

The Film Sextet

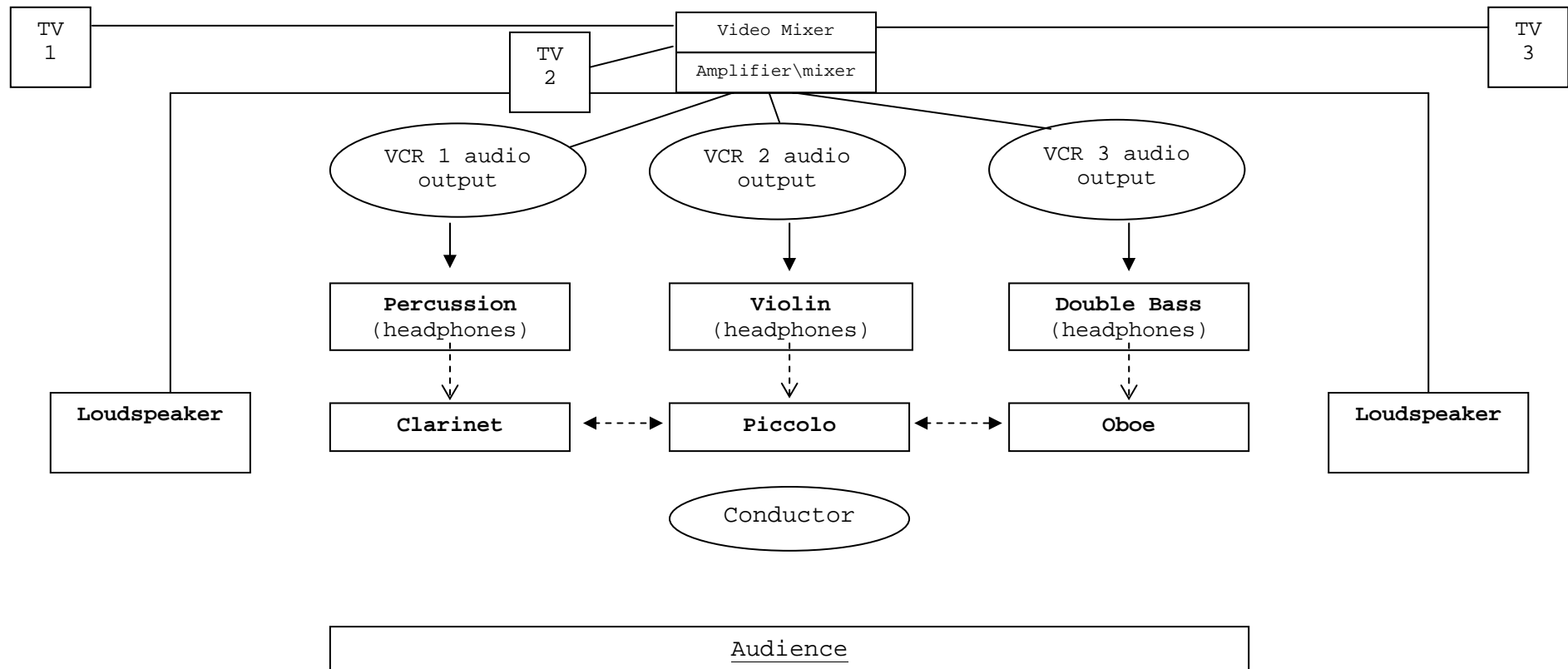
percussion, double bass, violin,
oboe, clarinet Bb, piccolo flute

'The Film Sextet'- GENERAL INSTRUCTIONS

Instrumentation: Double bass, violin, clarinet b-flat, oboe, piccolo flute, percussion (*timpani, vibraphone, kick drum, snare, large tuning fork, crash cymbal*)

Equipment: Three VCR players with separate audio output and three sets of headphones. Ten predefined VCR tapes of commercially released films. A mixing desk, an amplifier, a three channel video switch and three small television sets.

Stage Set-up plan



General description:

▪ [**headphone trio**] - The three players with headphones listen to the sound coming out of their individual VCR, which is actually the *sound band* of one of the ten films, randomly inserted in the VCR. The nature of this sound (dialogue, silence, music, intensity, etc) is an indication of when, which and how to perform their given *mobile* musical material, according to a set of instructions. For example, silence or dialogue coming from the headphones can be an indication for the performer to start or stop performing; variation of sonic intensity coming from the headphones can affect the dynamic result of the performed material. These players follow the instructions and sonic indications from the headphones, essentially behaving as soloists, unaffected by the actions of the others in the ensemble.

▪ [**wind trio**] - The three players NOT wearing headphones follow the same actions as the above but their input is not the headphones but the sound of the player behind them, as can be seen in the above plan.

▪ The conductor uses a timer to indicate actions that overrule every other action in the performance. For example, he can instruct the *wind trio* to switch to playing their vertically synchronized 'trio' material and the *headphone trio* to switch to another independent, but specific material, unaffected by the headphone sound.

Effectively, the structure of the piece is defined by a combination of the three 'randomly' chosen *sound bands*, the performer's intuitive response and the time-specific interruption of the conductor. The six players are soloists who interact as part of an information chain, which moves vertically from the VCRs to the front trio and horizontally across the trio (see plan above).

The Film Sextet

[conductor and audiovisual technician] - instructions

The **conductor** uses coloured sheets of paper to give instructions, according to an event timeline which follows the 'absolute' time of a stopwatch. There are two types of instructions:

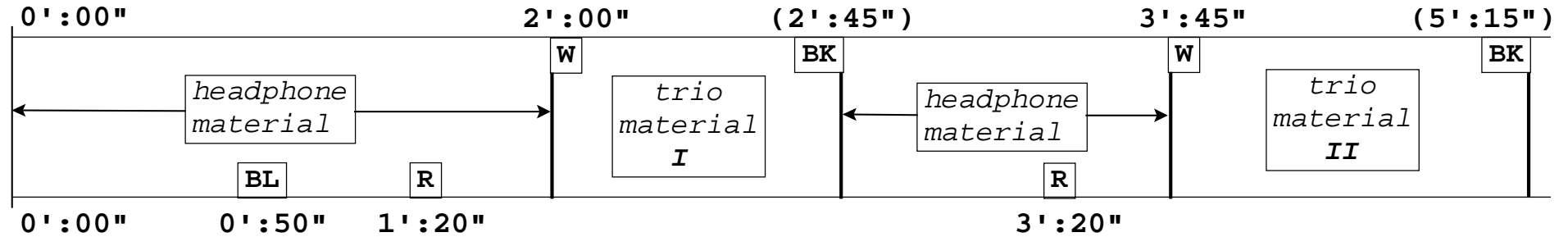
- The White and Black instruction, which applies to the whole sextet. White indicates the start of a 'trio material' section and Black the end of it.
- The Blue and the Red instruction, each of which apply exclusively to different groups within the sextet:
 - a) Blue instructs the **Headphone Trio** to reverse their listening mode i.e. the way the sound coming from their headphones determines their actions. For example, if the percussionist has started on the mode 'dialogue - play / music - silence', a blue sheet will mean they have to switch to the mode 'dialogue - silence / music - play'.
 - b) Red instructs the **Wind Trio** to reverse their listening mode i.e. the way the sound coming from the performer behind them determines their actions. For example, if the clarinettist has started on the mode 'percussion sound - play / percussion silence - silence', a red sheet will mean they have to switch to the mode 'percussion silence - silence / music - perform'.

