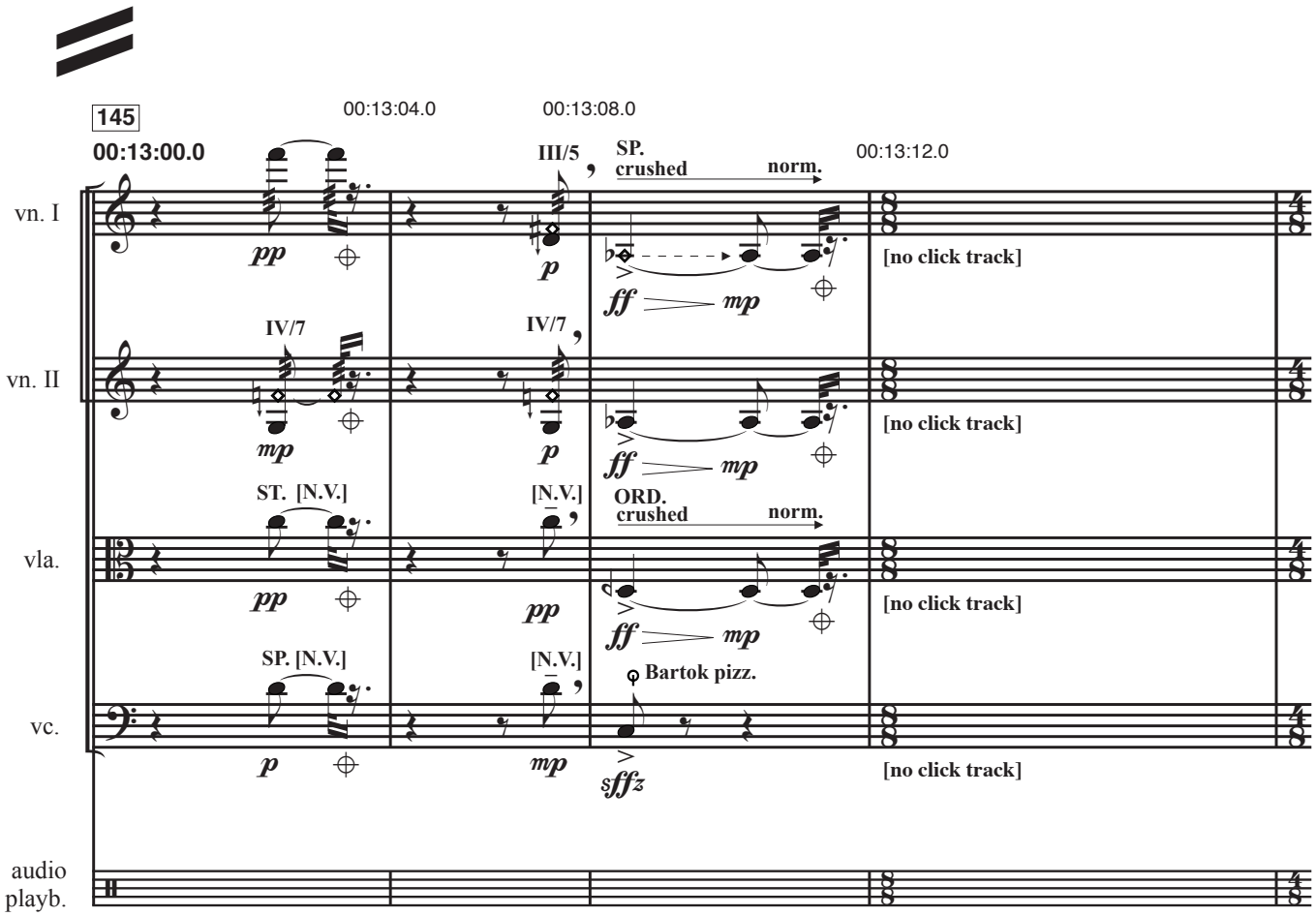
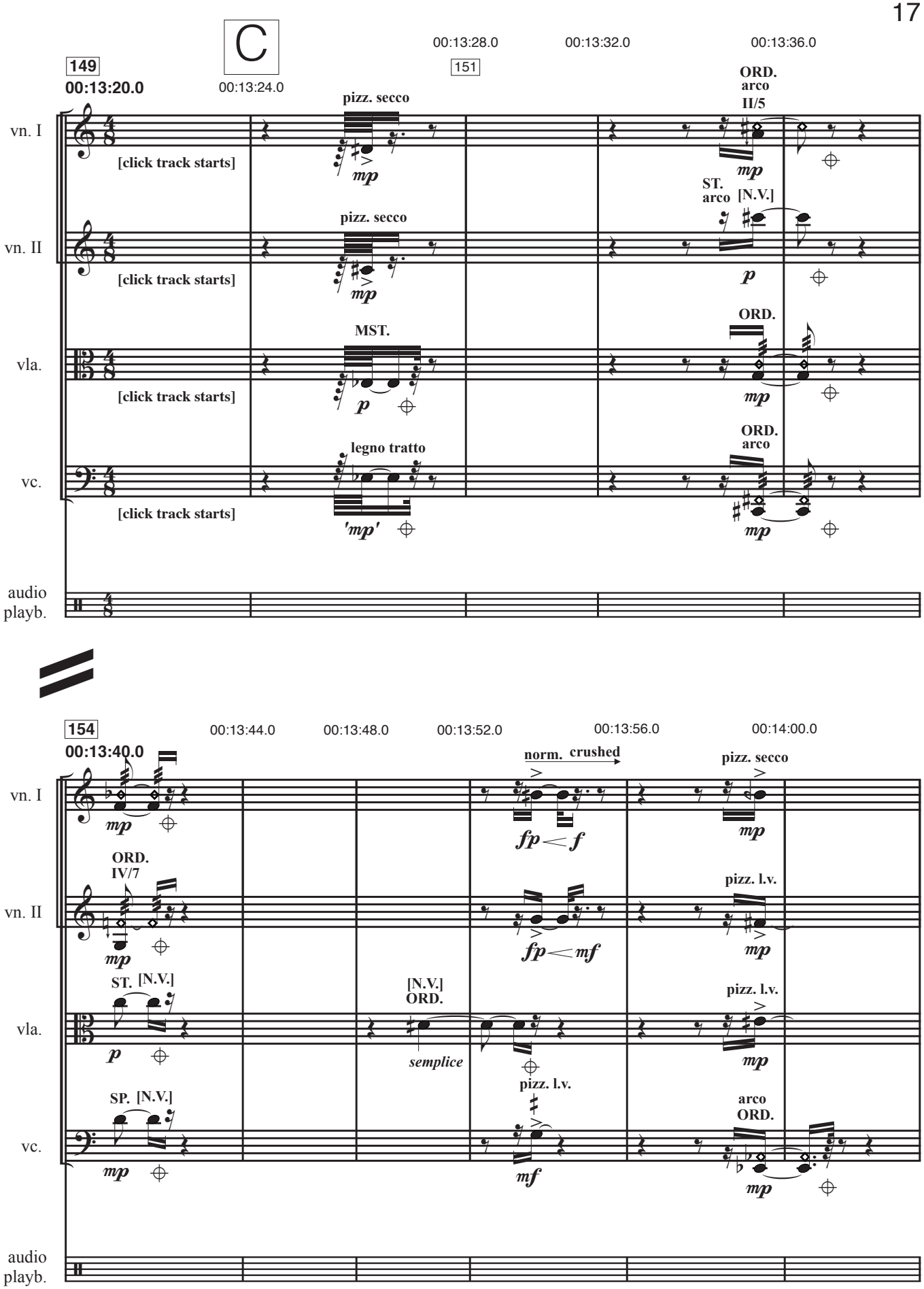

00:10:08.0
00:10:12.0
00:10:16.0
00:10:20.0
00:10:24.0
105
pizz. secco
[pizz. secco]
SP.
ORD.
IV/7
ORD.
arco
pizz. l.v.
vn. I
vn. II
vla.
vc.
audio playb.
mp
mf
f
p
poco

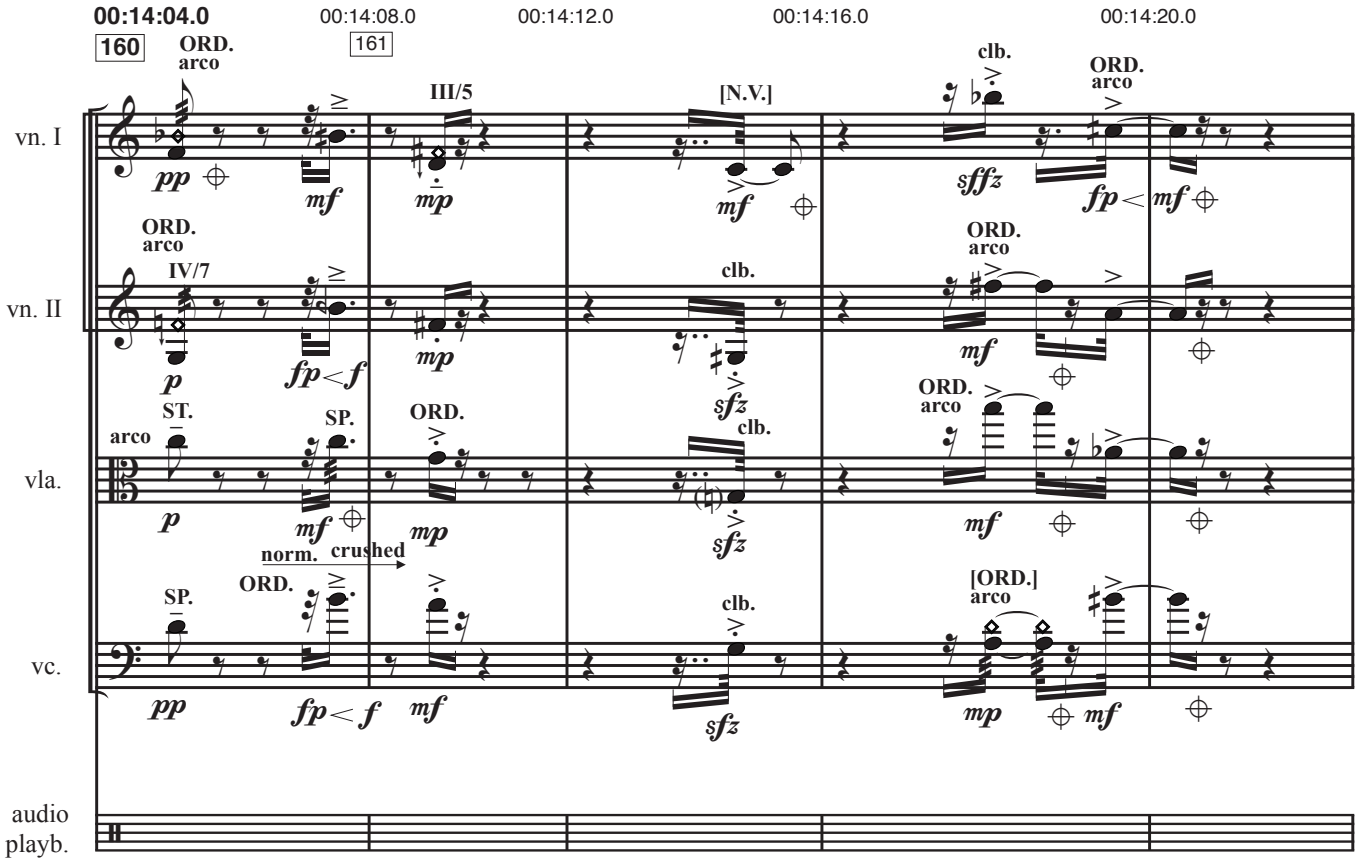

00:10:32.0
00:10:36.0
00:10:40.0
00:10:44.0
00:10:28.0
110
111
vn. I
vn. II
vla.
vc.
audio playb.
pizz. l.v.
ff
II/7
mp
semplice
pizz. l.v.
mp
pizz. secco
mf
ORD.
arco
mf
ST.
arco
mf
pizz. l.v.
ff
ORD.
arco
I/5
mp
MST.
f
clb.
sffz
ORD.
arco
p
mf


00:10:52.0
00:10:56.0
00:11:00.0
00:11:04.0
115
00:10:48.0
vn. I
vn. II
vla.
vc.
audio playb.
pizz. secco
mf
f
sfz
[N.V.]
arco
pp
ORD.
SP.
f
mf
ORD.
III/5
p
poco
IV/5
mp
ORD.
pizz.
secco
arco
mp
f
mp
pizz. secco
sfz
Bartok pizz.
sffz
[mute immediately]
clb.
mp
poco
sffz
arco
mp
[N.V.]
fp

14
00:11:08.0
120
121
00:11:12.0
00:11:16.0
00:11:20.0
B4
00:11:24.0
00:11:28.0
vn. I
vn. II
vla.
vc.
audio playb.
III/6
SP.
pizz. l.v.
ST.
arco
[N.V.]
ORD.
ST.
legno tratto
126
00:11:32.0
00:11:36.0
00:11:40.0
00:11:44.0
B5
00:11:56.0
3:2
ORD.
arco
ST.
MST.
[no click track]
[click track starts]

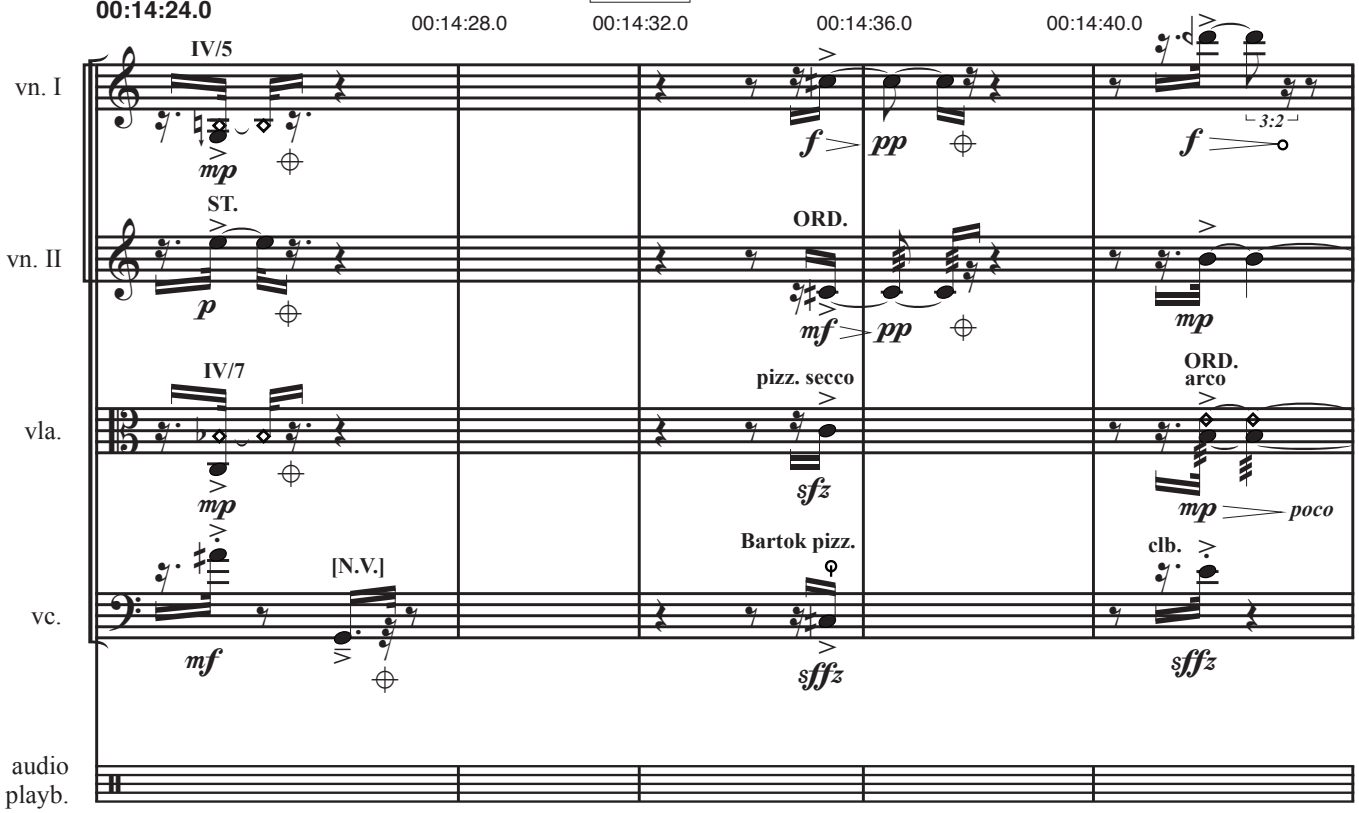

00:12:00.0
131
00:12:04.0
00:12:08.0
00:12:16.0
00:12:20.0
vn. I
vn. II
vla.
vc.
audio playb.
I/3
clb.
arco
Bartok pizz.
IV/5
III/7
legno tratto
SP.
ST.
ORD.
pizz. secco
[no click track]
[click track starts]

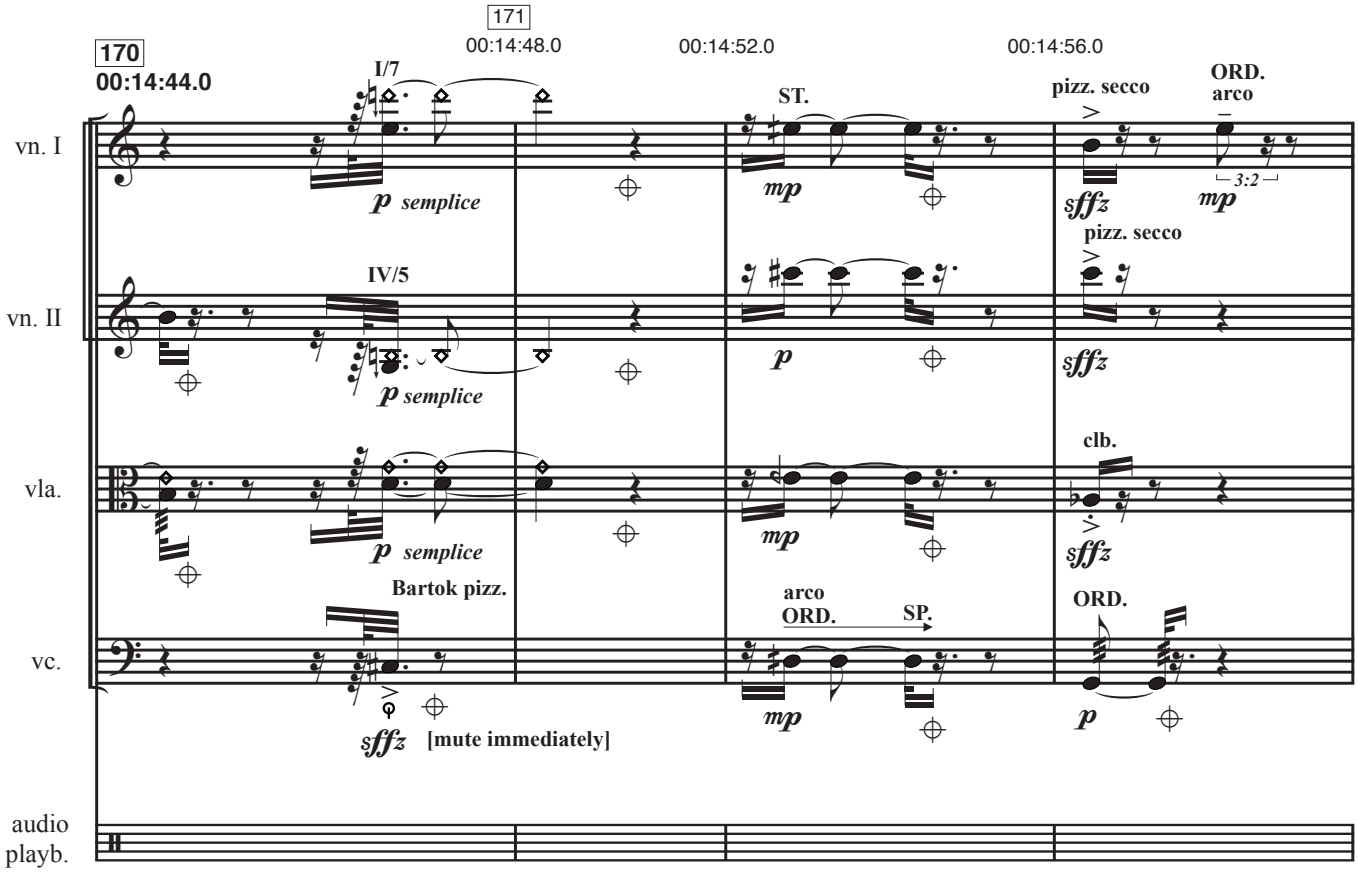

00:12:24.0
136
00:12:28.0
00:12:32.0
00:12:36.0
00:12:40.0
vn. I
vn. II
vla.
vc.
audio playb.
pizz. secco
arco ORD.
ORD.
arco

141
00:12:44.0
00:12:48.0
00:12:52.0
00:12:56.0
vn. I
vn. II
vla.
vc.
audio playb.
pizz. l.v.
pizz. secco
arco
norm.
crushed
Bartok pizz.

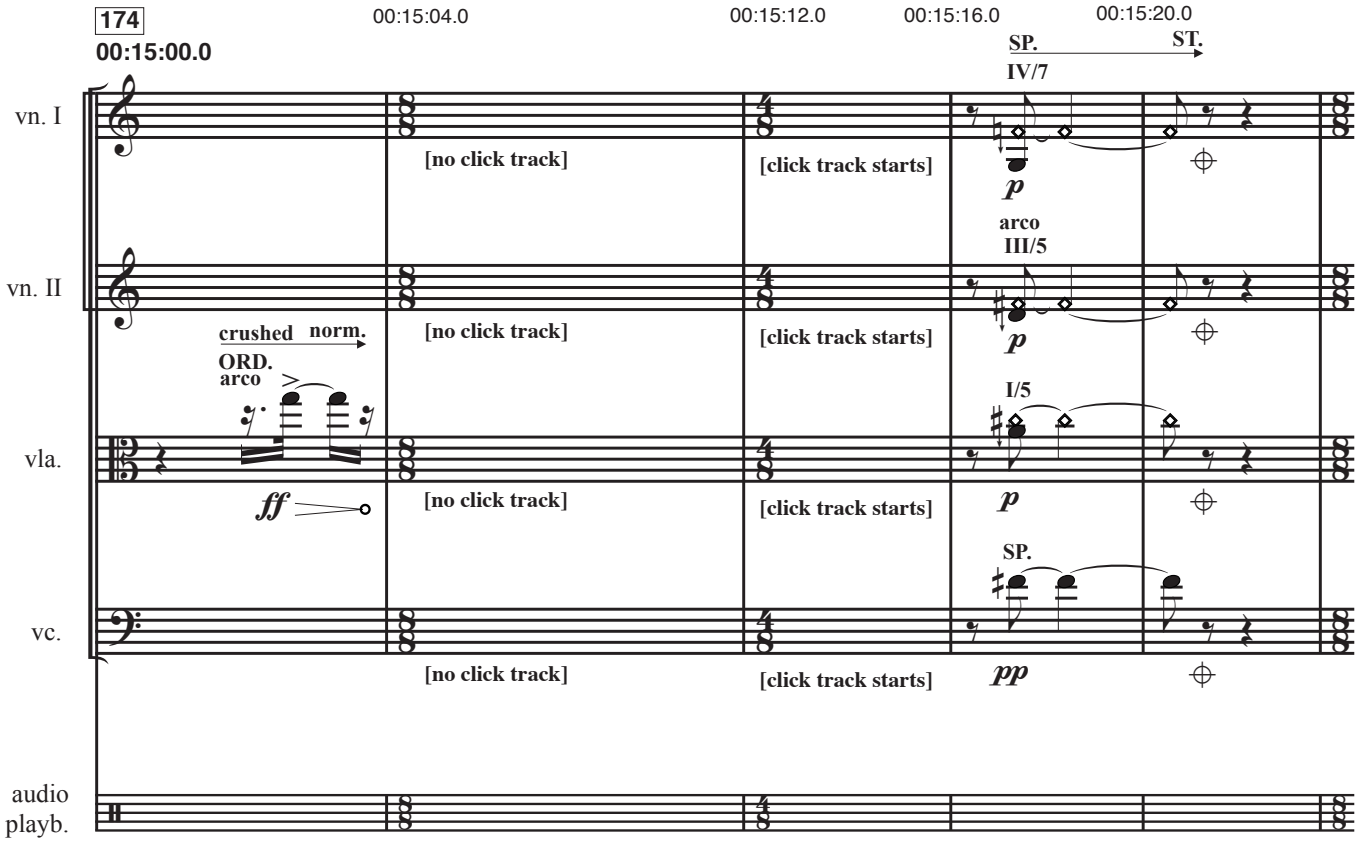

145
00:13:00.0
00:13:04.0
00:13:08.0
00:13:12.0
vn. I
vn. II
vla.
vc.
audio playb.
III/5
IV/7
SP.
crushed
norm.
ST. [N.V.]
[N.V.]
ORD.
SP. [N.V.]
Bartok pizz.
[no click track]

C
149
00:13:20.0
00:13:24.0
00:13:28.0
151
00:13:32.0
00:13:36.0
vn. I
vn. II
vla.
vc.
audio playb.
[click track starts]
pizz. secco
mp
ORD.
arco
II/5
ST.
arco
[N.V.]
p
MST.
legno tratto
'mp'
154
00:13:40.0
00:13:44.0
00:13:48.0
00:13:52.0
00:13:56.0
00:14:00.0
norm. crushed
fp < f
ORD.
IV/7
fp < mf
pizz. l.v.
ST. [N.V.]
[N.V.]
ORD.
semplice
SP. [N.V.]
mf
arco
ORD.

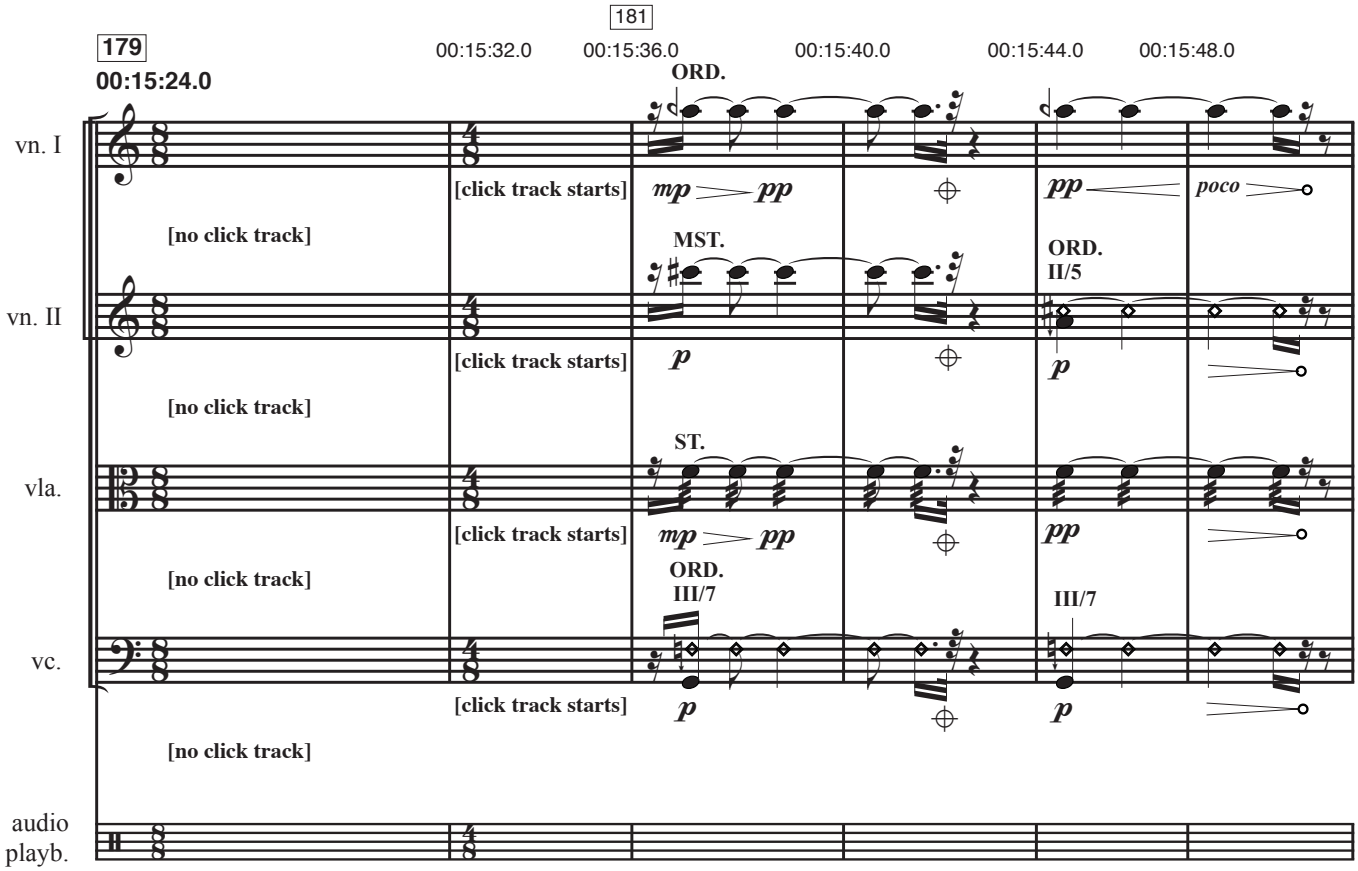

00:14:04.0
00:14:08.0
00:14:12.0
00:14:16.0
00:14:20.0
160
161
vn. I
vn. II
vla.
vc.
audio playb.
ORD. arco
III/5
[N.V.]
clb.
IV/7
ST.
SP.
norm. crushed
[ORD.]

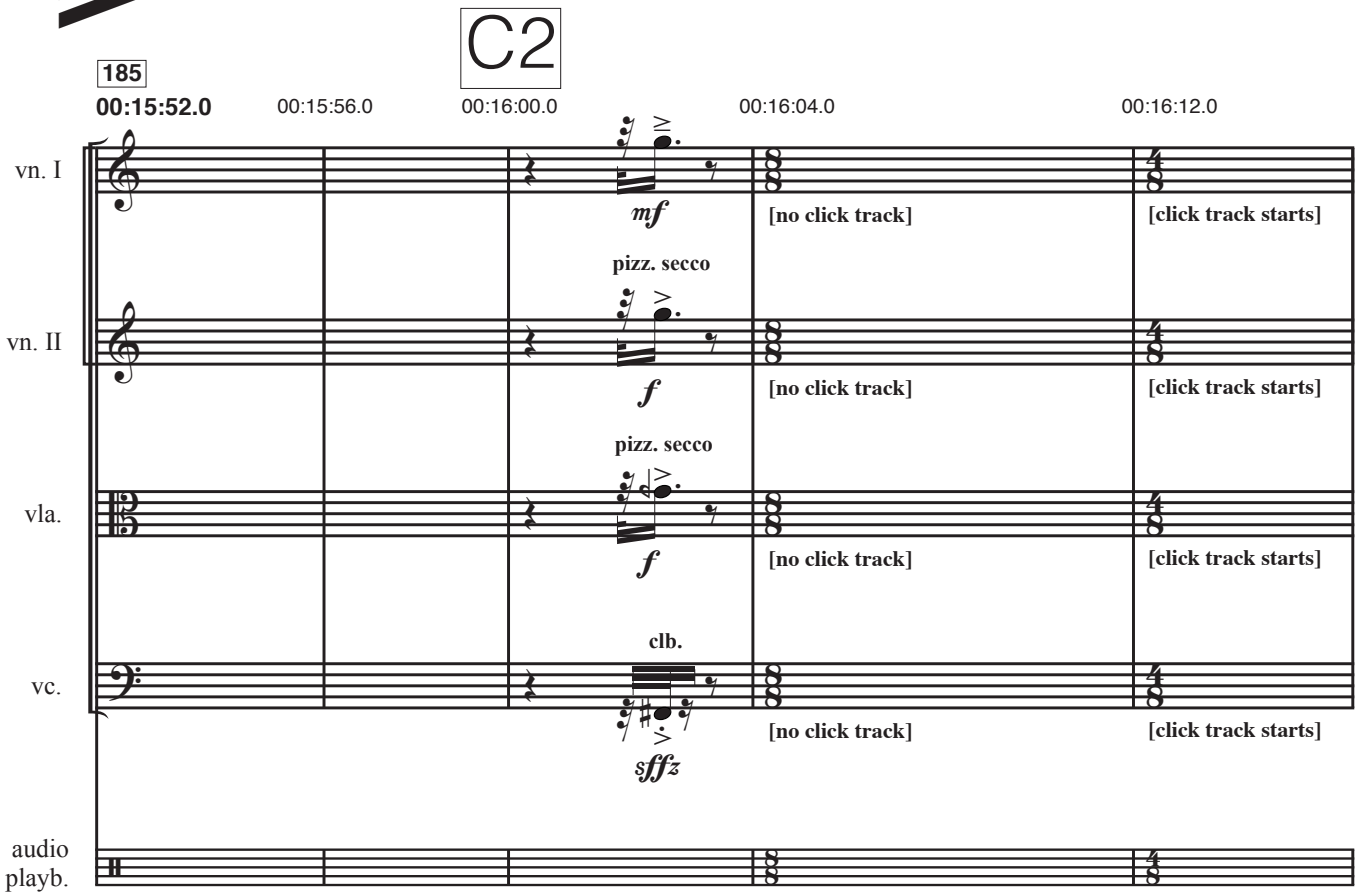
C1

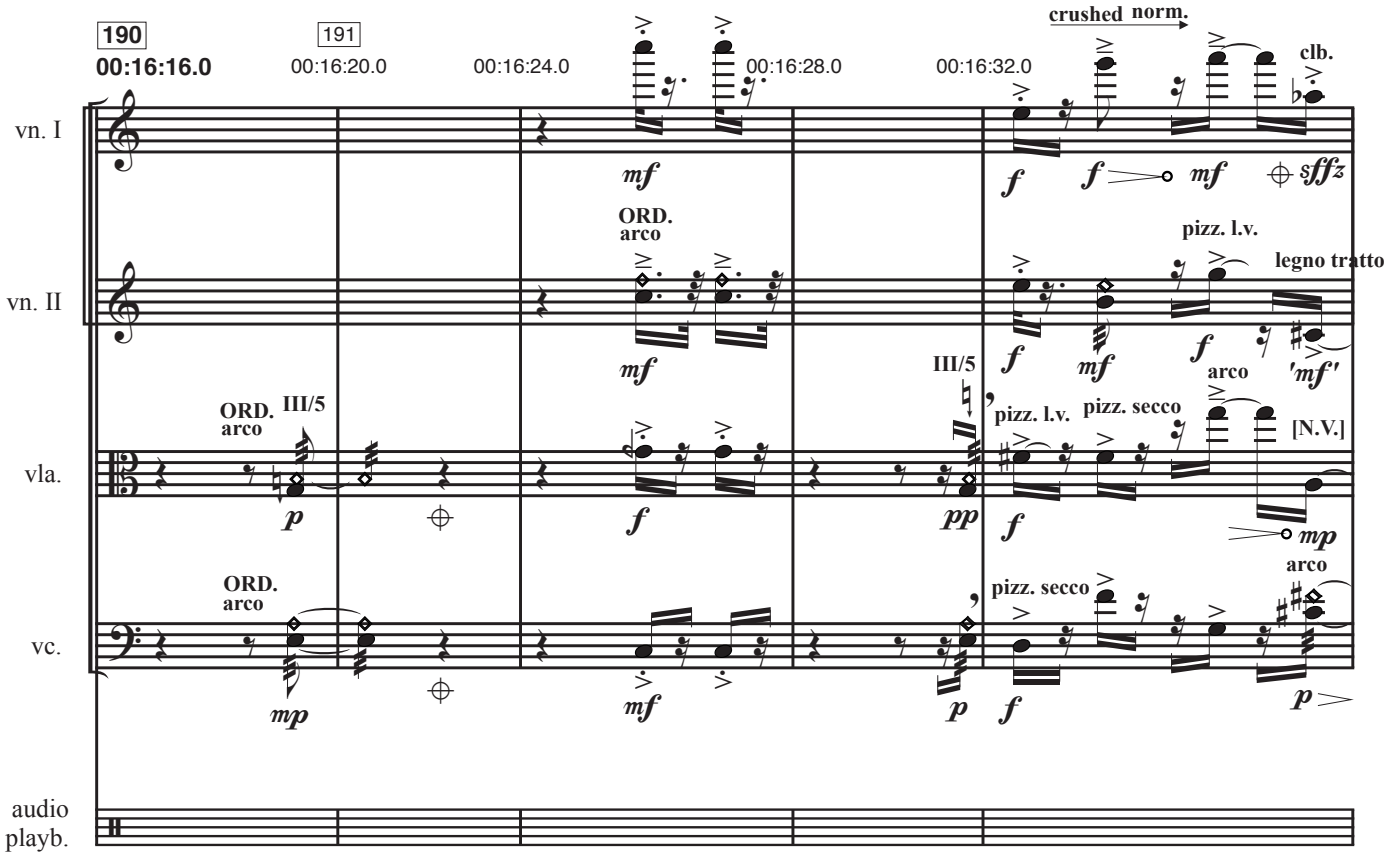

165
00:14:24.0
00:14:28.0
00:14:32.0
00:14:36.0
00:14:40.0
vn. I
vn. II
vla.
vc.
audio playb.
IV/5
ST.
ORD.
IV/7
pizz. secco
Bartok pizz.
[N.V.]
clb.
3:2
poco

