

# Marc Yeats

**[...] which constantly generates a pulviscular cloud [...]**

for chamber orchestra

## **Violin (Group 1)**





## Instrumentation:

3 Flutes,  
 E<sup>b</sup> Clarinet, 2 B<sup>b</sup> Clarinets,  
 3 Oboes, 2 doubling Cor Anglais  
 2 Trumpets in B<sup>b</sup>,  
 Tenor Trombone, Bass Trombone,  
 Piano,  
 Harp,  
 Percussion (1 player)\*  
 STRINGS: 7, 5, 5, 6, 2

### 41 players spatially organised as:

**Group 1:** Clarinet in E<sup>b</sup>, Flute 3, Violin, Violoncello, Guitar, Piano and Percussion (1)\*

\*Marimba [5 octaves]; Deep, resonant bass drum; 4 Tom-toms ranging from low to high; large, deep Tam-tam; 4 differently pitched resonant wooden objects ranging from low to high (non-specific drums, boxes, barrels, bowls, planks, logs etc.) or 4 differently pitched temple / wood blocks ranging from low to high; 5 differently pitched resonant metal objects (boxes, tubing, saucepans, plates etc.) ranging from low to high; High-Hat; Gong (resonant - specific or non-specific pitch); Metal Wind Chimes (can be unorthodox 'home-made' cutlery jangles or such like to create the effect of resonant metal wind chimes).

**Group 2:** Oboe 1, Clarinet 1, Clarinet 2, Violin solo, String Quartet

**Group 3:** 4 Violin 1, 4 Violin 2, 4 Viola, 4 Violoncello and 2 Double Basses

**Group 4:** Flute 1, Flute 2

**Group 5:** Two Trumpets in B<sup>b</sup>, Tenor Trombone, Bass Trombone

**Group 6:** Oboe 2 doubling Cor Anglais, Oboe 3, Harp



Front of Stage

## Performance instructions:

- 1) This piece is unconducted.
- 2) There is no score. All notated material is within each performer's part.
- 3) It is anticipated that the orchestra will be positioned in a conventional manner, but the nature of the music and performance also lends itself to new spatial configurations, should these be appropriate.
- 4) All instrumentalists play independently of each other. The composer treats each performer as a uniquely independent voice.
- 5) Music is cued only at the start when all stopwatches are synchronised. There are no other points of 'fixed' synchronisation between the instrumentalists.
- 6) Whilst the relationship of each instrument is somewhat flexibly placed against its neighbour, care has been taken to calculate potential outcomes of coincidence and variability. To this end, it is vital that metronome markings and timecode are adhered to as accurately as possible throughout the performance.

**The Score and Parts:** There is no score for this orchestral work. All musical material and instruction are fully notated within each player's individual parts. Difficulties associated with displaying the musical material in vertical alignment as represented in real-time are considerable, as each instrumental voice is delivered through independent tempi. Due to this, the detail of vertical alignments and harmonic relationships will contextually change from one rehearsal and performance to another. A vertically aligned, standard score would attempt to fix these relationships on the page in such a way as to unrealistically represent the inherent flexibility and flux of performance outcomes, rendering what is represented and fixed in the score inaccurate. The composer anticipates a range of approaches that will contribute to a somewhat flexible performance. This is desirable and anticipated. Consequently, each performance will yield somewhat different results through its interplays, gestural and harmonic contexts and outcomes. Adherence to timecode ensures that the architecture of the piece remains intact, but the on-going interpretation of tempi and timecode creates contextual changes to the alignment of musical detail between all the parts. As such, there is no definitive performance; the music has to be performed or experienced to be 'known'.

