

John Pax

Il y a – memory of a word lacking

for 2 soprano, mixed ensemble, and electronics

(2020-2022)

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first performance

Holmes à Court Gallery, South Perth, January 20th 2022

Bonnie de la Hunty, *soprano*

Thea Rossen, *percussion*

Adam Lewin, *bass flute*

John Pax, *conductor*

Brianna Louwen, *soprano*

Ashley Smith, *clarinets and saxophone*

William Huxtable, *violin*

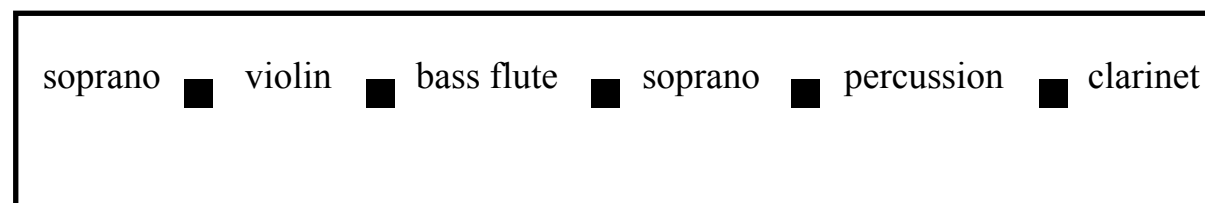
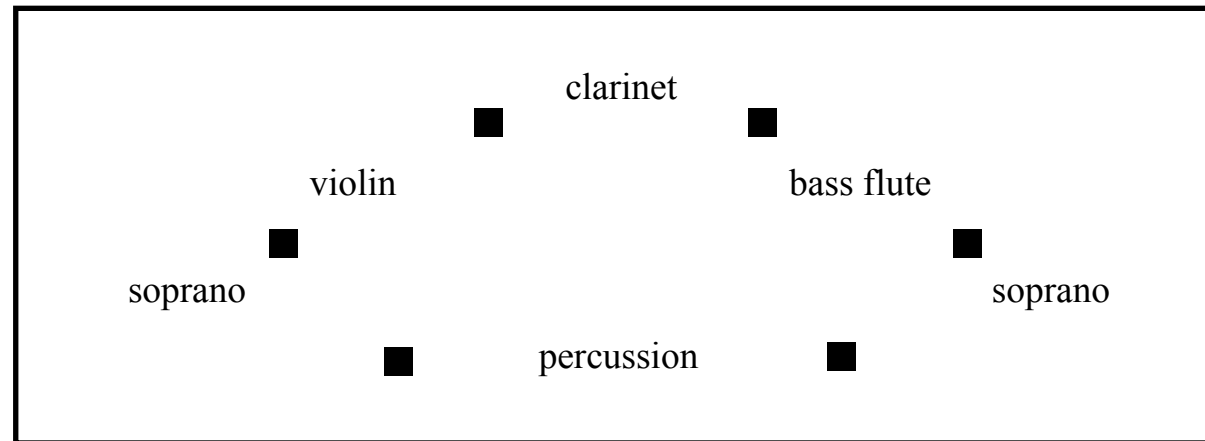
Christopher Tonkin, *live electronics*

Instrumentation

Clarinet in Bb (also Bass, and Soprano Saxophone)
Percussion: 28" Timpani, Apple Chime, Wind Gong, Bass Drum
2 Soprano
Violin
Bass flute

Live Electronics

Arrangements



SUNG TEXTS

Part II

iv. ...and caused to fall

—— תרדמה ויפל על וישן ——
and .. a deep sleep to fall upon —— and .. slept

Bereshit

Wer, wenn ich schrie,
hörte mich denn aus der Engel Ordnungen?

Who, if I cried out,
would hear me among the angelic orders?

Rainer Maria Rilke, *The First Elegy*

Part III

vi. *hymnos .. tin iros* (Pindar)

ἀναξιφόρμιγγες ὕμνοι τίνα θεόν τίνα ἥρωα τίνα δ' ἄνδρα ...

Hymns that rule the lyre what god, what man,
what hero shall we celebrate?

Pindar, *2nd Olympian Ode*

viii. *Sind wir ganz..* (Scholem)

Sind wir ganz von dir geschieden? [...]
Nur dein Nichts ist die Erfahrung, die sie von dir haben darf.