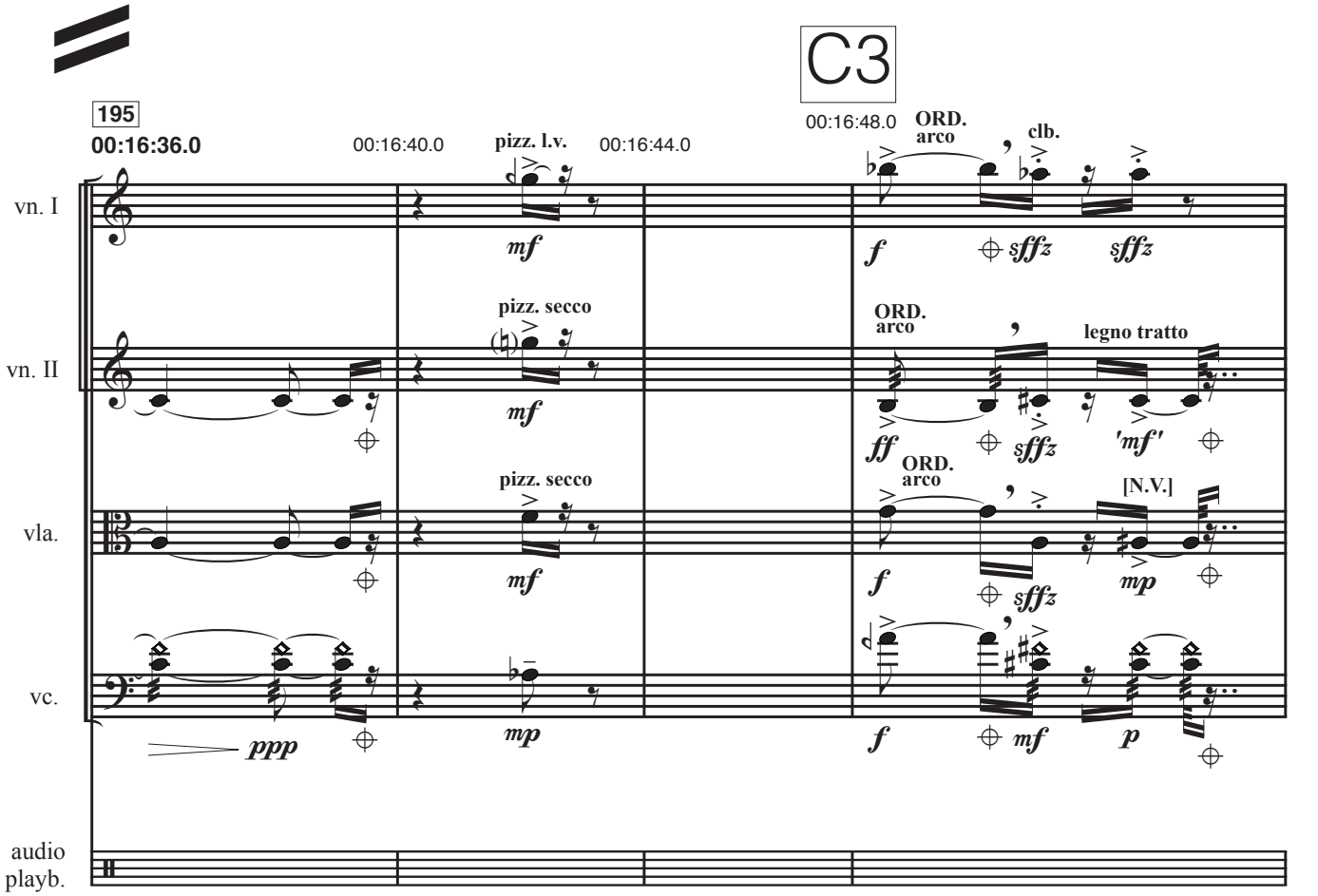
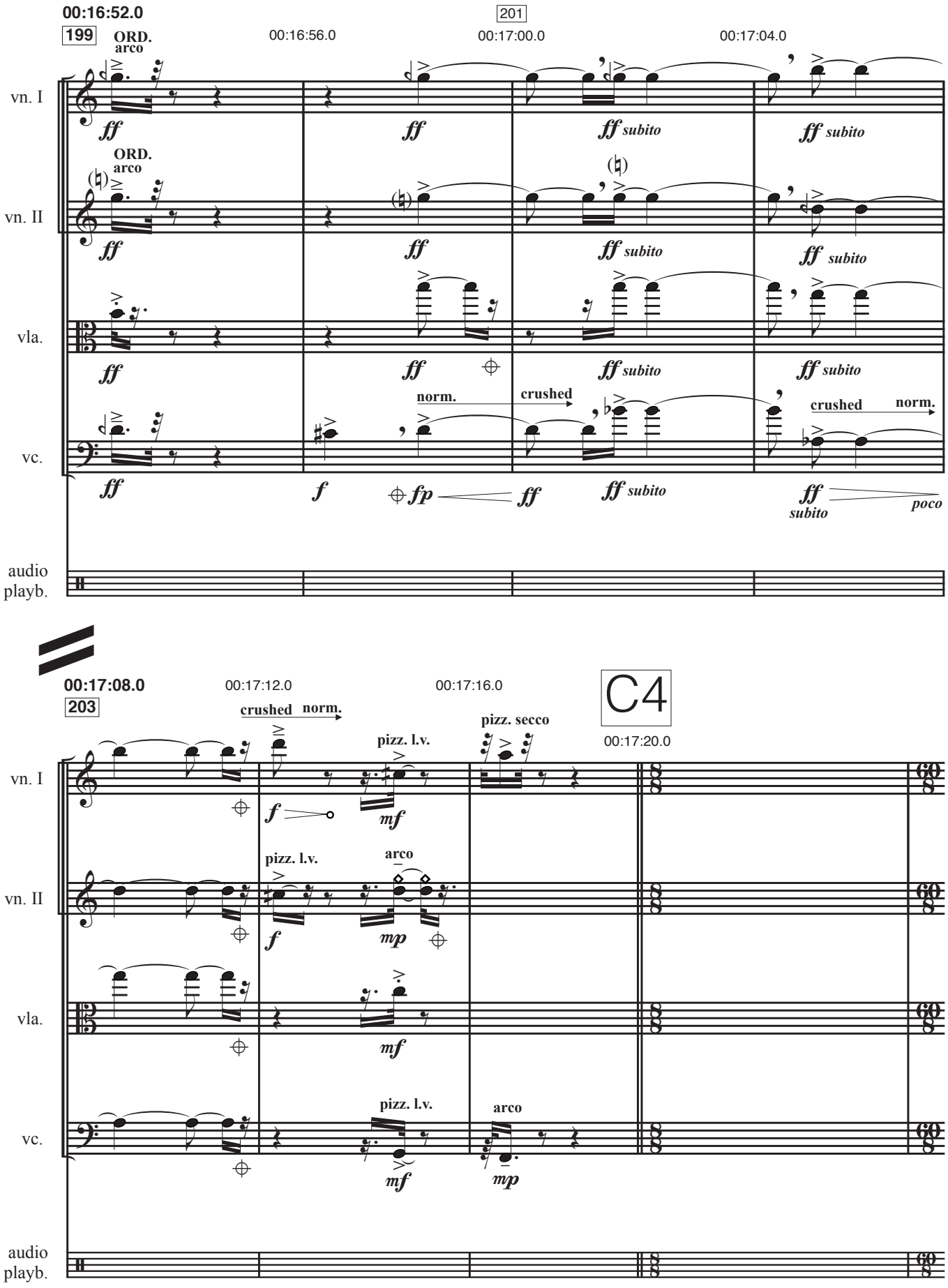

171
170
00:14:44.0
00:14:48.0
00:14:52.0
00:14:56.0
vn. I
I/7
p semplice
ST.
mp
pizz. secco
sfffz
ORD.
arco
3:2
mp
vn. II
IV/5
p semplice
p
pizz. secco
sfffz
vla.
p semplice
mp
clb.
sfffz
Bartok pizz.
vc.
arco
ORD.
SP.
ORD.
sfffz
[mute immediately]
mp
p
audio
playb.


174
00:15:00.0
00:15:04.0
00:15:12.0
00:15:16.0
00:15:20.0
SP.
ST.
IV/7
vn. I
[no click track]
[click track starts]
p
arco
III/5
vn. II
crushed
norm.
ORD.
arco
[no click track]
[click track starts]
p
I/5
vla.
ff
[no click track]
[click track starts]
p
SP.
vc.
[no click track]
[click track starts]
pp
audio
playb.


179
181
00:15:24.0
00:15:32.0
00:15:36.0
00:15:40.0
00:15:44.0
00:15:48.0
vn. I
vn. II
vla.
vc.
audio playb.
ORD.
MST.
ST.
ORD. III/7
ORD. II/5
III/7
mp
pp
poco
p
[click track starts]
[no click track]


C2
185
00:15:52.0
00:15:56.0
00:16:00.0
00:16:04.0
00:16:12.0
vn. I
vn. II
vla.
vc.
audio playb.
mf
f
sffz
pizz. secco
clb.
[no click track]
[click track starts]


190
00:16:16.0
191
00:16:20.0
00:16:24.0
00:16:28.0
00:16:32.0
crushed norm.
clb.
vn. I
vn. II
vla.
vc.
audio playb.
ORD. arco
III/5
pizz. l.v.
legno tratto
pizz. secco
[N.V.]
mf
f
sffz
mp
p
pp
'mf'


C3
195
00:16:36.0
00:16:40.0
pizz. l.v.
00:16:44.0
00:16:48.0
ORD. arco
clb.
vn. I
vn. II
vla.
vc.
audio playb.
pizz. secco
legno tratto
[N.V.]
ppp
mp
mf
f
ff
sffz
'mf'
p

00:16:52.0
199
ORD.
arco
00:16:56.0
201
00:17:00.0
00:17:04.0
vn. I
vn. II
vla.
vc.
audio playb.
ff
ff subito
norm.
crushed
f
fp
poco
00:17:08.0
203
00:17:12.0
00:17:16.0
C4
00:17:20.0
pizz. l.v.
pizz. secco
arco
mf
mp

C5

207

00:17:28.0 00:18:28.0 00:19:28.0 00:20:28.0

vn. I

vn. II

vla.

vc.

audio playb.

vid.

A. If performing the whole piece - start preparing electric instruments and scores, required for the 2nd part of the "Into the Heart of Hearts". When preparations are finished - freeze until the audio playback ends.

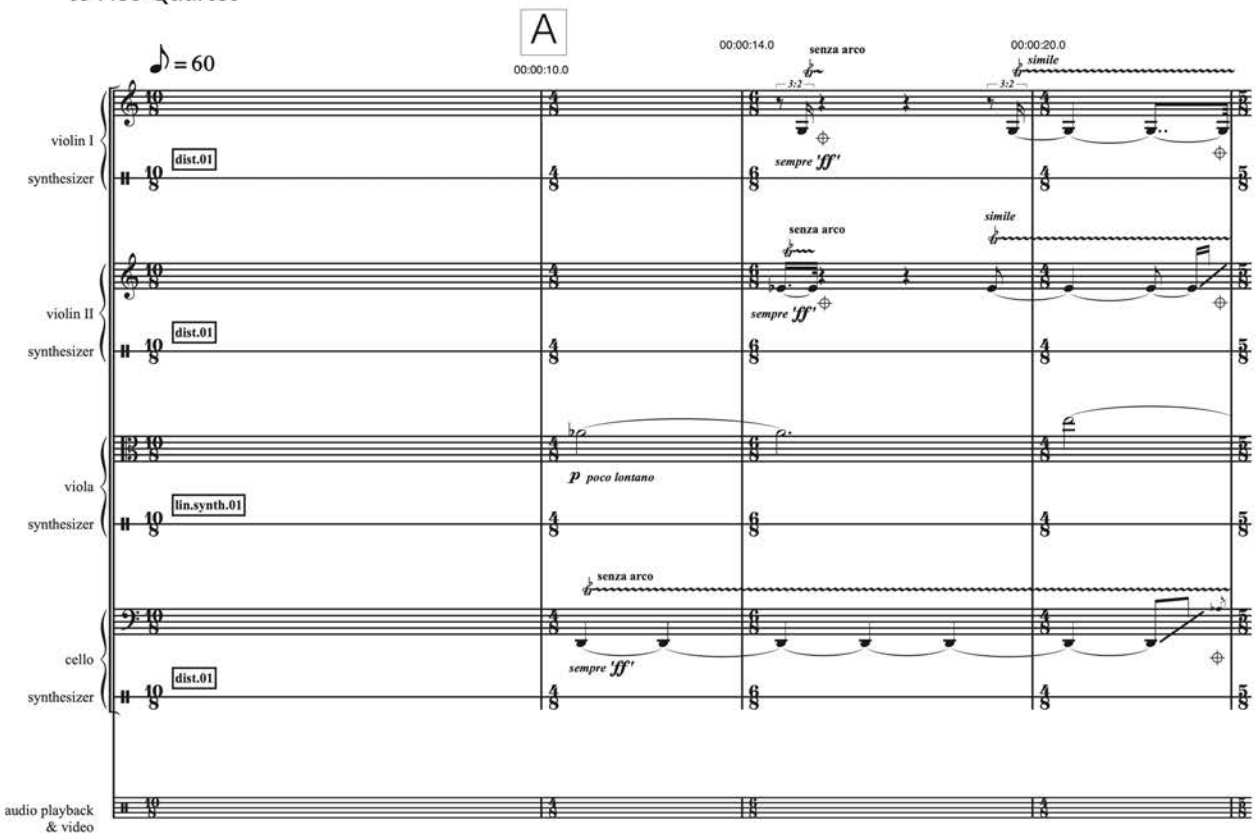
B. If playing only the first part of the piece - freeze until the audio playback ends.

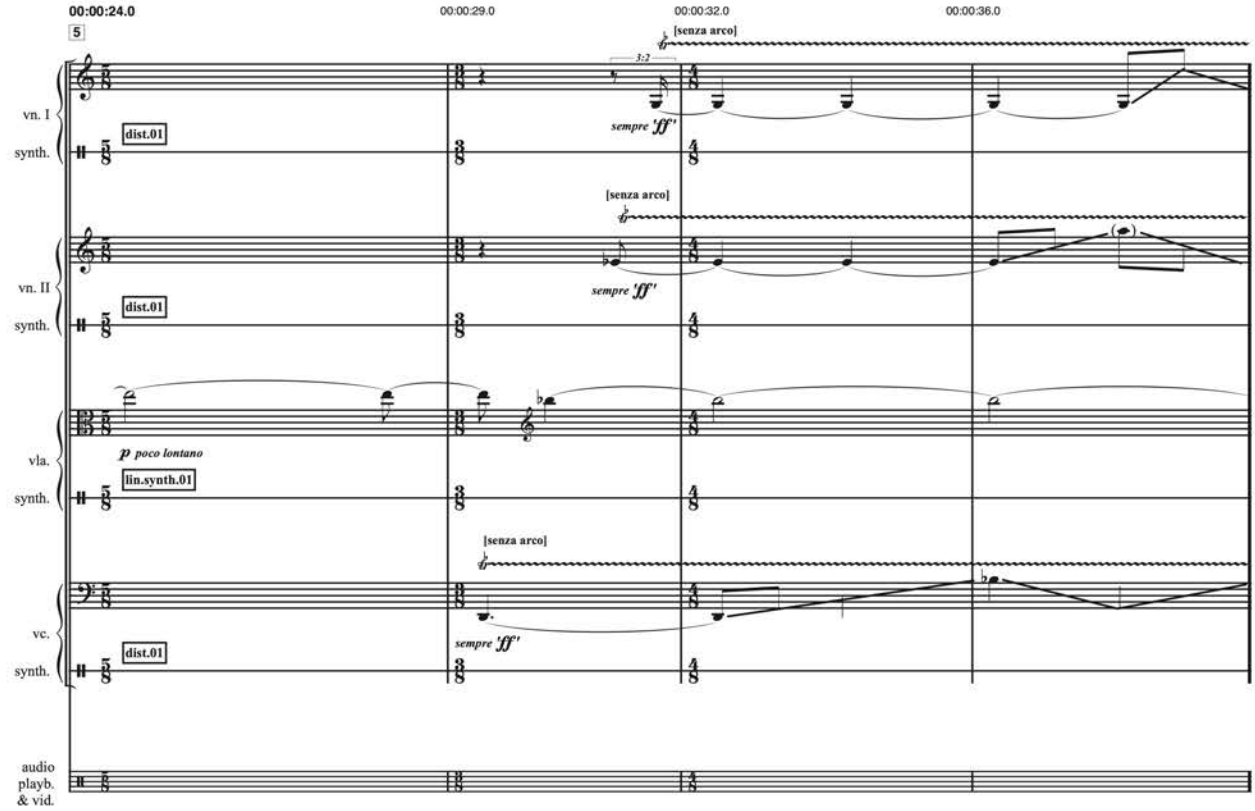
Into the Heart of Hearts [II]

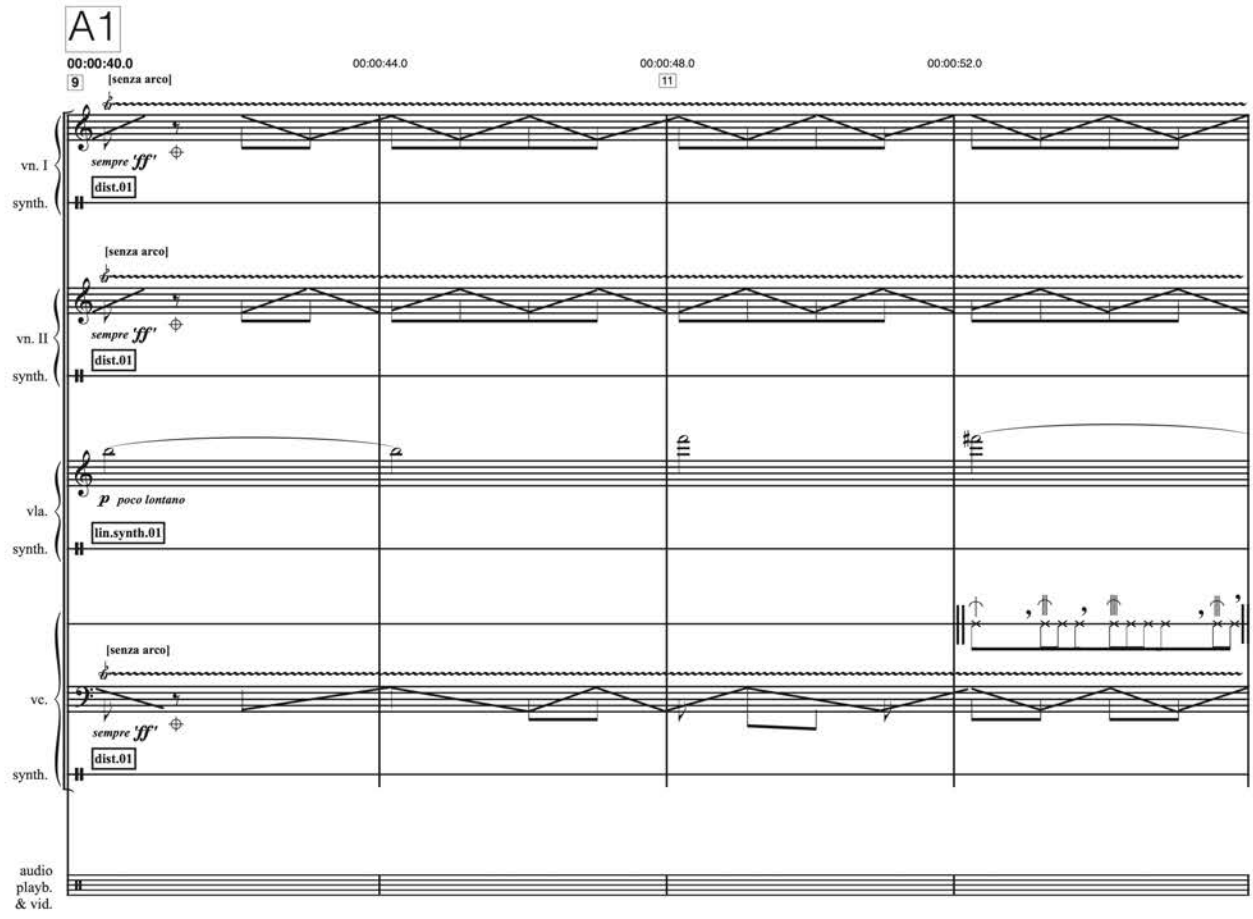
for electric string quartet, audio playback and video

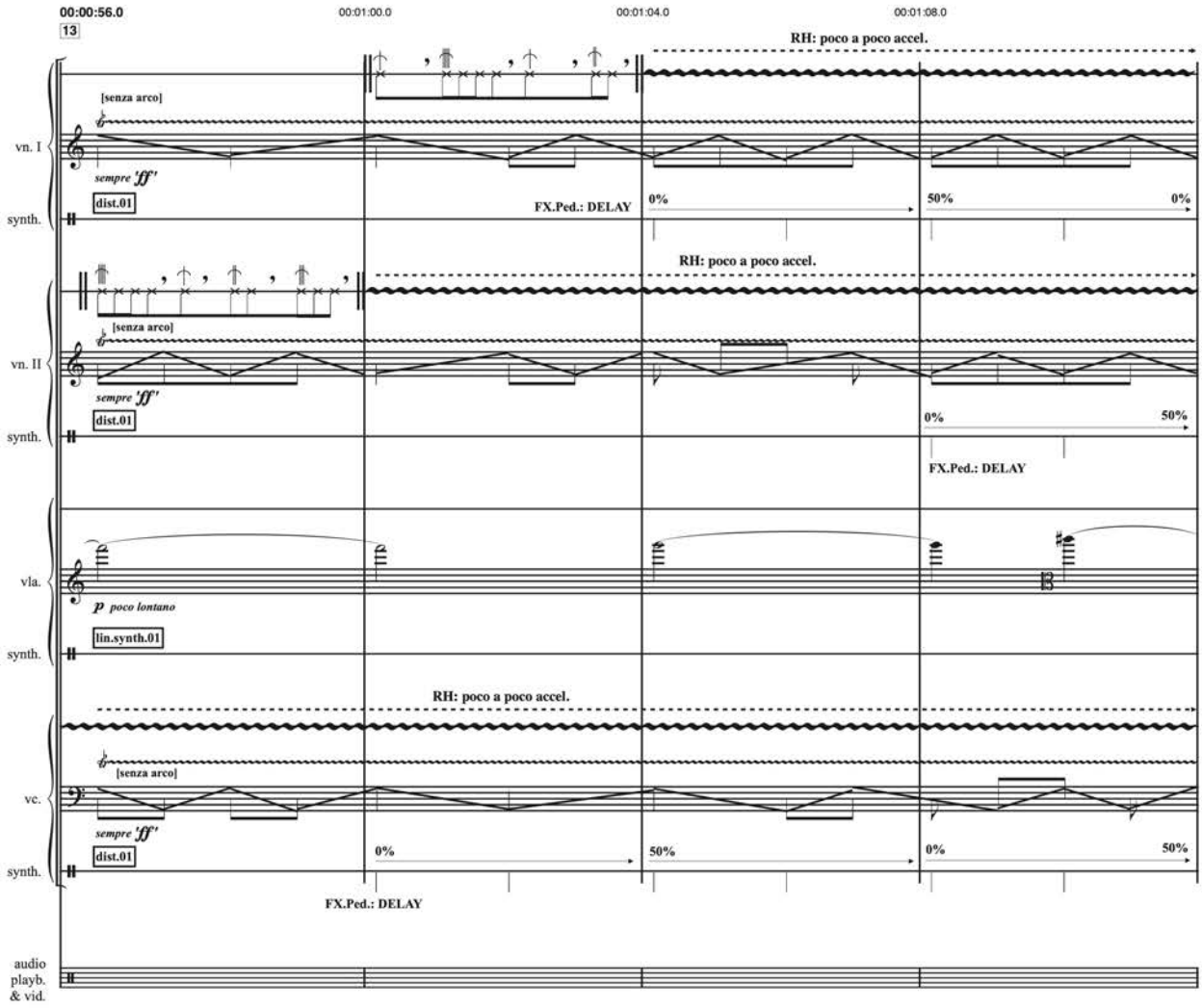
to Neo Quartet

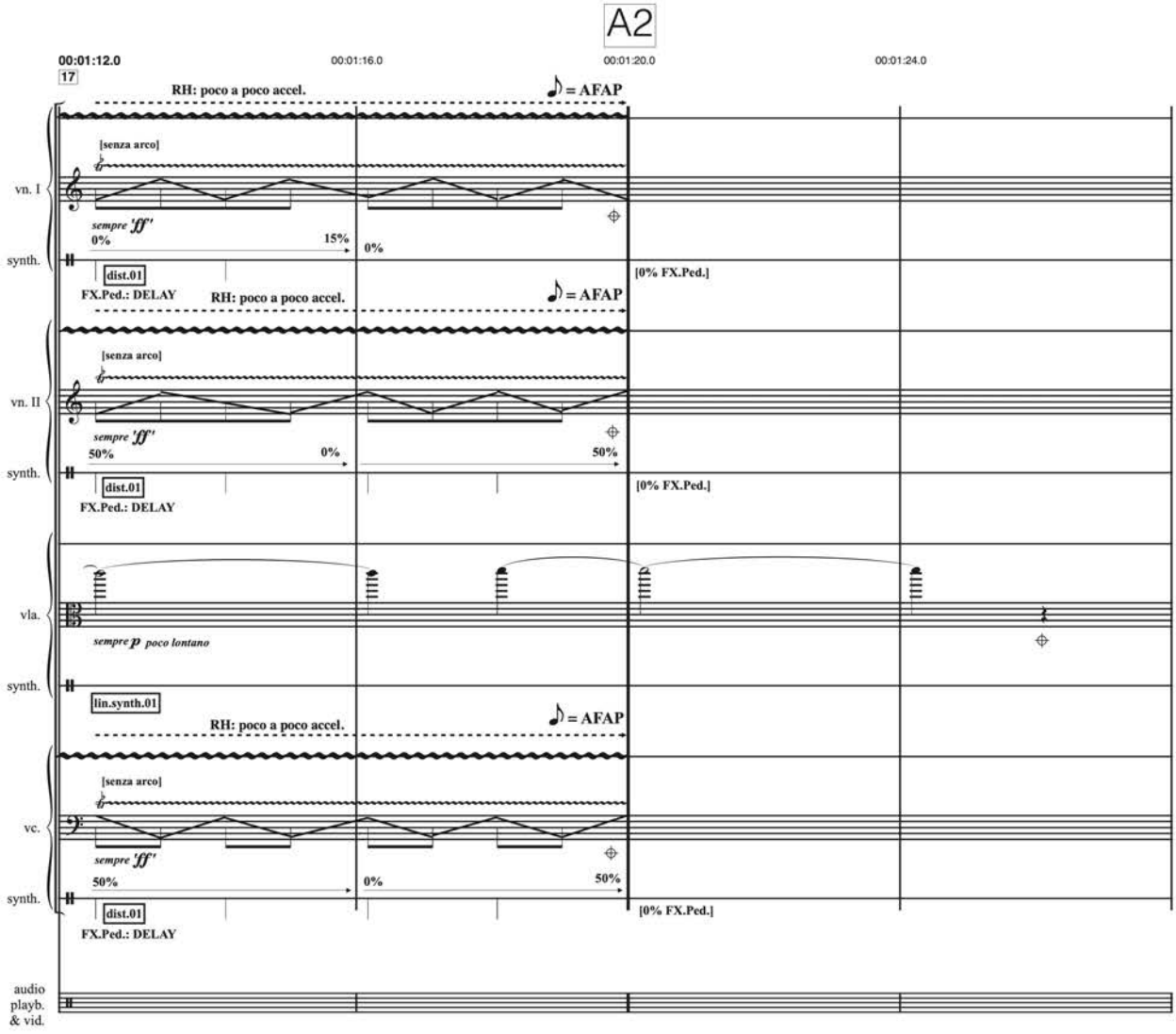
piotr peszat
2019

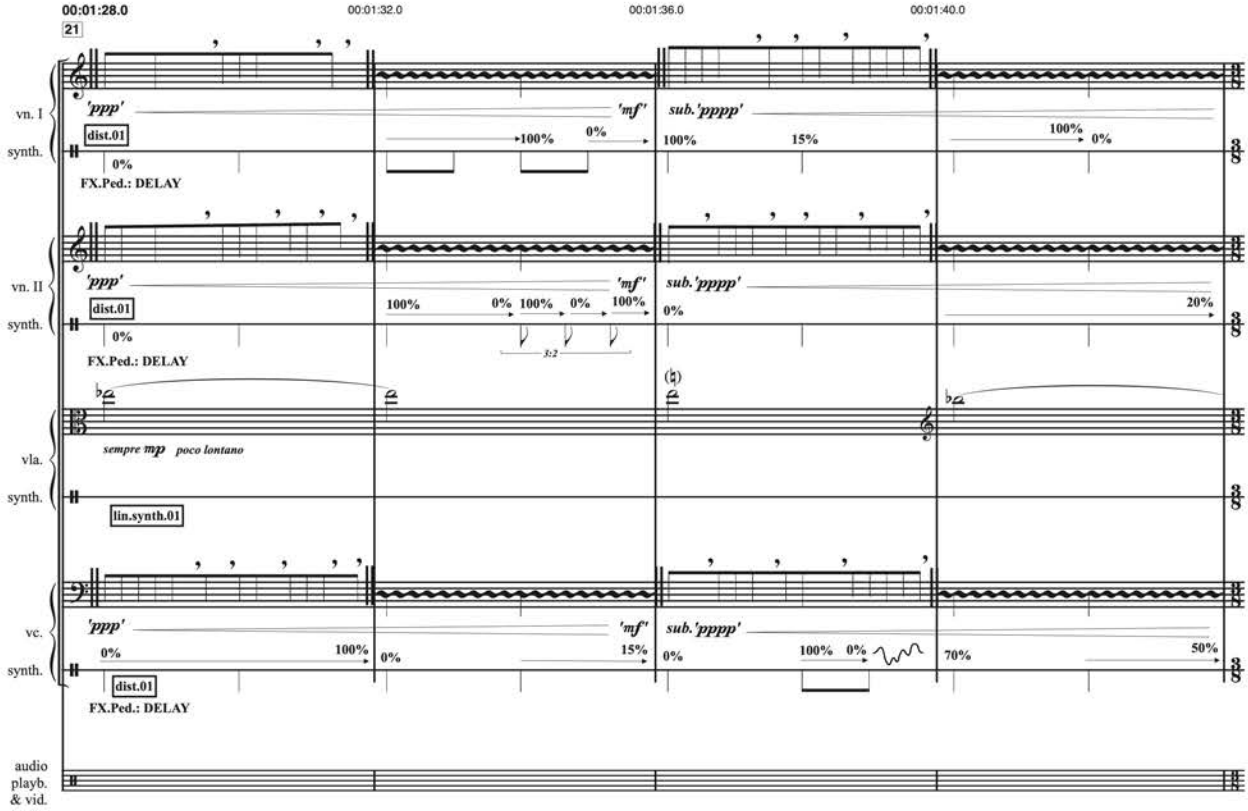




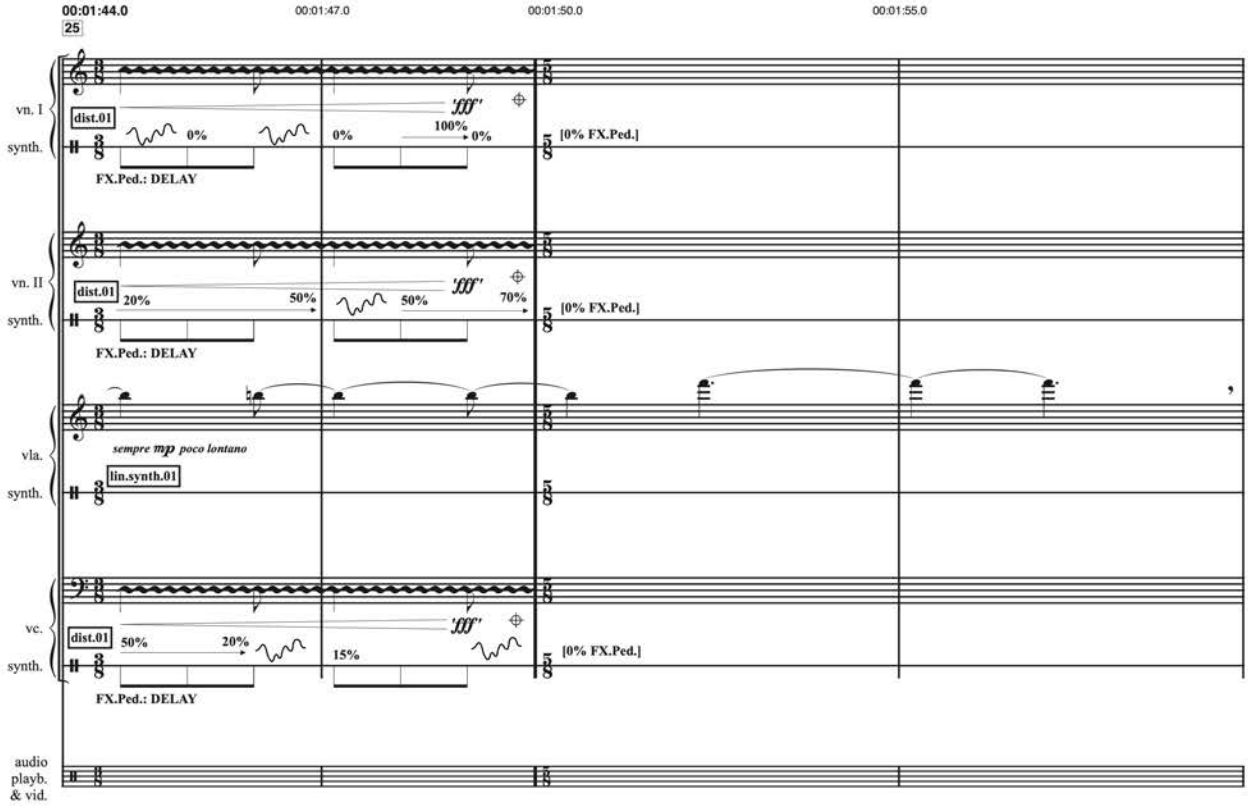
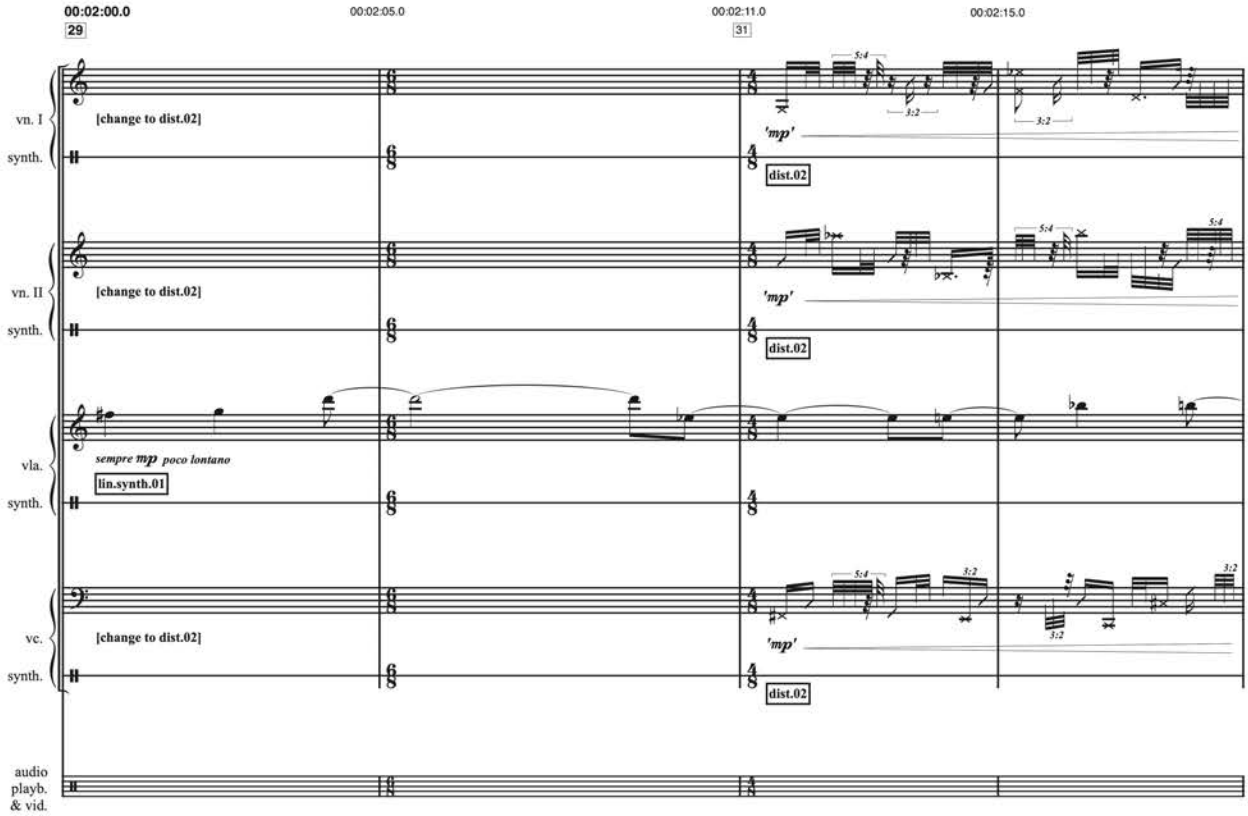

A1
00:00:40.0
00:00:44.0
00:00:48.0
00:00:52.0
9
11
[senza arco]
sempre 'ff'
dist.01
vn. I
synth.
[senza arco]
sempre 'ff'
dist.01
vn. II
synth.
p poco lontano
lin.synth.01
vla.
synth.
[senza arco]
sempre 'ff'
dist.01
vc.
synth.
audio
playb.
& vid.