**Timecode:** Timecode is not used to imply the use of any kind of click-track in performance or to be seen as a straitjacket to flexible performance within the orchestra and timecode framework. However, players are required to use individual mobile phone stopwatches during the performance to help structure timings, prevent long-term tempo-drift and delivery of their material to achieve an outcome that most closely matches the composer's structural intention. Continual reference to the timecode embedded in each part when read in reference to the stopwatch is particularly useful after longer pauses or where tempo has slipped due to playing under or over the metronome markings, enabling the performer to compensate by playing a little faster or slower to 'catch up' or extend or cut short pauses and rests as necessary to remain broadly on track with the timecode throughout the piece. It is important to start and also complete phrases within and as close to timecode parameters as possible. **Please adjust your playing speeds continually to align with the timecode.**

Players synchronise their stop-watches/timing devices at 0'0". The 0'16" timecode represents rehearsal mark 1 in all the parts and the start of the piece. I recommend a nominated member of the orchestra 'conducts in' the synchronisation of stopwatches at 0.0", enabling a synchronised stopwatch start on beat 1 of bar 1. The more closely all stopwatches are synchronised, the more focused the musical structure and delivery of the piece will be. In effect, the 16 seconds between 0.0" and rehearsal mark 1 represents a countdown into the start of the piece for all players whether playing material or silent at that time.

**Note:** Excluding rehearsal mark 1, rehearsal marks within individual parts do not correspond to each other across the orchestra in any way; they are used as a visual aid to clearly indicate tempo changes within respective parts. Collective reference points can only be found through timecode (see below).

### Timecode has been added to each instrumental part for two further purposes:

1. To help gauge the overall duration of each part during personal practice thereby enabling the performer to get a good 'feel' for the various tempi and overall duration of the material when playing within the temporally varied ensemble texture.
2. To serve as a collective reference point in any area of the piece during rehearsals.

### Mobile Phone Instructions:

- If using stopwatches or timers on mobile phones, be sure to turn off all sounds (put the phone on silent) and place the device onto 'aeroplane' or 'flight safe' mode to prevent incoming calls or notifications and banners obscuring the home screen where the stopwatch will be running.
- Similarly, turn off the lock screen function to prevent the screen from shutting down after a given duration as it is essential for the stopwatch to be visible throughout the duration of the performance.
- It is also essential, if using electronic mobile devices, to ensure that the battery is appropriately charged to meet the demands of rehearsals and/or performance.

### Practice regime:

Personal practice is undertaken as usual. Once the player has command of the musical material, continued practice with the stopwatch and timecode will ensure familiarity playing as closely as possible to timecode in preparation for an effective delivery and combination with other multi-tempi musical strata in performance.

### Dynamics:

All dynamics are expressed as absolute values, meaning any range between *pppp* and *ffff* is notated to represent the quietest and loudest sounds possible as produced by that particular instrument. There is no consideration for relative dynamics. The composer has balanced the absolute dynamics of the pieces being mindful of the overall balance outcome in performance.

### Rehearsals:

Each player is responsible for shaping their performance and being both a soloist and part of the orchestral sound-world. It is important to shape your performance by observing the full dramatic potential of the dynamics of your part and listening to what others are doing, finding the aural connections, of which there are many, and playing into these, not in a forced way, but as a mindful act of communication across the orchestra.

*[...] which constantly generates a pulviscular cloud [...] is dedicated to my dear friends, Stephen Davismoon and Lauryna Sableviciute.*

### Further performance note for string players in group 3:

Group 3 comprises a string ensemble of 4, 4, 4, 4, 2 players. Some parts, for example, violin 1a and 1b, 1c and 1d; violin 2a and 2b, 2c and 2d; viola a and b, c and d; and violoncello a and b, c and d are duplicates. Although these string pairs share the same material, there should be no attempt to synchronise the parts precisely in performance. Each string player is treated as an individual and is encouraged to mediate their performances using timecode as described in the performance notes without synchronous reference to the other players. This approach leads to the desired variable heterophonic effect when similar materials are rendered simultaneously, enriching the shared materials through slight variances of their timing, rhythmic, dynamic and expressive components.

String players may be positioned as one body with violins 1, violins 2 etc., seated together in the usual way or the players may be seated in the Group 1 area arranged in four string quartet formations (violin 1a, 2a, viola a, violoncello a, for string quartet 1; violin 2a, 2b, viola b, and violoncello b, for string quartet 2 and so on through quartets 3 and 4). The double basses can be positioned behind the quartets as convenient and are similarly treated as independent players.