Are we utterly estranged from You? [...]
entitled only to experience you in the shape of your negation.

Gershom Scholem, *With a Copy of Kafka's Trial*

vii. *Daß ich..* (Rilke)

Daß ich dereinst, an dem Ausgang der grimmigen Einsicht,
Jubel und Ruhm aufsinge zustimmenden Engeln.
[...] der falschen, aus Übertönung gemachten Stille ...

Someday, at the end of the nightmare of knowing,
May I emerge singing praise and jubilation to assenting angels.
[...] the false silence of sound drowning sound ...

Rainer Maria Rilke, *The Tenth Elegy*

Part IV

ix. *il y a* (Levinas)

il y a

there is

Emmanuel Levinas, *Existence and Existents*

fragmented throughout the score

Name I, II, and III

אלהים elohim
θεός theos

section iii. commissioned by

Ashley William Smith and the Conservatorium at the University of Western Australia

section v. dedicated to

Elena Rykova and Thea Rossen

research and development of parts III & IV supported by

The committee on Australian Studies, Harvard University

Il y a - memory of a word lacking

for 2 soprano, mixed ensemble, and electronics

John Pax
(2020-2022)

Score in C

Score in C

♩ = 40 i. Prologue

♩ = 48

1

① ② ③ ④ ⑤ ⑥

Electronics

Clarinet

Percussion

Voice I

Voice II

Violin

Bass Flute

The score is written for a mixed ensemble and electronics. It begins with a tempo of 40 bpm and a 4/4 time signature. The electronics part features a melodic line with dynamics ranging from pppp to ff, and includes a section marked '(distant)' and a tempo change to 48 bpm. The clarinet part has a dynamic range from pppp to ff, with markings for 'poco', 'con fiato', and 'meno'. The percussion part consists of a steady 4/4 pulse. The vocal parts (Voice I and Voice II) and the string parts (Violin and Bass Flute) are currently silent.

2

11

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

♩ = 60 ii. Parados

7 8 9

simple scale askew (uneven pitch) ad lib.
 → più → meno
 ord.
 <mf> pp echo
 ppp <f> pppp poco più
 sim. 3
 ppp pp
 mf > pp decresc. poco

non vib. con fiato pp slowly moving timbre (ad lib.)
 O ow

elec.

Song-A ca. 60"

(*pppp* cresc.)

cl.

pppp echo of violin

sim.

perc.

v. I

v. II

poco

sempre dolce (like a secret)

i

ts-e

ei

s - a

IV bow tilt
poco pont.

tasto

(unbalanced diad)

sim.

poco

vln.

ppp echo of clarinet

pppp shadow of voice II

bfl.

31

(Song-A)

11

bassflute-amplification on
voice2-amplification on (ca. 40")

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

>

gliss.

poco

e

poco

p poss. echo of bassflute

più fiato

meno

poco

pp

(con fiato)

p

ppp

h - a

eh

s - e

pont.

norm.

tasto

con fiato

meno

(o) poco e ad lib.

poco più (lip)

(finger)

(lip) stable

(fing.)

(lip)

p poss.

ppp

pppp

echo

pppp

pppp

41

(Song-A)

Song-B ca. 32"

song: **ppp** (cresc.)

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

poco

to Bass Clarinet in Bb

pp > **pppp** reflection of vocalist

gliss.

poco

e

poco

(dolce e lontano)
slowly moving timbre (ad lib.)
non vib. con fiato

pp

ppp uneasy

pp

ppp

poco

ppp

ei

a

molto ponticello

pppp poco cresc.

poco e poco

pp > **ppp**

< poco > **pppp**

poco più >

warm

mf

ppp

(lip)

51

(Song-B)

Song-C ca. 55"

elec.

Resonance
p poss. *cresc. poco e poco* (ca. 3')

violin-transformation on

song: *pp* (*cresc.*)

cl.

Bass Clarinet in Bb
ord.

pppp rich and dark

as before

p poss.

perc.

v. I

(stable)
pppp simply

s - e → i

p poss. *dolce* *pp* *p* poss.

o o

v. II

(stable) *p* poss. *dolce* *ppp* *pppp* simply

a s - e → i

p poss.

o

vln.

tasto flat bow

pppp airy

pont. bow tilt

pppp unstable

bfl.

pppp hollow - stable

as before

p poss.