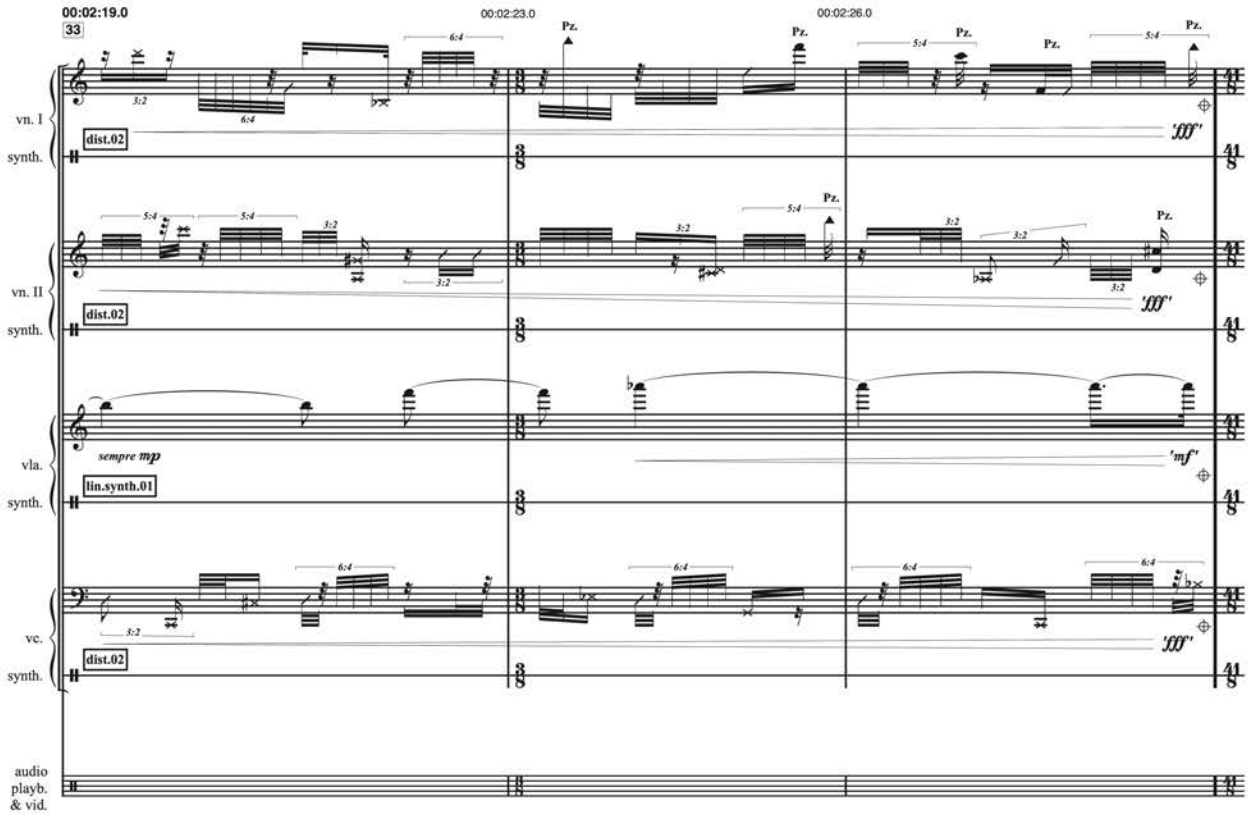

00:00:56.0
13
00:01:00.0
00:01:04.0
00:01:08.0
RH: poco a poco accel.
[senza arco]
vn. I
sempre 'ff'
synth.
dist.01
FX.Ped.: DELAY
0%
50%
0%
RH: poco a poco accel.
[senza arco]
vn. II
sempre 'ff'
synth.
dist.01
0%
50%
FX.Ped.: DELAY
vla.
p poco lontano
synth.
lin.synth.01
RH: poco a poco accel.
[senza arco]
vc.
sempre 'ff'
synth.
dist.01
0%
50%
0%
50%
FX.Ped.: DELAY
audio
playb.
& vid.

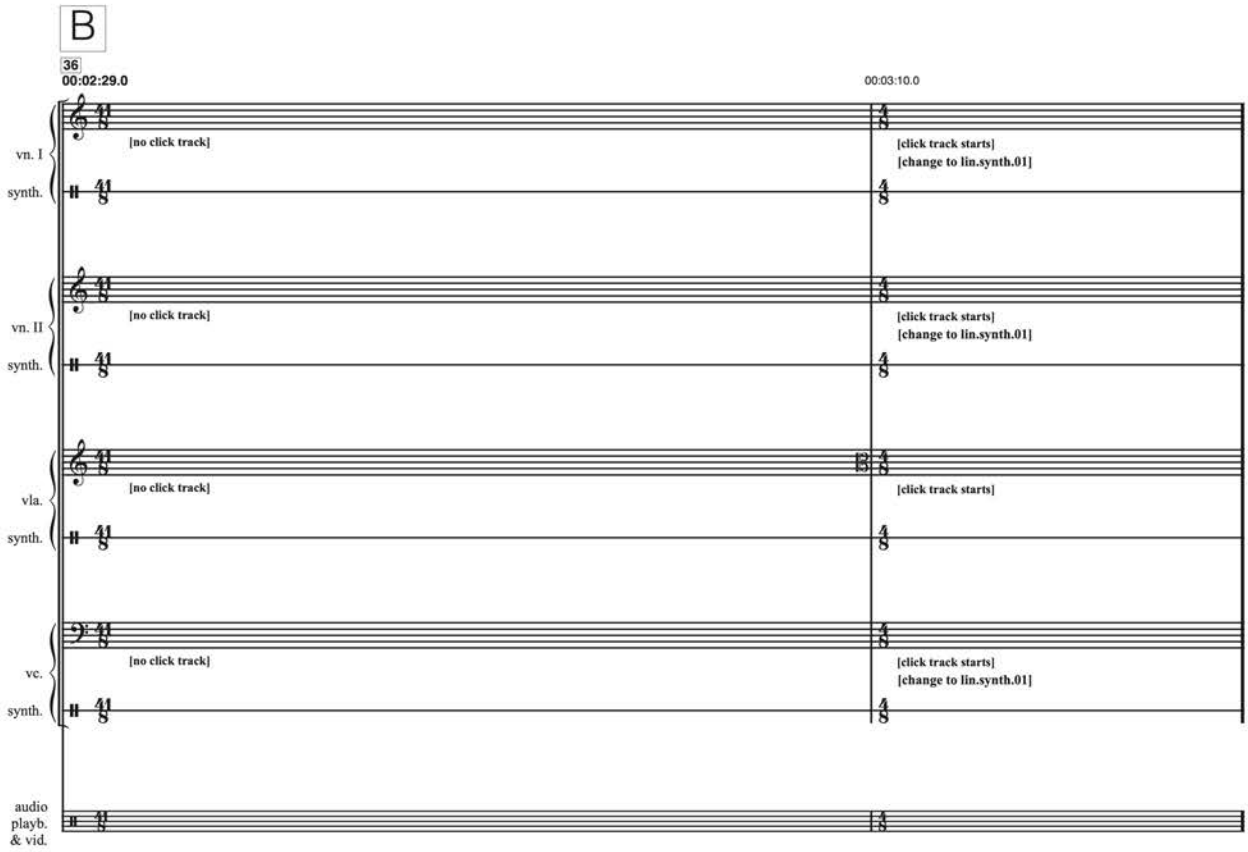

A2
00:01:12.0
17
00:01:16.0
00:01:20.0
00:01:24.0
RH: poco a poco accel.
♪ = AFAP
vn. I
[senza arco]
sempre 'ff'
0%
15%
0%
synth.
dist.01
FX.Ped.: DELAY
[0% FX.Ped.]
RH: poco a poco accel.
♪ = AFAP
vn. II
[senza arco]
sempre 'ff'
50%
0%
50%
synth.
dist.01
FX.Ped.: DELAY
[0% FX.Ped.]
vla.
sempre p poco lontano
synth.
lin.synth.01
RH: poco a poco accel.
♪ = AFAP
vc.
[senza arco]
sempre 'ff'
50%
0%
50%
synth.
dist.01
FX.Ped.: DELAY
[0% FX.Ped.]
audio
playb.
& vid.

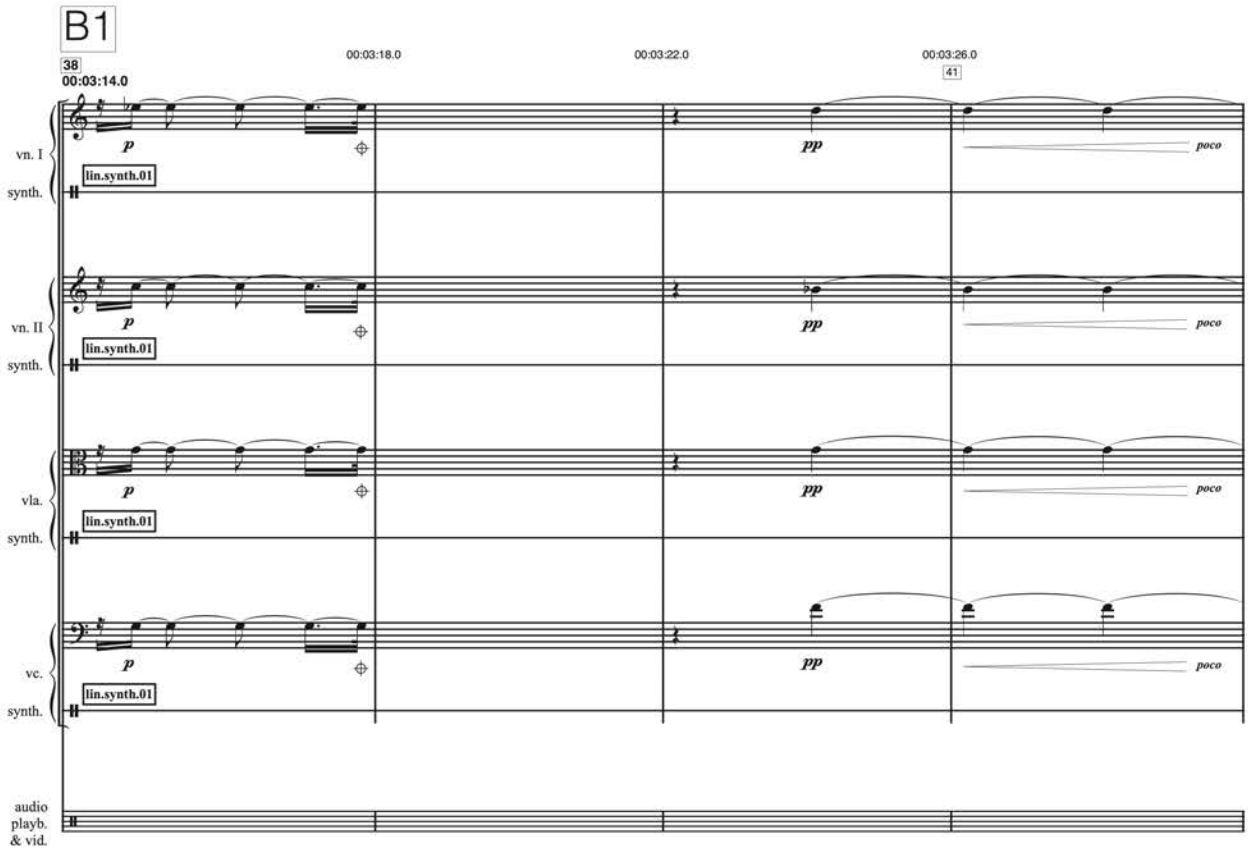

00:01:28.0
00:01:32.0
00:01:36.0
00:01:40.0
21
vn. I
synth.
'ppp'
'mf'
sub.'pppp'
dist.01
FX.Ped.: DELAY
vn. II
synth.
3:2
vla.
synth.
sempre mp poco lontano
lin.synth.01
vc.
synth.
audio
playb.
& vid.

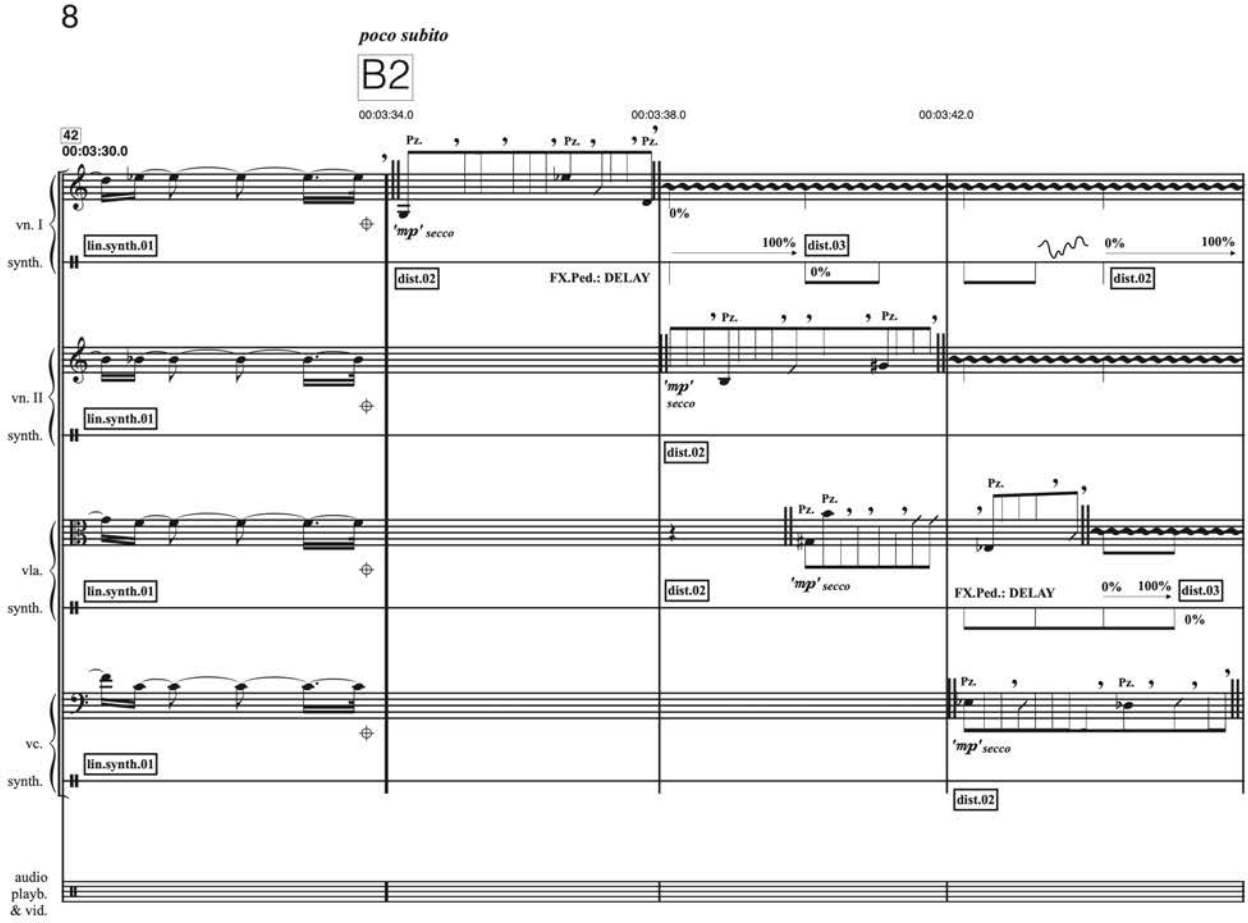
A3

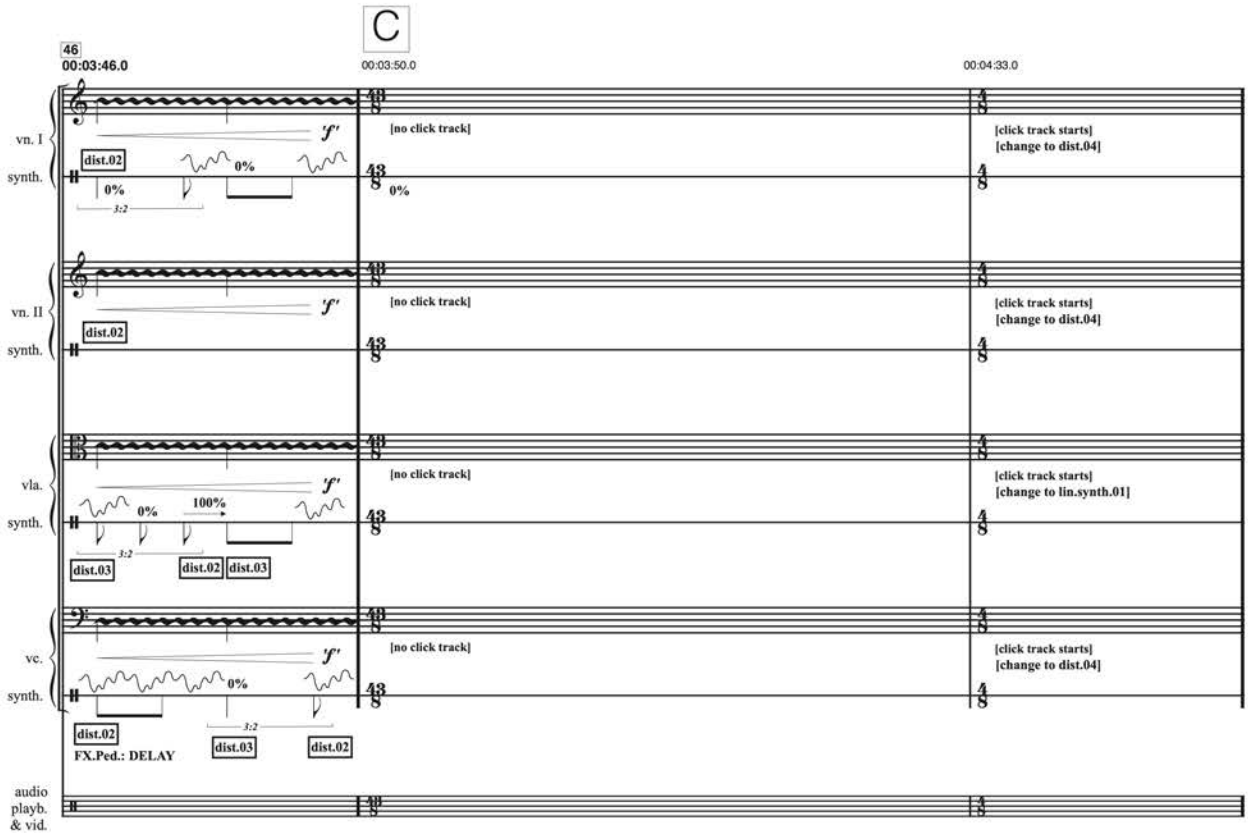
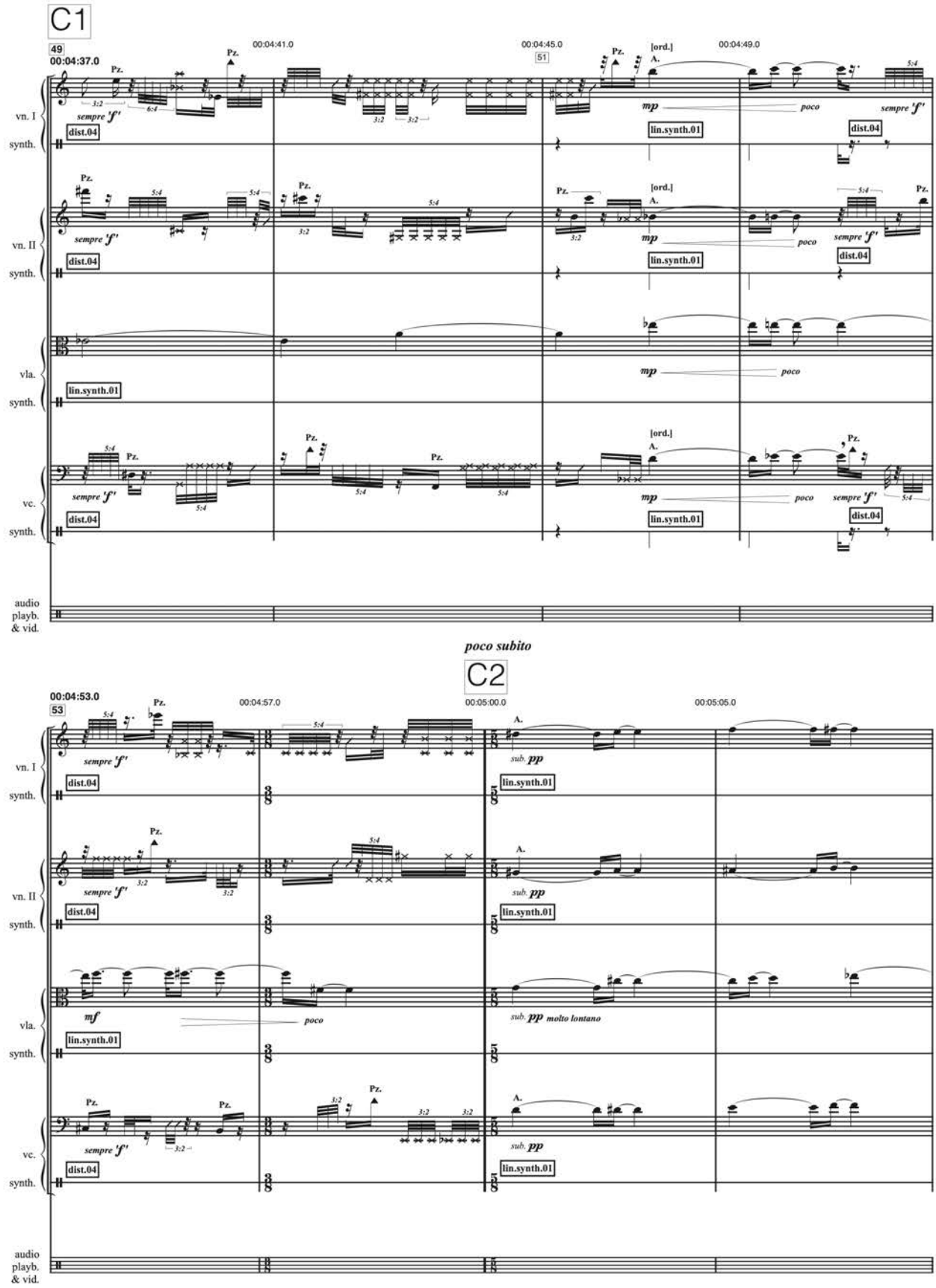
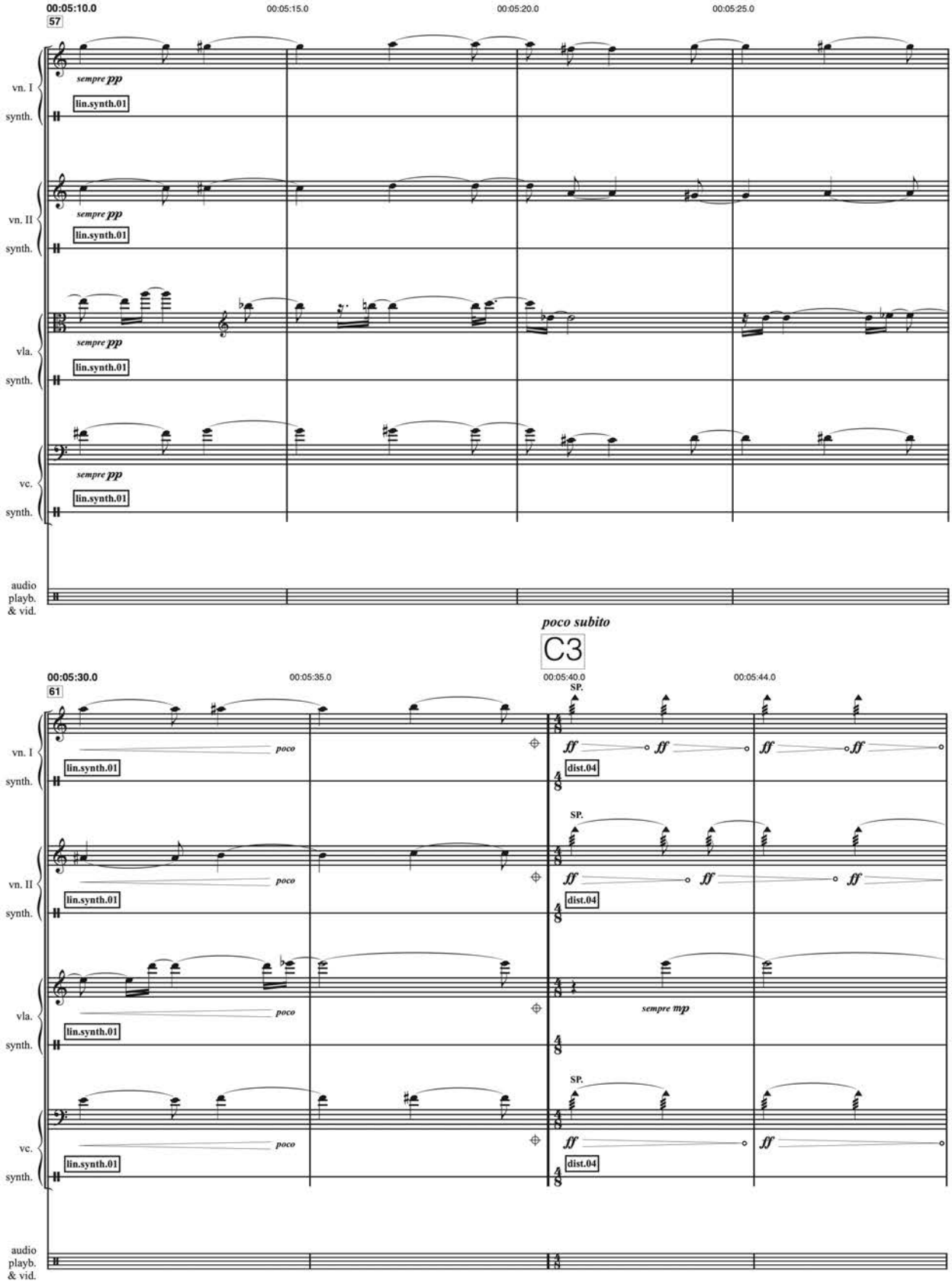

00:01:44.0
00:01:47.0
00:01:50.0
00:01:55.0
25
vn. I
synth.
'fff'
dist.01
FX.Ped.: DELAY
[0% FX.Ped.]
vn. II
synth.
vla.
synth.
sempre mp poco lontano
lin.synth.01
vc.
synth.
audio
playb.
& vid.

00:02:00.0
29
00:02:05.0
00:02:11.0
31
00:02:15.0
vn. I
synth.
[change to dist.02]
'mp'
dist.02
vn. II
synth.
[change to dist.02]
'mp'
dist.02
vla.
synth.
sempre mp poco lontano
lin.synth.01
vc.
synth.
[change to dist.02]
'mp'
dist.02
audio
playb.
& vid.

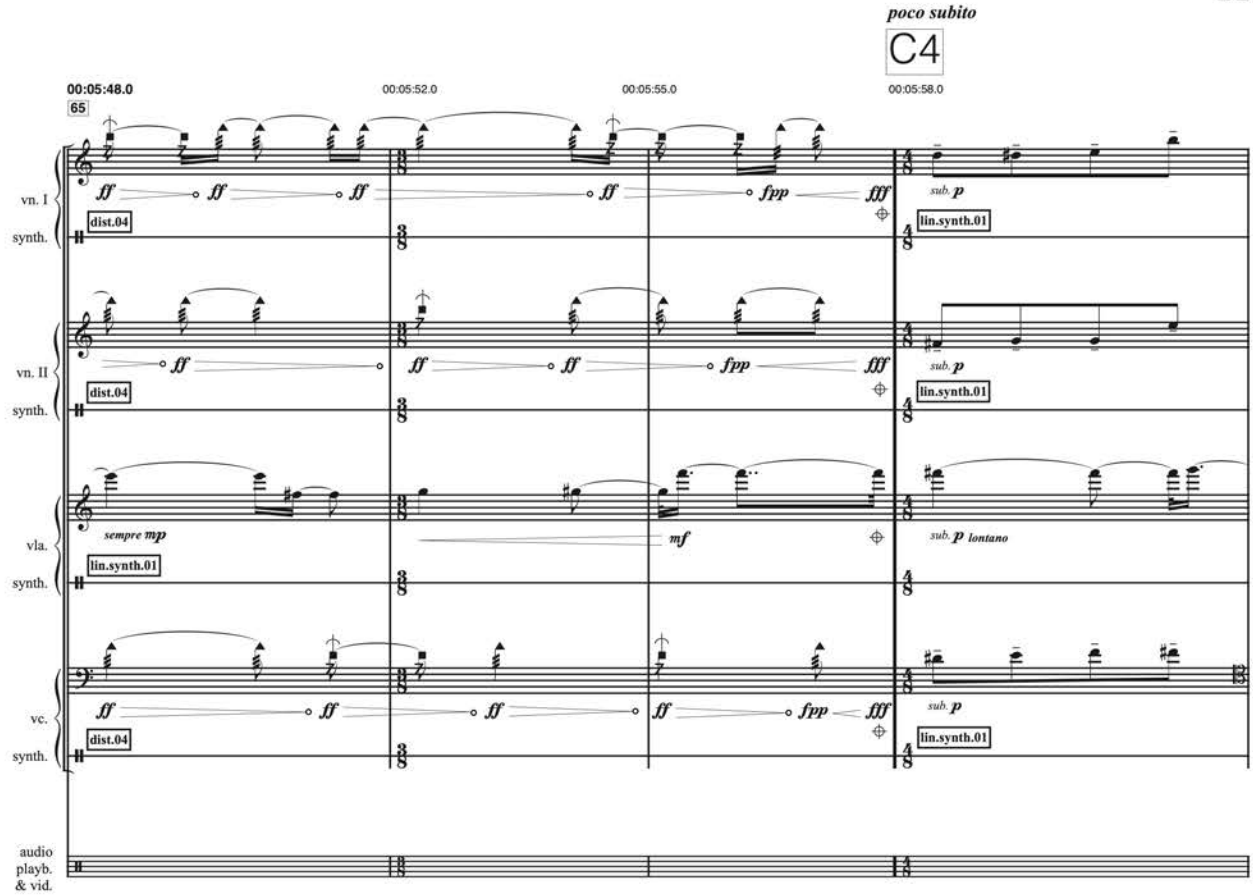

00:02:19.0
33
00:02:23.0
00:02:26.0
Pz.
vn. I
synth.
dist.02
'fff'
vn. II
synth.
dist.02
'fff'
vla.
synth.
sempre mp
lin.synth.01
'mf'
vc.
synth.
dist.02
'fff'
audio
playb.
& vid.