The **audiovisual technician** uses the audio and video mixers to switch on/off the signal going to the speakers and the television sets, according to an event timeline which follows the 'absolute time' of a stopwatch. The audio output is an equal mix of all three outputs from the videos. The three visual signals are not mixed but sent to their corresponding TV sets (see stage set-up plan).

Conductor - Timeplan

Note: The times given in brackets indicate approximate times for the wind trio endings. The conductor must always follow the trio score and, immediatelly, show the black card as soon as it ends.
(W = white, BK = black, BL = blue, R = red)

LEFT HAND ----->

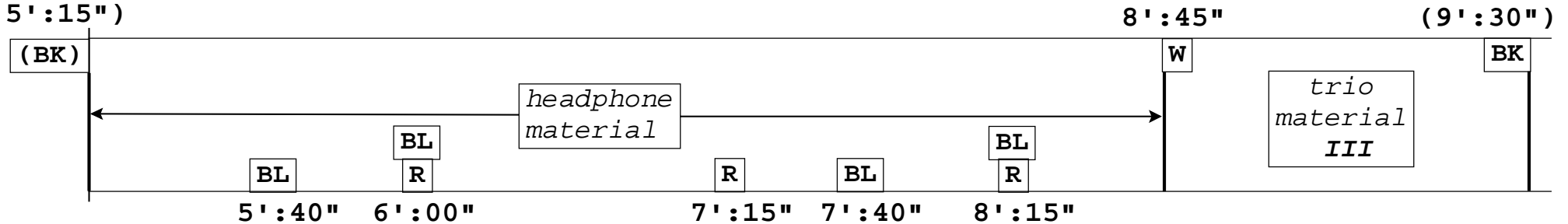


RIGHT HAND ----->



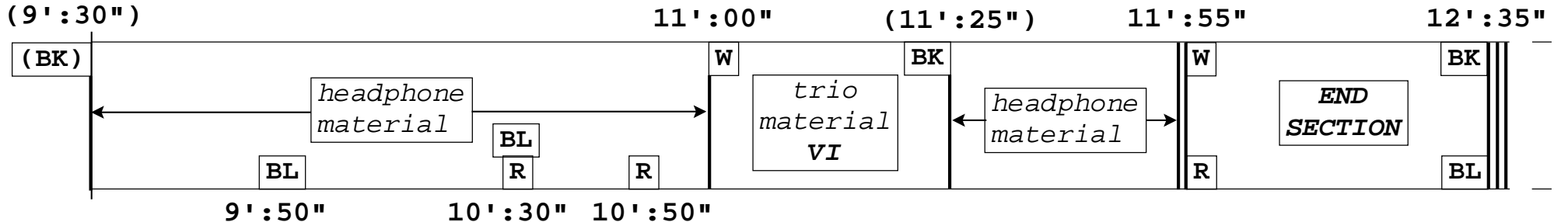
cont.

(5':15")



cont.

(9':30")



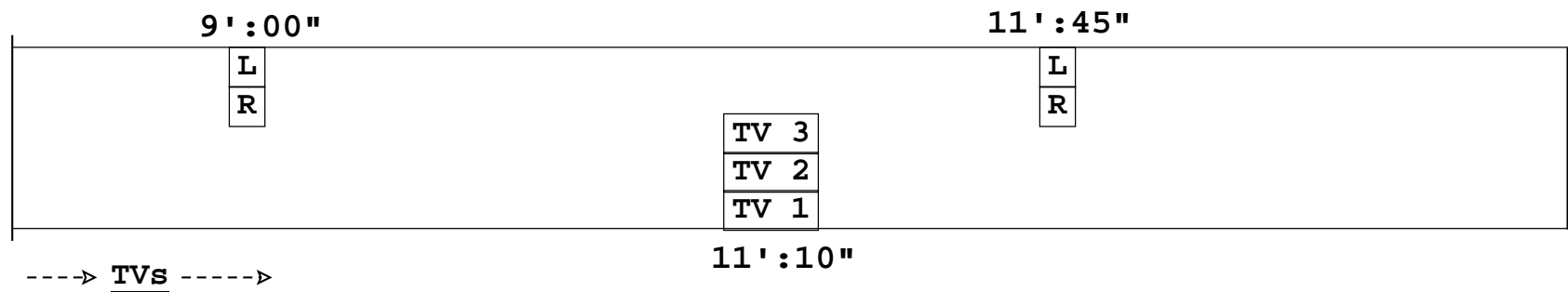
audio/video - Timeplan

Note: At the times given bellow the Loudspeakers and the TVs should be switched ON and OFF, VERY RAPIDLY, producing the shortest possible sound and image.

Loudspeakers (L/R)----->



--> Loudspeakers (L/R)----->



The Film Sextet

[headphone trio] - percussion, double bass, violin

The 'headphone trio' performs mobile material of the following 3 types:

1. **VCR I**, which is one very long, linear gesture.
2. **VCR II**, of which
 - a) VCR II a consists of isolated, long **static** gestures, confined within specific temporal and dynamic ranges.
 - b) VCR II b consists of long, **gradually changing** textures, confined only within specific dynamic ranges.
 - c) VCR III c consists of very short and **dynamic** gestures, confined within specific temporal ranges but with absolute indications for articulations and dynamic intensity.
3. **AUDIO SCORE**, which consists of four audio tracks on a CD-R for each performer. All four tracks have been created purely by electronic means. They are to be imitated as closely as possible using all available instrumental techniques and then memorized to be performed in any order during the performance.

Each performer from the 'headphone trio' wears headphones during the whole piece. (It is best if they use only one earpiece, so they can also hear their own sound). As seen on the stage set-up plan, the percussionist, the double bassist and the violinist listen to the audio outputs correspondingly from VCR 1, VCR 2 and VCR 3. Each VCR plays back a commercially released film, which has been forwarded to a random time on the cue indicator.

