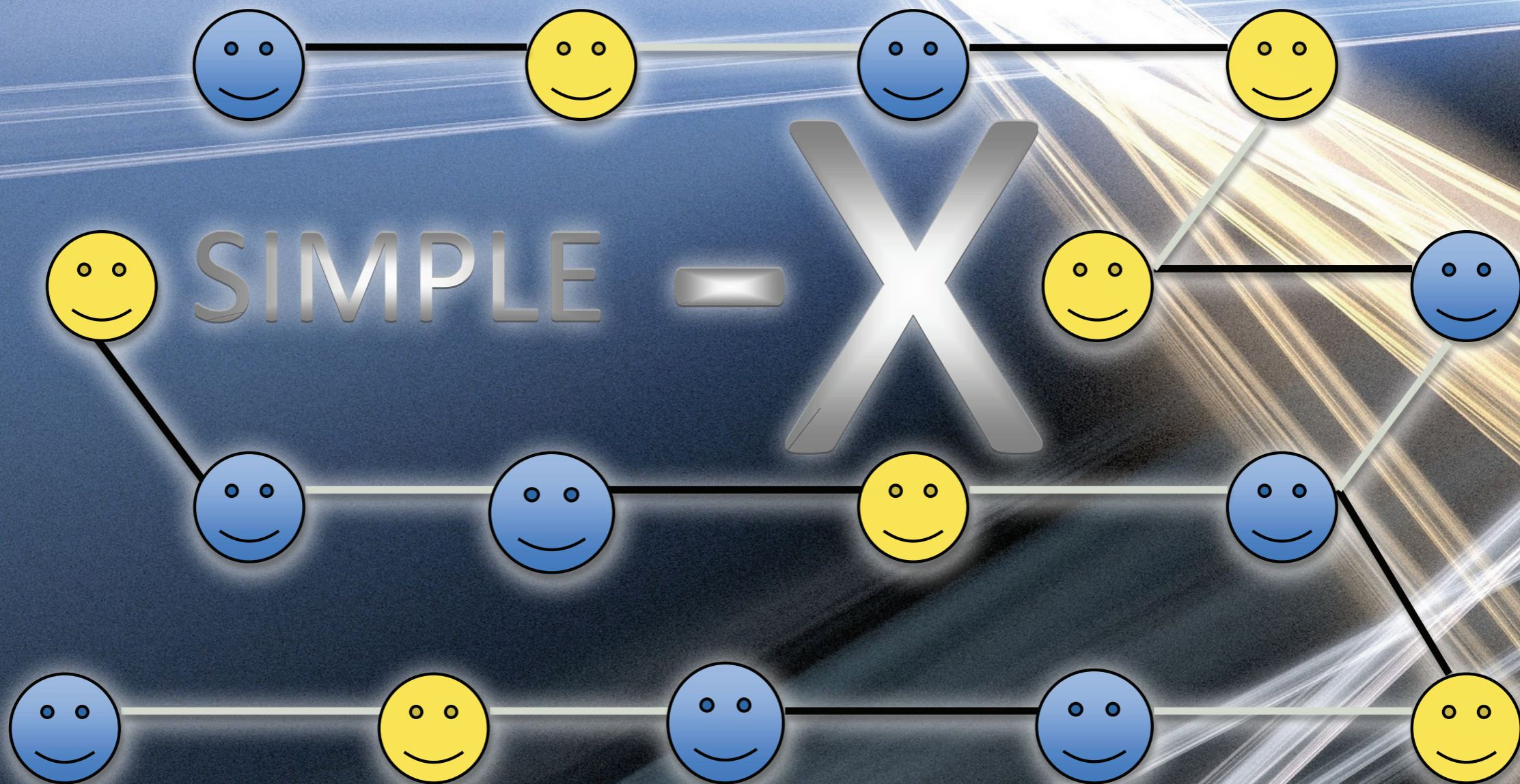


SIMPLE

-

X



Cover by Seah Huan Yuh

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SIMPLE - X

Robert Casteels

**Concertante for eight violins, four violas, four celli, two contrabasses,
one grand piano (or harp), three iPads and electro-acoustic sounds**

Commissioned by The Chamber Players

Full score

With an appendix on page 52 that is the graphic representation of the electro-acoustic sounds.

Programme notes

To celebrate the 10th anniversary of The Chamber Players, Robert Casteels and Seah Huan Yuh collaborated to create a new composition entitled *Simple-X*. The title combines an attempt at capturing the straightforward quality of joy with the complexity of all that such a feeling contains, expressed through multiple musical layers. Casteels conceived the formal structure, composed the acoustic music and played the piano part during the premiere. Seah designed the cover and graphics of the score, created the electro-acoustic music and played them during the premiere. The premiere took place on 19-IX-2010 in the Conservatory Concert Hall of the Yong Siew Toh Conservatory of Music, National University of Singapore.

The piece builds up in ten steps to reach a joyous conclusion. In accordance with the true spirit of chamber music without a conductor, the 18 string players, the pianist and electro-soundman play an equally important role, whilst each interacting musically with the rest of the players. Musicians engage in a series of interplays that require them to use iPads to trigger off additional sounds or that require them to assume a variety of stage positions to form smaller units of independent chamber music playing. Sounds from the iPad apps are used as core sounds for the electro-acoustic music.

Performance notes

- Duration: 12' to 14' (depending on the length of the interplays)
- *Simple-X* is to be performed without conductor. Hence, this full score is only for reference during rehearsals.
- The numbering of the parts only serves a practical purpose, as all parts are equally important. Players must observe their independent dynamics and play their rhythms with accuracy by clearly differentiating triplets from ♪, quintuplets and sextuplets.
- Tempo: except when marked *suspended tempo*, the tempo until 1 bar before rehearsal number 14 remains at ♩ = 100. The tempo increases to ♩ = 120 @ rehearsal number 14. The last three bars take off at ♩ = 144.

At many rehearsal numbers, the pianist or harpist dictates the tempo by playing a short and lively melody with a characteristic rhythm. Double bar lines indicate a tempo change.