### Programme note:

'8. A classic is a work which constantly generates a pulviscular cloud of critical discourse around it, but which always shakes the particles off.\*

The term 'pulviscular cloud', in this case transformed in my imagination into a pulviscular cloud of sound — of sonic dust — full of particles that are in a state of constant motion and flux, resonated with my concept of the sonic flux that coalesces during performance to constitute the structure of this music. There is no assumption that the piece is considered a 'classic' in the Calvino defined sense, although critical discourse as a response to its rendition is welcomed.

Any or no relationship between the title and the sounding music is forged at the discretion of the composer and the listener.

\*From 14 definitions of what makes a classic in Italo Calvino's *Why Read the Classics?* (Penguin Modern Classics 2009) p.6

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**Techniques may be combined in various ways not illustrated below.**

In order to avoid unnecessary visual clutter in the score, techniques such as tremolo, half-pressure harmonics, scratch tone, smorzato and pitch approximation are not cancelled by 'ord.' or 'nat', as the techniques apply only to special note-heads or notes lying directly under graphics indicating the use of these techniques. All non-specialised note heads or notes outside of graphics revert to the prevailing technique as a matter of course.

normal tone production    left-hand pizzicato    left-hand snap pizzicato    ord. snap pizzicato

ord. snap pizzicato gliss. as fast and high as possible on resonance

Trill with the closest interval possible above the written pitch [especially relevant in extreme high registers].

**natural harmonics** marked with playing position node, bracketed sounding pitch and appropriate string

**artificial harmonic** sounds two octaves above solid note

**half-pressure harmonics** - use harmonic pressure on the notes indicated - do not depress the string to the fingerboard - technique will produce a range of unpredictable harmonics and overtones - applies to all note ranges, bowing techniques and dynamics.

**non-specific very high notes** or highest note possible that are beyond the fingerboard are notated thus - use any strings:

**smorzato:** an interrupted vibrato, abrupt, jerky and constantly changing, produced ad lib by the player. The graphic represents the technique not the rate or nature of vibrato change.

**the transform arrow** indicates a gradual change from one technique to another across the durations shown.

**pitch approximation** - this graphic implies perfect intonation (for reasons of speed or tessitura) is not required; the pitches notated represent an ideal and act only as a pitch guide:

**bow irratically** and as fast as possible [irratric tremolando]

**fixed double stop position:** this symbol instructs the player to establish the finger position for the initial interval 2nd., 3rd., 4th., 6th., 7th., octave etc., and maintain this fixed position in relation to the top note of the chord whatever pitch-position the hand moves to thus creating varied, microtonal double stops without the need to 'tune' each successive interval at speed. Bottom notes of the interval are always marked as an 'x' as the exact pitch is unknown. The extension bracket indicates the extent of the technique.

**poco scratch tone:** the bow sticks to, or scratches the string to produce predominantly extraneous noises and overtones. This graphic represents a slight to moderate execution of this technique. Intensity can vary according to density of graphic.

Half pressure harmonics

technique as above with the addition of pitch approximation graphic to the extension bracket indicating the notated top notes of the intervals are an approximation of the possible outcome. This technique is employed where the effect of wild playing is required over and above a safer, accurate execution of the material.

**molto scratch tone:** the bow sticks to, or scratches the string to produce predominantly extraneous noises and overtones. This graphic represents the most extreme form of scratch tone. Intensity of effect may vary according to density of graphic.

Half pressure harmonics

All other instructions are given in the score

# [...] which constantly generates a pulviscular cloud [...]

♩ = ca. 60

0" 16" 4

Violin

1

♩ = ca. 62

31" 35" pizz. gliss. with resonance

pp delicato 5 p

finger slap L.H., without bow, slap down fingers against finger-board

39" 3

f (as possible)

44" ord. pizz. wide vibrato on resonance

ff p

3

♩ = ca. 60

48" arco

10 molto sul pont. jeté, ricochet *ad lib.* molto delicato

mf fff ppp

52" 11

ppp f gliss.

4

♩ = c. 42

56" sul tasto

1'02" tr

pppp fff pp sub. fff pp fff pp fff pppp

tr sign over a fluctuating portemanto line indicates a rapidly changing velato that uses a range of changing intervals, including quartertones, to negotiate the contours of the portemanto. The effect should create a very detailed, fast and frequently changing trill / tremolo pattern. Follow shape and use intervals *ad lib.* avoiding repeated patterns.