The sound coming from each VCR can be subjectively classified in three categories:

- a. **Music** (including Sound design)
- b. **Dialogue**
- c. **Background sound** (including silence and sound on set)

The 'headphone trio' performers have to instantly classify what they hear on their headphones and choose material to play according to the following rules:

1. **Dialogue -----> Perform VCR II material.** Choose one of the boxes in the three given pages (VCR II a/b/c). Follow the exact instructions concerning the given dynamic and temporal ranges. Never play two boxes from the same page consecutively. All boxes in VCR II a and VCR c can be played up to two times.
2. **Music -----> Perform VCR I material.** Play through until being interrupted. When returning to it, play from the point of interruption. If the end of material is reached, start again from the top of the second page.
3. **Background sound -----> Remain STILL and SILENT.**

⇒ During the performers' classification of the headphone sound, an instant decision will have to be made, about which category is in the foreground of films' activity. If all three categories seem to be equally as prominent, then their choice will have to be purely impulsive.

⇒ Rules 2 and 3 are interchangeable (see bellow).

⇒ Allow the headphone sound to affect the choice of dynamics and expression. IMPORTANT:
NOTATED DYNAMICS AND ARTICULATION OVERRIDE THE PERFORMERS' CHOICE.

The **conductor's** role is to instruct structural changes according to a given time plan. The conductor uses 4 cards to indicate these changes, which **OVERRIDE every other action** taking place at the time.

- The **Blue** card indicates an interchange of **rules 2 and 3**, which means:

- 2. **Music -----> Remain STILL and SILENT** and

- 3. **Background sound -----> Perform VCR I material**

Another blue card reverts rules 2 and 3 back to their original correspondences.

- The **White** and the **Black** cards instruct the beginning and end for each of the four 'trio material' sections in the piece. The performers have to choose one of their four memorized **Audio scores** for each section. The choices of duration, intensity and speed are left to the performers, who can also be influenced by the headphone sound.

- The **White** and **Red** cards, **simultaneously**, indicate the end section of whole the piece. The performer chooses one of the four **Audio scores** and performs it as quietly as possible, on the threshold of audibility.

- The **Black** and **Blue** cards, **simultaneously**, indicate the end of the piece.

The Film Sextet

[wind trio] - clarinet Bb, piccolo, oboe

The 'headphone trio' performs material of the following 3 types:

1. **VCR II**, of which

- a) VCR II a consists of isolated, long **static** gestures, confined within specific temporal and dynamic ranges.
- b) (only for the Oboe) VCR II b consists of long, **gradually changing** textures, confined only within specific dynamic ranges.
- c) VCR III c consists of very short and **dynamic** gestures, confined within specific temporal ranges but with absolute indications for articulations and dynamic intensity.

2. **AUDIO SCORE**, which consists of four audio tracks on a CD-R for each performer (only two tracks for the Oboe). All tracks have been created purely by electronic means. They are to be imitated as closely as possible using all available instrumental techniques and then memorized to be performed in any order during the performance.

3. **WIND TRIO**, which consists of four synchronized wind trio episodes/sections.

Apart from when the 'wind trio' is instructed to perform the **WIND TRIO** material, each performer listens to their corresponding 'headphone trio' performer. As seen on the stage set-up plan, the clarinettist listens to the percussionist; the piccolo player to the double bassist; the oboist to the violinist.

The sound coming from each 'headphone trio' performer can either be:

- a. **Sound** or
- b. **Silence**

The 'wind trio' performers have to choose what material to play according to the following rules:

1. **Sound -----> Perform VCR II material**. Choose one of the boxes in the two (three for the oboe) given pages (VCR II a/(b)/c). Follow the exact instructions concerning the given dynamic and temporal ranges. Never play two boxes from the same page consecutively. All boxes in VCR II a and VCR c can be played up to three times.
2. **Silence ----->**
 - a. **Remain STILL and SILENT** or
 - b. **Perform one Audio score track**. Play through until being interrupted. When returning to it, play from the point of interruption. Each audio track can be performed only once (apart from the end section - see bellow).

⇒ Rules 1 and 2 are interchangeable (see bellow).

⇒ Allow the headphone performers' sound to affect the choice of dynamics and expression, within the specified dynamic and temporal ranges.

The **conductor's** role is to instruct structural changes according to a given time plan. The conductor uses 4 cards to indicate these changes, which **OVERRIDE every other action** taking place at the time.

▪ The **Red** card indicates an interchange of **rules 1 and 2**, which means:

1. **Sound ----->**

a. **Remain STILL and SILENT** or

b. **Perform one Audio score track**

2. **Silence-----> Perform VCR II material**

Another red card reverts rules 1 and 2 back to their original correspondences.

▪ The **White** and the **Black** cards instruct the beginning and end for each of the four 'trio material' sections in the piece.

▪ The **White** and **Red** cards, **simultaneously**, indicate the end section of whole the piece. The performer chooses one of the **Audio scores** and performs it as quietly as possible, on the threshold of audibility.

▪ The **Black** and **Blue** cards, **simultaneously**, indicate the end of the piece.

***The Film Sextet* AUDIO SCORES CD Track listing**

The CD can be found attached on the back cover

1. clarinet i
2. clarinet ii
3. clarinet iii
4. clarinet iv
5. oboe i
6. oboe ii
7. piccolo i
8. piccolo ii
9. piccolo iii
10. piccolo iv
11. violin i
12. violin ii
13. violin iii
14. violin iv
15. double bass i
16. double bass ii
17. double bass iii
18. double bass iv
19. percussion i
20. percussion ii
21. percussion iii
22. percussion iv

`The Film Sextet'- violin material

violin VCR I

Musical score for "L'Espresso" by Luciano Berio, featuring a single melodic line on a grand staff. The score is divided into measures 1-16, 17-24, and 25-32. It includes various performance instructions such as "sul p", "gliss.", "pizz.", "arco norm", "arco gett", "sul t", "sul G", "sub. arco", "poco a poco sul p", "molto sul p", "mf", "fff", and "mp". The score also features complex rhythmic patterns, including 7:5, 5:3, 3:2, 5:4, 9:7, 7:6, 6:5, and 7:5 ratios, and a variety of articulations like glissandos, pizzicatos, and arco playing.