- Position:

Strings players stand with the exception of cellists. Players are positioned quincuncially and as far as possible from each other as follows:

feedback speakers		cello 1		cello 2		cello 3		cello 4		feedback speakers
	viola 2		violin 3		violin 2		violin 1		viola 1	
feedback speakers		violin 4		contrabass 1		contrabass 2		violin 8		feedback speakers
	viola 3		violin 5		violin 6		violin 7		viola 4	
main speakers			grand piano (or harp)			mixing desk for the electro-acoustic sounds				main speakers
	iPad 1				iPad 2				iPad 3	
AUDIENCE										

- Interplay:

Simple-X includes six interplays. The duration of each interplay is left at the discretion of the 'actor'. Once an 'actor' has been called, 'initiators' are not allowed to call him/her again.

Interplay	Initiator	Actor	Reactor
1	Pianist or harpist @ rehearsal number 1	1 violist on left iPad @ 2 bars before rehearsal number 2	3 other violists @ 2 bars before rehearsal number 2
<ul style="list-style-type: none"> • Pianist plays pitch b_b once, twice, thrice or four times. If the violists hear pitch b_b once, viola 1 should proceed to the iPad, once players start playing 3rd bar of rehearsal number 1. If the violists hear pitch b_b twice, then viola 2 should proceed to the iPad. If the violists hear pitch b_b thrice, then viola 3 should proceed to the iPad. If violists hear pitch b_b four times, then viola 4 should proceed to the iPad. • @ 2 bars before rehearsal number 2, the violists who are not playing the iPad, respond <i>dolce flautando</i> to the iPad sounds they hear. 			
2	Pianist or harpist @ rehearsal number 2	2 violinists on left and right iPad @ 2 bars before rehearsal number 3	6 other violinists @ 2 bars before rehearsal number 3
<ul style="list-style-type: none"> • If violinists hear pitch f once, then violin 1 proceeds to iPad once players start playing 2nd bar of rehearsal number 2. If violinists hear pitch f twice, then violin 2 proceeds to iPad. <i>Simile</i> until hearing pitch f 8 times will be signal for violin 8. • @ 2 bars before rehearsal number 3, the violinists who are not playing the iPad, respond <i>dolce flautando</i> to the iPad sounds they hear. 			
3	Pianist or harpist @ rehearsal number 3	2 players out of the violin and viola sections on left and right iPad @ 2 bars before rehearsal number 4	Cellists and bassists @ 2 bars before rehearsal number 4
<ul style="list-style-type: none"> • Same as per interplay 1 and 2. • @ 2 bars before rehearsal number 4, the cellists and bassists respond in <i>pizzicato</i> to the iPad sounds they hear. 			
4	Pianist or harpist @ 2 nd bar of rehearsal number 11	3 players out of the violin and viola sections on three iPads @ 4 bars before rehearsal number 13	Pianist @ 4 bars before rehearsal number 13
<ul style="list-style-type: none"> • Violinists: same as interplay 1 except that the pitch played by the pianist is $d^\#$. • Violists: same as interplay 2 except that the pitch played by the pianist is $g^\#$. • @ 2nd bar of rehearsal number 12, the pianist responds to the iPad sounds. 			
5	-	All violinists and violists after rehearsal number 14	-

Interplay	Initiator	Actor	Reactor
When reading the word 'interplay 5', each violinist and violist gets up, meanders on stage or through the audience, whilst playing the part from memory. Possible tempo fluctuations are allowed. All players are welcome to include extemporized snippets of the H melody. At the end of this process, all players freeze for the G.P.			
6.1	-	All cellists and bassists in <i>pizzicato</i> @ rehearsal number 15	All violinists and violists
<ul style="list-style-type: none"> All violinists listen to the celli playing <i>pizzicato</i>. Ex.: if cello 1 plays one <i>pizzicato</i>, violin 1 proceeds towards cello 1. If cello 1 plays two <i>pizzicati</i>, then it is violin 2 who proceeds to cello 1. Etc.... All violists listen to the bassists playing <i>pizzicato</i>. Ex.: if bass 2 plays three <i>pizzicati</i>, then viola 3 proceeds to bass 3. Etc... The <i>pizzicato</i> calling order in fast succession is: cello 1, cello 2, cello 3, cello 4, bass 1 and bass 2. If a player has already been called, then the cellist or bassist must make another call. 			
6.2	-	All cellists and bassists in <i>arco</i> @ rehearsal number 16	All violinists and violists
<ul style="list-style-type: none"> Same as per interplay 6.1 playing <i>arco</i>. Cellists must call any remaining violinists. Bassists must call any remaining violists. Violinists and violists recognize their signal as per interplay 6.1. The <i>arco</i> calling order is: bass 2, bass 1, cello 4, cello 3, cello 2 and cello 1. 			
6.3	-	All cellists and bassists in <i>arco</i> @ rehearsal number 17	All violinists and violists
<ul style="list-style-type: none"> As a result of the swift movement in interplay 6.2 and 6.3, there are now 6 trios on stage: 4 trios consisting each of 1 cellist + 2 violinists and 2 trios consisting each of 1 bassist + 2 violists. Each cellist and bassist leads his/her respective trio in the <i>pizzicato accelerando</i>. Each violinist and violist follows his/her leader. 			
6.4	-	All cellists and bassists @ rehearsal number 18	All violinists and violists
Each violinists and violists repeats <i>arco furioso</i> the first bar of rehearsal number 18 at the fast tempo set by its leader, until the leader holds a pedal note. The pianist waits for the last leader. At the second bar of rehearsal number 19, all players hold the fermata, whilst waiting for the rhythm of the melody in the electro-acoustic sounds.			