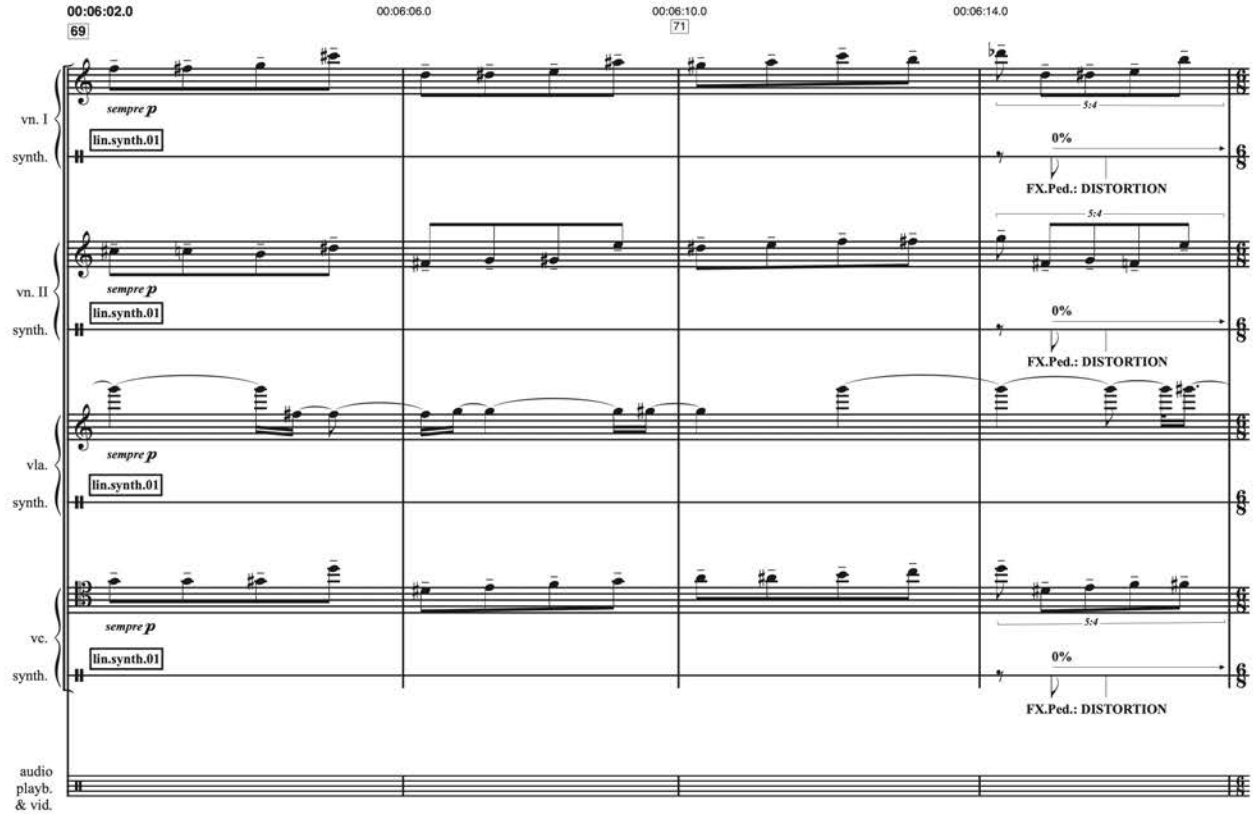
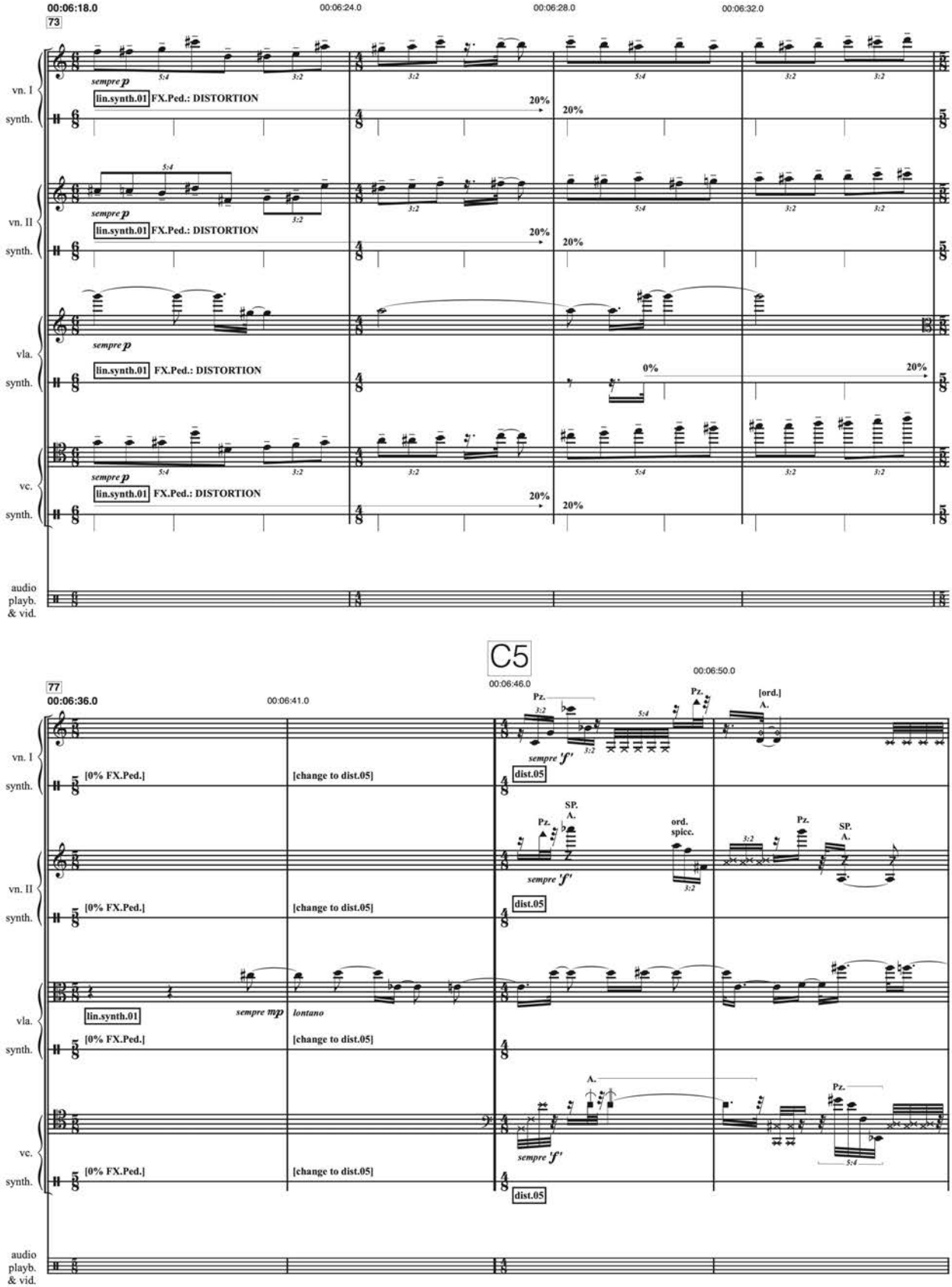

B
36
00:02:29.0
00:03:10.0
vn. I
synth.
[no click track]
[click track starts]
[change to lin.synth.01]
vn. II
synth.
[no click track]
[click track starts]
[change to lin.synth.01]
vla.
synth.
[no click track]
[click track starts]
vc.
synth.
[no click track]
[click track starts]
[change to lin.synth.01]
audio
playb.
& vid.

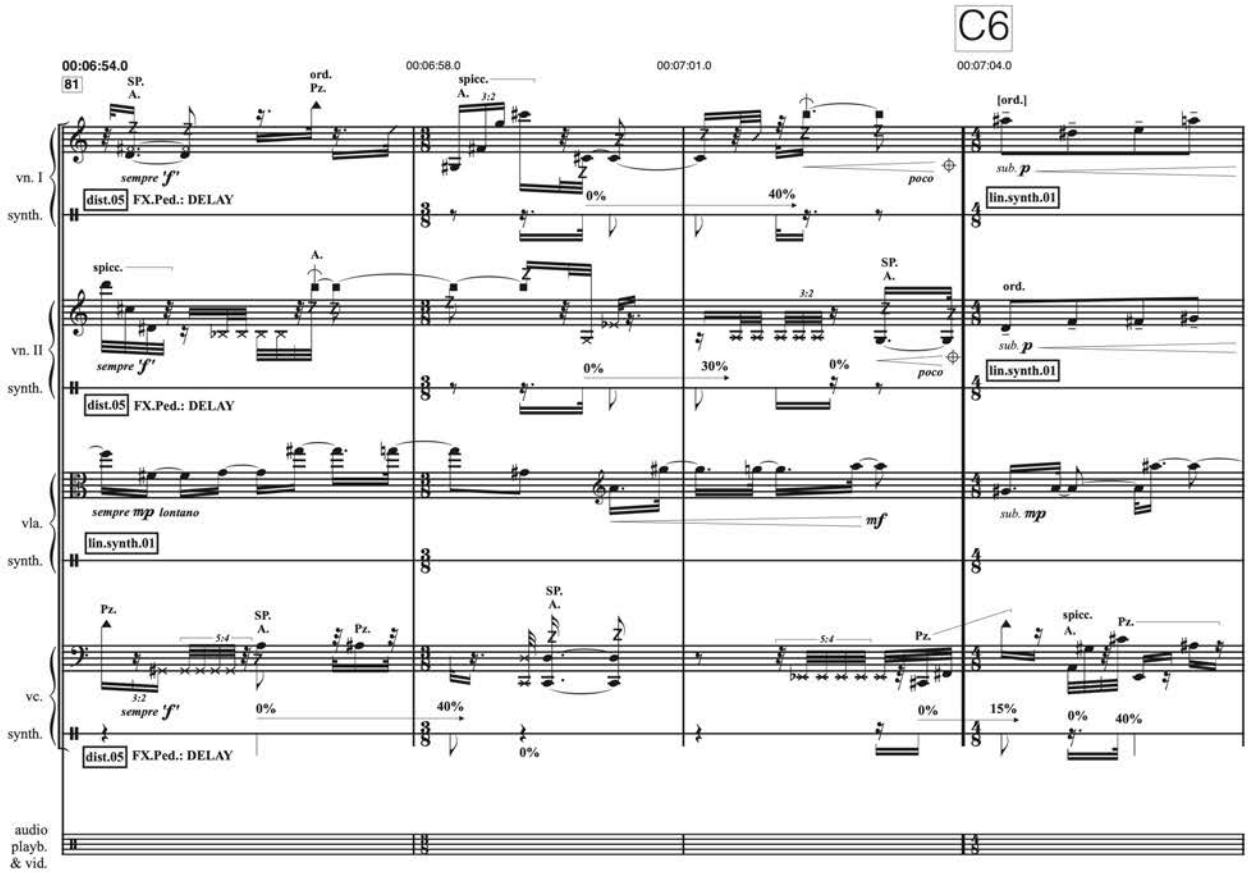

B1
38
00:03:14.0
00:03:18.0
00:03:22.0
00:03:26.0
41
vn. I
synth.
p
lin.synth.01
pp
poco
vn. II
synth.
p
lin.synth.01
pp
poco
vla.
synth.
p
lin.synth.01
pp
poco
vc.
synth.
p
lin.synth.01
pp
poco
audio
playb.
& vid.

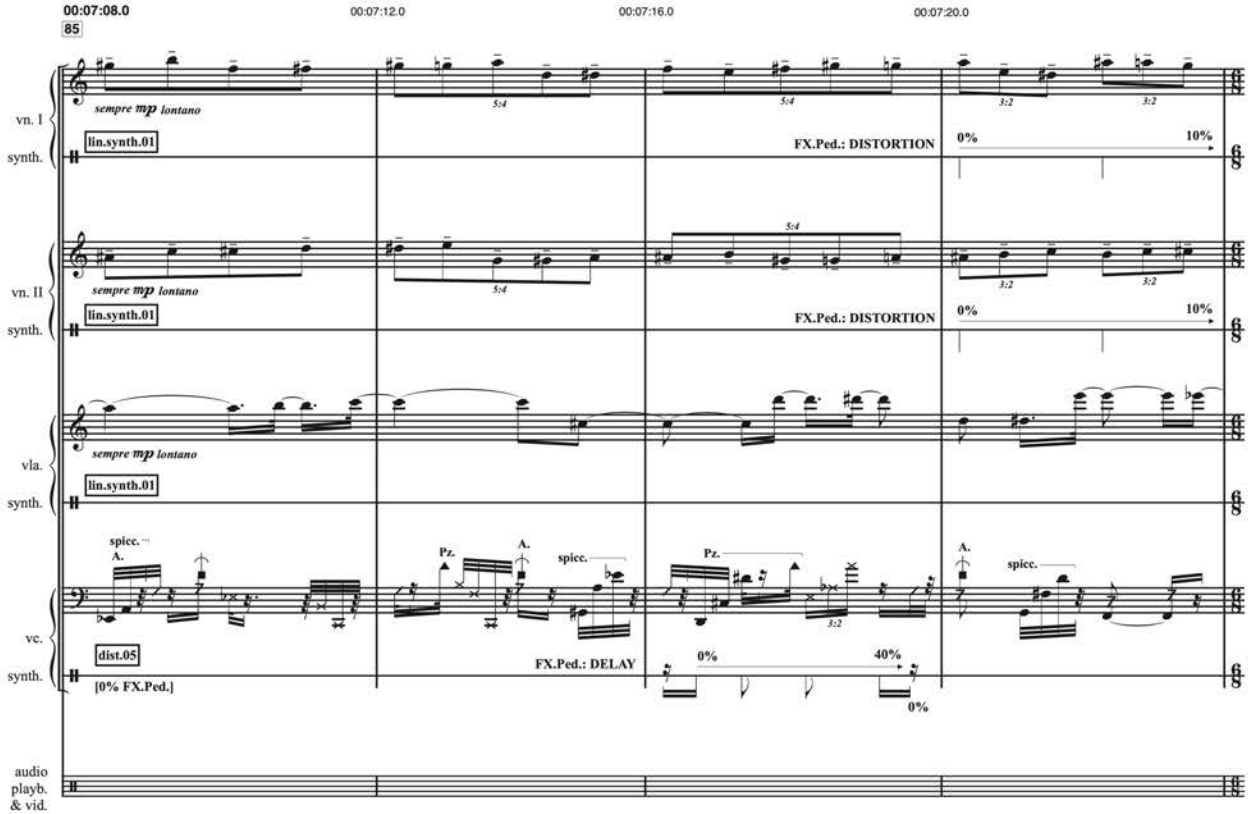

poco subito
B2
00:03:34.0
00:03:38.0
00:03:42.0
42
00:03:30.0
vn. I
synth.
lin.synth.01
'mp' secco
dist.02
FX.Ped.: DELAY
0%
100%
dist.03
vn. II
vla.
vc.
audio
playb.
& vid.

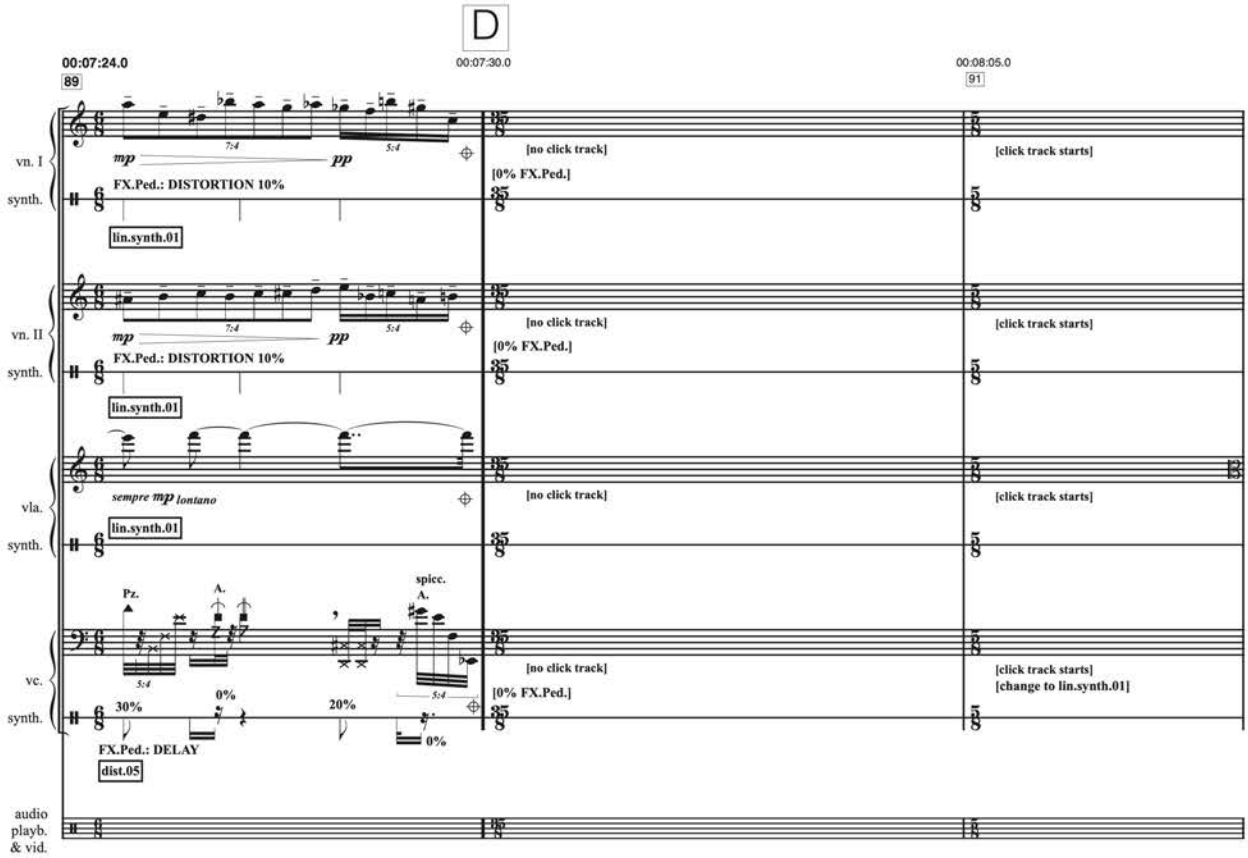

C
46
00:03:46.0
00:03:50.0
00:04:33.0
vn. I
synth.
'f'
dist.02
0%
3:2
[no click track]
[click track starts]
[change to dist.04]
vn. II
vla.
100%
dist.03
[change to lin.synth.01]
vc.
FX.Ped.: DELAY
audio
playb.
& vid.

C1
49
00:04:37.0
00:04:41.0
51
00:04:45.0
00:04:49.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
Pz.
sempre 'f'
dist.04
lin.synth.01
[ord.]
A.
mp
poco
poco subito
C2
53
00:04:53.0
00:04:57.0
00:05:00.0
00:05:05.0
sub. pp
mf
sub. pp molto lontano

00:05:10.0
57
00:05:15.0
00:05:20.0
00:05:25.0
vn. I
synth.
sempre pp
lin.synth.01
vn. II
synth.
sempre pp
lin.synth.01
vla.
synth.
sempre pp
lin.synth.01
vc.
synth.
sempre pp
lin.synth.01
audio
playb.
& vid.
poco subito
C3
00:05:30.0
61
00:05:35.0
00:05:40.0
00:05:44.0
SP.
poco
ff
dist.04
sempre mp

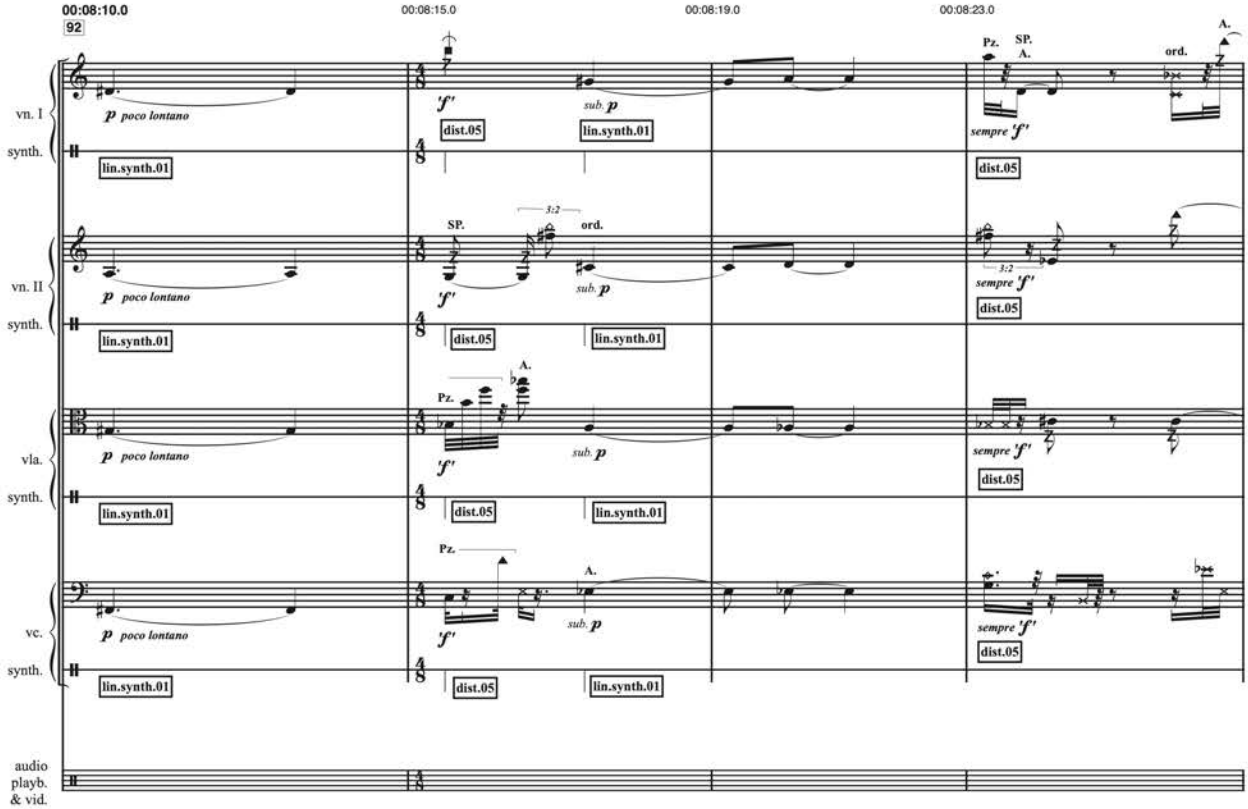

poco subito
C4
00:05:48.0
65
00:05:52.0
00:05:55.0
00:05:58.0
vn. I
synth.
dist.04
ff
fpp
fff
sub. p
lin.synth.01
vn. II
vla.
sempre mp
mf
sub. p lontano
vc.
audio
playb.
& vid.

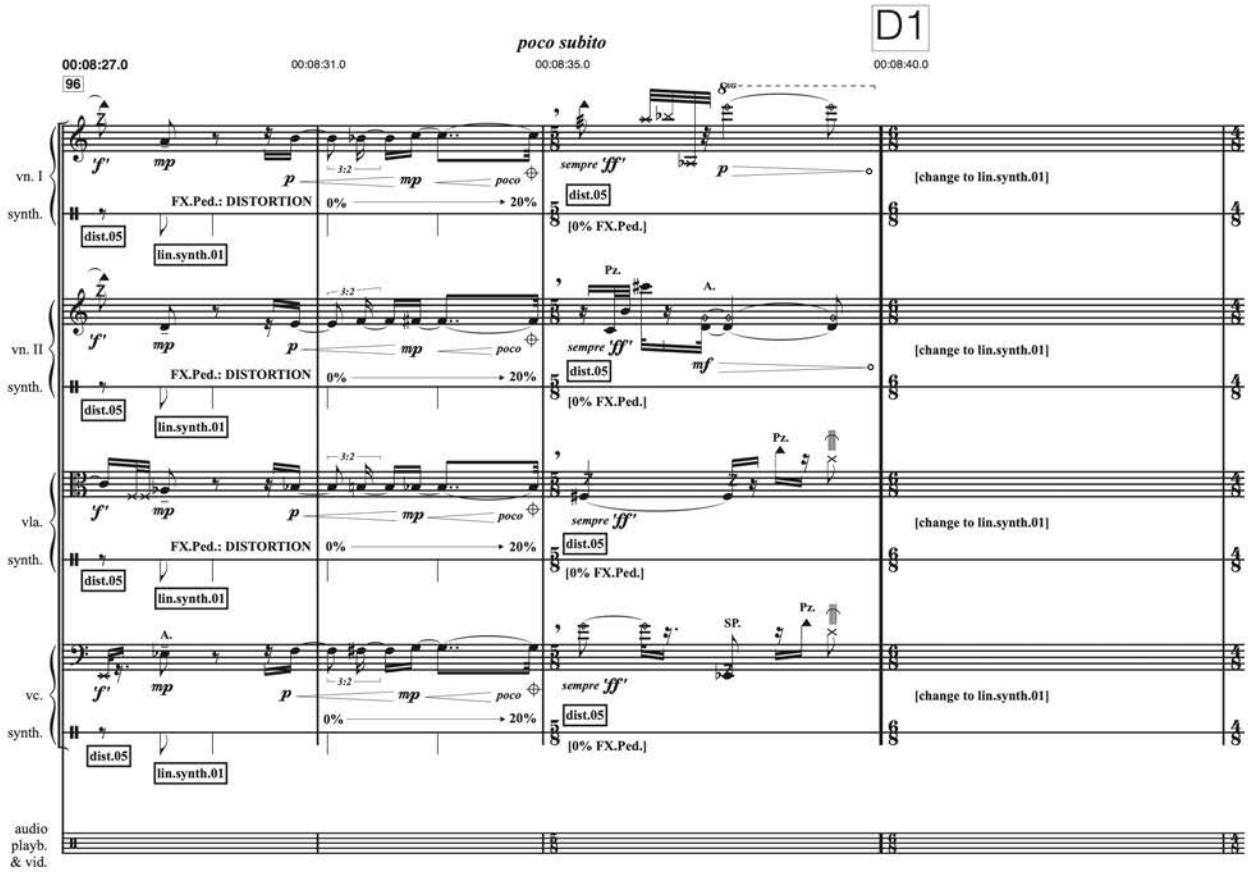
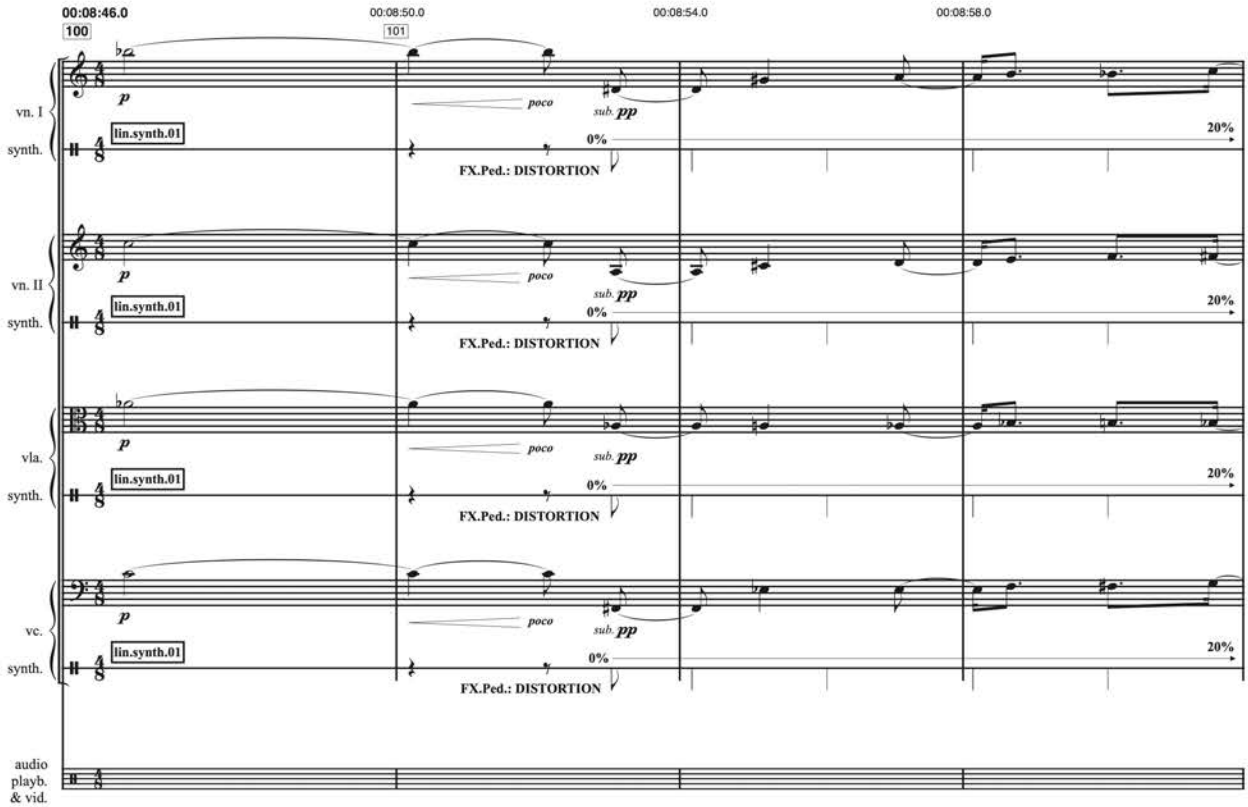

00:06:02.0
69
00:06:06.0
00:06:10.0
71
00:06:14.0
vn. I
synth.
sempre p
lin.synth.01
5:4
0%
FX.Ped.: DISTORTION
vn. II
vla.
vc.
audio
playb.
& vid.

00:06:18.0
73
00:06:24.0
00:06:28.0
00:06:32.0
vn. I
synth.
sempre p
lin.synth.01 FX.Ped.: DISTORTION
20%
vn. II
synth.
vla.
synth.
0%
vc.
synth.
audio
playb.
& vid.
C5
00:06:46.0
00:06:50.0
77
00:06:36.0
00:06:41.0
Pz.
[ord.]
A.
sempre 'f'
dist.05
[0% FX.Ped.]
[change to dist.05]
SP.
A.
ord.
spicc.
sempre mp
lontano

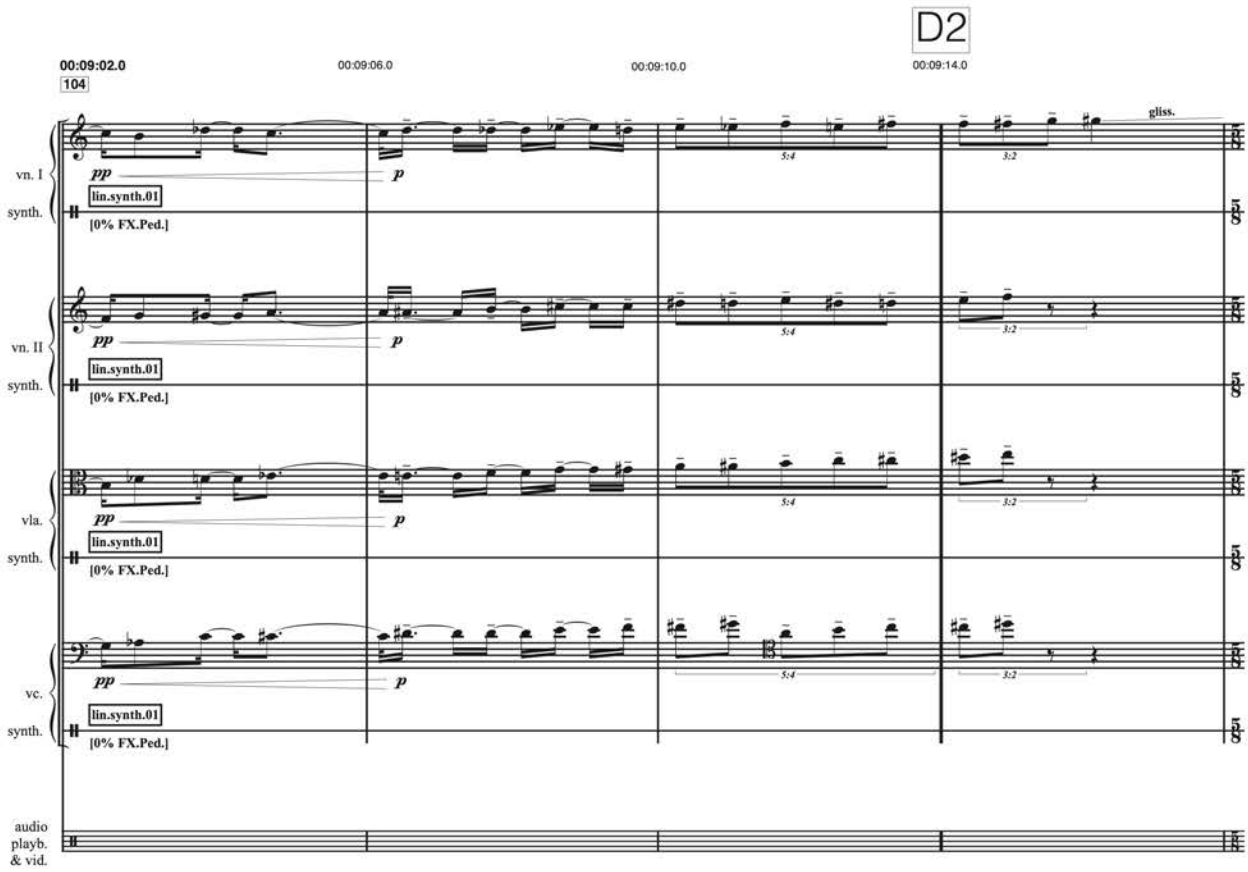

C6
00:06:54.0
81
00:06:58.0
00:07:01.0
00:07:04.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
SP.
A.
ord.
Pz.
spicc.
sempre 'f'
dist.05 FX.Ped.: DELAY
poco
[ord.]
sub. p
lin.synth.01
sempre mp lontano
mf
sub. mp
0%
40%
30%
15%