25 arco (pizz) 3:2[♯] (pizz) gliss. sul t gett 3:2[♯] 5:4[♯] gett sul p gliss. distort (sub. sul t) sfz fff pp < f

30 sul t (pizz) 3:2[♯] (pizz) molto sul t arco norm gliss. 7:5[♯] gliss. 9:7[♯] molto sul p gliss. arco norm gett sul D gliss. ppp

35 molto sul p distort gliss. sul D 5:3[♯] gett port. gliss. gliss. mf ff

39 3:2[♯] 5:4[♯] sul t gett pizz 7:5[♯] gliss. 5:3[♯] fff f > p ff < fff > p > pp ff < fff > mp fff mp fff

45 arco sul t distort 9:7[♯] 5:4[♯] gliss. gliss. sub. gett sub. molto sul p arco norm pizz mf f

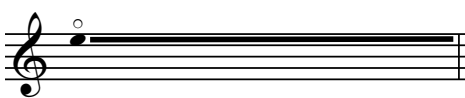
49 9:7[♯] sub. molto sul p sub. molto sul t gliss. gliss. gliss. port. sul t gett 3:2[♯] fff mf ff fff fff p mf

violin VCR IIa

Long notes/sounds:

1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

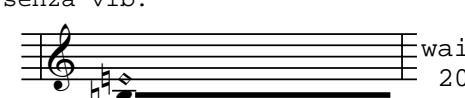
arco
senza vib. duration range:
[10" - 30"]



wait
10"

dynamic range :
[pppp - mp]

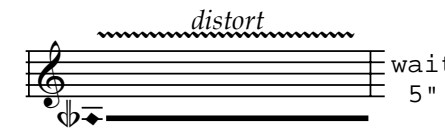
arco [10" - 20"]
senza vib.



wait
20"

[pp - mf]

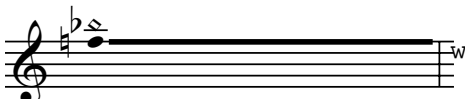
arco molto sul t. [5" - 15"]
senza vib.



wait
5"

* black diamond note:
press down lightly [p - ff]

arco [20" - 40"]
senza vib.
sul E



wait
15"

[ppp - mp]

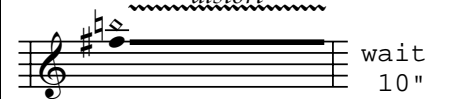
arco [15" - 30"]
senza vib.
sul G



wait
5"

[pppp - pp]

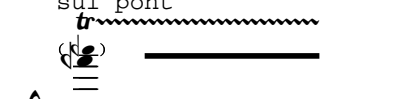
arco molto sul t. [3" - 10"]
senza vib.
sul A



wait
10"

[ff - ffff]

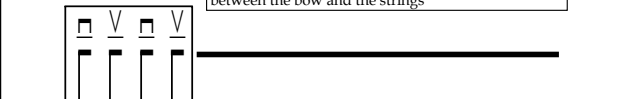
arco [5" - 10"]
tremolando
sul pont



wait
20"

[ff - ffff]

arco [20" - 35"]




wait
3"

[ppp - mp]

*dash note: muffle all strings with the left hand,
no pitch should be audible, only the sound of friction
between the bow and the strings

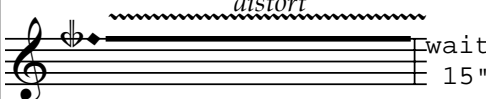
arco tremolando [5" - 15"]
*arrow: place hand at
highest position possible



wait
5"

[ff - ffff]

arco molto sul pont [5" - 30"]
senza vib.
* black diamond note:
press down lightly



wait
15"

[ff - ffff]

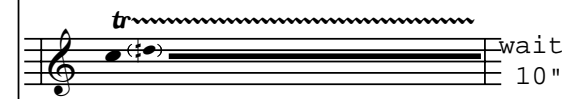
arco molto vibrato [20" - 40"]
slow+wide



wait
20"

[pppp - p]

arco [10" - 20"]
molto sul t.
sul G



wait
10"

[pp - mf]

violin VCR II b

right hand:
arco gettato, sul pont

left hand:
finger tapping [fff]

right hand:
arco behind the bridge unpitched scratching. duration range:[y-e]

left hand:
left hand pizz [mp-ff]

Sul G - bow behind the bridge

arco norm-----> trem-----> arco norm-----> trem-----

Sul E - arco norm

dynamic range: [ppp-mp]

Sul G - arco norm

dynamic range: [pppp-p]

violin VCR II c

arco
sul p
gett pizz

5" 10"

ffff fff

block all other strings

pizz

10" 10"

f fff

molto sul t
sul G

10" 15"

ff ffff

arco sul p
gett

gliss.

pizz 3:2

5" 5"

fff ffff

pizz arco
gett

gliss.

15" 5"

ffff fff ffff

pizz

7" 5"

fff fff

pizz

15" 10"

fff fff

arco norm
sul E

10" 7"

ffff

pizz
sul G

behind the bridge

10" 7"

fff fff

arco norm
sul G

15" 20"

ffff

pizz
sul G

behind the bridge

7" 5"

fff fff

arco norm
sul A

5" 20"

ffff

`The Film Sextet'- percussion material

percussion VCR I

vibraphone, kick drum, snare drum

use very soft beaters

x dead stroke

Vibraphone

♩=64

6:4

5:4

3:2

gliss.

6:5

4

16

Snare Drum

Kick Drum

fff

7:4

gliss.

5:3

3

16

7

16

9

9:7

gliss.

5:3

gliss.

7:6

5:3

gliss.

4

16

3

16

6

16

5

16

ff

pp

snr.

k.d.

fff

fff

3

16

4

16

6:4

snr.

k.d.

p

fff

mp

7

16

9:7

4

16

ff

ff

1'52.9"

percussion VCR II a

Long notes/sounds:

1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.



Vib

-for this section,
only bowed vibraphone
-diamond note:
harmonic, sounding 2 octaves higher

duration range:
[10" - 30"]

[pppppp - pp]

[10" - 20"]

[pp - mf]

[20" - 40"]

[ppp - mp]

[5" - 15"]

[f - fff]

[5" - 10"]

[mp - ff]

[5" - 15"]

[pp - ff]


[5" - 30"]

[ppp - p]

[10" - 20"]