- Ambulation:

Simple-X includes three ambulations:

1	@ the very beginning	<i>ad libitum</i> as performer may opt to start with rehearsal number 1	All string players proceed onto the stage in order as the score
2	from the 3 rd bar of rehearsal number 14 onwards	<i>obbligato</i>	All violinists and violists start to meander one by one as indicated in their part, whilst playing their part from memory and freezing upon completion @ 1 bar before rehearsal number 15.
3	@ rehearsal number 15	<i>obbligato</i>	In order as the score, cellists call violinists 1 to 4, bassists call viola 1 and 2
3	@ rehearsal number 16	<i>obbligato</i>	In order as the score, bassists call viola 3 and 4, cellists call violinists 5 to 8

The electro-acoustic music

- Seah derived the electro-acoustic music from the original sounds generated by the 3 iPad apps used during the course of performance. As these apps are random generalizations, Seah sculpted them using different audio programs including *GRMTools*, *Soundhack*, *AudioSculpt* and various plug-ins via *Digidesign's ProTools*. After conceptualizing the structure of the piece, Casteels and Seah decided where the electro-acoustic sounds would come into play. Each of the sounds was given a certain imagery to place them at the specific place in the overall structure. This helps to distinguish where and what the musicians are responding to 'live' on stage.
- Rental parts include a CD with 5 pre-recorded tracks:

Electro-acoustic tracks	Location in the score	name	duration	primary iPad app source
1	From rehearsal number 4 to 6	"Genesis"	1'04"	Soundrop
2	From rehearsal number 8 to 10	"Bloom and Gloom"	1'49"	Bloom
3	@ Rehearsal number 13	"Playmorphosis"	53"	Soundprism
4	@ Rehearsal number 14	"Ascension"	2'26"	Combinatory
5	@ Rehearsal number 19	"Final 43"	43"	Combinatory

- The duration of each electro-acoustic track will depend on concert situations, but it will be safer to have a fixed duration during rehearsals for the musicians to get accustomed to the start and end of the sounds.
- Sounds from the iPads are to be mixed into the mixing board.
- The 3 mono input sources, together with the electro-acoustic sound (from laptop) are to be channeled into the main house speakers and also the feedback speakers for the musicians.
- The mixer should be the ultimate control or gate for the sound produced by the musicians.
- The set of parts comes with the cd comprising the five electro-acoustic tracks.
- The set of parts comprises a reduction score for the electro-acoustician.
- Page 52, the appendix contains the graphic representation of the electro-acoustic sounds.

Simple-X

Concertante for eight violins, four violas, four celli, two contrabasses,
grand piano or harp, three iPads and electro-acoustic sounds

RobertCasteels©2010
for the composition
SeanHuanYuh©2010
for the electronics

Suspended tempo

The musical score consists of the following parts and instructions:

- Piano or Harp:** (Two staves)
- Violin I:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin II:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin III:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin IV:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin V:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin VI:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin VII:** Ambulation 1: enter first in performance venue whilst playing pizz. any pitch b in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violin VIII:** Ambulation 1: enter after vln 8 in performance venue whilst playing pizz. any pitch b flat in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Viola 1:** Ambulation 1: enter after vln 1 in performance venue whilst playing pizz. any any pitch f in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Viola 2:** Ambulation 1: enter after vln 2 in performance venue whilst playing pizz. any any pitch f in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Viola 3:** Ambulation 1: enter after vln 3 in performance venue whilst playing pizz. any any pitch f in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Viola 4:** Ambulation 1: enter after vln 4 in performance venue whilst playing pizz. any pitch f in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violoncello 1:** Ambulation 1: enter after vlc 1 in performance venue whilst playing pizz. any pitch d in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violoncello 2:** Ambulation 1: enter after vlc 2 in performance venue whilst playing pizz. any pitch d in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violoncello 3:** Ambulation 1: enter after vlc 3 in performance venue whilst playing pizz. any pitch d in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Violoncello 4:** Ambulation 1: enter after vlc 4 in performance venue whilst playing pizz. any pitch b flat in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Contrabass 1:** Ambulation 1: enter after cb 1 in performance venue whilst playing pizz. any pitch b flat in free rhythm and dynamic, meander and slowly proceed to playing position on stage
- Contrabass 2:** (Two staves)

1 When Cb 2 has reached its position on stage, call 1 viola for interplay 1 by playing ONE only of these four boxes

Same sostenuto pedal until 2 bars before 2

rit.

8^{ve}

pp

3

3

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

If you hear pianist or harpist play once pitch b flat, after 2nd bar of reh. nmbr. 1 is played, proceed during the next 24" to one of the left iPad station/ If not, stay and play your written part

If you hear pianist or harpist play twice pitch b flat, after 2nd bar of reh. nmbr. 1 is played, proceed during the next 24" to one of the left iPad station/ If not, stay and play your written part

If you hear pianist or harpist play thrice pitch b flat, after 2nd bar of reh. nmbr. 1 is played, proceed during the next 24" to one of the left iPad station/ If not, stay and play your written part

If you hear pianist or harpist play 4x pitch b flat, after 2nd bar of reh. nmbr. 1 is played, proceed during the next 24" to one of the left iPad station/ If not, stay and play your written part

Alert ♩ = 100

H (with a silent metronome to establish and maintain strictly the tempo)

The score is for a string ensemble and piano. It includes the following parts and instructions:

- Pno. Hrp.:** Starts with a piano introduction (*mp*) and a triplet. The harp part is marked *pp*.
- Vln. I-VI:** Each part includes the instruction "Listen to the piano setting the tempo". They enter with *arco con sord.* and *pp* dynamics.
- Vln. VII-VIII:** Remain silent throughout this section.
- Vla. 1-4:** Each part includes the instruction "Listen to the piano setting the tempo, except if you are the next interplay player". They enter with *arco sul pont.* and *mp (= louder than non pont. sounds)*, or *arco con sord.* and *pp*.
- Vc. 1-4:** Each part includes the instruction "Listen to the piano setting the tempo". They enter with *arco con sord.* and *pp*.
- Cb. 1-2:** Each part includes the instruction "Listen to the piano setting the tempo". They enter with *arco con sord.* and *pp*.

The score features various musical notations including triplets, slurs, and dynamic markings such as *mp*, *pp*, and *arco con sord.*

Pno.
Hrp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII
arco con sord.
pp
arco con sord.

Vln. VIII
pp

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Musical score for strings and woodwinds, featuring Violins I-VIII, Violas 1-4, and Violas 1-4. The score includes dynamics like *ppp* and *con sord.*, and articulation like accents and triplets.

Violins (Vln. I-VIII): All parts start with a rest, then enter with a half note on the second beat of the first measure, marked *ppp*. The notes are: Vln. I (G4), Vln. II (F4), Vln. III (E4), Vln. IV (D4), Vln. V (C4), Vln. VI (B3), Vln. VII (A3), Vln. VIII (G3).

Violas (Vla. 1-4): All parts start with a rest, then enter with a half note on the second beat of the first measure, marked *ppp* and *con sord.*. The notes are: Vla. 1 (G3), Vla. 2 (F3), Vla. 3 (E3), Vla. 4 (D3).