61

elec.

clarinet-immensity

cl.

fp cresc. poco e poco *mp*

(opening an immensity)
con fiato - always shifting - ad lib.

perc.

v. I

pppp *f* *pp sub.* *mp*

vib. senza vib.

e ei

v. II

p poss. *f* *pp sub.* *mp*

vib. senza vib.

e ei ei

vln.

norm.

p *fp* *cresc. poco e poco* *mp*

bfl.

fp *cresc. poco e poco* *mp*

71 (Song-C)

(Resonance)

15

Song-D ca. 25"

16

elec.

res: **ppp** (*cresc.*)

res: **pp** (*cresc.*)
song: **p**

Rotate
p poss. (behind res.)
cresc. (ca. 45")

cl.

• più fiato → meno

→ più

normale - as before

gliss.

pppp

pp > **ppp**

pppp

ppp

pp

p

sfz

perc.

v. I

ppp cresc.

mf

i

v. II

ppp cresc.

mf

i

vln.

poco pont.

→ molto

norm.

pp

ppp

p

sfz

bfl.

(cold)

pp

p

sfz

(Resonance)

(Rotate)

elec. res: **p** *cresc.*
rot: **ppp** *poco cresc.*

res: **mp** *cresc.*
rot: **pp** *poco cresc.*

cl. *p* *delesc.*

mf *ppp* *sub.*

to Clarinet in Bb

perc.

v. I **ppp** *poco*

pp *cresc.* **f** **ppp** **p** **<ff** **pp**

a e

v. II **ppp** *poco*

pp *cresc.* **f** **ppp** **p** **<ff** **pp**

a e

vln. *p* *delesc.*

poco e ad lib.

mf *ppp* *sub.* **mfppp** **p** **sfz** **pp**

bfl. *p* *delesc.*

as before

mf *ppp* *sub.* **f** **ppp** **p** **sfz** **pp**

♩ = 90 iii. ...a day without a day (Jabés)

92

17

(cl1a: confrontation - cl1b: hawwah chorale - cl1c: sand)

18

19

elec.

res: **f**
rot: **mp**
(encroaching) fade all amplification (excerpt clarinet)

(cl2: high chorale)

cl.

Clarinet in Bb

16" → down on reed
9"
14" sim.
12" as before
ca. 1'30" (poss.)

ff **f** **mp hollow** *gliss.* **pp sim.** *gliss.* **ppp** **p** **pp** **p** **ppp** **pp quasi ff poco quiver (blinding terror)**
(into electronics) (with electronics) glowingly with and against high clarinet in electronics

perc.

v. I

v. II

vln.

bfl.

$\text{♩} = 70$ iv. ...and caused to fall

102 *ff* tuba-air (20) (cl5: multiphonic glow)

elec. *f* clarinet-chord
hawwah chorale stop (subito)
 (cl3a: low-a -- cl3b: low-b -- cl4: transition)
 voice1-amplification on
 voice2-amplification on
 voice-transformation on
 bassflute-amplification on (ca. 12")
 violin-amplification on (ca. 12")

cl. *ppp* molto tranquillo
 (avoid dynamic peaks) *sim.*

perc.

v. I *pp* molto tranquillo *cresc. poco e poco*
sempre tenuto
 wa - (a)y - ya - ap - *p* *poco*

v. II *pp* molto tranquillo *cresc. poco e poco*
sempre tenuto
 wa - (a)y - ya - *p* *poco*

vln. half col legno tratto - unstable
pppp molto tranquillo

bfl. con fiato - unstable
pppp molto tranquillo

109

21

22

elec.

(cl6x low-glow -- dolce air)

(cl7a: sand -- cl7b: sine/hawwah chorale)

cl.

perc.

v. I

v. II

vln.

bfl.

pp (cresc. poco e poco)

p < poco

p , *pp*

p poco

pp

p

pp (cresc. poco e poco)

p

p *pp*

poco

p

pp

poco

p

sim. poco sempre

pppp shadow of vocalist II

sim. poco sempre

pppp shadow of vocalist I

< poco >

< poco >

>>>>

>>>>

>>>>

119

23

elec.