[pppp - mp]

percussion VCR II b



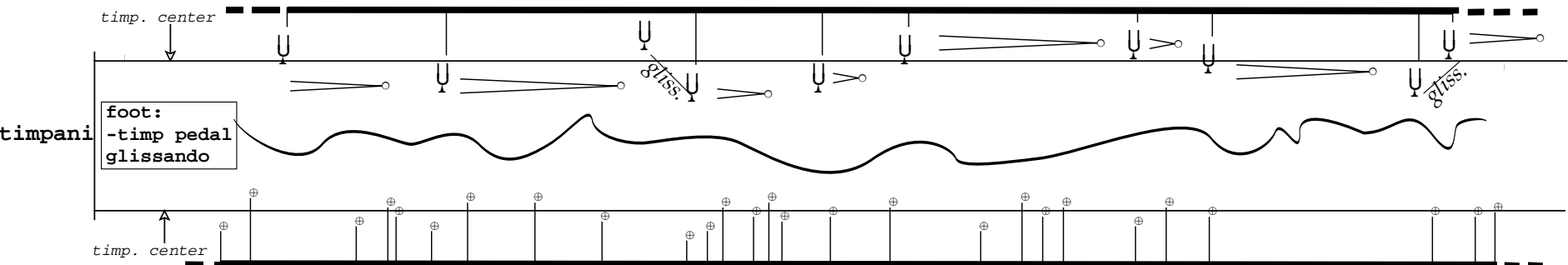
one hand:
 -extite T.F. with soft mallet.
 -touch end of T.F. on timpani at various distances from its center
 until the vibration stops

timpani

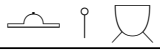
timp. center

foot:
 -timp pedal
 glissando

timp. center



other hand:
 -hit timpani with soft mallet at various distances from its center
 -dynamic range: [ppp - mf]

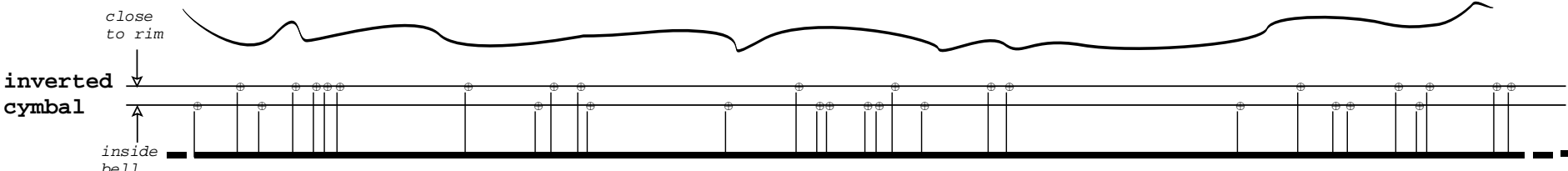


foot:
 -timp pedal
 glissando

inverted cymbal



close to rim

inside bell

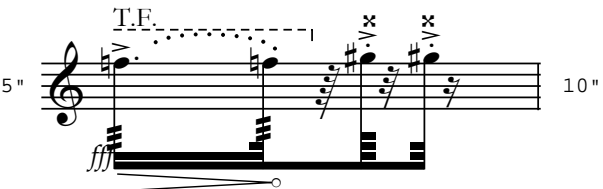




hands:
 -place inverted cymbal on timpani
 -hit cymbal with soft mallet inside the bell and close to the rim
 -dynamic range: [ppp - mf]

percussion VCR II c

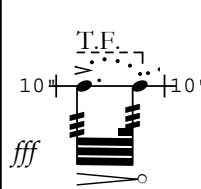
 Vib 



- excite T.F. with hand
- slide T.F. on side of vibraphone bar, like a bow.



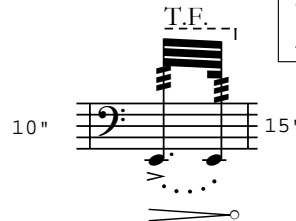
 


- place cymbal at centre of timpani
- excite T.F. with hand
- mute cymbal with hand
- slide T.F. on the bell of the cymbal, like a bow.



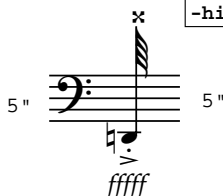
 


- excite T.F. with hand
- slide end of T.F. on the timpani, between the centre and the rim, until the vibration stops



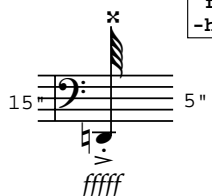




- use a medium mallet
- muffle timpani with forearm and palm
- hit the center of the timpani



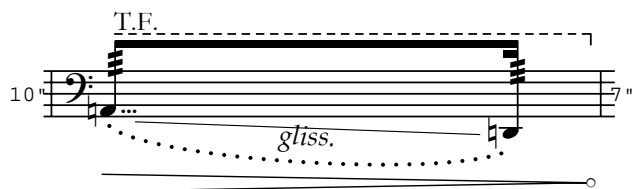




- use palm
- muffle timpani with other forearm and palm
- hit the center of the timpani



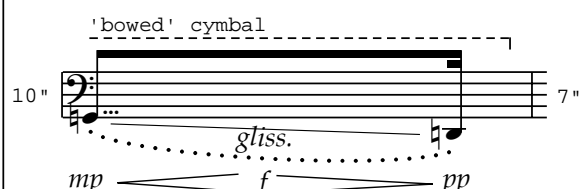
 



- excite T.F. with hand
- slide end of T.F. on the timpani, between the centre and the rim
- simultaneously perform gliss with timpani pedal




 



- place inverted cymbal between center and edge of timpani
- press down in the centre of cymbal's bell
- bow cymbal's rim
- simultaneously perform glissando with timpani pedal



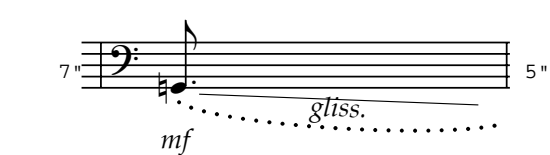
 

- place inverted cymbal between center and edge of timpani
- press down in the centre of cymbal's bell
- hit inside bell with soft mallet
- simultaneously perform glissando with timpani pedal



- place inverted cymbal between center and edge of timpani
- press down in the centre of cymbal's bell
- hit close to rim with soft mallet
- simultaneously perform glissando with timpani pedal



`The Film Sextet'- double bass material

sempre senza vibrato

[illegible]

arco
sul t

3:2
5:4
norm

gett

sul p

6:5
molto sul p

gliss.

sfffz

fff

mf

2

sub. sul G

pizz

5:3

arco norm

gliss.

pizz

f

pp

arco norm

11:6

(sub. molto sul t)

ppp

pppp

7:4

5:3

molto sul t

sub. sulp

sempre sul E

6:5

4:3

gliss.

mp

pppsfz

pp

gliss.

gliss.

p

sub. sulp

molto sul t

sempre sul E

6:5

gliss.

gliss.

p

sulp

molto sulp

sulp

norm

gliss.

sulp tremolo

gliss.

molto sulp

tremolo

norm

gliss.