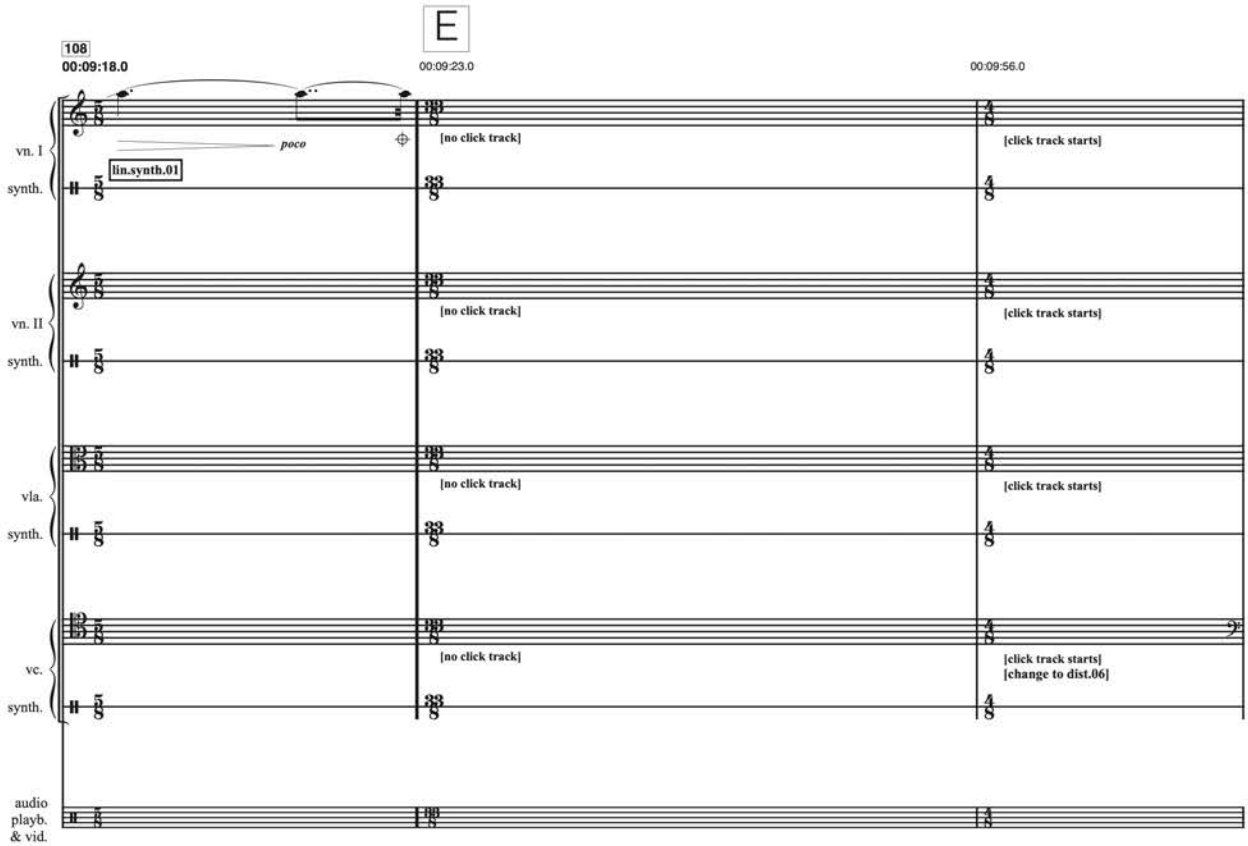
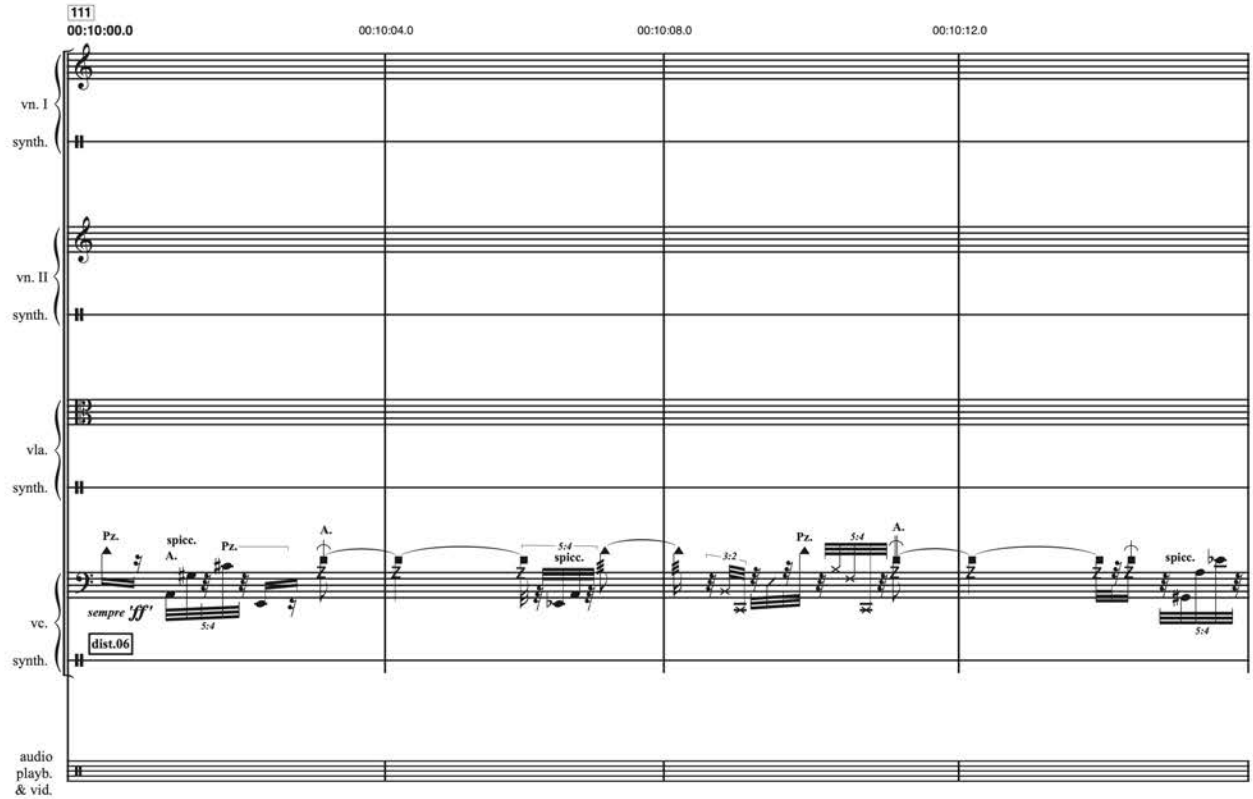

00:07:08.0
85
00:07:12.0
00:07:16.0
00:07:20.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sempre mp lontano
lin.synth.01
FX.Ped.: DISTORTION
FX.Ped.: DELAY
dist.05
[0% FX.Ped.]
0%
10%
40%

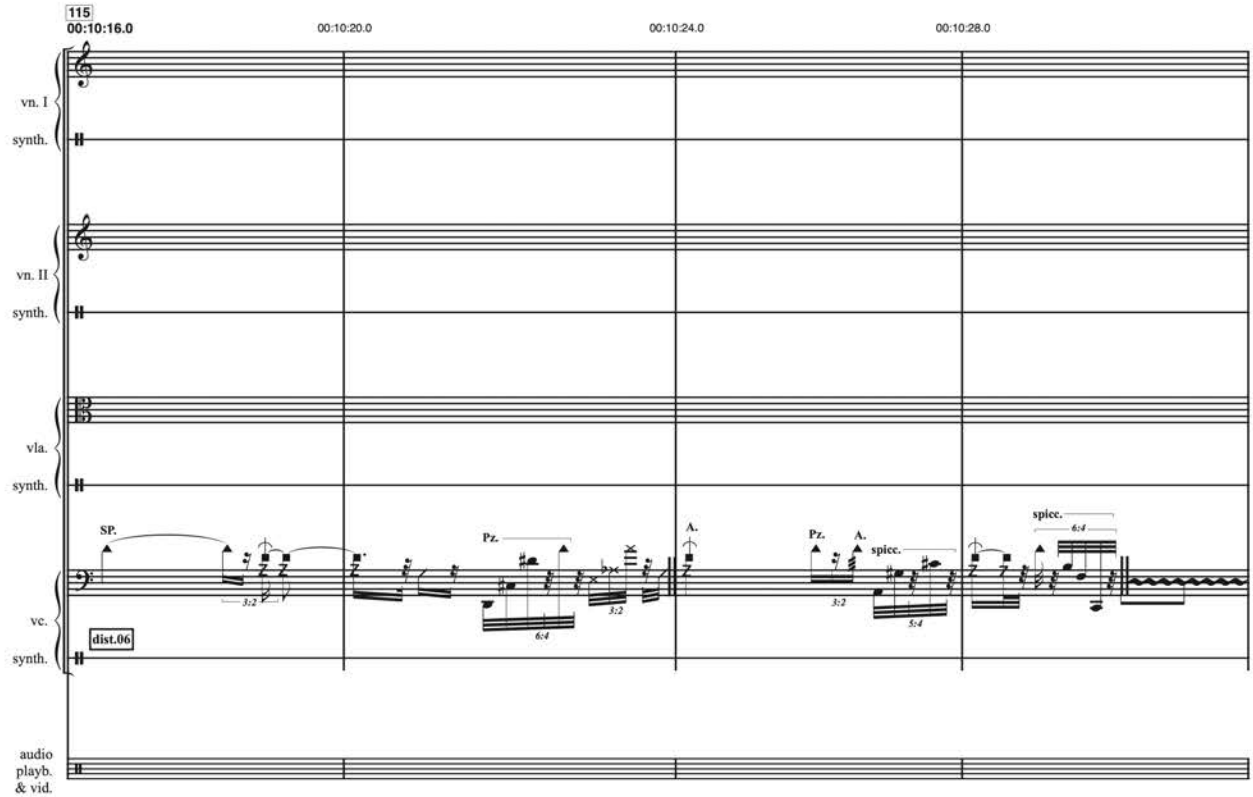

D
00:07:24.0
00:07:30.0
00:08:05.0
89
91
vn. I
synth.
mp
pp
FX.Ped.: DISTORTION 10%
lin.synth.01
[no click track]
[0% FX.Ped.]
[click track starts]
vn. II
synth.
mp
pp
FX.Ped.: DISTORTION 10%
lin.synth.01
[no click track]
[0% FX.Ped.]
[click track starts]
vla.
synth.
sempre mp lontano
lin.synth.01
[no click track]
[click track starts]
vc.
synth.
Pz.
A.
spicc.
A.
30%
0%
20%
0%
FX.Ped.: DELAY
dist.05
[no click track]
[0% FX.Ped.]
[click track starts]
[change to lin.synth.01]
audio
playb.
& vid.

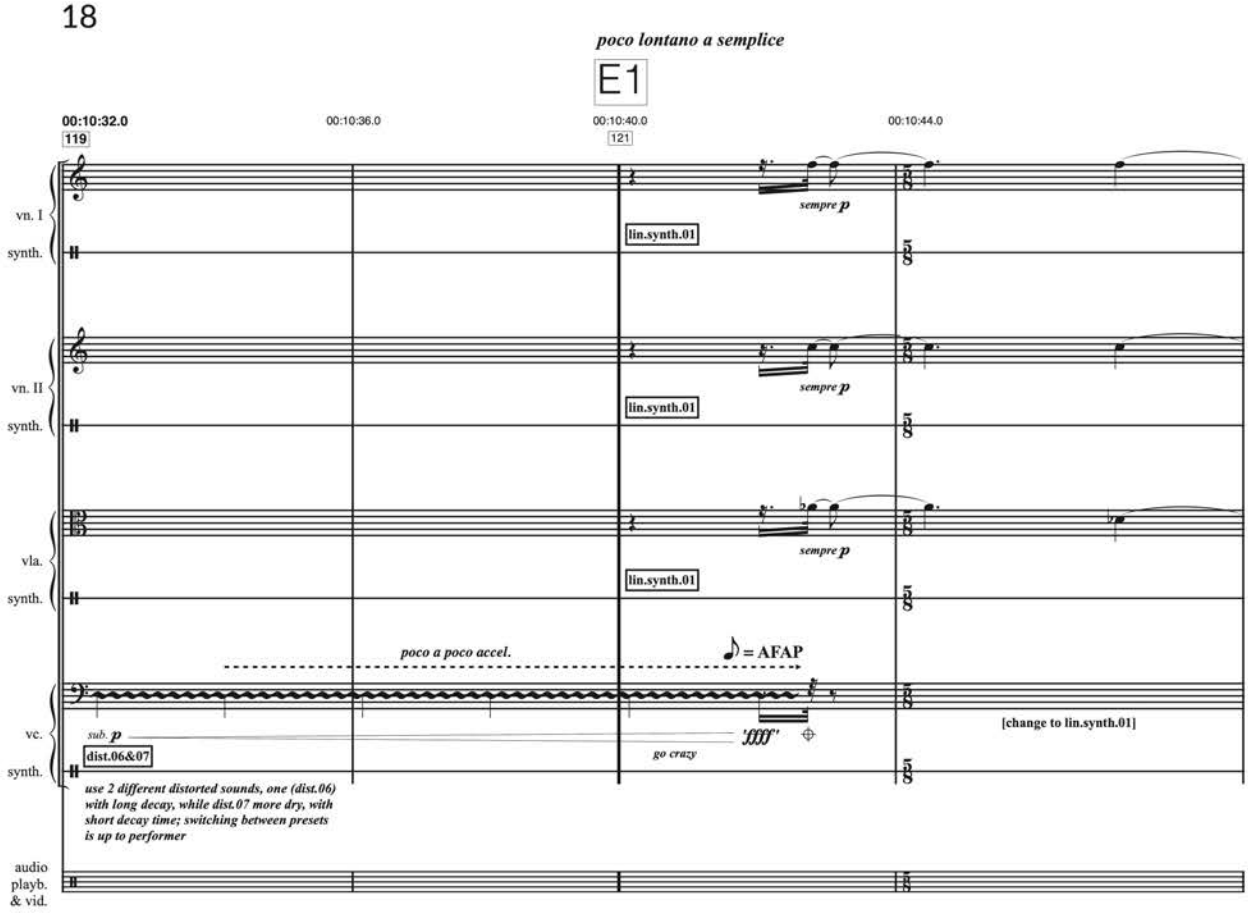
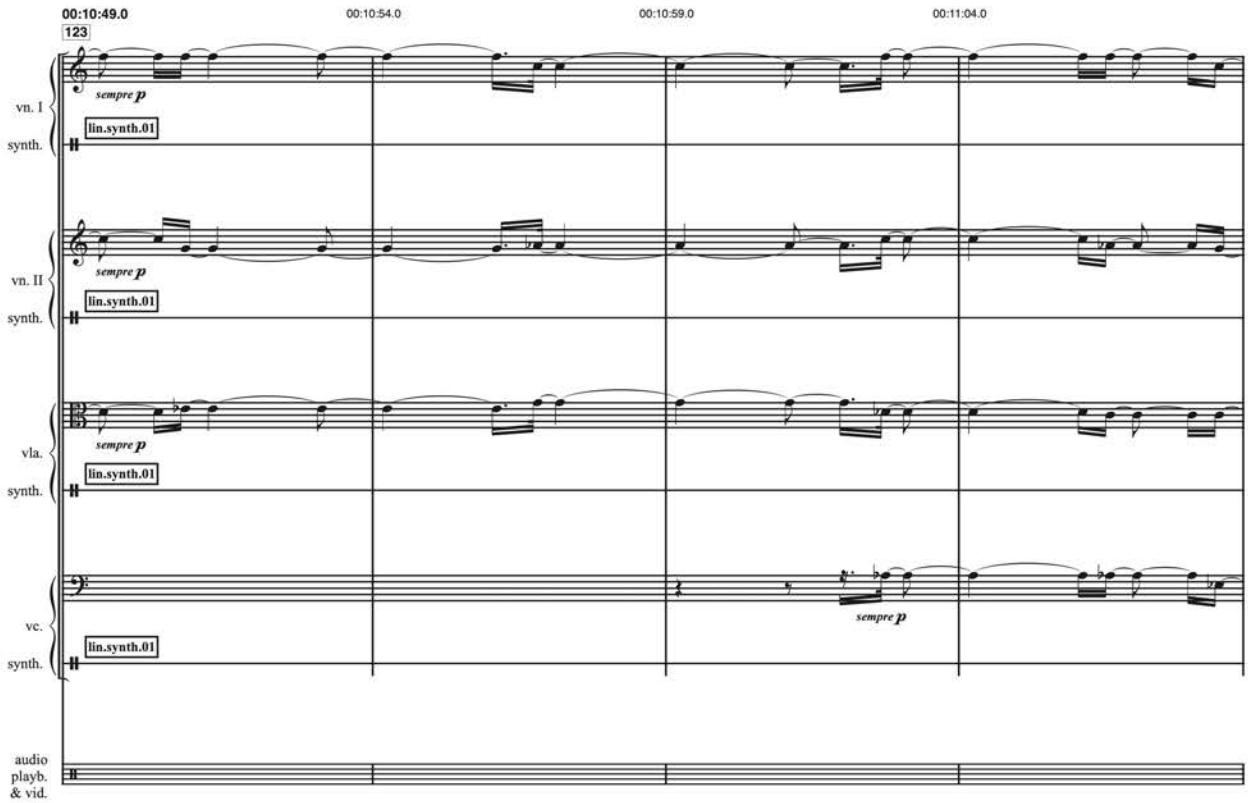
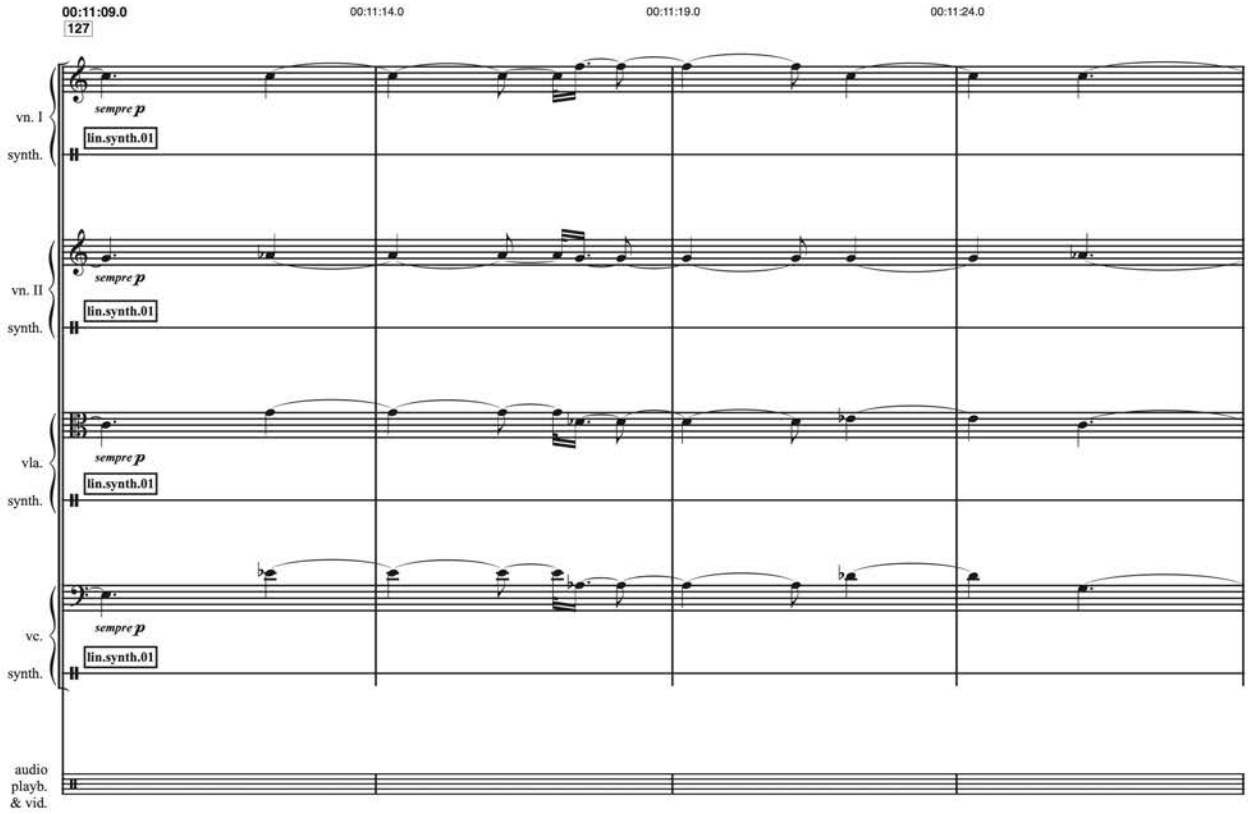
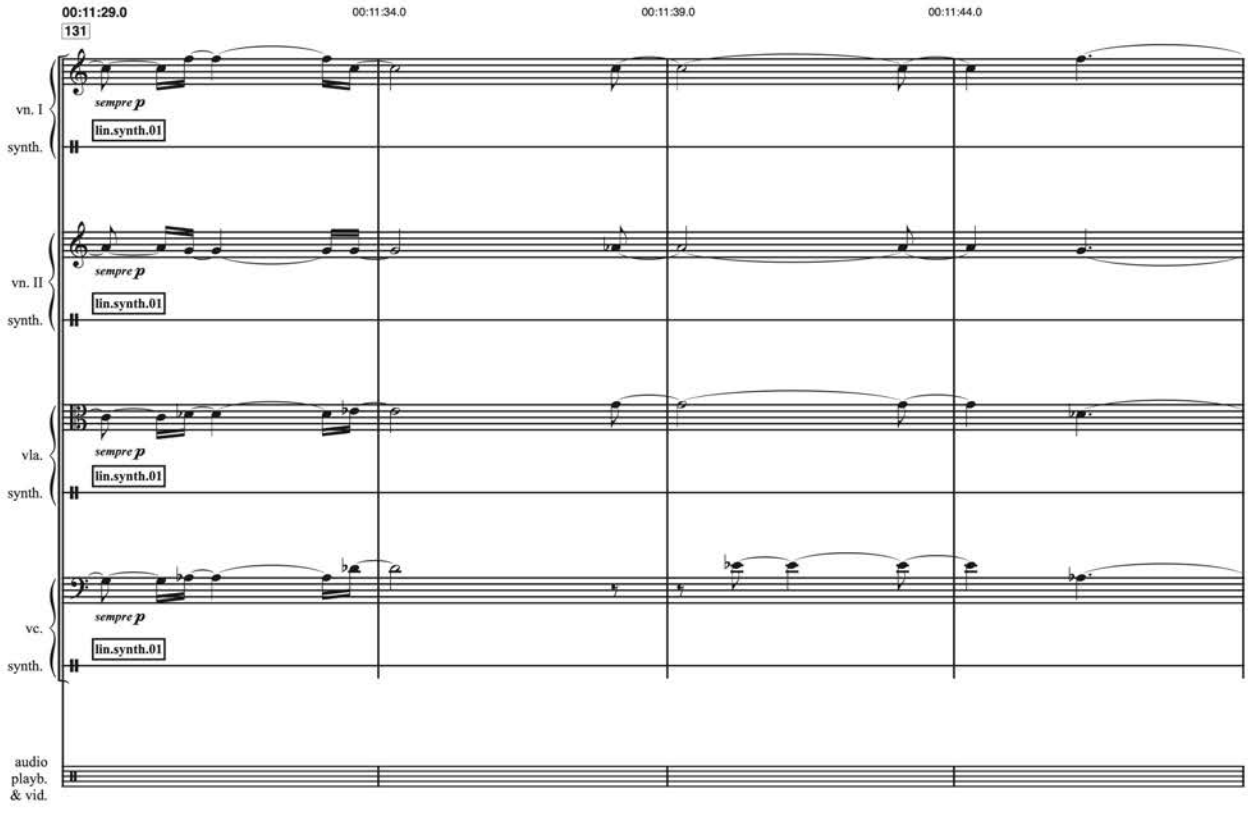
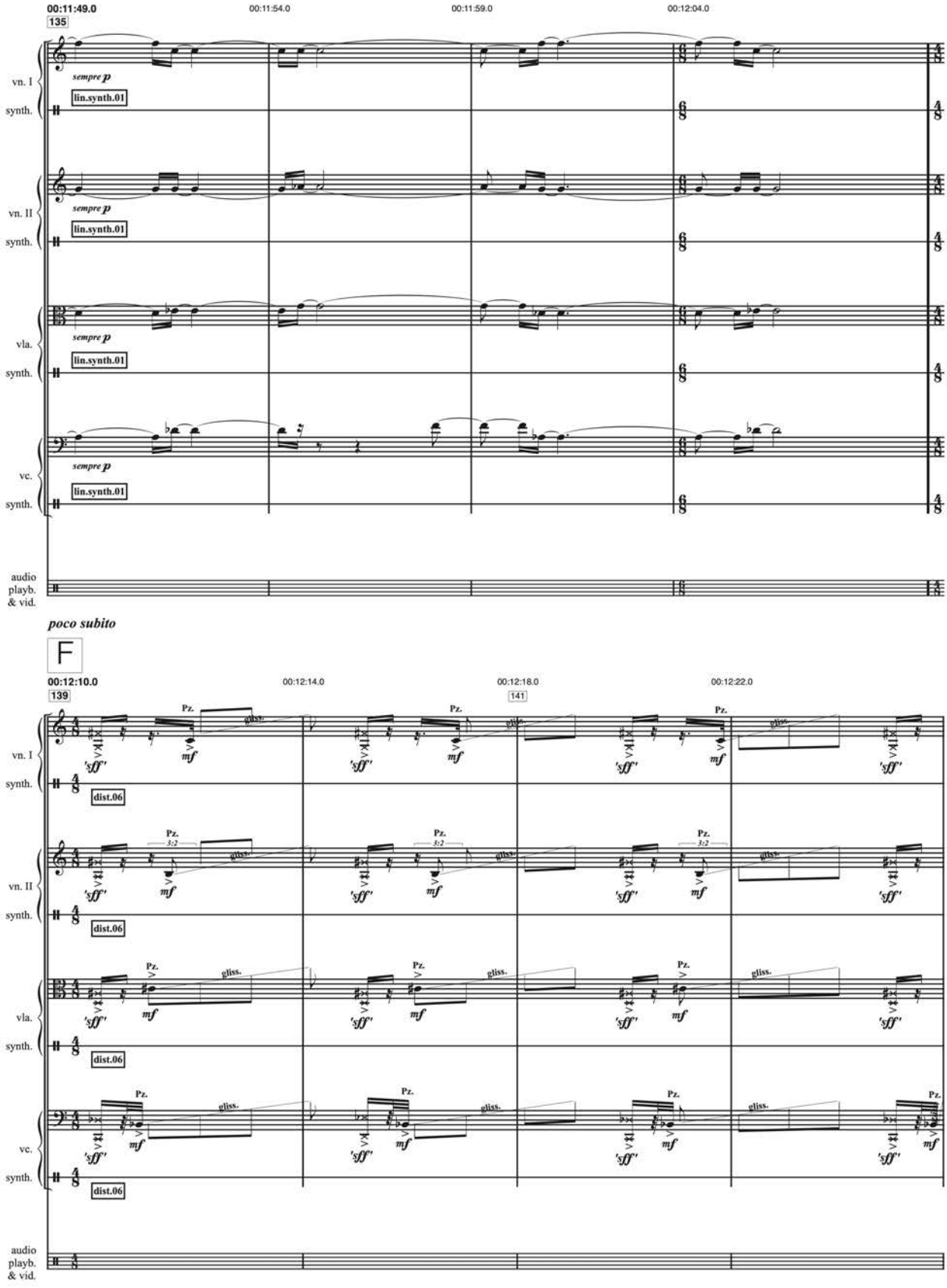

00:08:10.0
00:08:15.0
00:08:19.0
00:08:23.0
92
vn. I
synth.
p poco lontano
lin.synth.01
f
dist.05
sub. p
lin.synth.01
Pz.
SP.
A.
ord.
sempre f
dist.05
vn. II
synth.
p poco lontano
lin.synth.01
SP.
ord.
f
sub. p
dist.05
lin.synth.01
sempre f
dist.05
vla.
synth.
p poco lontano
lin.synth.01
Pz.
A.
f
sub. p
dist.05
lin.synth.01
sempre f
dist.05
vc.
synth.
p poco lontano
lin.synth.01
Pz.
A.
f
sub. p
dist.05
lin.synth.01
sempre f
dist.05
audio
playb.
& vid.

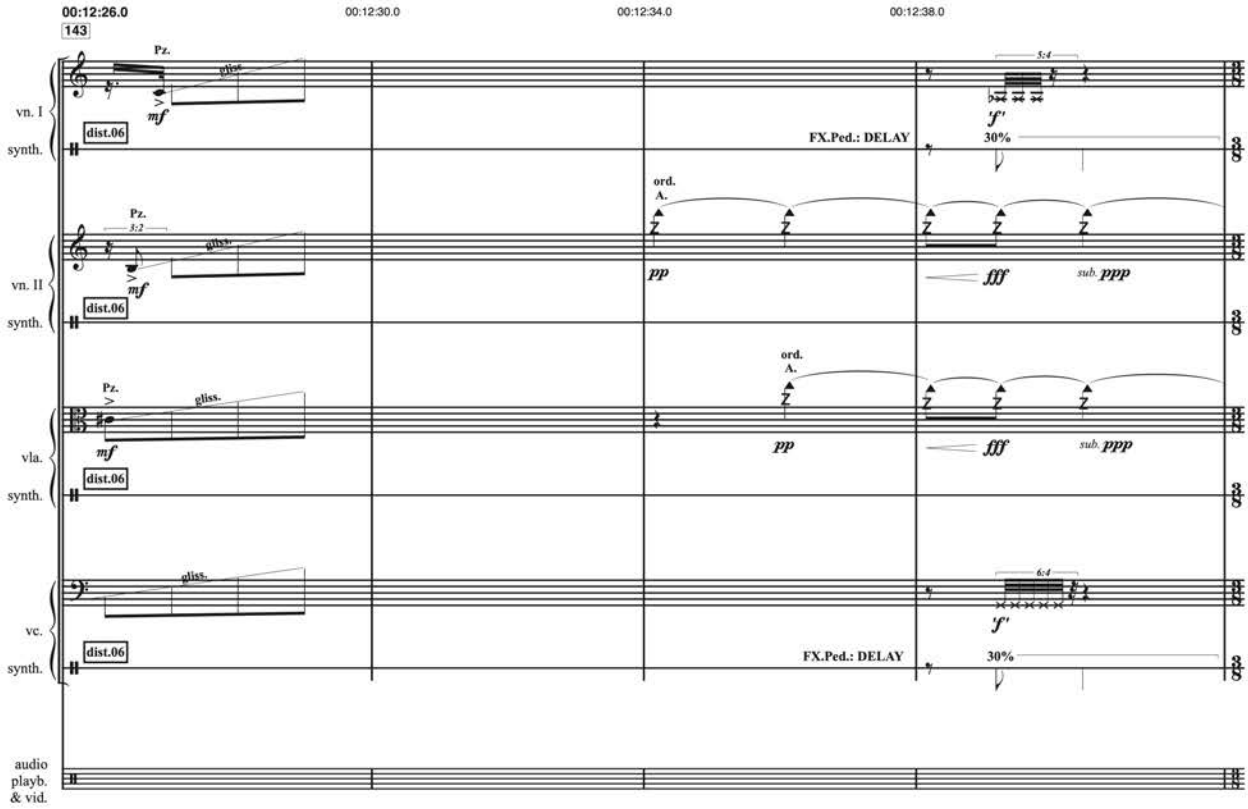

poco subito
D1
00:08:27.0
00:08:31.0
00:08:35.0
00:08:40.0
96
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
dist.05
lin.synth.01
FX.Ped.: DISTORTION
0%
20%
sempre 'ff'
[0% FX.Ped.]
[change to lin.synth.01]
Pz.
A.
SP.

00:08:46.0
00:08:50.0
00:08:54.0
00:08:58.0
100
101
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
lin.synth.01
FX.Ped.: DISTORTION
0%
20%
poco
sub. pp

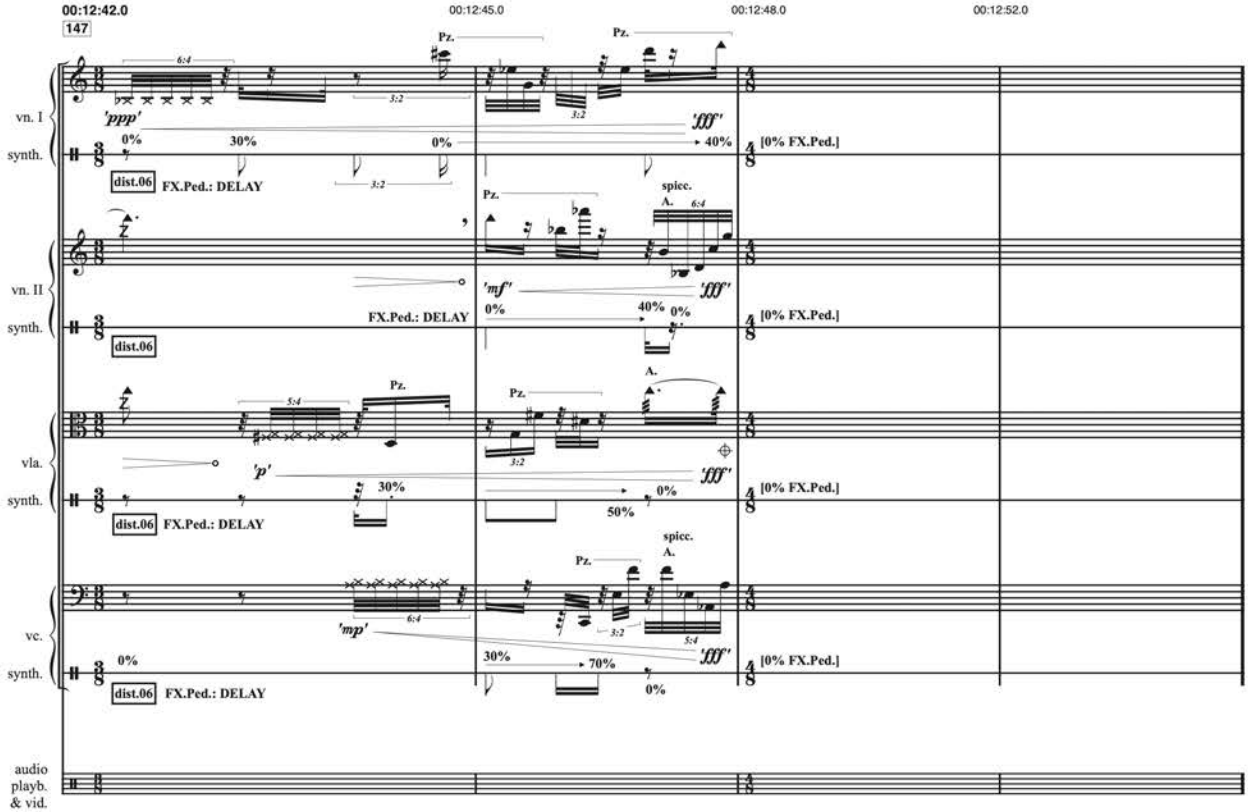

D2
00:09:02.0
00:09:06.0
00:09:10.0
00:09:14.0
104
gliss.
vn. I
synth.
pp
p
lin.synth.01
[0% FX.Ped.]
vn. II
synth.
vla.
synth.
vc.
synth.
5:4
3:2
audio
playb.
& vid.