Violas (Vc. 1-4): All parts start with a rest, then enter with a half note on the second beat of the first measure, marked *ppp*. The notes are: Vc. 1 (G2), Vc. 2 (F2), Vc. 3 (E2), Vc. 4 (D2). Triplets of eighth notes appear in measures 3-4 of each part.

(with 2 cb)

The musical score is arranged in a system with the following parts from top to bottom:

- Pno. Hrp. (Piano and Harp): Features a long, sustained chord in the left hand.
- Vln. I - VIII (Violins): Eight staves, each playing a melodic line with frequent triplet patterns and a dynamic marking of *mf*.
- Vla. 1 - 4 (Violas): Four staves, each playing a melodic line with frequent triplet patterns and a dynamic marking of *mf*.
- Vc. 1 - 4 (Cellos): Four staves, each playing a melodic line with frequent triplet patterns and a dynamic marking of *mf*.
- Cb. 1 - 2 (Double Basses): Two staves, each playing a melodic line with frequent triplet patterns and a dynamic marking of *mf*.

Key features of the score include:

- Dynamic markings: *mf* (mezzo-forte) is used throughout the string parts.
- Accents: Accents are placed over notes in the double bass parts.
- Triplet patterns: Numerous triplet markings (indicated by a '3' above the notes) are present across all string parts.
- Articulation: Slurs and accents are used to shape the melodic lines.

Interplay 2 "bloom": 2 violinists on 2 iPads

Pno. Hrp.
 *
 8^{ve}
pp
 2^{ed.} Piano: same sostenuto pedal until 2 bars before 4

Vln. I-VIII:
 Upon completion of interplay 2, return during the 26th of rehearsal number 2 and resume playing your written part at reh. n. 4/
 If you do not play interplay 2, during interplay 2, respond to the iPad sounds by playing *dolce flautando*
 some of the sounds in the box 2 bars before reh. n. 3, in any order and duration via sord.

Vla. 1-4:
 [Empty staves]

Vc. 1-4:
 [Empty staves]

Cb. 1-2:
 [Empty staves]

3

Suspended tempo

Call 1 violin and 1 viola for interplay 3 by playing ONE F box and ONE B \flat box, excluding those boxes already played for previous interplays

A tempo giocoso

Same sostenuto pedal until 2 bars before 4

p

mf

If you hear pianist or harpist play once pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play twice pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play thrice pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 4x pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 5x pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 6x pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 7x pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 8x pitch f, after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

via sord.

If you hear pianist or harpist play once pitch b \flat , after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

via sord.

If you hear pianist or harpist play twice pitch b \flat , after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

via sord.

If you hear pianist or harpist play thrice pitch b \flat , after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

via sord.

If you hear pianist or harpist play 4x pitch b \flat , after 2nd bar of reh. nمبر. 3 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

1.v. $\text{4} \overline{\text{4}} \overline{\text{4}} \overline{\text{4}}$ (with vlc 1) (with vlc 4)

Pno. Hrp. *mf*

Vln. I *pp* 3

Vln. II *pp* 3

Vln. III *pp* 3

Vln. IV *pp* 3

Vln. V *pp*

Vln. VI *pp*

Vln. VII *pp*

Vln. VIII *pp*

Vla. 1 *pp* 3

Vla. 2 *pp* 3

Vla. 3 *pp* 3

Vla. 4 *pp* 3

Vc. 1 via sord. sul pont. V *mf* (= louder than non pont. sounds)

Vc. 2 via sord. pizz. *pp*

Vc. 3 via sord. pizz. *pp*

Vc. 4 via sord. sul pont. V *mf* (= louder than non pont. sounds)

This musical score is for a string and woodwind ensemble. It consists of the following parts:

- Piano/Harp (Pno. Hrp.):** Bass clef, 8/8 time signature.
- Violins (Vln. I-VIII):** Treble clef. Vln. I-IV include a forte (*f*) dynamic marking. Vln. V-VIII include a triplet marking.
- Violas (Vla. 1-4):** Alto clef. Vla. 1-3 include a forte (*f*) dynamic marking. Vla. 4 includes a triplet marking.
- Cellos (Vc. 1-4):** Bass clef. Vc. 2-3 include a forte (*f*) dynamic marking. Vc. 1 and 4 include a *rit.* (ritardando) marking.
- Contrabass (Cb. 1-2):** Bass clef. Cb. 1 includes a pianissimo (*pp*) dynamic marking. Cb. 2 includes a *pp* dynamic marking.

The score features complex rhythmic patterns, including sixteenth-note runs, triplets, and various articulations. The overall texture is dense and rhythmic.

Suspended tempo Interplay 3 "korg": 1 violinist and 1 violist on two iPads

4 A tempo giocoso

Pno. Hrp. (non arpeggiando) *pp* Piano: same sostenuto pedal until reh. nمبر. 5 + Electro TRACK ONE [= 64"] *f dim.*

Vln. I-VIII, Vla. 1-4, Vc. 1-4, Cb. 1-2

Interplay 3: Upon completion of interplay 3, return during the 26" of reh. nمبر. 4 and resume playing the written part at reh. nمبر. 5

Interplay 3: respond to the iPad by playing in pizz. the pitches of the box 2 bars before reh. nمبر. 4 in any order

(with vlc 2 and 3)

The musical score is arranged in a standard orchestral format. The top staff is for Piano and Harp. Below it are eight Violin staves (I-VIII), four Viola staves (1-4), four Violoncello staves (1-4), and two Contrabass staves (1-2). The score begins with a dynamic of *p* (piano) for the strings. The Piano/Harp part enters with a *mf* (mezzo-forte) dynamic. The strings gradually build up to a *ff* (fortissimo) dynamic. The score includes various technical markings such as triplets (3), sixths (6), and articulations like *arco normal* and *arco sul pont.* (arco sul ponticello). A specific instruction for the Violoncello parts states: *mf (= louder than non pont. sounds)*. The score concludes with a *p* dynamic for the strings.