Grace notes drawn from pitches implied by the portemanto line suddenly as loud, fast and aggressive as possible returning to quiet dynamic as indicated

5

♩ = c. 52 subito

Half pressure harmonics: reduce left-hand pressure at nodal or non-nodal points to produce indeterminate sounds mainly made up of overtones.

1'08" ord. trem. non trem. ord. pressure decreasingly wide and wild vibrato

pp delicato 6 6 ppp

1'12" 1'17" + = left hand pizz. arco

ff p fff p fff pp p fff p fff ppp subito. f fff > pp

1'21" 17

1'24" *p* < *fff* > *p* < *fff mp* > *p* *delicato*

sul pont. Half pressure harmonics

1'26" 1'28" 6 6

ord. pressure increasingly wide and wild vibrato *pppp*

1'31" 21

Half pressure harmonics

1'33" 1'35" ord. pressure

*ff* *ppp* *ppp* 6 *f* > *p* < *fff* >

1'38" 24

+ = left hand pizz. + arco

1'40" 1'43" 6 ♪ = c. 72 subito

*p* < *fff pp* > *p* < *fff* > *p* *ff* *ppp*

\*At this tempo sounds like a short, rapidly articulated microtonal-gliss.

1'47" 27

1'50" 1'53" *gliss.*

*ff* *fff* *mf* *f* *pp* *ff* *pp sub.*

2'00" 30

2'03" *ppp* < *f* < *fff*

2'07" 32

+ = left hand snap pizz. arco

2'10" jeté, ricochet *ad lib.*

2'13" *ppp ff sub.* *mf*

2'17" 35

2'20" 2'27" 2'33" arco ord. *ppp*

*ppp* *pp sub.* *f*

2'40" 39

col legno arco ord. *ppp*

2'47" *molto sul pont.* *ff* *mf* *ppp* 7

7 ♩ = c. 52 subito

Half pressure harmonics: reduce left-hand pressure at nodal or non-nodal points to produce indeterminate sounds mainly made up of overtones.

2'53" *ord. trem.* *mf* *delicato* 6 *non trem.* 6 *ord. pressure* *p*

2'58" *gliss.* *ppp* *ff* 5 *pp* 3 *ff* 5 *pp* 3

3'12" *ff* 5 *pp* 3 *ff* 5 *pp* 3

3'21" *p* 3 *pp* 5 *mf* 5 *pp* 3 *mp* 5 *pp* 3

3'35" *ff* 5 *ppp* 3 *ff* 5 *pp* 3

8 ♩ = c. 76 subito

Half pressure harmonics

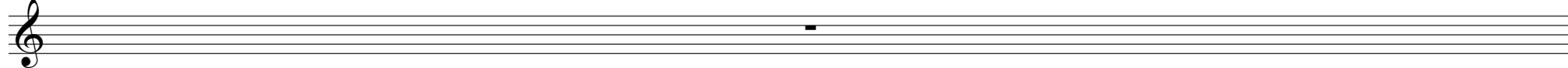
3'44" *sub. ord.* *fff* *p < fff* *fff* *p* *ord.* *sul pont.* *fff* *p* *ord.* *sul pont.*

9 ♩ = c. 76

3'50" *rit.* *ff* 5 *ppp* 3 *fff* 7 *ppp* 7 *fff* 7 *p* *ord.* *sul pont.*

4'04" *(p) < ff* 5 *mf* 4'07" *Half pressure harmonics* *ord.* *fff* 7 *fff* 7 *fff* 7 *p* 4'10"

4'13"  
62



A single musical staff in treble clef containing a whole rest, indicating a full measure of silence.

4'17" 4'20"

63 col legno arco ord.



A musical staff in treble clef. It begins with a measure of notes marked 'col legno' and 'mf'. This is followed by a measure of notes marked 'f'. The staff then continues with notes marked 'arco ord.' and 'ppp'. The notes are mostly eighth and sixteenth notes, with some triplets. The dynamics are indicated by slanted lines below the staff.

4'23" 4'26"

65 col legno arco ord. sul pont.



A musical staff in treble clef. It begins with a measure of notes marked 'col legno' and 'ff'. This is followed by a measure of notes marked 'arco ord. sul pont.' and 'ppp'. The notes are mostly eighth and sixteenth notes, with some triplets. The dynamics are indicated by slanted lines below the staff.