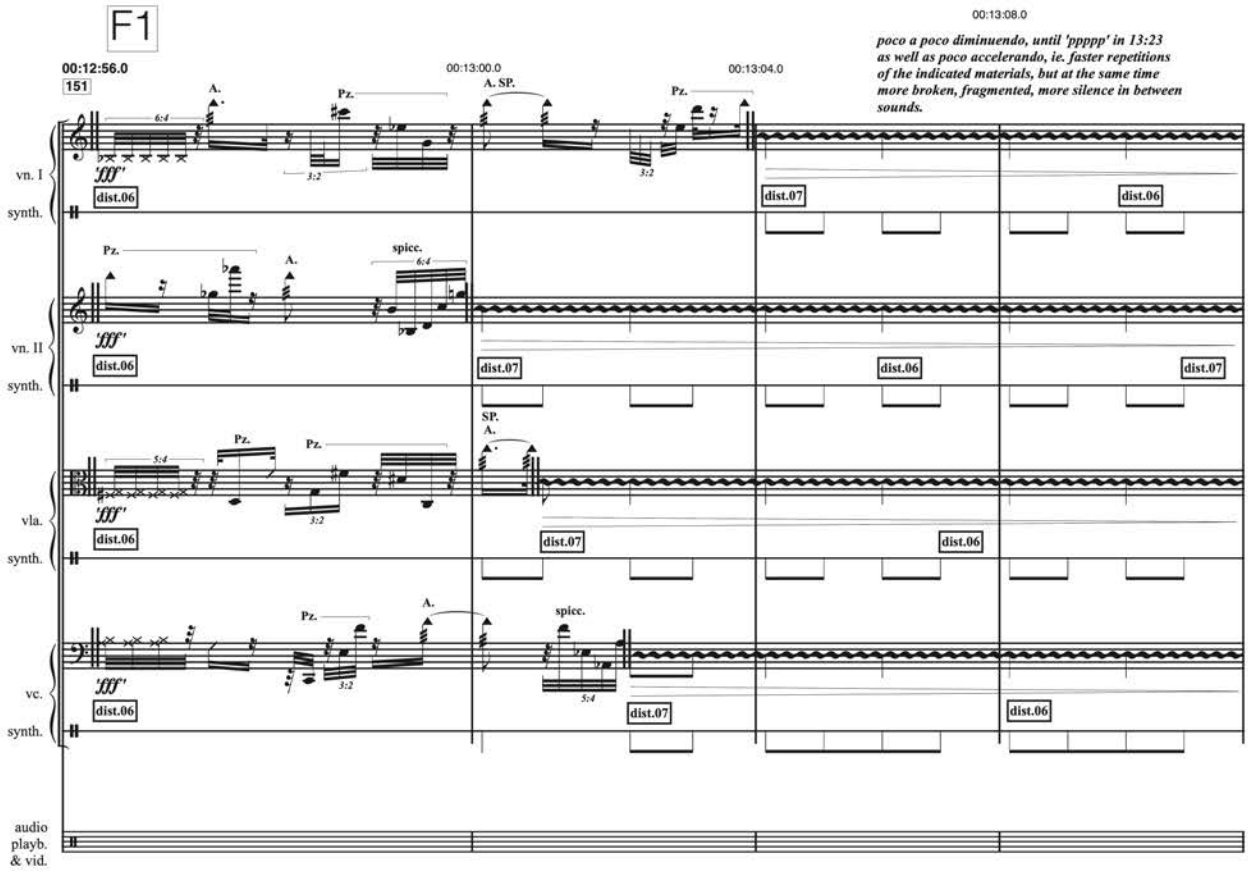

E
108
00:09:18.0
00:09:23.0
00:09:56.0
vn. I
synth.
poco
lin.synth.01
[no click track]
[click track starts]
vn. II
synth.
vla.
synth.
vc.
synth.
[click track starts]
[change to dist.06]
audio
playb.
& vid.

111
00:10:00.0
00:10:04.0
00:10:08.0
00:10:12.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
Pz.
spicc.
A.
sempre 'ff'
dist.06

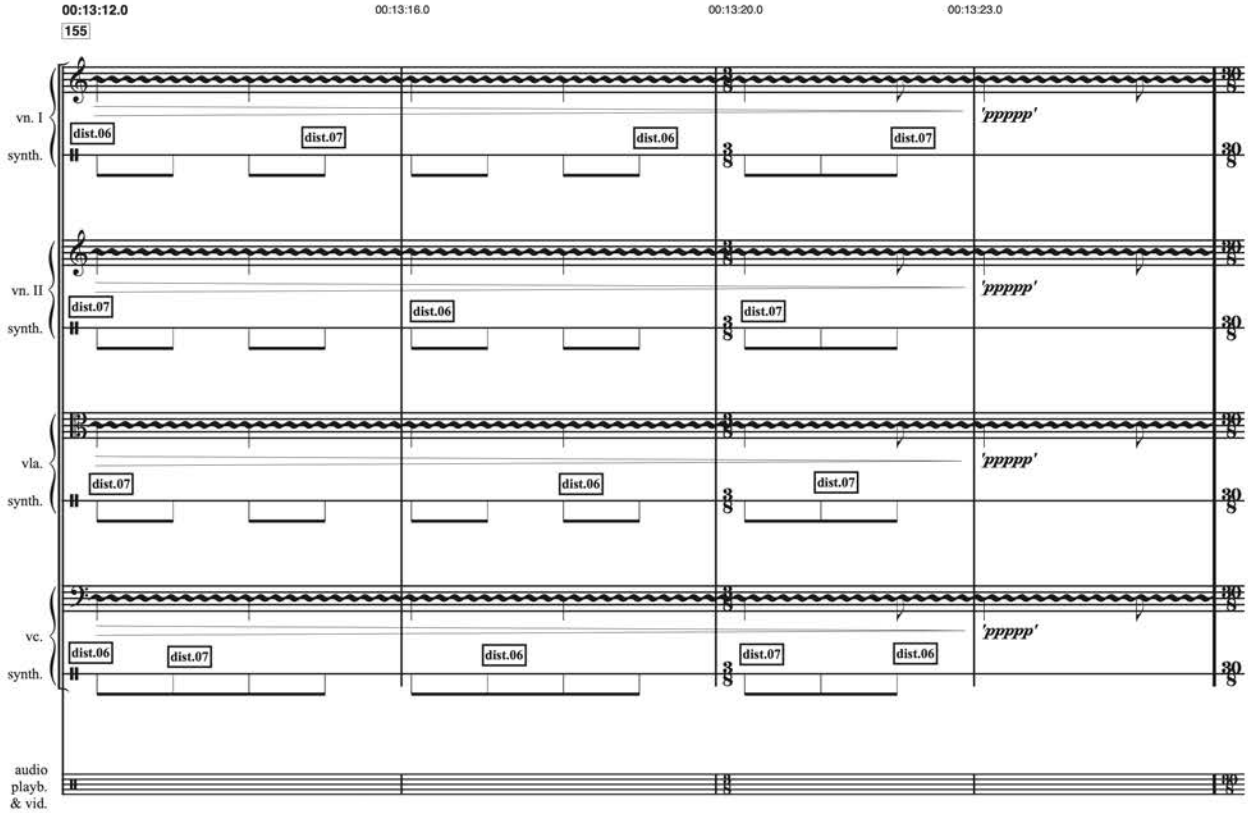

115
00:10:16.0
00:10:20.0
00:10:24.0
00:10:28.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
SP.
Pz.
A.
spicc.
dist.06

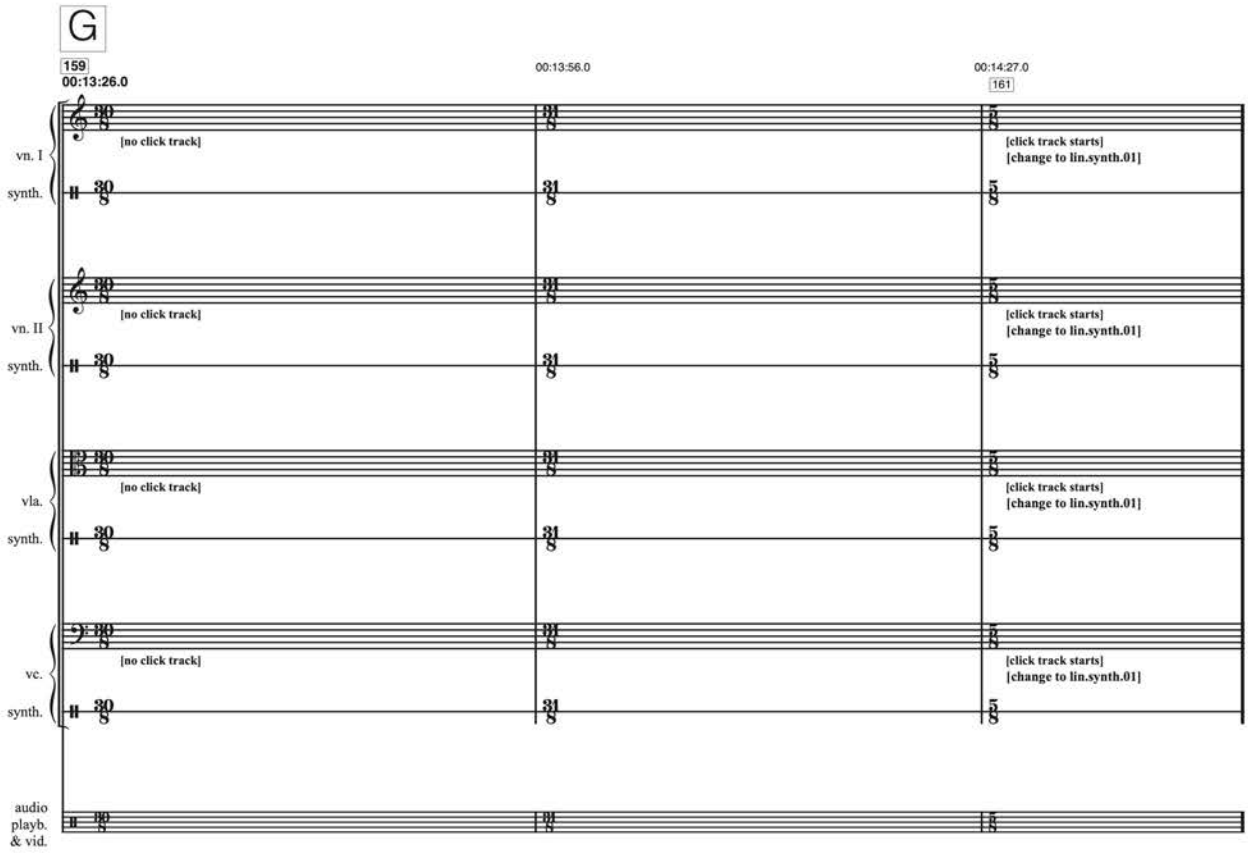

poco lontano a semplice
E1
00:10:32.0
119
00:10:36.0
00:10:40.0
121
00:10:44.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
poco a poco accel.
= AFAP
vc.
synth.
sub. p
dist.06&07
go crazy
ffff
[change to lin.synth.01]
use 2 different distorted sounds, one (dist.06) with long decay, while dist.07 more dry, with short decay time; switching between presets is up to performer
audio playb. & vid.

00:10:49.0
123
00:10:54.0
00:10:59.0
00:11:04.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio playb. & vid.

00:11:09.0
127
00:11:14.0
00:11:19.0
00:11:24.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio
playb.
& vid.

00:11:29.0
131
00:11:34.0
00:11:39.0
00:11:44.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio
playb.
& vid.

00:11:49.0
135
00:11:54.0
00:11:59.0
00:12:04.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio
playb.
& vid.
poco subito
F
00:12:10.0
139
00:12:14.0
00:12:18.0
141
00:12:22.0
vn. I
synth.
dist.06
vn. II
synth.
dist.06
vla.
synth.
dist.06
vc.
synth.
dist.06
audio
playb.
& vid.
Pz.
gliss.
'sff'
mf
3:2

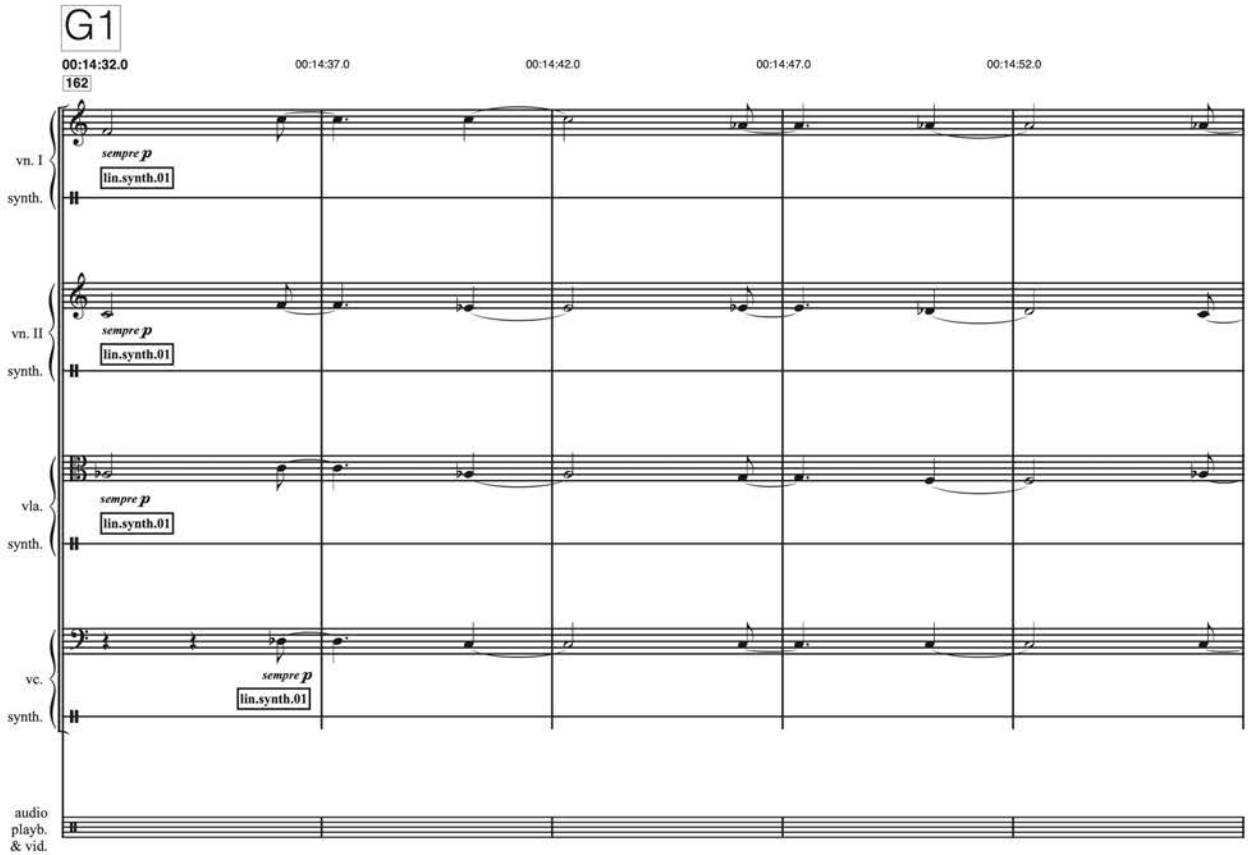
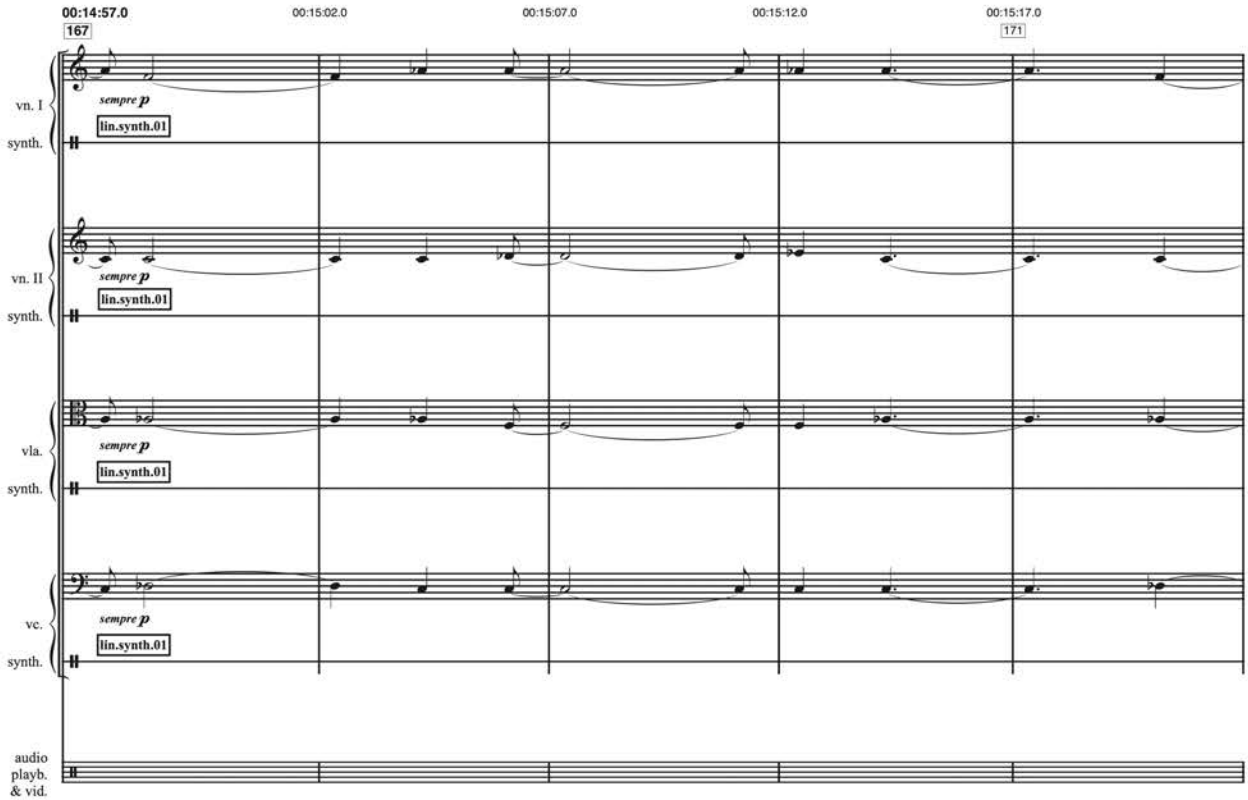

00:12:26.0
143
00:12:30.0
00:12:34.0
00:12:38.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
Pz.
gliss.
mf
dist.06
FX.Ped.: DELAY
30%
ord.
A.
pp
fff
sub. ppp
f
5:4
6:4

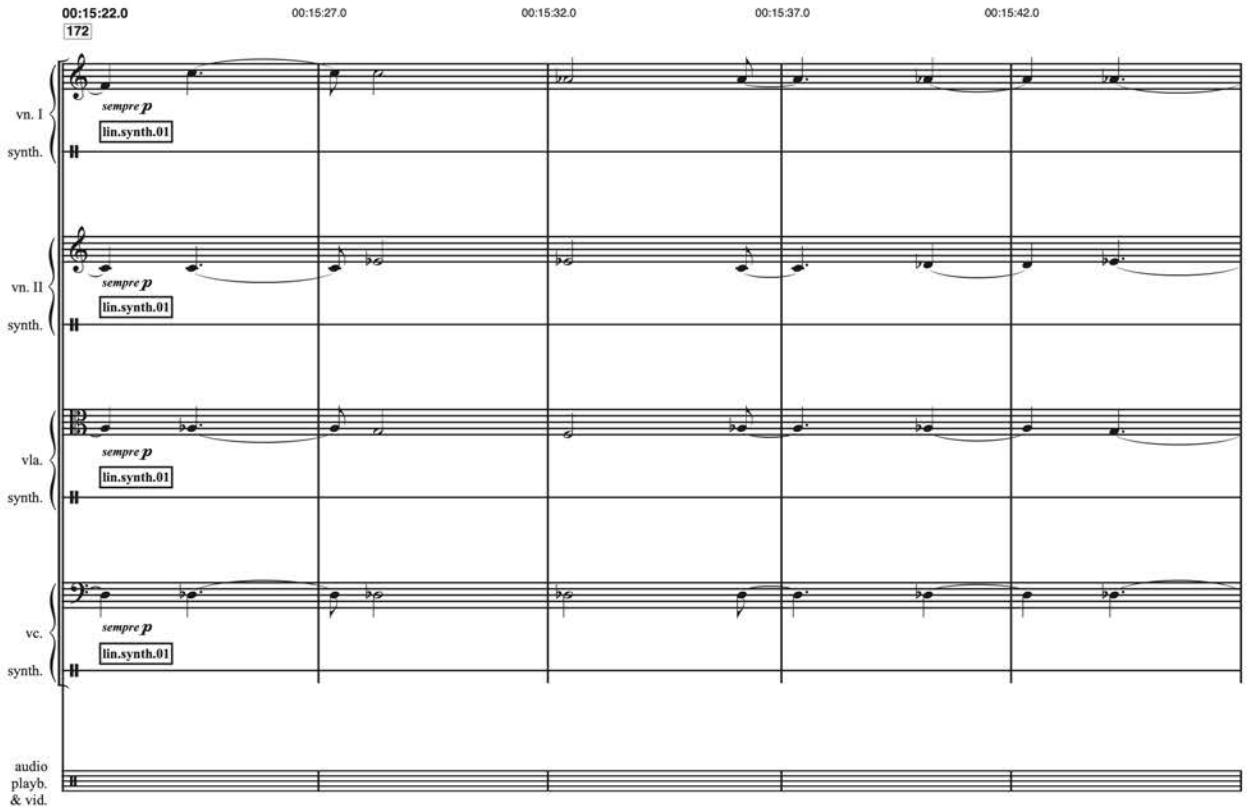
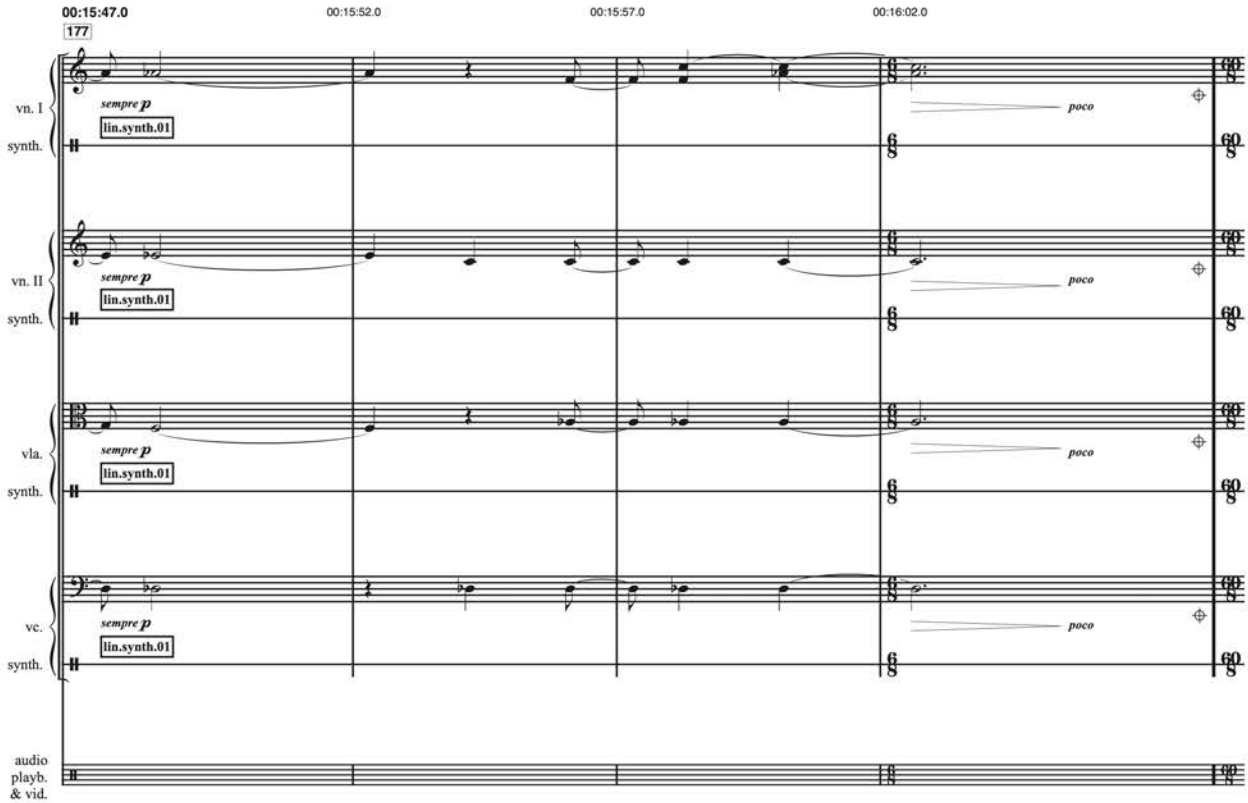

00:12:42.0
147
00:12:45.0
00:12:48.0
00:12:52.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
Pz.
spicc.
A.
ppp
mf
fff
p
mp
0%
30%
40%
50%
70%
dist.06
FX.Ped.: DELAY
[0% FX.Ped.]
6:4
5:4
3:2

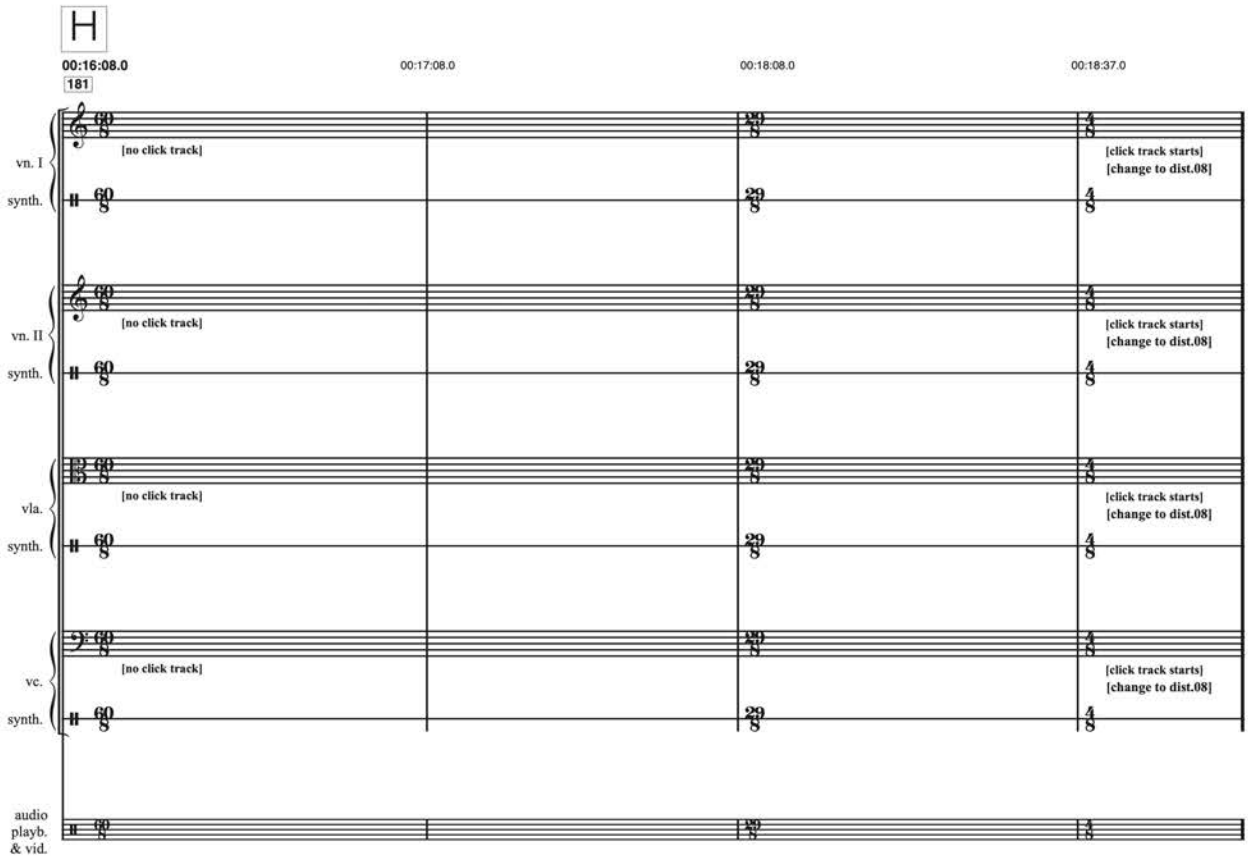

F1
00:12:56.0
151
00:13:00.0
00:13:04.0
00:13:08.0
poco a poco diminuendo, until 'ppppp' in 13:23 as well as poco accelerando, ie. faster repetitions of the indicated materials, but at the same time more broken, fragmented, more silence in between sounds.
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
dist.06
dist.07
A.
A. SP.
SP.
Pz.
spicc.
'fff'

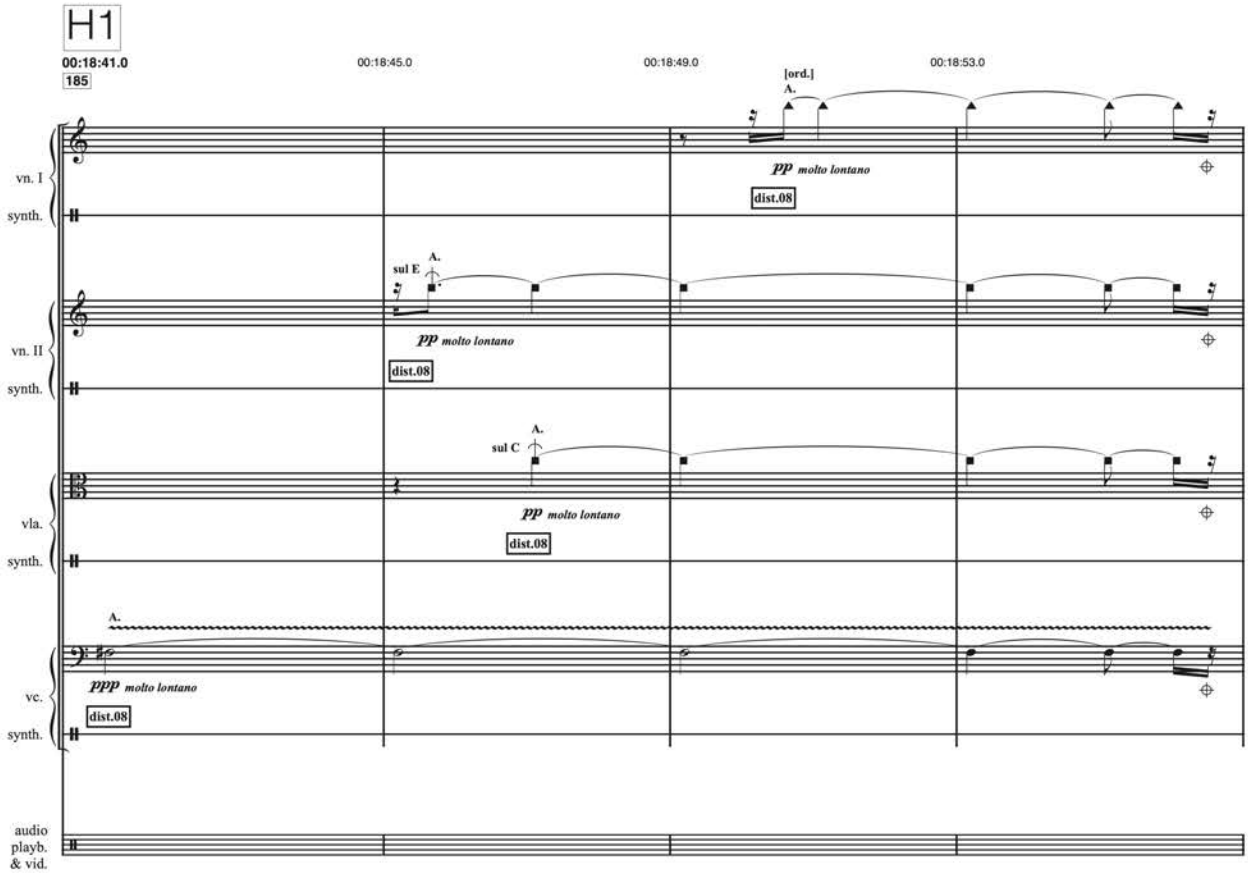

00:13:12.0
155
00:13:16.0
00:13:20.0
00:13:23.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
dist.06
dist.07
'ppppp'