This musical score page contains 18 staves of music, organized into four groups of four staves each. The instruments are Violins (Vln. I-VIII), Violas (Vla. 1-4), Cellos (Vc. 1-4), and Contrabasses (Cb. 1-2). The score is written in treble clef for violins and violas, and bass clef for cellos and contrabasses. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by dense, rhythmic patterns, often using sixteenth and thirty-second notes. Many passages are marked with a forte (*ff*) dynamic. Various articulation marks are present, including accents (\lessdot), slurs, and hairpins. Some staves feature triplets (marked with a '3') and sixteenth-note runs (marked with a '6'). The bottom two staves (Cb. 1 and Cb. 2) have a *ff* dynamic marking at the end of the page.

6 H

Pno. Hrp. *f* *p* (with 2 cb) = 3 times this bar

Vln. I *p cresc.* = 3 times this bar 2 3

Vln. II *p cresc.* = 3 times this bar 2 3

Vln. III *p cresc.* = 3 times this bar 2 3

Vln. IV normal = 4 times this bar *p cresc.* 2 3 4

Vln. V = 5 times this bar *p cresc.* 2 3 4 5

Vln. VI = 5 times this bar *p cresc.* 2 3 4 5

Vln. VII = 5 times this bar *p cresc.* 2 3 4 5

Vln. VIII normal = 4 times this bar *p cresc.* 2 3 4

Vla. 1 = 3 times this bar *p cresc.* 2 3

Vla. 2 = 3 times this bar *p cresc.* 2 3

Vla. 3 = 5 times this bar *p cresc.* 2 3 4 5

Vla. 4 = 5 times this bar *p cresc.* 2 3 4 5

Vc. 1 *p cresc.* 6 6 6 6

Vc. 2 *p cresc.* 5 5 5 5

Vc. 3 *p cresc.*

Vc. 4 *p cresc.*

Cb. 1 *p cresc.*

Cb. 2 *p cresc.*

The musical score is arranged in a standard orchestral format. At the top, the Pno. Hrp. part features a complex chordal texture with a downward-pointing arrow and the instruction "(with vln 5/ front row centre left)". The string section (Vln. I-VIII, Vla. 1-4, Vc. 1-4) is marked with various dynamics and articulations. Vln. V has a section marked "H" with *ff* and a section marked "N" with *p*. Vln. VIII, Vla. 1, and Vc. 4 have repeated rhythmic patterns marked "= 6 times this bar". The woodwind section (Cb. 1-2) features a prominent *f* dynamic marking. The score is divided into measures, with some measures containing rests or specific fingering instructions.

Pno. Hrp.

(H with vln 8 row 2 right)
(non arpeggiando)

(H with vlc 3 back row centre right)

Vln. I 4 5 6 7 8 9

Vln. II 3 4 5 6 7 8

Vln. III 2 3 4 5 6 7

Vln. IV = 6 times this bar

Vln. V

Vln. VI 3 4 5 6 7 8

Vln. VII

Vln. VIII H N = 3 times this bar 2 3

Vla. 1 5 6 7 8 9 10

Vla. 2 = 6 times this bar

Vla. 3 = 6 times this bar

Vla. 4

Vc. 1 = 6 times this bar 2 3 4 5 6

Vc. 2 2 3 4 5 6 7

Vc. 3 4 5 H 8 9 10

Vc. 4 5 6 7 8 9 10

Cb. 1 3

Cb. 2

9

Pno. Hrp. *H*

(H with vln 7 front row right)

Vln. I = 13 times this bar

Vln. II = 12 times this bar

Vln. III = 10 times this bar

Vln. VII *H*
ff

Vla. 2 *3 3 2 3 3*
5 5 5

Vc. 3 *N*

Cb. 1 *3 5 6 5 3*

Cb. 2 *3 5 6 5 3*

Pno. Hrp. (with vla 3) (with vln 4) (H with cb 1 row 2 centre left) (non arpeggiando) *pp*

Vln. I 5 6 7 8 9 10

Vln. II 4 5 6 7 8 9

Vln. III 2 3 4 5 6 7

Vln. IV = 9 times this bar 2 3 4 5 6

Vln. V normal = 7 times this bar 2 3 4

Vln. VI = 7 times this bar 2 3 4

Vln. VII normal = 6 times this bar 2 3

Vln. VIII = 5 times this bar 2

Vla. 1 = 4 times this bar 2 3 3 3 2 6 6 6 6

Vla. 2 = 9 times this bar 2 3 4 5 6

Vla. 3 sul pont. *mf* (= louder than non pont. sounds)

Vla. 4 sul pont. *mf* (= louder than non pont. sounds)

Cb. 1 3 5 6 5 3 pizz. H 4 1 1 2 3 *ff*

Cb. 2 3 5 6 5 3

10 H

Pno. Hrp.

Vln. I 11 12 13

Vln. II 10 11 12 H ff 3

Vln. III 8 9 10

Vln. IV 7 8 9

Vln. V 5 6 7

Vln. VI 5 6 7

Vln. VII 4 5 6

Vln. VIII 3 4 5

Vla. 1 2 3 4

Vla. 2 7 8 9

Vla. 3

Vla. 4

Vc. 1 N 6 6 6 6 = 14 times this bar 2

Vc. 2 5 5 5 5 5 5 5 = 13 times this bar

Vc. 3 5 5 5 5 5 5 5

Vc. 4 2 3

(H with vln 2 row 3 middle)