sfz

fff

sffz

sfz

sfffz

ff

ff

norm

6:5

sul p

norm

gett

sfz

fff

ff

ffff

sfffz

f

molto sul t

3:2

norm

gett

sfz

sffz

mp

ff

ffff

mp

pp

ff

sfffz

ff

molto sul p

11:6

gett

norm

3:2

mp

ppp

mp

molto sul t

gett

6:5

sul E

molto sul p

3:2

5:4

gliss.

gliss.

gliss.

molto sul p

7:5

3:2

fff

sfffz

ffff

sffz

fff

mf

sub. fff

f

sfffz

fff

ffff

pp

sffz

ffff

sfffz

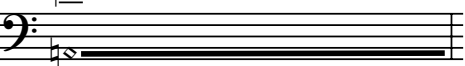
fff

double bass VCR II a

Long notes/sounds:

1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

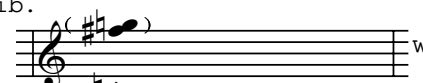
arco
senza vib. duration range:
sul E [10" - 30"]
(♮)



wait 10"

[ppppp - pp]


arco sul:G [10" - 20"]
senza vib. D
vib.



wait 20"

[pp - mf]

arco molto sul t. [5" - 15"]
senza vib.
sul t.

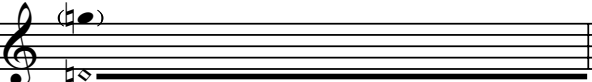


wait 5"

[p - ff]

* black diamond note:
press down lightly

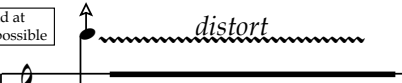
arco [20" - 40"]
senza vib.
sul G



wait 15"

[ppp - mp]

arco molto sul t. [3" - 10"]
senza vib. sul A

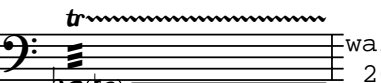


wait 10"

[ff - ffff]

*arrow: place hand at
highest position possible

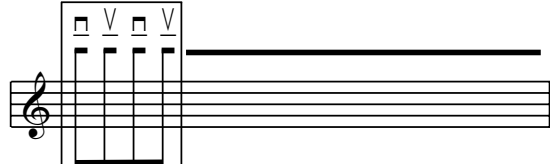
arco [5" - 10"]
tremolando
sul pont



wait 20"

[ff - fffff]

arco [20" - 35"]

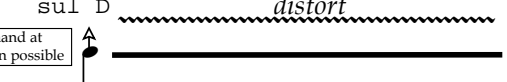


wait 3"

[ppp - mp]

*dash note: muffle all strings with the left hand.
no pitch should be audible, only the sound of friction
between the bow and the strings

arco tremolando [5" - 15"]
sul D




wait 5"

[ff - fffff]

*arrow: place hand at
highest position possible

arco molto sul pont [5" - 30"]
senza vib.
sul G



wait 15"

[ff - fffff]

* black diamond note:
press down lightly

arco molto vibrato [20" - 40"]
sul E

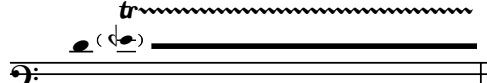


wait 20"

[pppp - p]

slow+wide

arco [10" - 20"]
molto sul p.
sul E



wait 10"

[pppp - mp]

double bass VCR II b

right hand:
arco behind the bridge unpitched scratching [ff], duration range:[y-e]

left hand:
finger tapping [fff]

right hand:
arco gettato, bellow the bridge [fff]

left hand:
knock on different wooden parts of the bass in order to follow the above relative pitches

arco norm-----> trem-----> arco norm-----> trem-----

sul E

very wide but slow gliss

[pppp - pp]

pizz

sul E

very narrow and slow gliss

dynamic range: [ppp-mp]

double bass VCR II c

arco
sul p
gett pizz

5" 10"

ffff fff

molto sul t
sul E

10 15

ff *fffff*

arco sul p
gett

pizz
sul E

arco
sul G

3:2

gliss.

Behind the
bridge

5"

ffff

fff

fff

The musical score for 'The Wind' by Gustav Mahler, measures 15 to 19, is presented in a single system. The notation is in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics range from *ffff* to *ff*. The score includes various articulations and performance instructions:

- Measure 15:** Starts with a *ffff* dynamic. The first half contains a half note B-flat and a half note A. The second half contains a half note G and a half note F. A *pizz.* (pizzicato) instruction is written above the staff, with a dashed line extending to the end of the measure.
- Measure 16:** Contains a half note E and a half note D. A *gliss.* (glissando) instruction is written above the staff, with a bracket indicating it applies to the notes in measures 16 and 17.
- Measure 17:** Contains a half note C and a half note B. A *arco* instruction is written above the staff, with a bracket indicating it applies to the notes in measures 17 and 18.
- Measure 18:** Contains a half note A and a half note G. A *gliss.* instruction is written above the staff, with a bracket indicating it applies to the notes in measures 18 and 19.
- Measure 19:** Contains a half note F and a half note E. A *ff* dynamic is written below the staff.

The score is annotated with various performance instructions and dynamics, including *ffff*, *ff*, *pizz.*, *arco*, *gliss.*, and *behind the bridge*. The tempo is marked *Allegretto*.

* black diamond note:
press down lightly

arco norm
sul E

10 7

ffff

pizz
sul G

behind the
bridge

10 7

fff fff

[illegible]

—

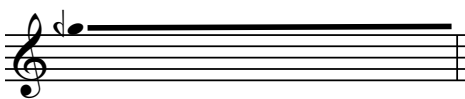
'The Film Sextet' - piccolo material

piccolo VCR II a

Long notes/sounds:

1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.


senza vib. duration range:
[10" - 30"]



wait 10"

dynamic range :
[pppp - mp]

senza vib. [10" - 20"]

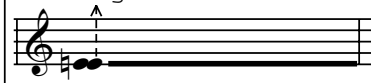


wait 20"

[pp - mf]

senza vib. [5" - 15"]

sing -----



wait 5"

[p - ff]


senza vib. [20" - 40"]



wait 15"

[ppp - mp]

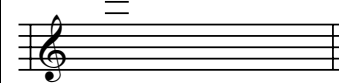
senza vib. [15" - 30"]



wait 5"

[pppp - pp]

*forced air: almost no actual pitch audible [3" - 10"]

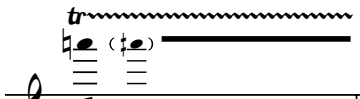


wait 10"

[ff - ffff]

[5" - 10"]