(cl6x low-glow)

cl.

from pre-recorded clarinet
senza sord. molto vibrato (*unstable*)

senza vibrato (*luminous - still*)

poco

ff
(emphatic)

pppp sub. (withdrawn)

sim.

perc.

v. I

pp

p

wa - ay - y - a -

v. II

pp

p

wa - ay - yi -

vln.

ord. tilt tasto

pppp dolce poss. with cl.

bfl.

normale ma con poco fiato

pppp dolce poss. with cl.

(fingerd)

v. ...and dreamt (Sweelinck)

elec.

tutti amplification off
voice-transformation off

timpani-amplification on
timpani-transformation on
bassflute-amplification on (ca. 60")
violin-amplification on (ca. 60")

cl.

con tutti

[with a sense of exploration (*searching - dreaming*) respond to the ebb and flow of the electronic transformations (*quasi vocalist*) prior to a word (*muse-ically*) the voice never forms prioritise resonance over stable sonority - echoes which the pedal colours resonance is sustained (*renewed*) by the transducer]

Surface (transducer) (*learning to sing*)

[voice-B]

perc.

pppp *sempre* (avoid dynamic peaks i.e. feedback)

Pedal

emerging (almost melancholic) faint traces of gesture receding simply - faintly (melisma)

v. I

pp

poco
p

ah

v. II

poco
p

a

ah

vln.

8va

p *poss.*

con clarinet

p *poss.*

pppp

pp

meno

IV tasto bow tilt (*airy*)

bfl.

p *poss.*

con clarinet

p *poss.*

pppp

pp

meno

con fiato (*warm*)

(*fing.*)

elec.

voice1-amplification on (ca. 15")
voice2-amplification on (ca. 15")
chime-amplification on (ca. 25")

cl.

perc.

[voice-C]

to Wind Gong

Wind Gong
[voice-D]

dolce con espressivo

*quivering (tense)
emerging - differently*

sparkling - hidden (like a secret)

v. I

ff

th - e - - o

pppp

mf

v. II

ff

e - - lo

p

pppp

mf

vln.

pont. (shifting)

(as before)

ppp

norm. (senza vib.) legato

ff

stop on string

tasto

poco pont.

pppp a shadow

ppp poco decresc.

bfl.

con fiato (shifting)

(as before)

ppp

norm.

ff

(fing.)

p poss. a shadow

(cold)

pppp

149 (26)

rit. ♩ = 40

elec.

pppp distant (as before)

bassflute-amplification on (ca. 4")
bassflute-transformation on

tutti amplification off
clarinet-amplification on

cl.

normale (senza sord.)

ppp

ppp

perc.

barely sustained

morendo

an echo

shimmering

v. I

v. II

vln.

bfl.

ppp poco decresc.

con fiato poco ad. lib

p poss.

pppp

159 27 28 17

elec. *pppp* (subito)
violin-amplification on
voice1-amplification on (ca. 25")
voice2-amplification on (ca. 25")
pre-recorded voice

cl. *f* > *pp* *mf* (withheld) *ppp* *p* *pp*

perc. to Timpani [turn devices off] Timpani normale *p* poss. molto dolce

v. I

v. II

vln. *ppp* *pp* *ppp* *molto dolce* *tasto tilt (warm, pale air)*

bfl. *ppp* *ppp* *molto dolce* *(warm, pale air)*

29

30

169

elec. voice1-amplification off (ca. 24") voice2-amplification off (ca. 24") (ppp) violin-amplification off (ca. 14") bassflute-amplification off (ca. 20") clarinet-amplification off (ca. 30")

cl. (dry - clear) mp p ppp ppp poco ppp decresc.

perc. to Bass Drum

v. I pp > ppp (cold)

v. II pp > ppp (cold)

vln. IV / III normale poco pont. tilt (unstable) tasto flat (unstable) con sord. pp > p ppp

bfl. con fiato (unstable) , ad lib. p poss. ppp 3 ppp

pppp *molto dolce* (echo choirs)

voice1-amplification on
voice1-transformation on
voice2-amplification on
voice2-transformation on