Detailed description: This is a page of a musical score for a string quartet and piano/harp. The score is written for Pno. Hrp., Violins I-VIII, Violas 1-4, and Cellos 1-4. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece is marked 'SIMPLE - X'. The score begins with a piano introduction in the Pno. Hrp. part, marked with a forte 'f' dynamic. The strings enter in measure 10 with a half note (H) and a forte 'ff' dynamic. The Violin II part has a triplet of eighth notes in measure 10. The Violin I part has slurs over measures 11, 12, and 13. The Viola 1 and 2 parts have slurs over measures 2, 3, 4 and 7, 8, 9 respectively. The Cello 1 part has a sixteenth-note pattern starting in measure 10, with a note number 'N' above it. The Cello 2 part has a sixteenth-note pattern starting in measure 10, with a note number '5' above it. The Cello 3 part has a sixteenth-note pattern starting in measure 10, with a note number '5' above it. The Cello 4 part has a sixteenth-note pattern starting in measure 10, with a note number '2' above it. The score ends with a final chord in the Pno. Hrp. part, marked with a forte 'ff' dynamic and a note number 'H' above it, with a bracket indicating it is played with the Violin II part in measure 10.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Pno. Hrpp.**: Piano and Celeste. Features two passages of sustained chords. The first passage is marked "(H with vla 2 row 3 left)" and the second is marked "(H with vln 3 row 3 left)".
- Vln. III**: Violin III. Features a melodic line starting with a forte (*ff*) dynamic and a triplet.
- Vln. V**: Violin V. Features a rhythmic pattern of eighth notes, repeated 7 times per bar.
- Vln. VI**: Violin VI. Features a rhythmic pattern of eighth notes, repeated 8 times per bar.
- Vln. VII**: Violin VII. Features a rhythmic pattern of eighth notes, repeated 8 times per bar.
- Vln. VIII**: Violin VIII. Features a rhythmic pattern of eighth notes, repeated 10 times per bar.
- Vla. 1**: Viola I. Features a rhythmic pattern of eighth notes, repeated 11 times per bar.
- Vla. 2**: Viola II. Features a melodic line starting with a forte (*ff*) dynamic and a triplet.
- Vla. 3**: Viola III. Features a melodic line starting with a "normal" dynamic and a triplet.
- Vla. 4**: Viola IV. Features a melodic line starting with a "normal" dynamic and a triplet.
- Vc. 1**: Violoncello I. Features a rhythmic pattern of eighth notes, repeated 3 times per bar.
- Vc. 2**: Violoncello II. Features a rhythmic pattern of eighth notes, repeated 2 times per bar.
- Vc. 3**: Violoncello III. Features a rhythmic pattern of eighth notes, repeated 12 times per bar.
- Vc. 4**: Violoncello IV. Features a rhythmic pattern of eighth notes, repeated 11 times per bar.
- Cb. 2**: Double Bass. Features a melodic line starting with a forte (*ff*) dynamic and a triplet.

(with 2 cb)

The musical score is arranged in a standard orchestral format. The instruments listed on the left are:

- Pno. Hrp.
- Vln. I
- Vln. II
- Vln. III
- Vln. IV
- Vln. V
- Vln. VI
- Vln. VII
- Vln. VIII
- Vla. 1
- Vla. 2
- Vla. 3
- Vla. 4
- Vc. 1
- Vc. 2
- Vc. 3
- Vc. 4
- Cb. 1
- Cb. 2

Key performance instructions and markings include:

- Rehearsal Markers:** 'N' (Narco) is placed above the first staff of Vln. II, Vla. 2, and Cb. 2.
- Dynamic Markings:** 'arco' is written below the Cb. 2 staff.
- Repeat Signatures:**
 - Vln. II: "= 4 times this bar" above a group of notes.
 - Vln. III: "= 3 times this bar" above a group of notes.
 - Vln. IV: "= 5 times this bar" above a group of notes.
 - Vla. 2: "= 5 times this bar" above a group of notes.
 - Vla. 3: "= 6 times this bar" above a group of notes.
- Other Markings:** Slurs, accents, and fingerings (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14) are used throughout the score.

11 accel.

At the end of electro track 2, call 2 violins and 1 viola for interplay 4 by playing successively one E \flat box, one A \flat box and another E \flat box, excluding those boxes already played for previous interplays

p

A tempo

If you hear pianist or harpist play once pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play twice pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play thrice pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 4 times pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 5 times pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 6 times pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 7 times pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 8 times pitch d \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play once pitch g \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play twice pitch g \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play thrice pitch g \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

If you hear pianist or harpist play 4 times pitch g \flat , after 3rd bar of reh. nمبر. 11 is played, proceed during the next 24" to one of the iPad stations/ If not, stay and play your written part

Pno. Hrp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

(with vln 2)

Pno. Hrp. (with vln 6) (H with vla 1 row 3 right) (H with vln 4 row 2 left) (H with vla 4 front row right)

Vln. I = 5 times this bar

Vln. II sul pont. mf (= louder than non pont. sounds)

Vln. III = 7 times this bar

Vln. IV H ff

Vln. V = 7 times this bar

Vln. VI sul pont. mf (= louder than non pont. sounds)

Vln. VII = 5 times this bar

Vla. 1 H ff

Vla. 4 H ff

Vc. 2 = 7 times this bar

Vc. 3 = 5 times this bar

Cb. 1

Cb. 2

12 rit. *f*

Pno. Hrp.

Vln. I *cresc.* 3 4 5 *ff*

Vln. II *cresc.* 5 6 7 *ff*

Vln. III = 3 times this bar *cresc.* 2 3 *ff*

Vln. IV *cresc.* 5 6 7 *ff*

Vln. V *cresc.* 3 4 5 *ff*

Vln. VI *cresc.* 3 4 5 *ff*

Vln. VII *cresc.* 3 4 5 *ff*

Vln. VIII *cresc.* 3 4 5 *ff*

Vla. 1 = 3 times this bar *cresc.* 4 4 1 4 4 2 3 *ff*

Vla. 2 *cresc.* 1 1 4 4 = 3 times this bar 2 3 *ff*

Vla. 3 *cresc.* 1 1 4 4 = 3 times this bar 2 3 *ff*

Vla. 4 *cresc.* 3 2 3 6 6 6 6 2 3 3 3 *ff*

Vc. 1 *cresc.* 5 6 7 *ff*

Vc. 2 *cresc.* 3 4 5 *ff*

Vc. 3 *cresc.* 3 2 3 3 3 3 3 3 *ff*

Vc. 4 *mp cresc.* 3 2 3 3 3 3 3 3 *ff*

Cb. 1 *cresc.* 3 5 6 5 3 *ff*

Cb. 2 *cresc.* 3 5 6 5 3 *ff*

Senza tempo Interplay 4 "bloom + aphonium": 3 players out of violin and viola section on three iPads 13
A tempo

Pno. Hrp. (H vln 3 row 3 centre left) (H vlc 1 back row left) (H vlc 4 back row right) (H cb 2 row 2 centre right) + Electro TRACK THREE [= 53"]
f

Vln. I-VIII, Vla. 1-4, Vc. 1, 4, Cb. 2

Interplay 4 Upon completion of interplay 4, return during the 36" of rehearsal number 13 and resume playing your written part at reh. nmbr. 14

Vc. 1: *pizz.* **H** Play this bar, some time after iPads sounds have started, slowly and out of tempo
ff

Vc. 4: *pizz.* **H** Play this bar, after vlc 1, less slowly than vlc 1 and out of tempo
ff

Cb. 2: *pizz.* **H** Play this bar, after vlc 4, faster than vlc 4 and out of tempo
ff arco *mf*

Pno. Hrp.