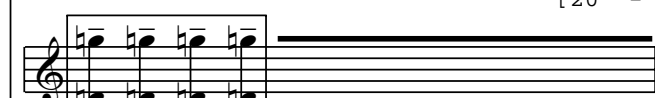
flz -----



wait 20"

[ff - ffff]

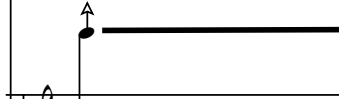
[20" - 35"]



wait 3"

[ppp - mp]

*highest pitch possible [5" - 15"]

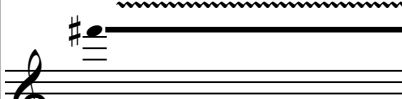


wait 5"

[ff - ffff]

senza vib. [5" - 30"]

distort

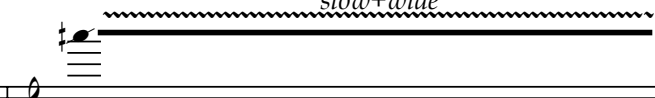


wait 15"

[ff - ffff]

*1/2 air, 1/2 audible pitch molto vibrato [20" - 40"]

slow+wide



wait 20"

[pppp - p]

[10" - 20"]

flz -----



wait 10"

[pp - mf]

piccolo VCR II c

5 " 10 "

sffffz ff ffff

10 " 10 "

pitch -----> air 1/2 pitch, 1/2 air -----> air gliss.

f fff ff sffz sffffz

10 " 15 "

pp ffff

5 " 5 "

flz ----- gliss. 3:2 port. sing

ffff fff fff

15 " 5 "

sing ff p f

gliss. gliss. port.

7 " 5 "

mp mp

15 " 10 "

port. port.

ff ff

10 " 7 "

flz ----- norm

sing ffff

10 " 7 "

*highest pitch possible

ffff ffff

15 " 20 "

flz -----

ffff

7 " 5 "

*highest pitch possible

mf mf

5 " 20 "

(norm) ----- flz

sing ffff

'The Film Sextet' - clarinet Bb material

Clarinet VCR II a

Long notes/sounds:

1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

senza vib. duration range:
[10" - 30"]

wait 10"

dynamic range :
[pppp - mp]

senza vib. [10" - 20"]

wait 20"

[pp - mf]

senza vib. [5" - 15"]

*multiphonic

wait 5"

[p - ff]

senza vib. [20" - 40"]

wait 15"

[ppp - mp]

senza vib. [15" - 30"]

wait 5"

[pppp - pp]

*forced air: almost no actual pitch audible [3" - 10"]

wait 10"

[ff - ffff]

[5" - 10"]

flz-----

wait 20"

[ff - ffff]

*multiphonic [20" - 35"]

wait 3"

[ppp - mp]

*highest pitch possible [5" - 15"]

flz-----

wait 5"

[ff - ffff]

senza vib. [5" - 30"]

flz-----

wait 15"

[ff - ffff]

*1/2 air, 1/2 audible pitch molto vibrato [20" - 40"]

slow+wide

wait 20"

[pppp - p]

[10" - 20"]

flz-----

wait 10"

[pp - mf]

clarinet VCR II c

∞ ----multiphonic

5 " 10 "

sffffz ff ffff sffffz

10 " 10 "

ff ffff gliss. fff gliss. sffz sffffz

m/
pho-
nic norm

1/2pitch,
1/2 air ----->

10 " 15 "

ffff

5 " 5 "

ff ffff f pp mf p mp

flz ----->

15 " 5 "

ff mp ff

m/pho-
nic

7 " 5 "

mp mp

15 " 10 "

ff ff

port. port.

10 " 7 "

ffff

m/pho-
nic flz norm

10 " 7 "

ffff ffff

*highest pitch possible

15 " 20 "

ffff mf ff

flz

7 " 5 "

mf mf

*highest pitch possible

5 " 20 "

ffff

gliss. gliss.

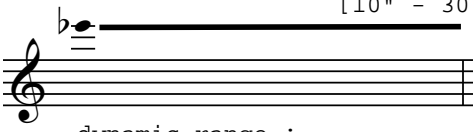
'The Film Sextet' - oboe material

oboe VCR II a

Long notes/sounds:

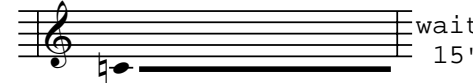
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generally the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

senza vib. duration range: [10" - 30"]



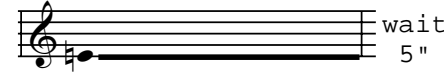
dynamic range : [pppp - mp]

senza vib. [10" - 20"]



[pp - mf]

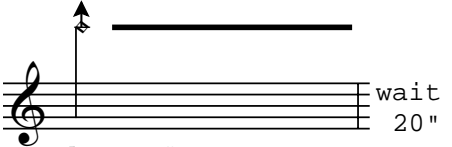
molto vibrato [5" - 15"]



[p - ff]

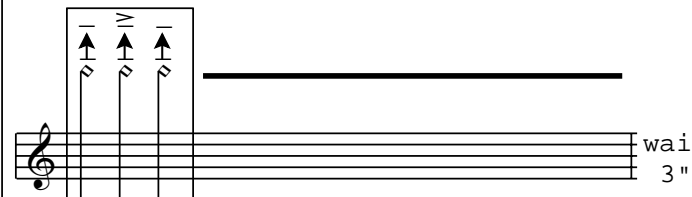
arco molto sul t. [3" - 10"]
senza vib.

*highest possible multiphonic [5" - 10"]



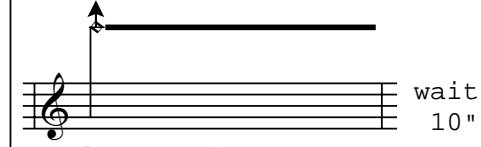
[ff - fffff]

*highest possible multiphonic [20" - 35"]



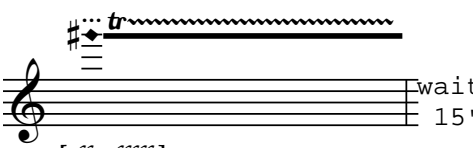
[ppp - mp]

*highest possible multiphonic [15" - 20"]



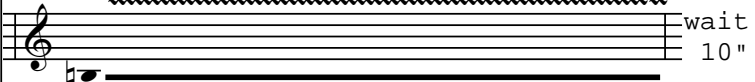
[pppp - pp]

*triple fingering trill [5" - 30"]



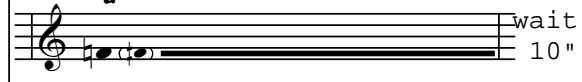
[ff - fffff]

molto vibrato [20" - 40"]



[pppp - p]

[5" - 15"]



[fff - fffff]

oboe VCR II b

[x] ---> - produce a **multiphonic** which includes an approximation of the given pitch.
- keep the duration as short as possible

[x] ---> - **key click**
- sometimes the approximate pitch can almost be audible

[f] ---> - **fluttersong** at an approximation of the given pitch.
- keep the duration as short as possible

[t] ---> - **slap tongue** at an approximation of the given pitch

*highest possible note

slow pitchbend (max. width: d - t)

norm -----> flz -----> norm -----> flz ----->

*normal/harmonic trill

dynamic range: [pppp-pp]

flz -----> norm -----> flz ----->

*double-tonguing
*move in quartetone steps

very wide but slow gliss

dynamic range: [ppppp-ppp]

oboe VCR II c

∞ ---- multiphonic (M)
x ---- key click

5" 10"

sffffz mp ffff sffffz

flz M

10" 10"

mf pp ffff ff p sffz sffffz

air M 5:4 gliss.