4'29"  
67

37

6'26"

2

A musical staff with a treble clef. The staff is mostly empty, with a double bar line near the end. Above the staff, there are several markings: '4'29"' and '67' at the beginning, '37' in the middle, '6'26"' and '2' towards the end, and '5' and '8' at the very end. The staff lines are thin, and the markings are in a simple, sans-serif font.

**10** ♩ = c. 76

6'31" 106 6'35" *molto sul pont.*

6'38" 108 6'41" Half pressure harmonics ord. *fff* *p* sul pont.

ord. 6'44" Half pressure harmonics 6'47" *fff* *ppp* *fff* *ppp*

Continue in a similar fashion using a mixture of tones, semitones and microtones. **Vary micro-patterns continually.** Make a wild, frenzied sound. The overall direction should be a fall in pitch every bar.

ord. pressure 6'51" tallone molto sul pont. 6'54" *fff* *molto intenso*

6'57" 114 7'00"

7'03" 116 7'06" *ppp*

**11** ♩ = c. 100 subito

7'10" ord. bow (non sul pont.)  
 118 pizz. *fff* *f*

7'12" arco ord. *p* *fff* *p* *fff* *f*

7'14" arco *p* *fff* *p* *fff* non trem.

\* = left hand pizz.

rit. ....

7'17" pizz. *f*

7'19" 6 6

**12** ♩ = c. 40

7'22" 123 *p* 6

7'25" 6

7'31" 3 *ppp* 2

**13** ♩ = c. 58

7'43" 127

19

**14**

♩ = ca. 86

9'01" 146 **4**

\*Note: This quadruple-stop chord should be obtained by finding the most comfortable position with which light finger pressure [half-tone harmonics] can be applied across the four strings [the chord illustrated here is only a guide]. This chord moves up and down the fingerboard as implied; as it does so, the fingers and wrist must maintain the most comfortable and practical position to be able to maintain constant finger contact with all four strings. The interval relationship within the chord is unimportant. Bowing is arpeggiated across the strings using the techniques and rhythms specified. The combination of rapid bowing, different bow techniques and positions plus the half-pressure harmonics originated from the portamento chord will produce a brilliant, rapid array of unpredictable overtones, partials and harmonics.

molto sul pont poco tallone

IV III II I II III IV III II I II III sempre sim.

9'12" 150 \* 9'15" **6** **6** **6** **6** **6**

*pp* *ff subito*

9'18" 152 **7**

subito col legno tratto (technique as in bar 146)

9'38" 159 9'40" **6** **6** **6** **6** **6** **6** **6** **6**

*p* *ppp*

9'43" 161 10'03" **7** molto sul pont. *tr* *pppp*

staccato (molto sul pont.) half-pressure harmonics

10'05" 169 10'08" **6** **6** **6** **6** **6** **6** **6** **6**

*pp* *f*

10'11" 171 10'14" **6** **6** **6** **6** **6** **6** **6** **6**

*pp* *ff subito*

**15**

♩ = c. 42 subito

jeté, ricochet *ad lib.*  
molto delicato

10'17" 173 arco ord. molto sul pont. *ppp* *fff*

10'22" 174

# 16

♩ = c. 56

10'28" ord. jeté, ricochet *ad lib.*

Half pressure harmonics

175 *fff* 5 *pp*

jeté, ricochet *ad lib.*

10'32" 176 *fff* sul pont. *p* *ppp*

highest notes possible - change pitches [non-specific] as implied. Use any strings.  
molto sul pont.