(H with vln 2 back row centre left)

(H with vln 6 front row middle)

(H with vla 3 front row left)

Vln. I

mf

= 6 times this bar

2 3 4 5 6

Vln. II

normal

mf

= 17 times this bar

2 3 4

Vln. III

mf

= 15 times this bar

N

2

Vln. VI

ff

H

Vla. 3

ff

H

Vc. 2

ff

H

Vc. 3

mf

= 14 times this bar

Vc. 4

mf

arco = 16 times this bar

3 2 3

Cb. 1

mf

Cb. 2

Pno. Hrp.
 (H with vln 1 row 3 centre right)
 Vln. I
 Vln. II
 Vln. III
 Vln. IV
 Vln. V
 Vln. VI
 Vln. VII
 Vla. 4
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Cb. 1
 Cb. 2

8^{va}
 ff
 = 10 times this bar
 5 6 7 8 9 10 11
 3 4 5 6 7 8 9
 = 13 times this bar
 mf
 = 11 times this bar
 f
 = 9 times this bar
 f
 = 7 times this bar
 f
 = 8 times this bar
 f
 arco = 10 times this bar
 mf
 = 12 times this bar
 N
 mf

14 Più mosso ♩ = 120

Piano: still same pedal since rehearsal number 7

+ Electro TRACK FOUR [146'] + interspersed extemporised melodic snippets on A, C, B, F# in response to electro track 4

The score consists of the following parts and instructions:

- Pno. / Hrp.:** = 15 times this bar
- Vln. I:** = 13 times this bar
- Vln. II:** = 11 times this bar
- Vln. III:** = 9 times this bar
- Vln. IV:** = 7 times this bar
- Vln. V:** = 5 times this bar
- Vln. VI:** = 3 times this bar
- Vln. VII:** = 3 times this bar
- Vln. VIII:** = 3 times this bar
- Vla. 1:** = 17 times this bar
- Vla. 2:** = 17 times this bar
- Vla. 3:** = 17 times this bar
- Vla. 4:** = 4 times this bar
- Vc. 1:** = 6 times this bar
- Vc. 2:** = 8 times this bar
- Vc. 3:** = 10 times this bar
- Vc. 4:** = 12 times this bar
- Cb. 1 / Cb. 2:** (no specific bar count)

Performance instructions include:

- Ambulation 2: start walking whilst playing from memory** (repeated for Vln. VI, Vln. VII, Vla. 3, Vla. 4, and Vc. 1)
- mf** (mezzo-forte) dynamic markings
- f** (forte) dynamic marking for Vc. 3

Ambulation 2: start walking whilst playing from memory
= 17 times this bar

Vln. I *mf*

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII *pizz. mp*

Vln. VIII *pizz. mp*

Ambulation 2: start walking whilst playing from memory
= 42 times this bar (that is 84": vln 7 may wish to walk through the audience)

Ambulation 2: start walking whilst playing from memory
= 44 times this bar (that is 88": vln 8 may wish to walk through the audience)

Vla. 1 *mp*

Ambulation 2: start walking whilst playing from memory
= 12 times this bar

Vla. 2 *mp*

Ambulation 2: start walking whilst playing from memory
= 12 times this bar

Vla. 3 *mp*

Ambulation 2: start walking whilst playing from memory
= 16 times this bar

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1 *f*

Ambulation 2: start walking whilst playing from memory
= 17 times this bar

Cb. 2 *f*

= 13 times this bar
mp

= 13 times this bar
mp

= 12 times this bar
p

= 26 times this bar (that is 52": vln 6 may wish to walk through the audience)
pizz.
p

= 13 times this bar
pp

= 13 times this bar
pp

= 13 times this bar
p

= 12 times this bar
p

= 13 times this bar
mf

= 13 times this bar
mf

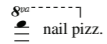
Vln. I *p* = 11 times this bar
 Vln. II *p* = 11 times this bar
 Vln. III *p* = 11 times this bar
 Vln. IV *p* = 12 times this bar
 Vln. V
 Vln. VI
 Vln. VII
 Vln. VIII
 Vla. 1 *pizz.* = 15 times this bar *ppp*
 Vla. 2 *pizz.* = 15 x this bar *ppp*
 Vla. 3 *pizz.* = 14 x this bar *pp*
 Vla. 4
 Vc. 1
 Vc. 2 *p* = 12 times this bar
 Vc. 3 *pizz.* = 21 times this bar *p*
 Vc. 4
 Cb. 1 *pizz.* = 11 times this bar *mp*
 Cb. 2 *pizz.* = 11 times this bar *mp*

The musical score is arranged in a system with the following parts and markings:

- Violins (Vln. I-VIII):**
 - Vln. I: = 5 times this bar, *pp*, pizz.
 - Vln. II: = 6 times this bar, *pp*, pizz.
 - Vln. III: = 6 times this bar, *pp*, pizz., = 3 times this bar, *ppp*
 - Vln. IV: = 10 times this bar, *pp*, pizz.
 - Vln. V: = 12 times this bar, *pp*, pizz.
 - Vln. VI-VIII: No specific markings.
- Violas (Vla. 1-4):** No specific markings.
- Cellos (Vc. 1-4) and Contrabasses (Cb. 1-2):**
 - Vc. 1: = 9 times this bar, *pp*, = 4 times this bar, *ppp*, pizz.
 - Vc. 2: = 11 times this bar, *pp*, pizz.
 - Vc. 3: No specific markings.
 - Vc. 4: No specific markings.
 - Cb. 1: = 7 times this bar, *p*
 - Cb. 2: = 5 times this bar, *p*

Each staff concludes with the instruction "Frozen G.P." and a fermata symbol.

15 Fast suspended tempo

ppp
 nail pizz.