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

to Soprano Saxophone

pp *>* **ppp**

pppp *dolce*

poco

pp *dolce*

pppp *echo of vocalist*

ppp *molto dolce*

an echo

ppp

hy - m -

no -

o - - s

e -

m

o - - o - - s

ti

32 Name II

voice-fx input off (ca. 4")
violin-amplification on (ca. 10")
violin-transposition-BB on
violin-reverb on
voice-fx input on (ca. 15")

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

p poss. *ppp* *decresc.*

dolce

f *sub.*

ppp *sub.*

ppp *pp* *dolce* *decresc.*

(dark)

f *sub.*

ppp *sub.*

con sord. tilt behind the bridge "poco pont." (hollow glow)
(change pitch by bending the G string with left hand - pitches are approx.)

gliss.

ppp molto dolce e poco cresc.

mf *pp* poco cresc. poco e poco
molto espressivo

na a e - - lo o - - - hi - - - m

e - na the - o - - - - - v

(circled notes with stems)

♩ = 40

199

33

elec.

bassdrum-amplification on violin-transposition-BB off (ca 18')

cl.

perc.

Bass Drum (unmeasured)

p poss.

v. I

p

poco

pppp dolce

plainly

Ke a ndi - so e n xi - fo - - min -

v. II

p

pp

ppp

pppp

pp dolce

ppp

Ke - la - - me - - n a - na - - fo o -

vln.

gliss.

normale tasto flat (hollow, airy, weak drone) unstable

mp *pp* *decresc. poco e poco*

p poss.

bfl.

209 vocal echos continue and fade

♩ = 60 **vii. Daß ich.. (Rilke)**

elec.

violin-transposition solo
chris-control output
bassdrum-expand on
voice1-amplification off (ca. 4")
voice2-amplification off (ca. 4")

(bass drum resonance is noticeably widening)

cl.

perc.

(p poss!)

below violin

v. I

poco

gis

v. II

pp

(perfect 4th)

vln.

*poco ad lib. (con sord.)
molto sul tasto (octave node) tilt
muted lightly with the first finger*

irregular

light, flat bow (hollow - airy)
without muting

irregular muting

heavier bow

p poss. emerging (a continuous sonority)

above bass drum

(p poss!)

poco cresc. poco e poco

bfl.

219

35

♩ = 50

elec.

(bassdrum resonance fades)

bassflute-amplification on (ca. 4")
bassflute-transposition on
violin-transposition jump (ca. 15')

cl.

perc.

to Toy Chime

v. I

v. II

vln.

bfl.

→ muted → poco col legno tratto *quasi tilt* (to stop string 'grain spikes')

stop on strings (*frozen*)

senza c.l.t. and finger mute (noticeable change of pitch)

pp

mp
subdued

p sub.

pp intense

p

pp < poco >

ppp sub.

poco ad lib. con fiato

p poss.

pp
molto dolce

(fing.)

piú → meno

elec.

voice1-amplification on
voice2-amplification on

chime-amplification on (ca. 15")
chime-transformation on
clarinet-amplification on (ca. 15")

cl.

perc.

v. I

mf dolce poco
Ru - uh - - [3] m

v. II

mf dolce poco poco
Ju - be - - 1
auf

vln.

(anxiously)
rhythm of trill
accel. poco e poco
smallest poss.
pppp *mp* *pp* *f* *mp* *ff* *pp* still (on edge)
(accentuate the sound of the bow position change)
pont.

bfl.

con vibrato senza vibrato (lip) (fing.) (fing.) poco vib.
p *pp* *p* *ppp* *ppp* *p* *mf* *ppp* *pp* più

elec.

38
clarinet-transposition on
(moving - behind)

cl.

molto jaw vibrato with irregular air (*spluttering light*)
ff *p sub.* *mf* *p shifting (as if breathing)*
 meno

perc.

Toy Chime

f (*glowing*)

v. I

p *poco* *f sub.* *mf* *ff* *p* *f più* *ff < ppp*
 zu i - mme e en - ge (e) -

v. II

p *mf* *p* *ff* *mf terrified* *poco e poco* *ff* *pp dolce*
 sti - si ng - e en de

vln.

cresc. poco e poco *f* *f poss.* *sfz poss.* *ff* *mf* *mf più* *ff heavy* *ppp*
 molto sul tasto (as before) stop on strings tilt (*light*) irr. gliss.
 gliss.

bfl.

ppp dolce *pp* *mp* *pp* *mf* *p* *ff* *ppp* *p* *ppp*
 poco e poco con molto vibrato molto fiato meno molto! meno fiato e senza vibrato (fing.) (*unformed - uneasy*)

244

♩ = 40

♩ = 50

39

elec.

whistle-sine 1 (ca. 4")

cl.