10'37" 177 *fff extreme* 6 5 6 7 6 5 6

molto sul pont. jeté, ricochet *ad lib.*

10'41" 178 Half pressure harmonics *fff* 5 arco (ord.) sul tasto *pp*

molto sul pont, tallone - highest notes possible

10'45" 179 *fff sub.* 6 5 6 7 6 7 6

10'49" 180 *fff* 5 7 6 6 7 6 5 6

molto sul pont. jeté, ricochet *ad lib.*

10'54" 181 Half pressure harmonics *fff* 5 arco (ord.) sul tasto *pp*

10'58" 182

*fff* 2/4

17

♩ = c.38

11'02" 183 *pizz. staccatissimo ma delicato*

*p* *ff* *pp*

11'10" 185 *ord. arco* *f* *6* *p* 11'15" *pizz.* *pp* *arco* *6* *mp* *p*

11'20" 187 *sospirando* *ppp* *p* *3* *ppp* *pp* *ppp* 11'26" *ppp* *pp* *ppp* *ppp* *9/16*

\*bend note slightly flat towards the end of its duration. always glissandi over full duration of notes

11'32" 189 *p* *ff* *ppp* 11'36" *ff* *pp* 11'42" *ppp* *mf* *ppp* 11'47" *ord.* *ppp* *3*

11'53" 193 *col legno buttato* *mf* *pp* *mf* *pp* 12'00" *arco ord.* *pp* 12'03" *ppp* *ppp* *I*

12'12" 196 *ppp* 12'17" *mf poco emphatico* *0* *0* *0* *0* 12'23" *dolce* *ppp* *mp.ppp* *pp* 12'30" *ppp*

12'36" 200 *pizz.* *pp* *f* 12'42" *ppp*

12'49"  
202

**18** ♩ = c.42

12'55" arco 13'01" 13'06" 13'12" III II

*ppp* *mp.ppp* *mp.ppp* *mp.ppp* *pp* *ppp* *p*

13'16" 207 *sospirando* 13'22"

*ppp < p* *ppp* *pp* *ppp* *mf*

13'28" 209 13'33" 13'38" 13'43" 13'49" I 6

*ppp* *f* *p* *ppp* *mf*

13'55" 214 *snap pizz.* 13'57" arco 14'00" 6

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

14'08" 217 14'13" ord. 14'14" 14'19" III

*ppp* *f* *p* *pp* *mp* *pp* *p*

14'31" 221 14'37" 14'42" 6

*pp* *ppp < p* *ppp* *ppp < pp > ppp* *mf* *p*

**19** ♩ = c. 48

14'48" 224 15'17" 5

*ppp < ff* *p < fff > p < fff* *f* *mf*

**rit.** -----

15'24" 231 arco Half pressure harmonics 15'27" sul pont. 7 7 7

*fff*

20

♩ = ca. 86

molto sul pont.

IV III II I II III IV III II I II III sempre sim.

Musical score for measures 233-240, marked 'molto sul pont.'. The score features six staves with a treble clef and a common time signature. The music consists of sixteenth-note patterns with a wavy, oscillating melodic line. Above the staves, there are six bracketed groups, each labeled with the number '6'. The first measure is marked with a star and the time signature '15'33"'. The second measure is marked with '15'36"'. The dynamic markings are *pp* at the beginning and *mf* in the middle. An arrow above the staff indicates the direction of the melodic line.

molto sul tasto

Musical score for measures 235-242, marked 'molto sul tasto'. The score features six staves with a treble clef and a common time signature. The music consists of sixteenth-note patterns with a wavy, oscillating melodic line. Above the staves, there are six bracketed groups, each labeled with the number '6'. The first measure is marked with the time signature '15'39"'. The second measure is marked with '15'42"'. The dynamic markings are *pp* at the beginning and *f* in the middle. An arrow above the staff indicates the direction of the melodic line.

molto sul pont poco tallone

Musical score for measures 237-244, marked 'molto sul pont poco tallone'. The score features six staves with a treble clef and a common time signature. The music consists of sixteenth-note patterns with a wavy, oscillating melodic line. Above the staves, there are six bracketed groups, each labeled with the number '6'. The first measure is marked with the time signature '15'45"'. The second measure is marked with '15'47"'. The dynamic markings are *pp* at the beginning and *ff subito* in the middle. An arrow above the staff indicates the direction of the melodic line.

subito col legno tratto

Musical score for measures 239-246, marked 'subito col legno tratto'. The score features six staves with a treble clef and a common time signature. The music consists of sixteenth-note patterns with a wavy, oscillating melodic line. Above the staves, there are six bracketed groups, each labeled with the number '6'. The first measure is marked with the time signature '15'50"'. The second measure is marked with '15'53"'. The dynamic markings are *p subito* at the beginning and *ppp* at the end. An arrow above the staff indicates the direction of the melodic line.