10" 15"

ffff

5" 5"

ff fff mp pp mf ff

flz M 3:2

15" 5"

pp f fff

M

7" 5"

pp pp

15" 10"

ff ff

port.

10" 7"

ffff

m/pho-nic flz

10" 7"

ffff ffff ffff

highest pitch possible

15" 20"

ffff mf ff

flz

7" 5"

fff fff

highest pitch possible

5" 20"

ffff

gliss. gliss.

`The Film Sextet' - wind trio material

trio material I

♩=64 poco a poco rall. sub. ♩=92

gliss. *gliss.*

Piccolo 7:4[♩] 7:5[♩] 7:6[♩] 3:2[♩] 7:6[♩] 5

Oboe 5 6 5 6:4[♩] 5

Clarinet Bb 5 6 5 5:4[♩] 5

fff *fff* *fff* *pp* *fff* *ffffz*

♩=84 rall. ♩=72

gliss. *gliss.* 6:5[♩]

5 7:5[♩] 7:4[♩] 6:5[♩] 4

sub. pp *ppp* *sfz* *ff* *sfz* *p* *fff* *ffff* *sfz* *fff* *f* *ff* *fff* *ffff*

gliss. 7:5[♩] 5:4[♩] 3:2[♩] 6:5[♩] 4

mp *p* *smfz* *ppp* *mp* *p* *ppp* *p* *mp* *fff* *ffff* *f* *mf* *mp* *ff* *ffff*

p *ppp* *p* *sfz* *ppp* *mp* *sfz* *ppp* *mp* *pp* *f* *fff* *ffff* *f* *fff* *sfz* *ff* *ffff*

6"

♩=46 poco a poco rall. ♩=56 3" ♩=124

8

fff fff ff sffz fff ff sffz > f

ff fff ff fff f

fff fff ff fff f mf

mf mp p f ff fff

mf mf mp smpz f ff fff

mf mp f fff

11

mf p mp pp < p > ppp < p > pp

mf p ppp pp

mf p p pp p ppp

7"

5/16

5/16

5/16

♩=104

13

7:5 Δ

3rd

pp *ppp* *ppp* *pp* *mp*

gliss.

p *ppp* *mp* *pp* *pppp*

pp *ppp* *pppp* *gliss.*

♩=64

mf *f* *ff* *sffz* *fff* *ffff* *ffff*

mp *f* *sffz* *fff* *ffff* *ffff*

p *mf* *fff* *fff* *ffff* *ffff*

3:2 Δ

senza misura



silence 5"

15"

 $\text{♩} = 72$ $\text{♩} = 84$

This musical score consists of three staves, each in 2/16 time. The top staff begins with a 15-second rest, followed by a series of notes with dynamics *mp*, *sffz*, and *p*. The middle staff starts with a 5-second rest, then features a triplet of eighth notes marked *fff* and *ffff*, followed by a *mp* section and a *sfffz* section. The bottom staff begins with a *sfffz* section, followed by a complex passage with various dynamics including *sfz*, *ff*, *mp*, *p*, *ppp*, *mp*, *sfffz*, *sffffz*, *sfz*, *fff*, *ffff*, *sfz*, *sffz*, *sfz*, and *sfz*. The score includes numerous articulations such as accents, slurs, and trills, as well as dynamic markings like *mp*, *p*, *ppp*, *fff*, *ffff*, *sffz*, *sffffz*, *sfz*, and *spz*. The bottom staff also features a trill marked *tr. (I+II)* and a section marked *flz*. The score is divided into measures by bar lines, with some measures containing multiple notes or rests.



1.The wind trio must sound like a single monodic instrument,without overlapping notes and with the gestural continuity of a true solo line

2.In the 'senza misura' sections all notes are to be preformed extremely short (♩), unless otherwise indicated (tr,flz,etc)

End
of
trio
material
II

3.Double bar lines indicate change in notation

trio material III

poco a poco rall.

Piccolo
 Flute
 Clarinet B \flat

flz
 flz
 flz

5:4
 7:5
 6:4

gliss.
 gliss.
 gliss.

p < mp < ppx < p < pp
 mp > p p < pp p < pp
 p < smpz < mf < sppz
 p > pp < ppp pp spz p <

pp < smpz < p < ppp sub. spz
 pp < ppp

silence 3*

poco a poco rall.

4/16 5/16 4/8

$\text{♩} = 64$

7

gliss.

mf — f — mp — mf — p

fff — sffz — ff — fff — fff

5:3

gliss.

mf — f — ff

sffz — fff — sffz — sffz — sffz — fff — fff

5:3

gliss.

f — ff — mf sub.fff

sffz — fff — fff — fff — fff

5:3

gliss.

fff — fff

5:3

gliss.

fff — fff

7:6

gliss.

fff — fff

$\text{♩} = 68$

mp — p — mf

3:2

mp — mf

3:2

mp — mf

mp — mf

silence 4"

silence 3"

$\text{♩} = 74$

9:5

pp — ppp — p — pp — ppp — pppp

pp — ppp — p — pppp

9:5

pp — p — ppp — pp — ppp — pppp

silence 2"

trio material IV

poco a poco rall.

♩=64

3:2[♯] 5:4[♯] 5:4[♯] 5:4[♯]

pp pppp gliss. gliss. gliss. pp fff gliss. 5:4[♯] pp 5:4[♯] gliss. ppp mp

mf

pppp

gliss. gliss. (b.e.)

ppp pp

ff

5:3[♯] 3:2[♯] 5:3[♯] 5:3[♯]

sensu misura 10''

ff mf

pp ppp

fff

ff

fff fff

ppp sfz sub. pp ppp sfz

fff ffff 17.4"