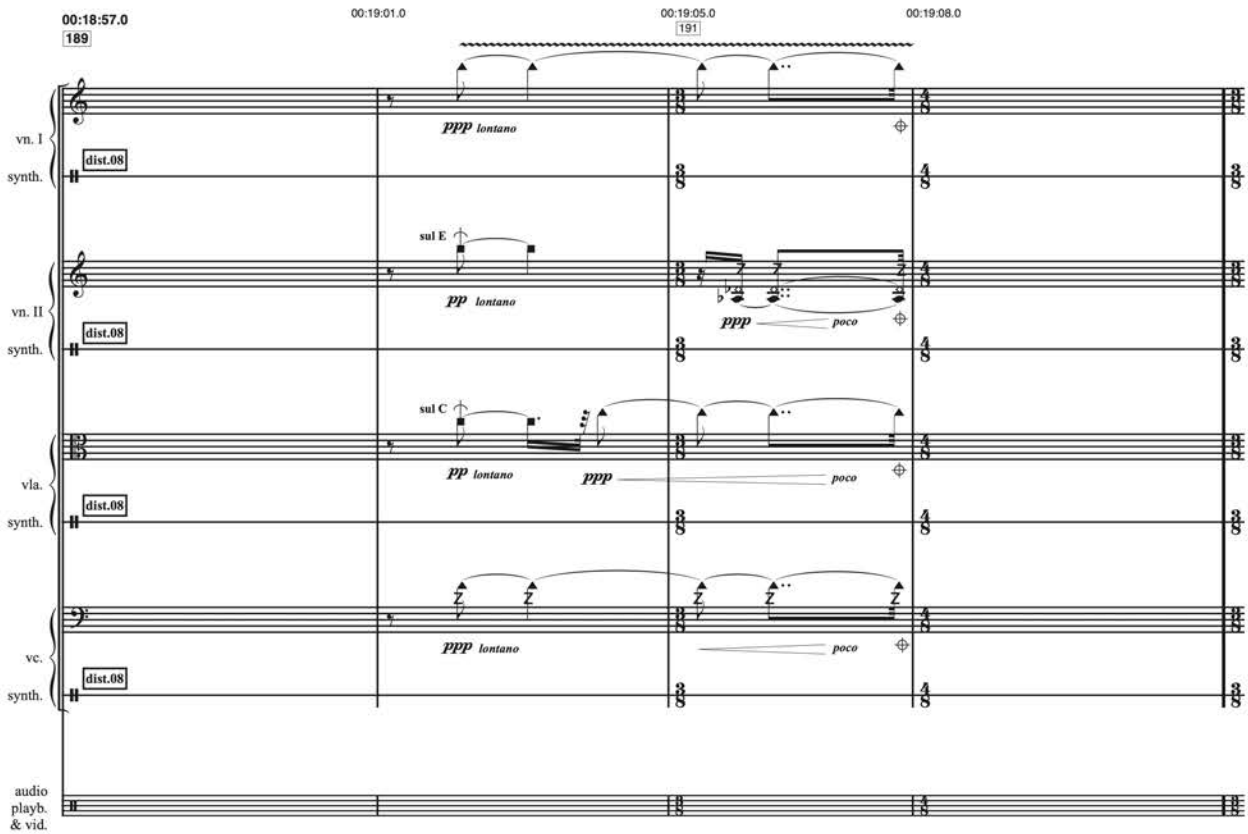
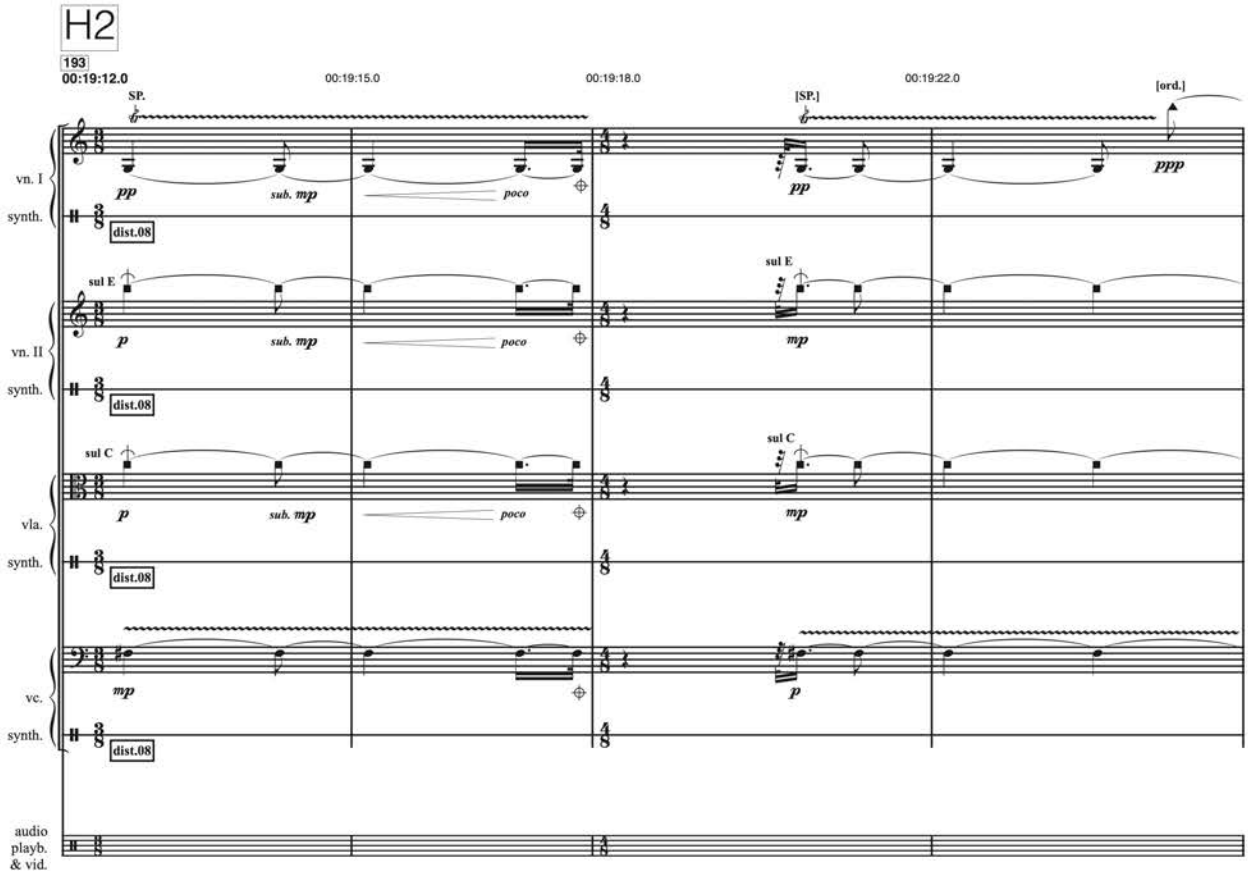
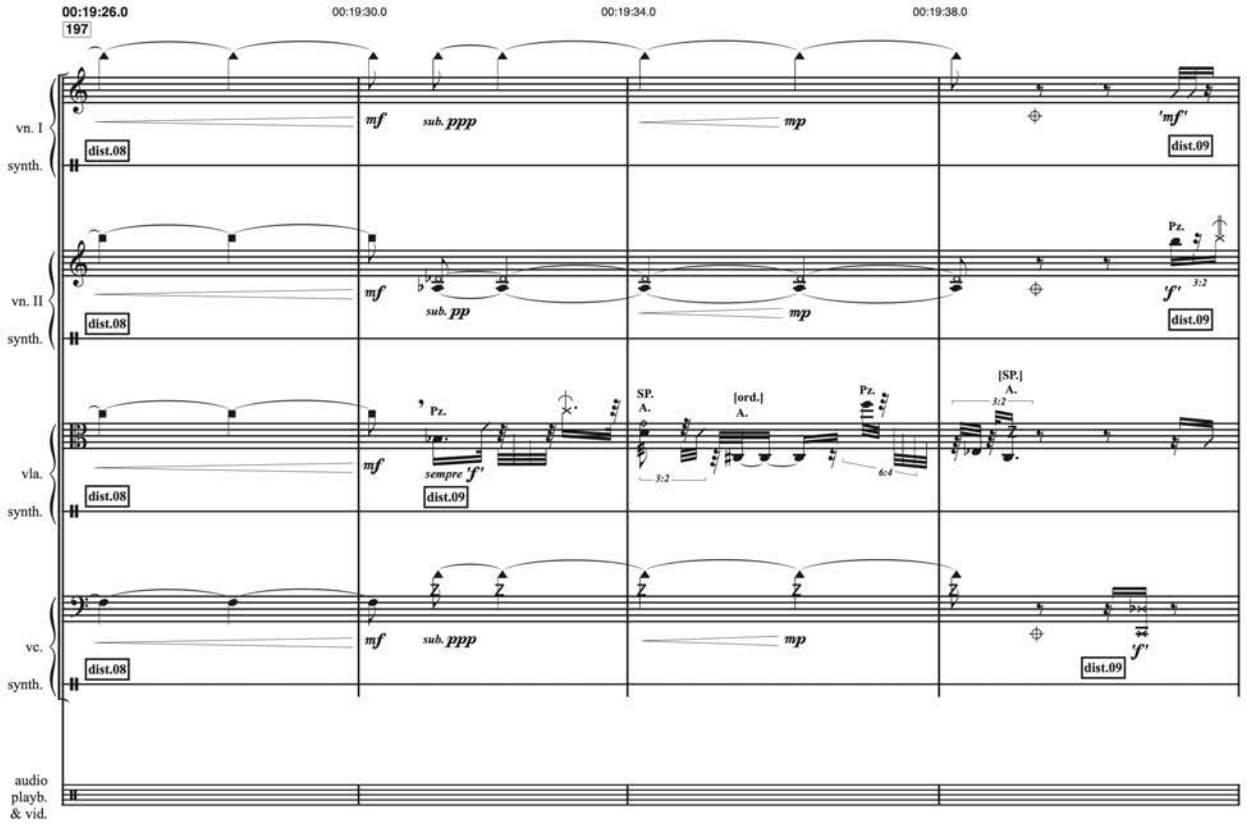
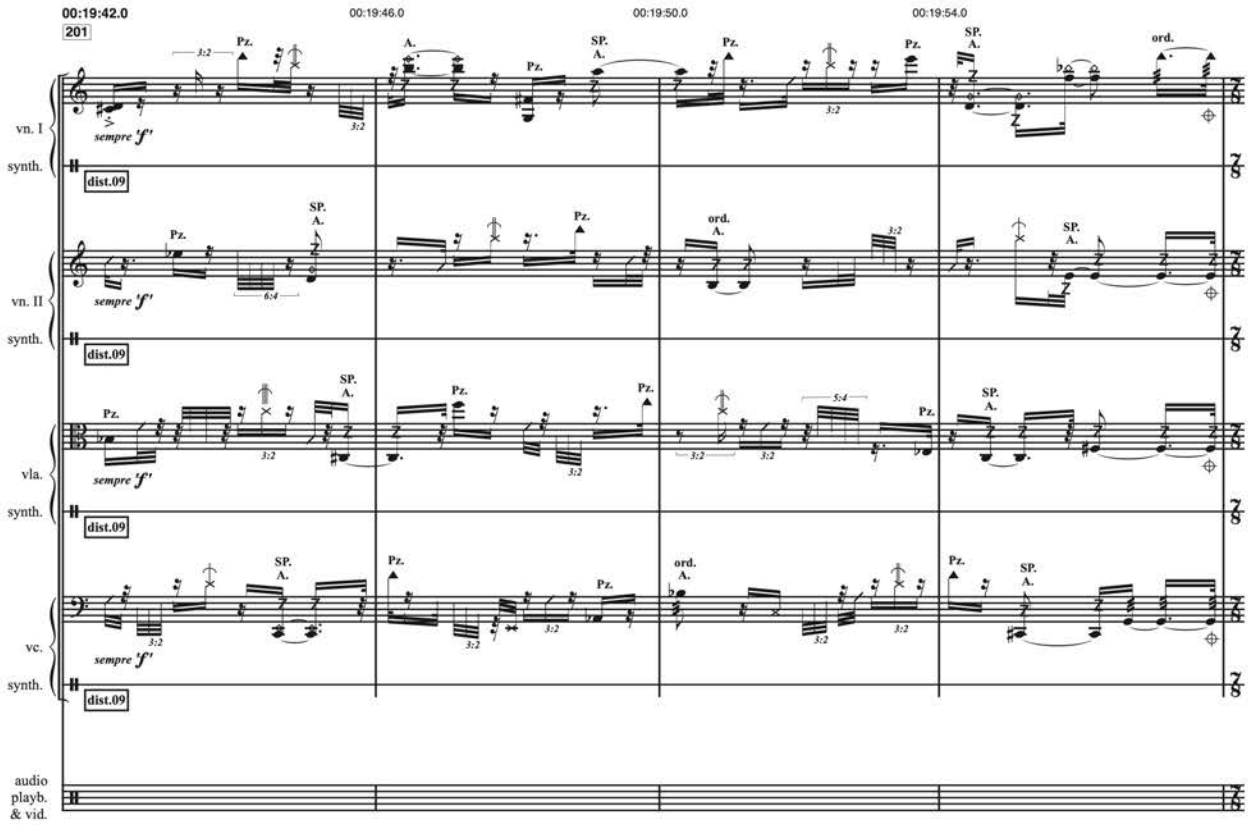

G
159
00:13:26.0
00:13:56.0
00:14:27.0
161
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
[no click track]
[click track starts]
[change to lin.synth.01]

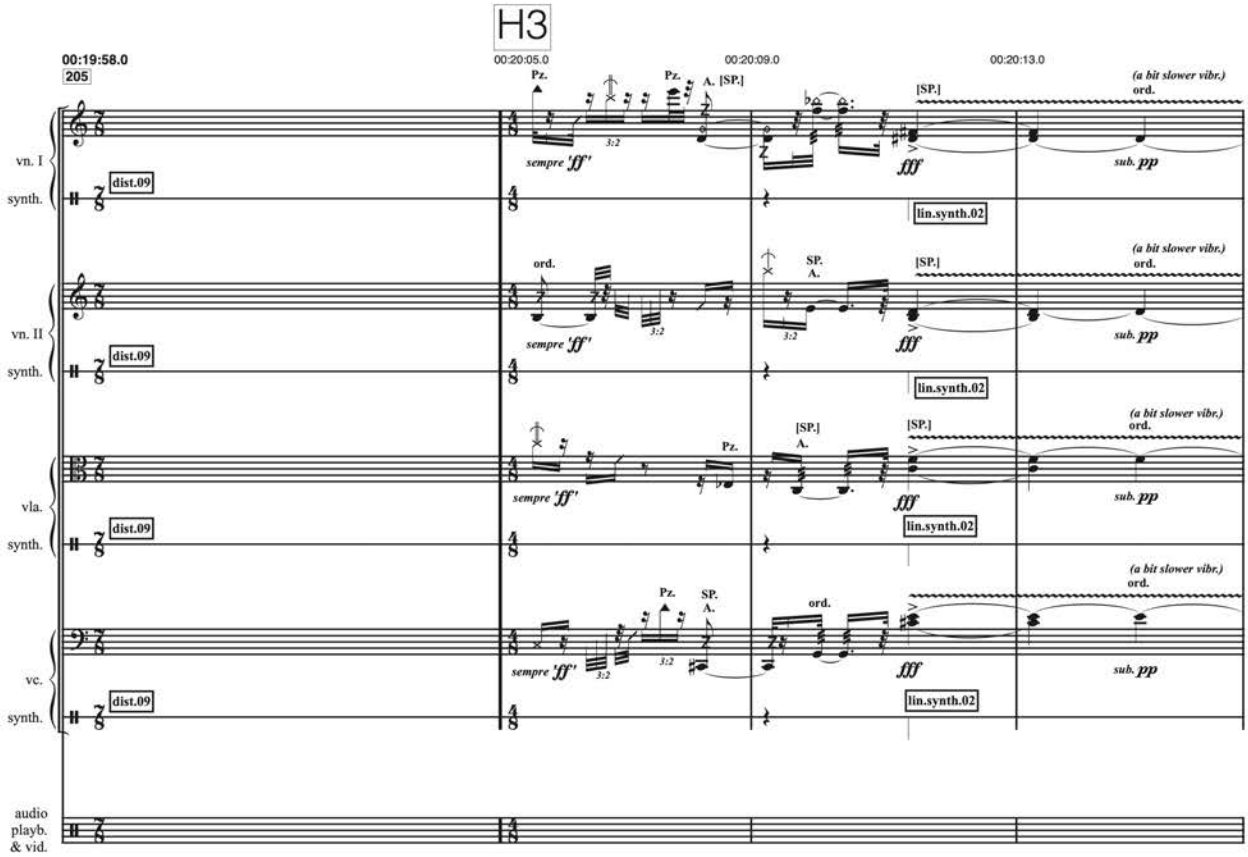

G1
00:14:32.0
162
00:14:37.0
00:14:42.0
00:14:47.0
00:14:52.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sempre p
lin.synth.01

00:14:57.0
167
00:15:02.0
00:15:07.0
00:15:12.0
00:15:17.0
171
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio
playb.
& vid.

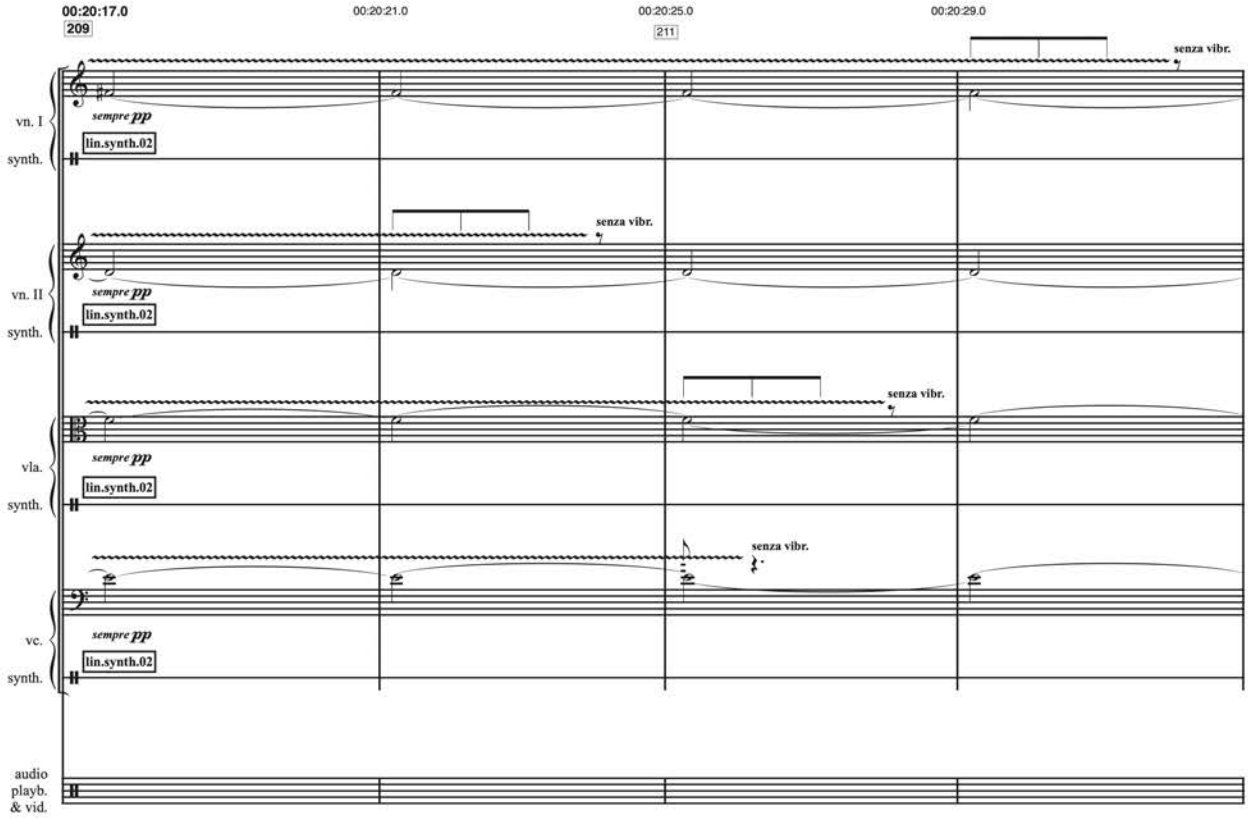

00:15:22.0
172
00:15:27.0
00:15:32.0
00:15:37.0
00:15:42.0
vn. I
synth.
sempre p
lin.synth.01
vn. II
synth.
sempre p
lin.synth.01
vla.
synth.
sempre p
lin.synth.01
vc.
synth.
sempre p
lin.synth.01
audio
playb.
& vid.

00:15:47.0
177
00:15:52.0
00:15:57.0
00:16:02.0
vn. I
synth.
sempre p
lin.synth.01
poco
vn. II
synth.
sempre p
lin.synth.01
poco
vla.
synth.
sempre p
lin.synth.01
poco
vc.
synth.
sempre p
lin.synth.01
poco
audio
playb.
& vid.

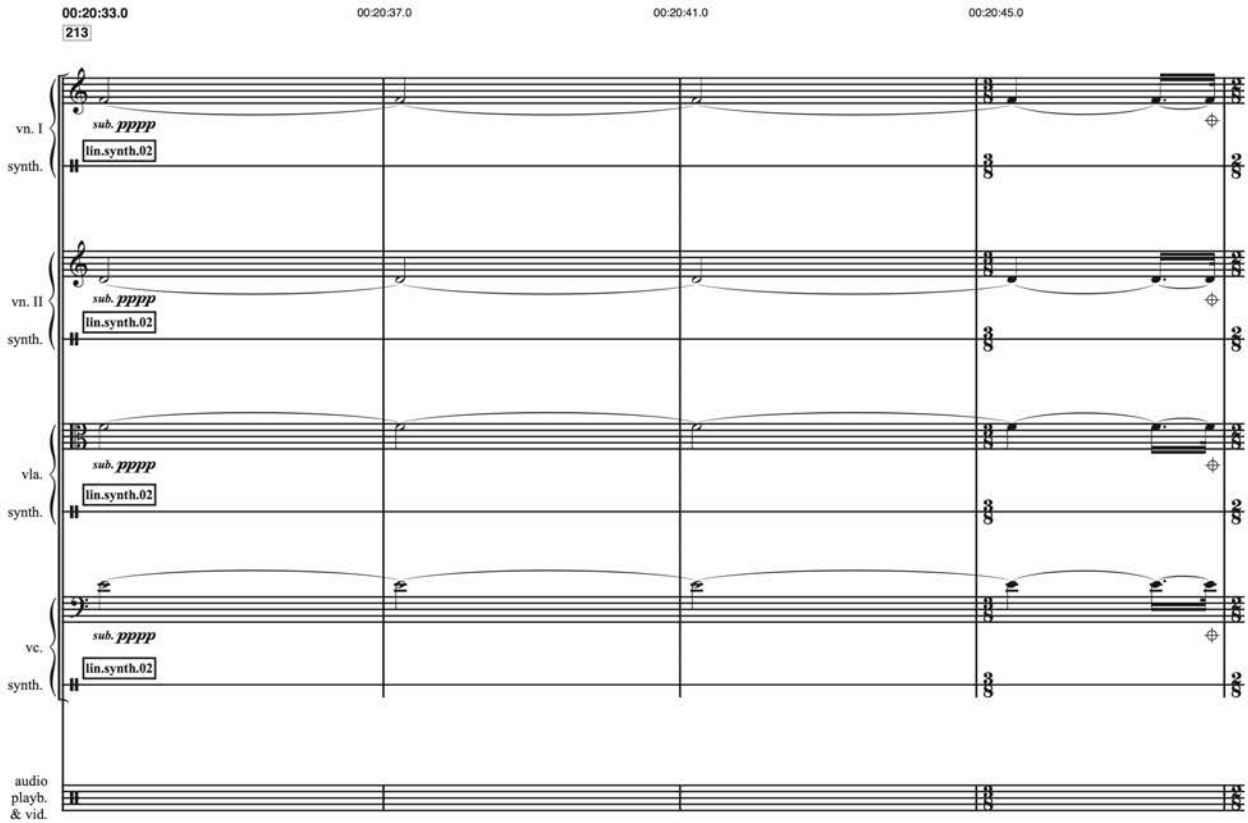

H
00:16:08.0
181
00:17:08.0
00:18:08.0
00:18:37.0
vn. I
synth.
[no click track]
[click track starts]
[change to dist.08]
vn. II
synth.
[no click track]
[click track starts]
[change to dist.08]
vla.
synth.
[no click track]
[click track starts]
[change to dist.08]
vc.
synth.
[no click track]
[click track starts]
[change to dist.08]
audio
playb.
& vid.

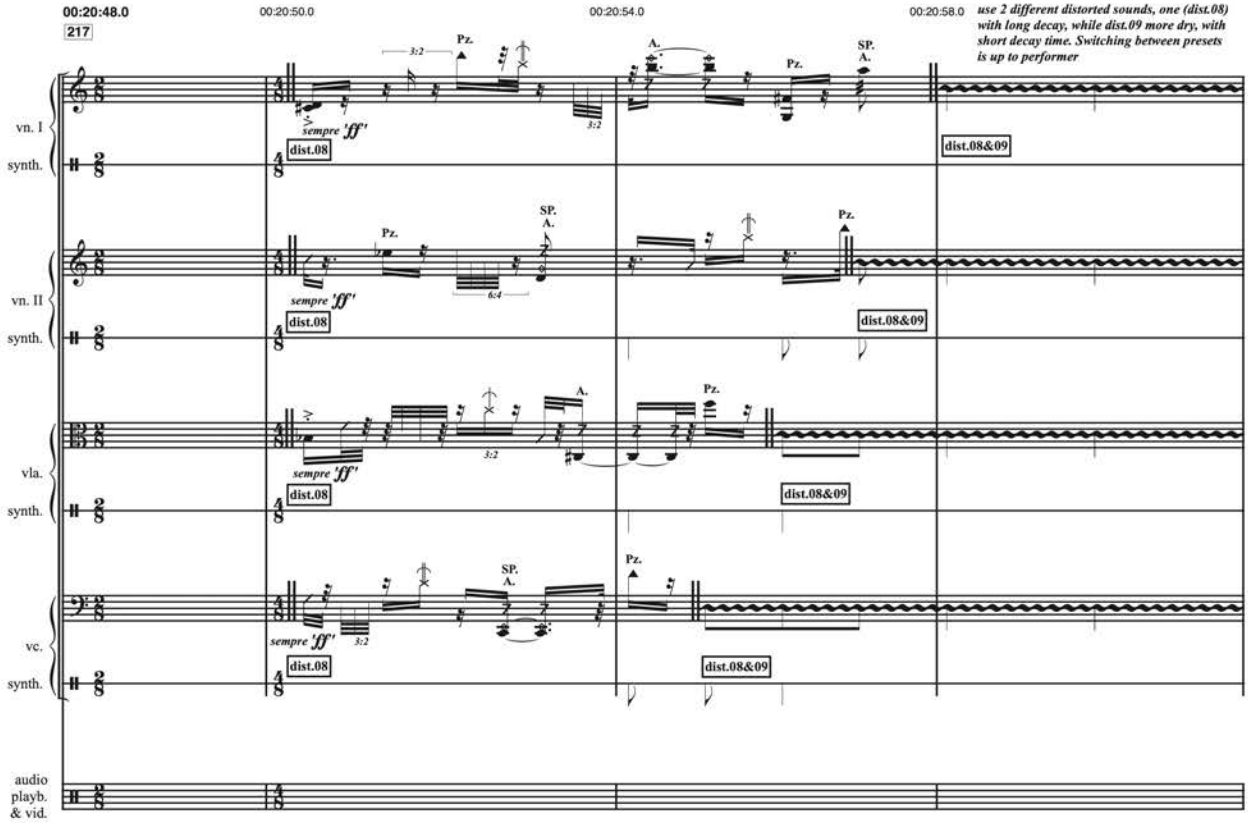

H1
00:18:41.0
185
00:18:45.0
00:18:49.0
00:18:53.0
[ord.]
A.
vn. I
synth.
pp molto lontano
dist.08
sul E
A.
vn. II
synth.
pp molto lontano
dist.08
sul C
A.
vla.
synth.
pp molto lontano
dist.08
A.
vc.
synth.
ppp molto lontano
dist.08
audio
playb.
& vid.


00:18:57.0
189
00:19:01.0
00:19:05.0
191
00:19:08.0
vn. I
synth.
dist.08
ppp lontano
sul E
vn. II
synth.
dist.08
pp lontano
ppp poco
sul C
vla.
synth.
dist.08
pp lontano
ppp poco
vc.
synth.
dist.08
ppp lontano
poco
audio
playb.
& vid.

H2
193
00:19:12.0
00:19:15.0
00:19:18.0
00:19:22.0
SP.
[SP.]
[ord.]
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
pp
sub. mp
poco
ppp
sul E
sul C
p
mp
dist.08

00:19:26.0
197
00:19:30.0
00:19:34.0
00:19:38.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
mf
sub. ppp
sub. pp
mp
'mf'
f'
sempre 'f'
Pz.
SP.
A.
[ord.]
A.
[SP.]
3:2
6:4
dist.08
dist.09

00:19:42.0
201
00:19:46.0
00:19:50.0
00:19:54.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sempre 'f'
dist.09
Pz.
SP.
A.
ord.

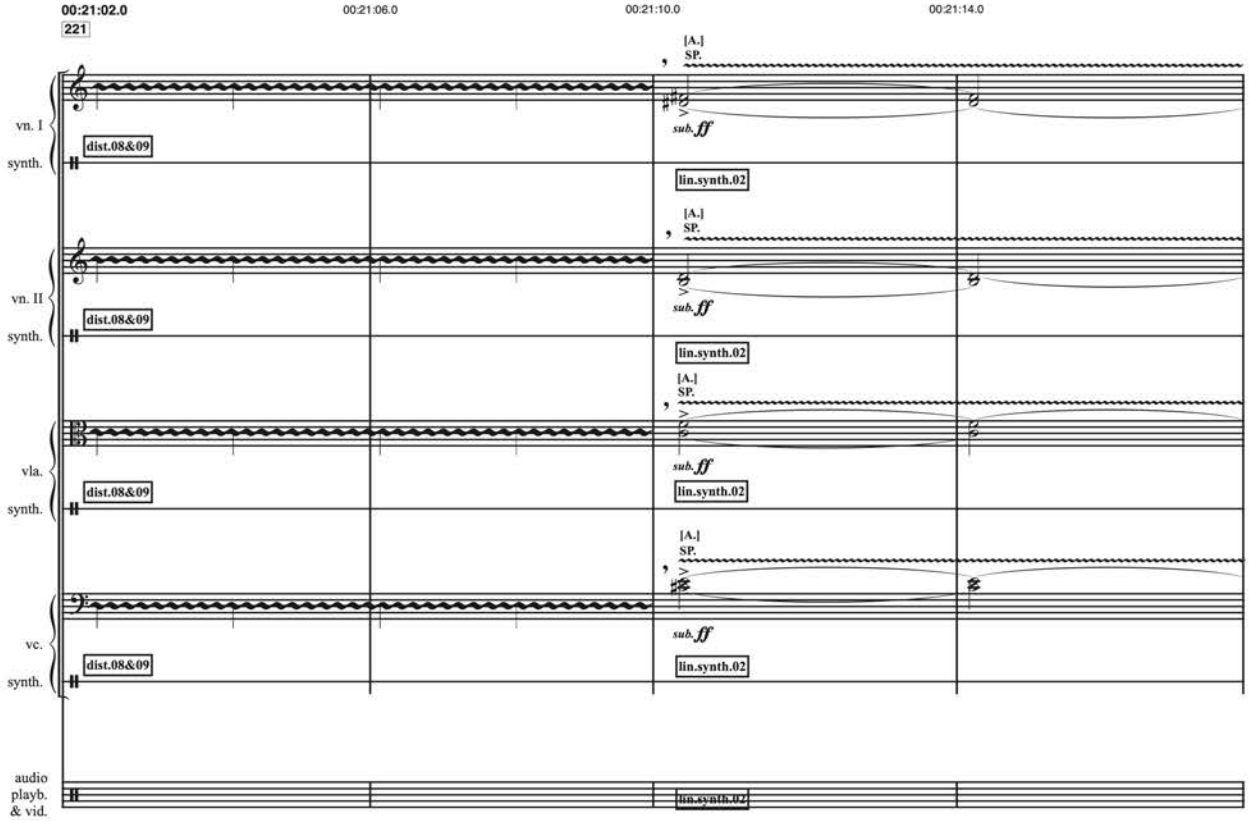

H3
00:19:58.0
205
00:20:05.0
00:20:09.0
00:20:13.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sempre 'ff'
dist.09
lin.synth.02
[SP.]
(a bit slower vibr.)
ord.
sub. pp
fff

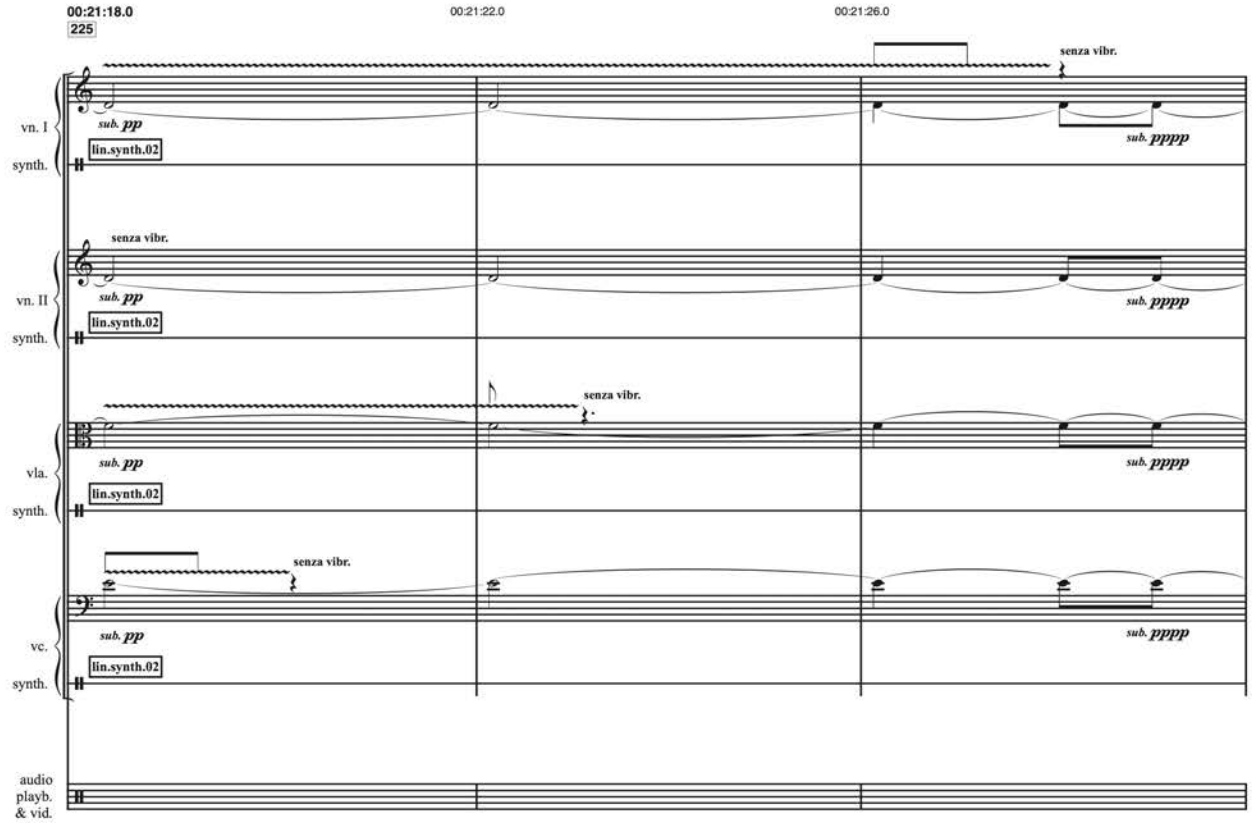

00:20:17.0
209
00:20:21.0
00:20:25.0
211
00:20:29.0
vn. I
synth.
sempre pp
lin.synth.02
senza vibr.
vn. II
synth.
sempre pp
lin.synth.02
senza vibr.
vla.
synth.
sempre pp
lin.synth.02
senza vibr.
vc.
synth.
sempre pp
lin.synth.02
senza vibr.
audio
playb.
& vid.

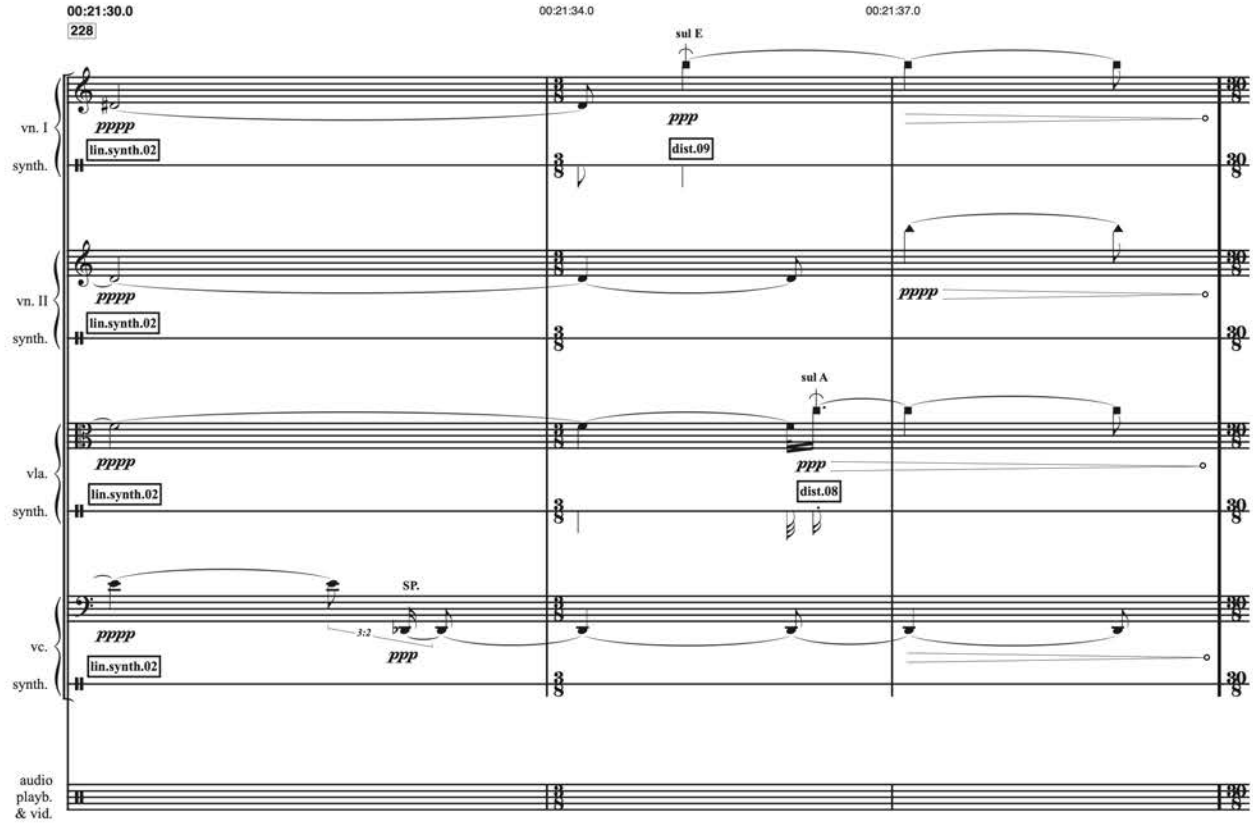

00:20:33.0
213
00:20:37.0
00:20:41.0
00:20:45.0
vn. I
synth.
sub. pppp
lin.synth.02
vn. II
synth.
sub. pppp
lin.synth.02
vla.
synth.
sub. pppp
lin.synth.02
vc.
synth.
sub. pppp
lin.synth.02
audio
playb.
& vid.