(breathing radiance)

(burning)

perc.

moving (struck with palm)

p poss. (echoes of secret jubilation)

v. I

p più

pppp dolce

mp

p

mf

p più

l

n

Wer

wenn

schri

e

v. II

n

er

Ich

poco
i

vln.

(gliss. sul G)

unstable

gliss.

gliss.

ppp

frail

dolce (III)

bfl.

(lip)

molto fiato

gliss.

pp

ppp dolce

pp

mfp

255

elec. (sine tone) gliss. (40) whistle-sine 2 (ca. 6") gliss. (and divide)

cl. *molto dolce* *warm* *slight quiver* *più* *meno* *to Clarinet in Bb*
ppp *pp* *pppp* *ppp*

perc.

v. I *pp* *(molto dolce)*
 hör - - - - t

v. II *pp* *(molto dolce)*
 e ör - - - - t

vln. *molto dolce* *pppp* *senza sord.*

bfl. *pp* *pppp*

Whistle
 always shifting air to tone ratio, hold pitch firmly
ppp cresc. poco e poco

262
41

elec.
violin-amplification off
bassflute-amplification off
violin-amplification on (ca. 30")
violin-transposition-pizz on

Performed - follow whistle, lean either side of their tones

Electronic track with a series of upward-pointing triangles indicating amplitude or performance cues.

Clarinets (cl.) track with rests.

Drums (perc.) track with rests.

Violin I (v. I) track with notes, rests, and performance markings: (self), v.2, el., v.2, mf, v.2, el., f, (self).

Violin II (v. II) track with notes, rests, and performance markings: Whistle, always shifting air to tone ratio, hold pitch firmly, ppp cresc. poco e poco, v.1, v.1, el., (self), v.1, v.1, el., mf, f.

Violins (vln.) track with rests.

Bass Flutes (bfl.) track with rests.

270 (42)

♩ = 50

elec.
sine tone off
chime-amplification on
chime-transformation on
bassflute-amplification on

cl. [Musical staff with rests]

perc. (Toy Chime) strike + small shake until end (ad lib.)
pp molto dolce pppp pp p

v. I pppp simply p ppp
O nicht ei

v. II pppp simply p ppp
icht ei

vln. senza sord. (+ shattered light) pizz. poco rit. f molto espressivo pp airy mp dolce ppp più e molto dolce behind the bridge gliss. pppp pp p quickly

bfl. (lip) gliss. ppp poco (lip) (fing.) pppp (lip) mp

♩ = 60

G.P.

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

289 (43)

elec. chime-amplification off

Sine tone

pppp molto dolce

cl.

perc.

v. I

v. II

vln.

bfl.

p poss. (warm)

ppp bright

ppp

ppp cresc. poco e poco

• (brighter)

p

p poss. (warm)

ppp bright

(perfect 5th)

cresc. poco e poco

p

IV tasto unstable

pppp cresc. poco e poco

poco

molto fiato

meno

ppp

gliss.

mp > *ppp*

poco

298 ♩ = 80 ix. *il y a* (Levinas)

♩ = 60

45

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

The musical score for page 32 of 'il y a' by Levinas includes the following details:

- Tempo:** 80 bpm (initially), 60 bpm (later).
- Measure 298:**
 - elec.:** Sustained notes in treble and bass clefs.
 - cl.:** Sustained notes in treble clef.
 - perc.:** Sustained notes on a single line.
 - v. I:** *ord. pp* (first), *molto dolce mf* (triplets), *ppp* (second), *ppp* (third), *ppp* (fourth). Lyrics: *i ly i y*.
 - v. II:** *ppp* (first), *ppp* (second), *v.1* (third), *v.1* (fourth). Lyrics: *a ly y*.
 - vln.:** *ppp* (first), *pppp* (second), *poco* (third). Includes *IV tasto gliss. poss.* and *gliss.* markings. Ends with *fade into electronics*.
 - bfl.:** *pppp* (first), *poco* (second), *poco* (third). Includes *(lip)*, *poco vib*, and *gliss.* markings. Ends with *fade into electronics*.