Musical score for measure 241, marked '6'. The score features a single staff with a treble clef and a common time signature. The measure contains a single sixteenth-note pattern. The time signature '15'56"' is written above the staff. The number '6' is written below the staff.



21

♩ = ca. 40

16'13"  
247

Musical staff for exercise 21, showing a single measure with a fermata and a 2-measure rest.

22

♩ = ca. 56

16'18"

Musical staff for exercise 22, showing a 2-measure rest.

23

♩ = ca. 56

jeté, ricochet *ad lib.*

16'27"  
250

Musical staff for exercise 23, featuring half pressure harmonics and arco sul tasto.

24

♩ = ca. 56 subito

molto sul pont, tallone - highest notes possible

16'31"  
251

Musical staff for exercise 24, featuring a series of notes with upward arrows.

accel.

16'40"  
253

Musical staff for exercise 24 (continued), featuring a series of notes with upward arrows.

25

♩ = ca. 56

jeté, ricochet *ad lib.*

16'47"  
255

Musical staff for exercise 25, featuring jeté, ricochet and arco sul tasto.

16'52"

arco jeté, ricochet *ad lib.* sul pont.

256

Musical staff for exercise 25 (continued), featuring arco jeté, ricochet sul pont.

16'56"

ord. jeté, ricochet *ad lib.*

257

Musical staff for exercise 25 (continued), featuring half pressure harmonics.

**26**

♩ = c.40

17'01" arco ord. sul tasto  
258 *pp*

17'07" *gliss.* 17'13" *mp* *pp*

I II *mp*

9/16

17'25" jeté, ricochet *ad lib.*  
261 *ff* *ppp*

17'28" ord. 17'34" 17'40" *ppp* *mp.ppp* *mp.ppp* *mp.ppp* *pp* *ppp*

17'46" molto sul pont.  
265 *fff* 7 7 7

jeté, ricochet *ad lib.*  
*ff* *ppp*

**27**

♩ = c. 76

**Two part writing. Upper stave: Behind the bridge.** Stave indicates strings IV, III, II, I for bowing positions. Change strings as implied. Above the bridge string positions and rhythms are given as a guide and may be interpreted more freely to achieve the desired effect of agitated, non-specific and very high sounds set against the finger-slaps of the left-hand part on the lower stave. This two part writing should be interpreted with a degree of freedom to achieve the desired multi-layered complexity of sound.

17'52" Behind the bridge - tallone  
266 4/8 *fff extreme*  
finger slap L.H., without bow, slap down fingers against finger-board

17'55" 6 5 6 7 6 5 6

*fff (as possible)*

17'58" 7 6 5 5 18'02" 6 7 5 6  
268 *pp subito* *ff subito* *pp subito*

*fff*

18'05" 7 5 18'08" 6 5 6  
270 *ff subito* *pp subito* *ff subito*

*fff*

Continue in a similar fashion using a mixture of tones, semitones and microtones at the approximate interval of the fourth [or a fifth for the last set]. Change strings as necessary. Follow graphic freely. Make a wild, frenzied sound.

18'11" **tallone**  
ord. pressure

272 18'14"

*fff* molto intenso

18'17" 274 18'21"

18'24" 276 18'27" 18'30"

**28** ♩ = c. 40

18'33" 279 3

18'42" arco ord. 18'45" pizz. arco 18'48" pizz. arco

*mf* < *fff* > *p* < *fff* *f* *p* < *fff* > *p* < *fff* *f* *fff*

18'51" 285 18'54" arco 18'57" arco jeté, ricochet sul pont. ad lib.

*mf* < *fff* > *p* < *fff* *f* *mf* < *fff* > *p* < *fff* *f* *fff* *ppp*

19'00" arco 19'03" arco ord. 19'06" molt sul pont.

*mf* < *fff* > *p* < *fff* *f* *p* < *fff* > *p* < *fff* *pp* < *ff*

19'09" 291 19'21" 4 10

19'53" 305 19'56" 20'00" snap pizz. 20'03"

*p* < *fff* *p* < *fff* *p* < *fff* *ff* *fff*

20'06" 309 10