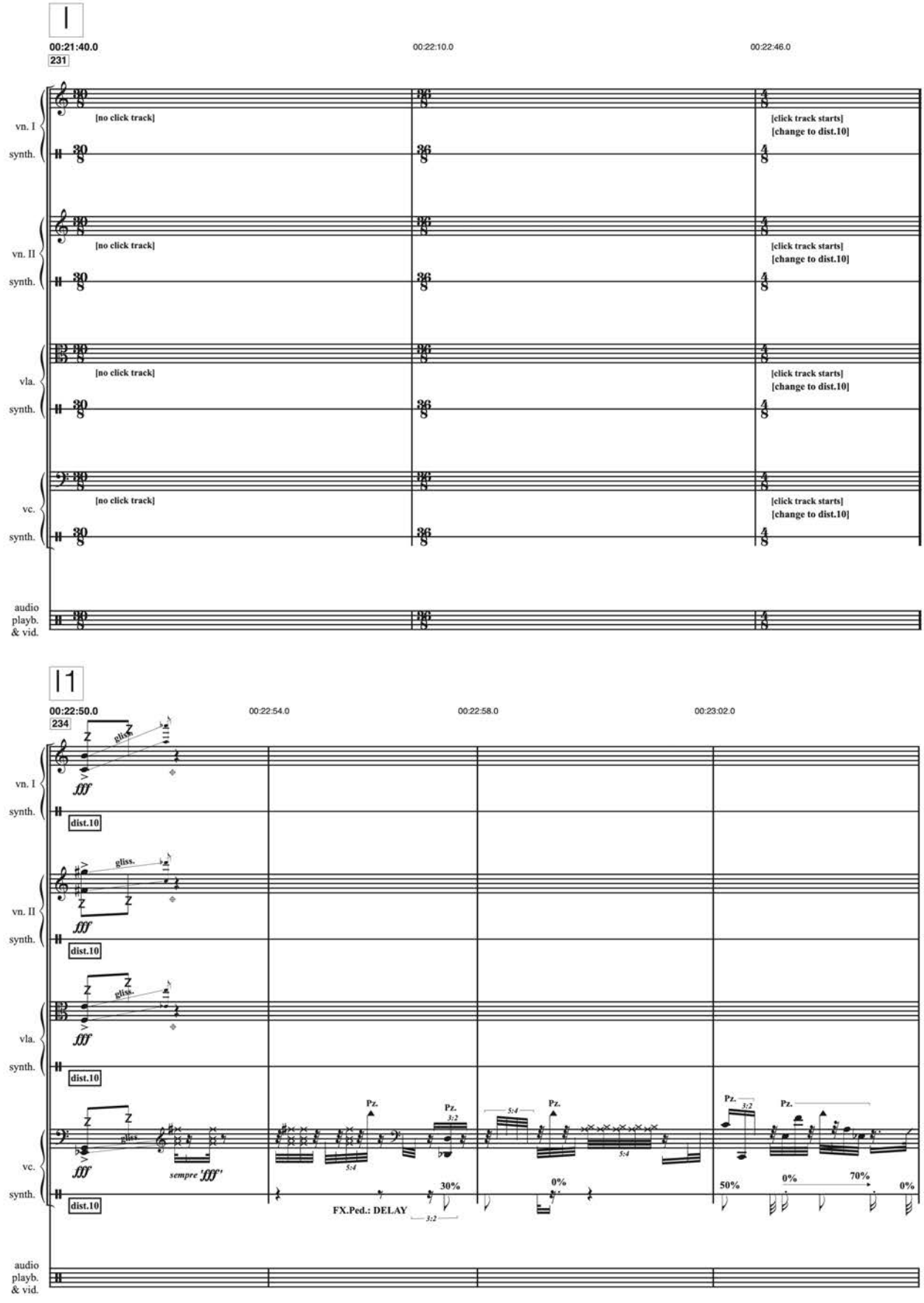
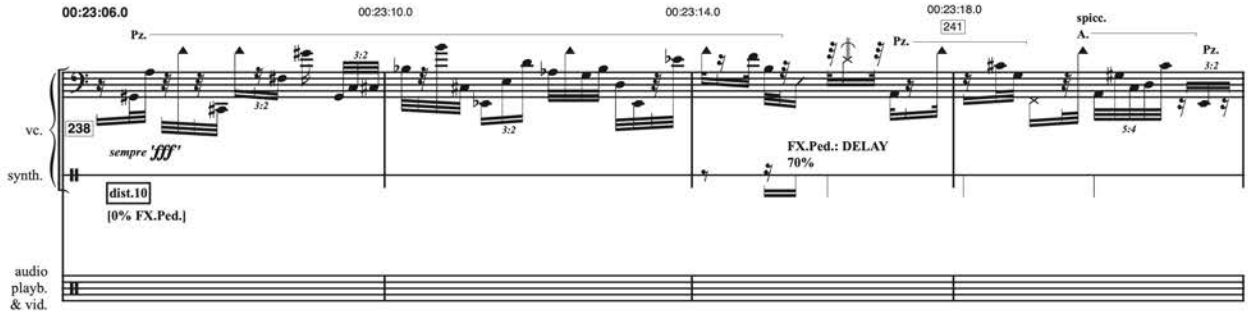

00:20:48.0
217
00:20:50.0
00:20:54.0
00:20:58.0
use 2 different distorted sounds, one (dist.08) with long decay, while dist.09 more dry, with short decay time. Switching between presets is up to performer
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
sempre 'ff'
dist.08
dist.08&09
Pz.
SP.
A.
3:2
6:4

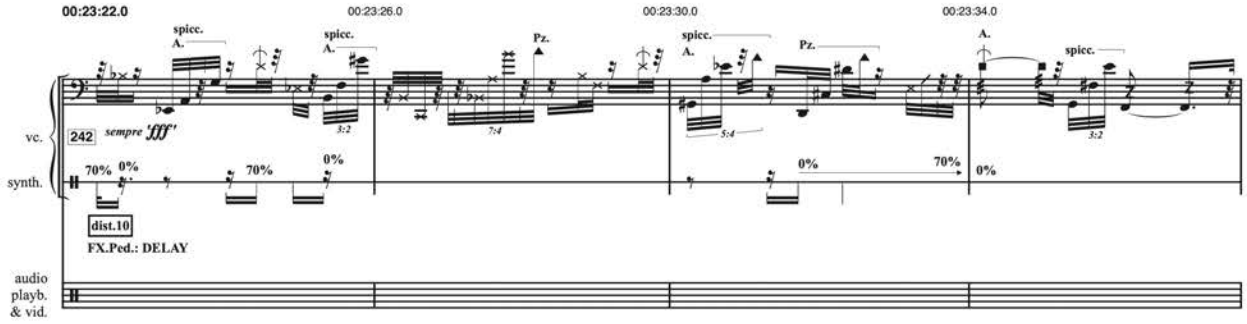
H4

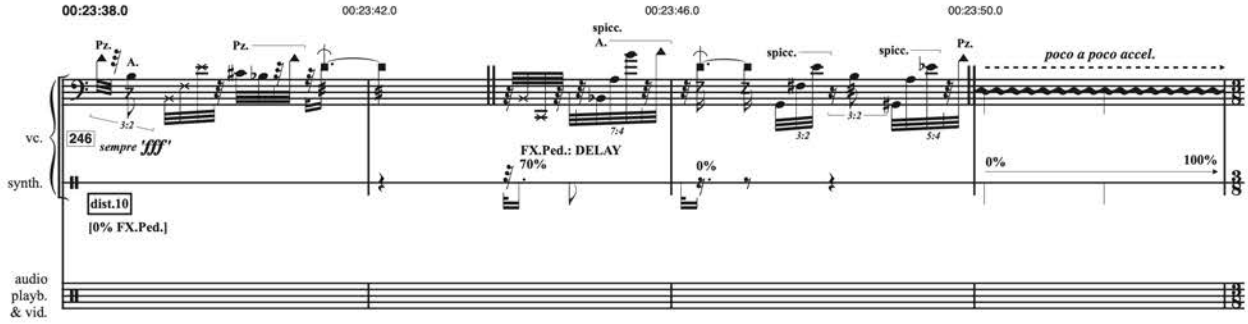

00:21:02.0
221
00:21:06.0
00:21:10.0
00:21:14.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio playb. & vid.
dist.08&09
lin.synth.02
[A.]
SP.
sub. ff

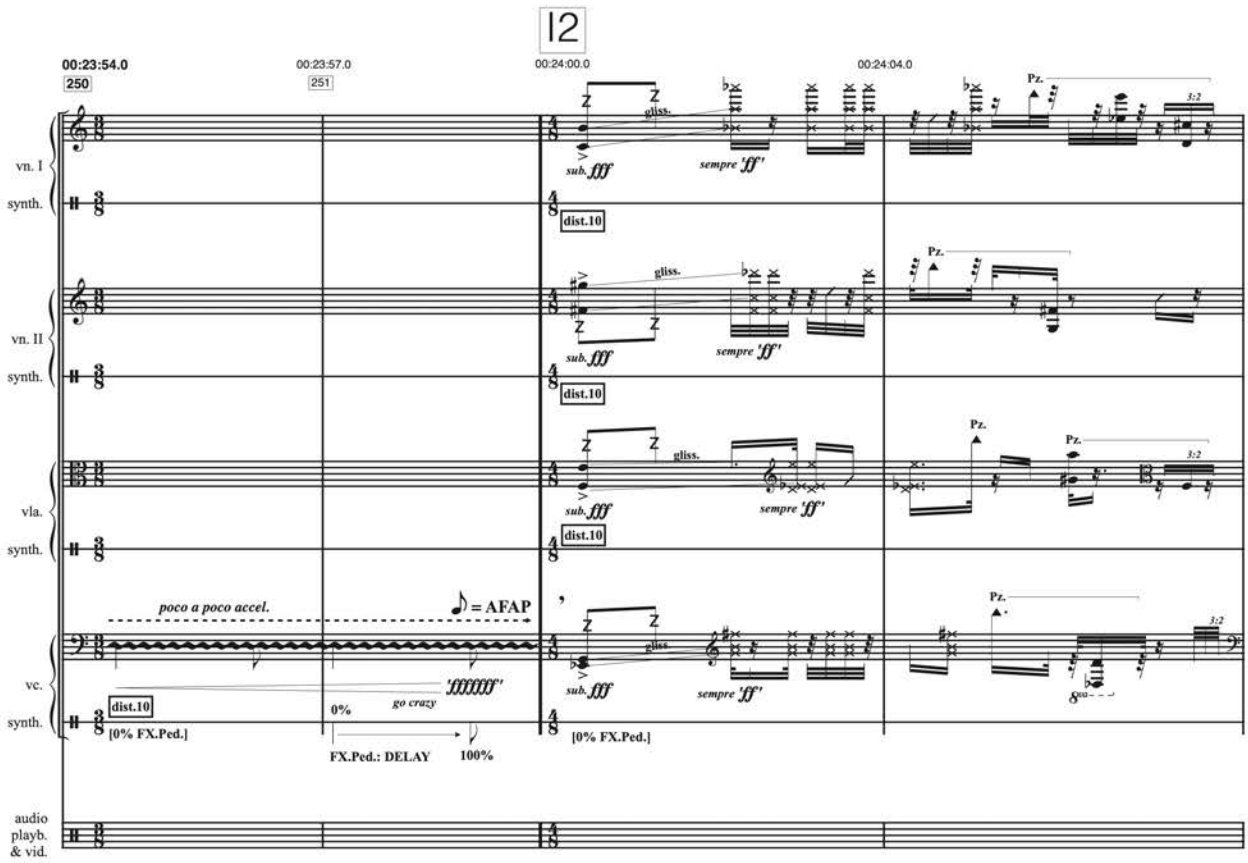

00:21:18.0
225
00:21:22.0
00:21:26.0
vn. I
synth.
lin.synth.02
sub. pp
senza vibr.
sub. pppp
vn. II
synth.
lin.synth.02
sub. pp
senza vibr.
sub. pppp
vla.
synth.
lin.synth.02
sub. pp
senza vibr.
sub. pppp
vc.
synth.
lin.synth.02
sub. pp
senza vibr.
sub. pppp
audio
playb.
& vid.

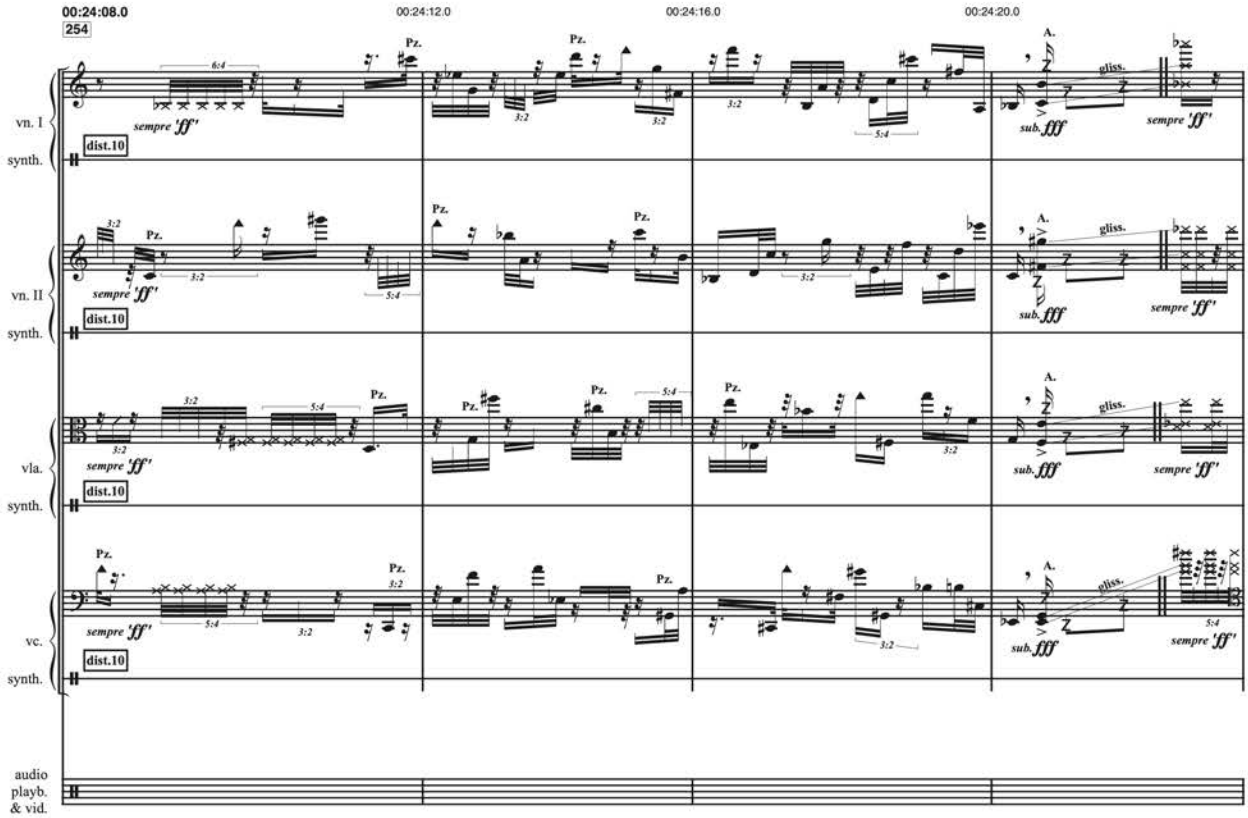

00:21:30.0
228
00:21:34.0
00:21:37.0
vn. I
synth.
lin.synth.02
pppp
sul E
ppp
dist.09
vn. II
synth.
lin.synth.02
pppp
pppp
vla.
synth.
lin.synth.02
pppp
sul A
ppp
dist.08
vc.
synth.
lin.synth.02
pppp
SP.
3:2
ppp
audio
playb.
& vid.

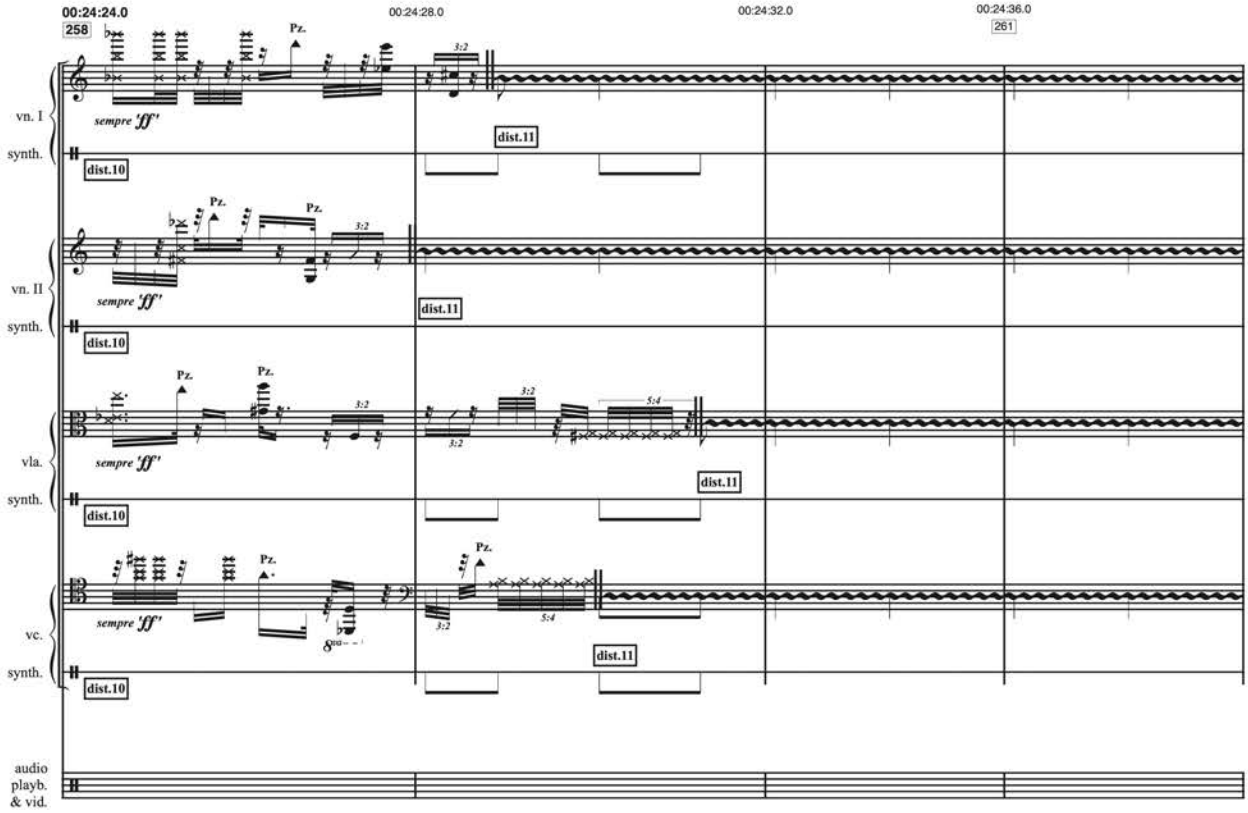

I
00:21:40.0
231
00:22:10.0
00:22:46.0
vn. I
synth.
[no click track]
[click track starts]
[change to dist.10]
vn. II
synth.
[no click track]
[click track starts]
[change to dist.10]
vla.
synth.
[no click track]
[click track starts]
[change to dist.10]
vc.
synth.
[no click track]
[click track starts]
[change to dist.10]
audio
playb.
& vid.
11
00:22:50.0
234
00:22:54.0
00:22:58.0
00:23:02.0
vn. I
synth.
dist.10
gliss.
fff
vn. II
synth.
dist.10
gliss.
fff
vla.
synth.
dist.10
gliss.
fff
vc.
synth.
dist.10
gliss.
sempre fff
Pz.
5:4
3:2
30%
FX.Ped.: DELAY
0%
50%
70%
audio
playb.
& vid.

00:23:06.0
00:23:10.0
00:23:14.0
00:23:18.0
241
Pz.
spicc.
A.
vc.
238
sempre 'fff'
synth.
dist.10
[0% FX.Ped.]
FX.Ped.: DELAY
70%
audio
playb.
& vid.


00:23:22.0
00:23:26.0
00:23:30.0
00:23:34.0
spicc.
A.
Pz.
vc.
242
sempre 'fff'
synth.
70%
0%
dist.10
FX.Ped.: DELAY
audio
playb.
& vid.

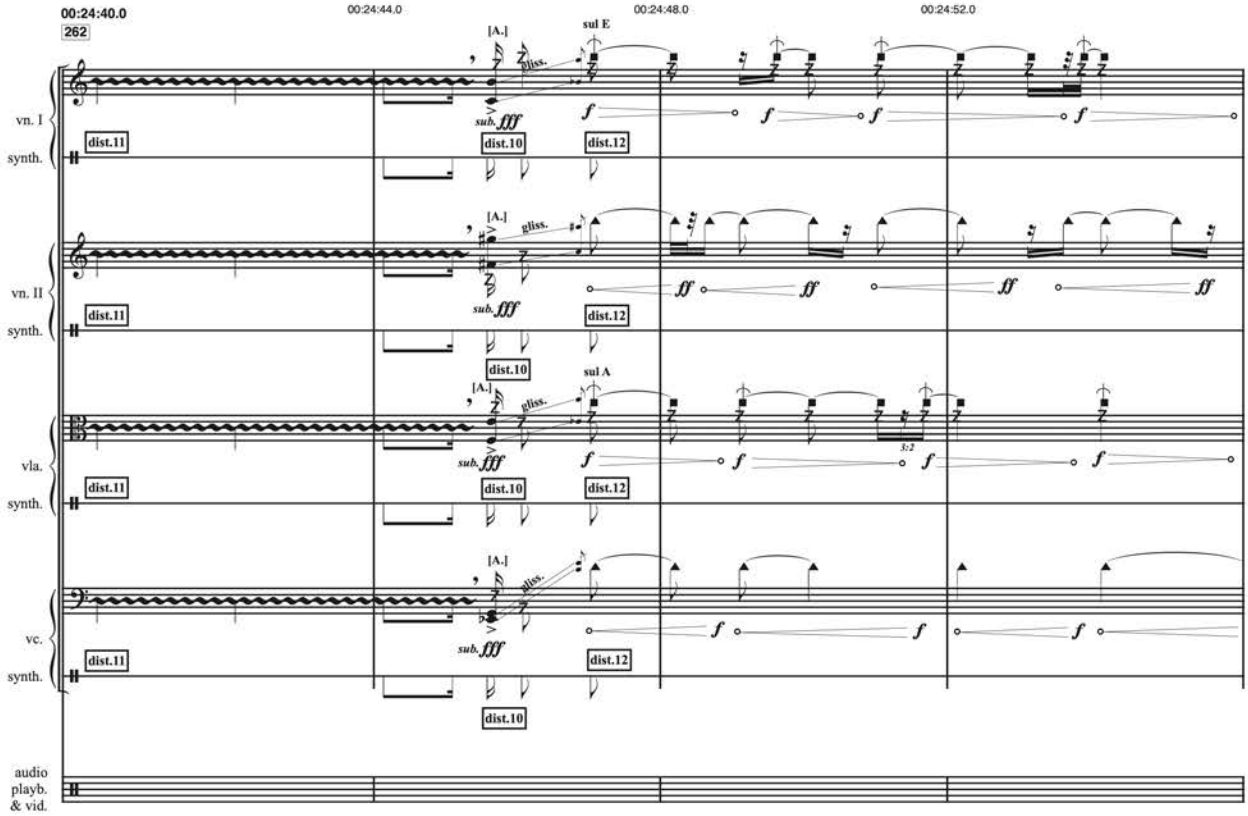
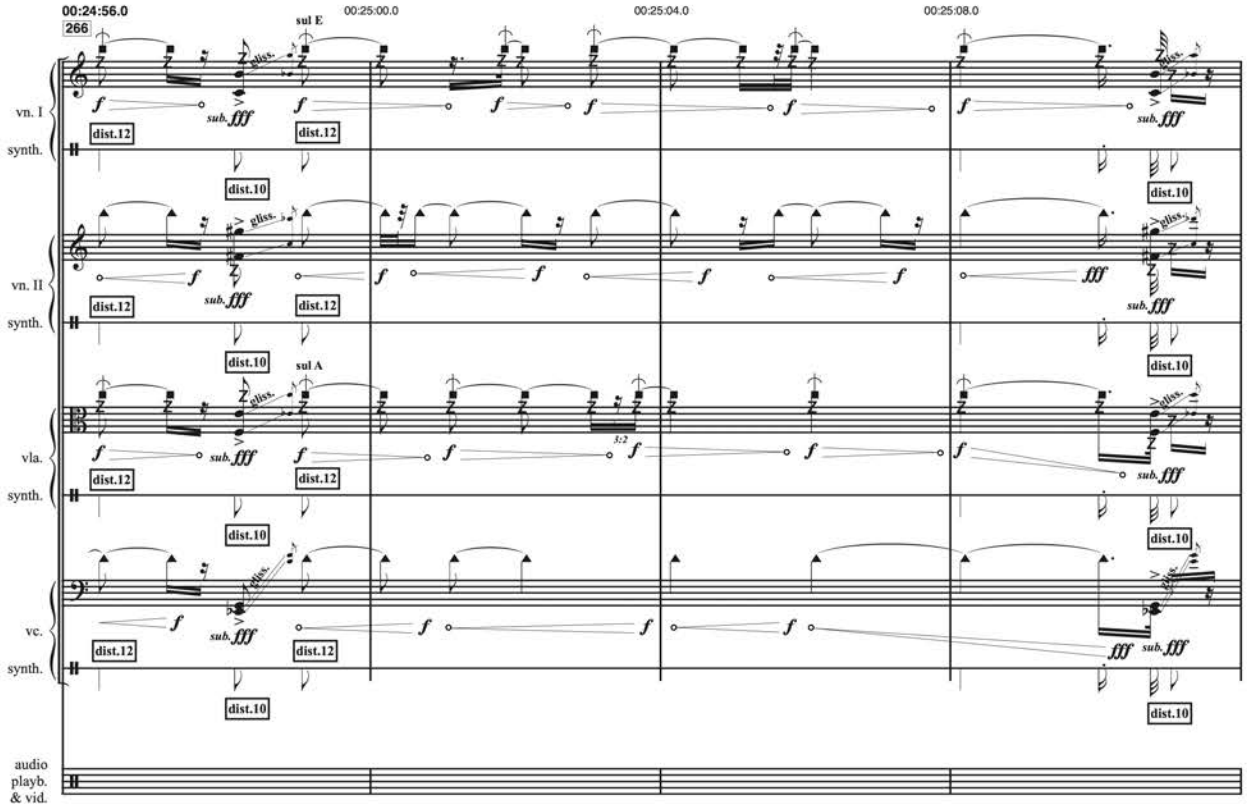

00:23:38.0
00:23:42.0
00:23:46.0
00:23:50.0
Pz.
A.
spicc.
vc.
246
sempre 'fff'
synth.
dist.10
[0% FX.Ped.]
FX.Ped.: DELAY
70%
0%
poco a poco accel.
100%
audio
playb.
& vid.

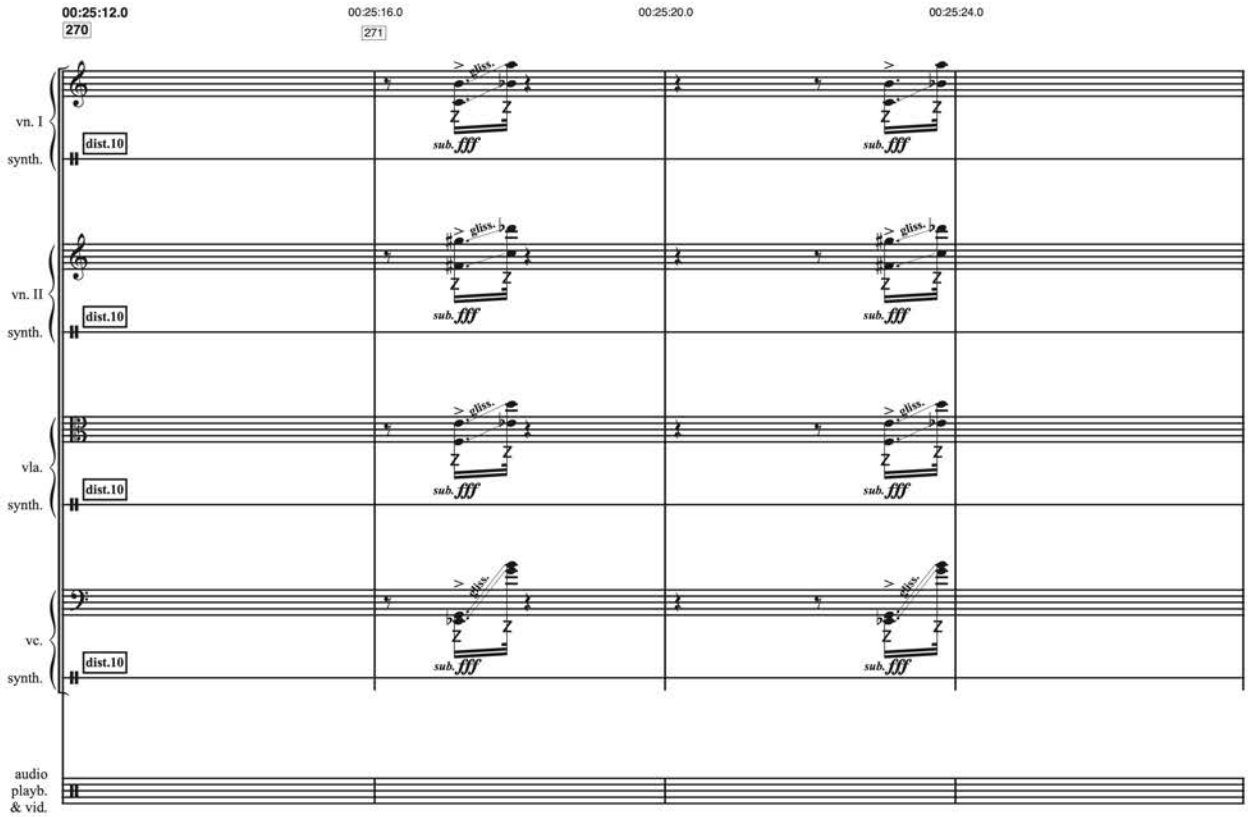

12
00:23:54.0
250
00:23:57.0
251
00:24:00.0
00:24:04.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
dist.10
sub. fff
sempre 'ff'
gliss.
Pz.
poco a poco accel.
= AFAP
'fffffffff'
go crazy
0%
100%
FX.Ped.: DELAY
[0% FX.Ped.]

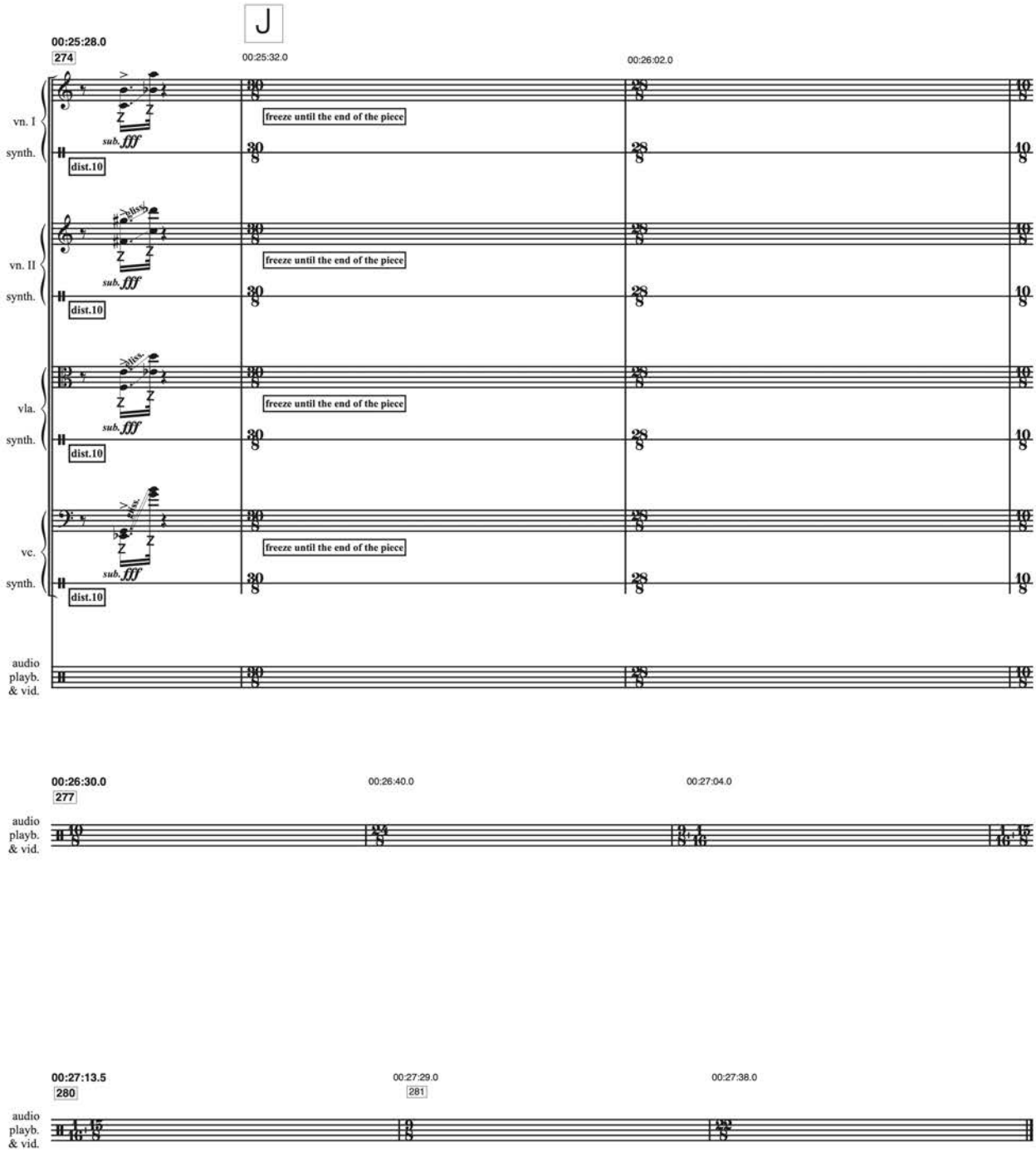

00:24:08.0
254
00:24:12.0
00:24:16.0
00:24:20.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
dist.10
sempre 'ff'
sub. fff
gliss.
Pz.
A.


00:24:24.0
258
00:24:28.0
00:24:32.0
00:24:36.0
261
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sempre 'ff'
Pz.
dist.10
dist.11

13


00:24:40.0
262
00:24:44.0
00:24:48.0
00:24:52.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
[A.]
gliss.
sub. fff
sul E
sul A
dist.10
dist.11
dist.12

00:24:56.0
266
00:25:00.0
00:25:04.0
00:25:08.0
sul E
sul A
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
dist.12
dist.10
gliss.
sub. fff
f
3:2


00:25:12.0
270
00:25:16.0
271
00:25:20.0
00:25:24.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
dist.10
gliss.
sub. fff


J
00:25:28.0
274
00:25:32.0
00:26:02.0
vn. I
synth.
vn. II
synth.
vla.
synth.
vc.
synth.
audio
playb.
& vid.
sub. fff
dist.10
freeze until the end of the piece
00:26:30.0
277
00:26:40.0
00:27:04.0
00:27:13.5
280
00:27:29.0
281
00:27:38.0