304

elec.

violin-amplification 1
violin-transposition-bb 1
bassflute-amplification 1
bassflute-transposition 1

cl.

perc.

v. I

v. II

vln.

bfl.

Two staves for electric guitar (elec.) and bass. The top staff (treble clef) and bottom staff (bass clef) both feature sustained notes with long horizontal lines underneath, indicating amplification. The notes are primarily in the lower register.

A single staff for clarinet (cl.) showing rests for the duration of the passage.

A single staff for percussion (perc.) showing rests for the duration of the passage.

Violin I (v. I) staff. It contains a few notes, including a half note with a fermata. A marking 'v.2' with a downward arrow points to a note, and an 'a' with a horizontal line underneath indicates a sustained note.

Violin II (v. II) staff. It contains a few notes, including a half note with a fermata. A marking '(self)' with a downward arrow points to a note, and an 'a' with a horizontal line underneath indicates a sustained note.

Violin (vln.) staff. It features a series of notes with dynamic markings: *p poss.*, *ppp*, and *pp hollow glow*. Performance instructions include 'moving timbre (like a secret) tasto', 'pont', 'molto', and 'b.b. "pont." tilt gliss.'. Arrows indicate the progression of these instructions over the notes.

Bass flute (bfl.) staff. It features a series of notes with dynamic markings: *p poss.*, *ppp*, and *ppp più*. A performance instruction 'senza vib - shifting timbre (like a secret)' is written above the staff.

311

elec.

cl.

perc.

v. I

v. II

vln.

bfl.

Electric guitar and bass staves. The guitar staff (treble clef) features a long melodic line starting at measure 311, with a slur over the first four measures and another slur over the next four measures. The bass staff (bass clef) has a similar melodic line with slurs.

Clarinet staff (treble clef) containing rests for the duration of the page.

Percussion staff (double bar line) containing rests for the duration of the page.

Violin I staff (treble clef). Dynamics: *ppp più*. Lyrics: *i*, *y*, *a*, *i*, *ly*. Includes vibrato markings (v.1, v.2) and slurs.

Violin II staff (treble clef). Dynamics: *ppp più*, *pp*, *ppp*. Lyrics: *ly*, *a*, *ly*, *i*, *i*. Includes vibrato markings (v.1, v.2) and slurs.

Violin staff (treble clef). Includes a glissando marking (*gliss.*) and a "tasto" marking with an arrow pointing to the right. Slurs are present over the notes.

Bassoon staff (treble clef). Dynamics: *p poss.*, *pppp*. Includes a "warm - dolce" marking and a slur.

elec.

vocal-transformation on

vocal-transformation off

cl.

perc.

v. I

fp *ff* *ppp* into sine

A a i ly a

pppp *ppp* *molto dolce*

(s) (s) 3

v. II

(self) *ppp*

a a *gliss.* *up - poco*

pppp *ppp* *molto dolce*

v.1 v.1 3 (s)

ly i a

vln.

(b.b) tilted bow *pppp* *molto dolce* normale punta d'arco (*quivering, unstable - molto dolce*) *p* poss.

bfl.

(blend with violin sonority) *pppp* *molto dolce* *quivering (air and jaw) unstable - molto dolce* *p* poss.

328

elec.

cl.

perc.

v. I

con vib. *mf* senza vib. (s) 3

el o hi i e lo o hi i i ly

(up a perfect 5th) *pp dolce* *pppp subito* *poco* *ppp*

5th (s) (s) v.2 v.2 v.2 ' (s)

v. II

(up a perfect 5th) *mf* *ppp* (gliss. poco) *pppp* *poco*

o e lo i m

5th (s) v.1 v.1 v.1

vln.

molto sul tasto

pppp warm

bfl.

con fiato

pppp warm

336

elec.

(p poss.)



cl.

perc.

v. I

ppp molto dolce

o(v)

The(ov)

e

o

v. II

ppp molto dolce

lo

e(l)

vln.

sul E poco pont. (with electronics)

p poss. cold

ppp

poco

ppp shadow of bassflute

bfl.

p poss. cold

(fing.)

pppp