Pno. Hrp. *ppp*
 (call order: vlc 1, 2, 3, 4, cb 1, 2)

Vln. I Ambulation 3: listen to cellists and position yourself next to the cellist who played pitch f pizz. once

Vln. II Ambulation 3: listen to cellists and position yourself next to the cellist who played pitch f pizz. twice

Vln. III Ambulation 3: listen to cellists and position yourself next to the cellist who played pitch f pizz. thrice

Vln. IV Ambulation 3: listen to cellists and position yourself next to the cellist who played pitch f pizz. 4 times

Vla. 1 Ambulation 3: listen to bassists and position yourself next to the bassist who played pitch b \flat pizz. once

Vla. 2 Ambulation 3: listen to bassists and position yourself next to the bassist who played pitch b \flat pizz. twice

Vc. 1 pizz. *ppp*
 After the high f in piano or harp, call for violins' ambulation 3 by playing ONE only of these four boxes

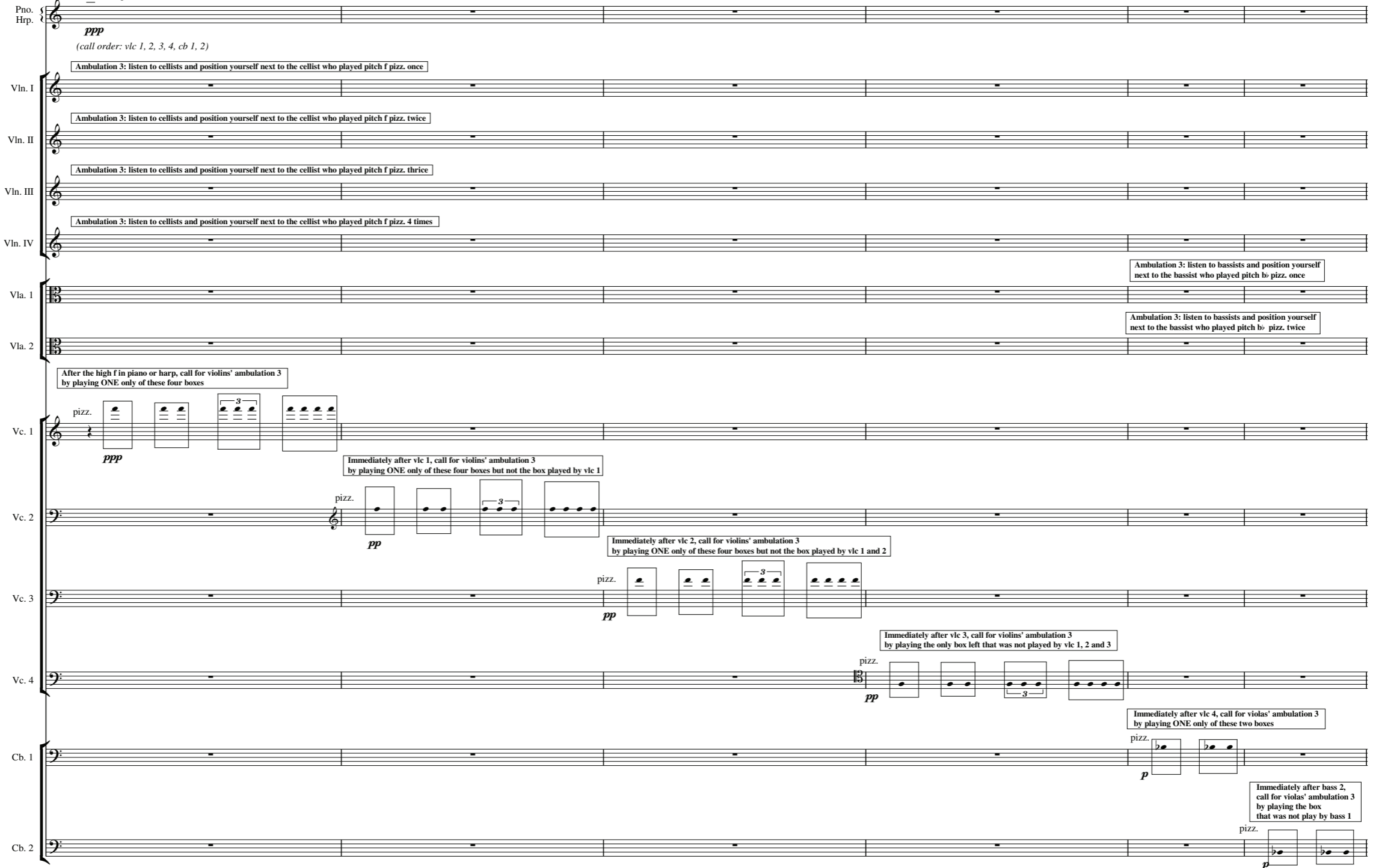
Vc. 2 pizz. *pp*
 Immediately after vlc 1, call for violins' ambulation 3 by playing ONE only of these four boxes but not the box played by vlc 1

Vc. 3 pizz. *pp*
 Immediately after vlc 2, call for violins' ambulation 3 by playing ONE only of these four boxes but not the box played by vlc 1 and 2

Vc. 4 pizz. *pp*
 Immediately after vlc 3, call for violins' ambulation 3 by playing the only box left that was not played by vlc 1, 2 and 3

Cb. 1 pizz. *p*
 Immediately after vlc 4, call for violas' ambulation 3 by playing ONE only of these two boxes

Cb. 2 pizz. *p*
 Immediately after bass 2, call for violas' ambulation 3 by playing the box that was not play by bass 1



19 unsynchronised, presto furioso
without changing anymore the tempo

Pno. Hrp. + Electro TRACK FIVE [43"] 4

arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. I arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. II arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. III arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. IV arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. V arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. VI arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. VII arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vln. VIII arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vla. 1 arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vla. 2 arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vla. 3 arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vla. 4 arco

Repeat preceding bar at the same fast tempo until your leader reaches his/her pedal note, after which you play reh. nmbr 20

Vc. 1 arco

Vc. 2 arco

Vc. 3 arco

Vc. 4 arco

Cb. 1 arco

Cb. 2 arco

20 **21** **Presto** ♩ = 144

Listen for the following rhythm in the electro-acoustic music and cue the string players

Ab D₇

(hold for the exact full duration)

Pno. Hrp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

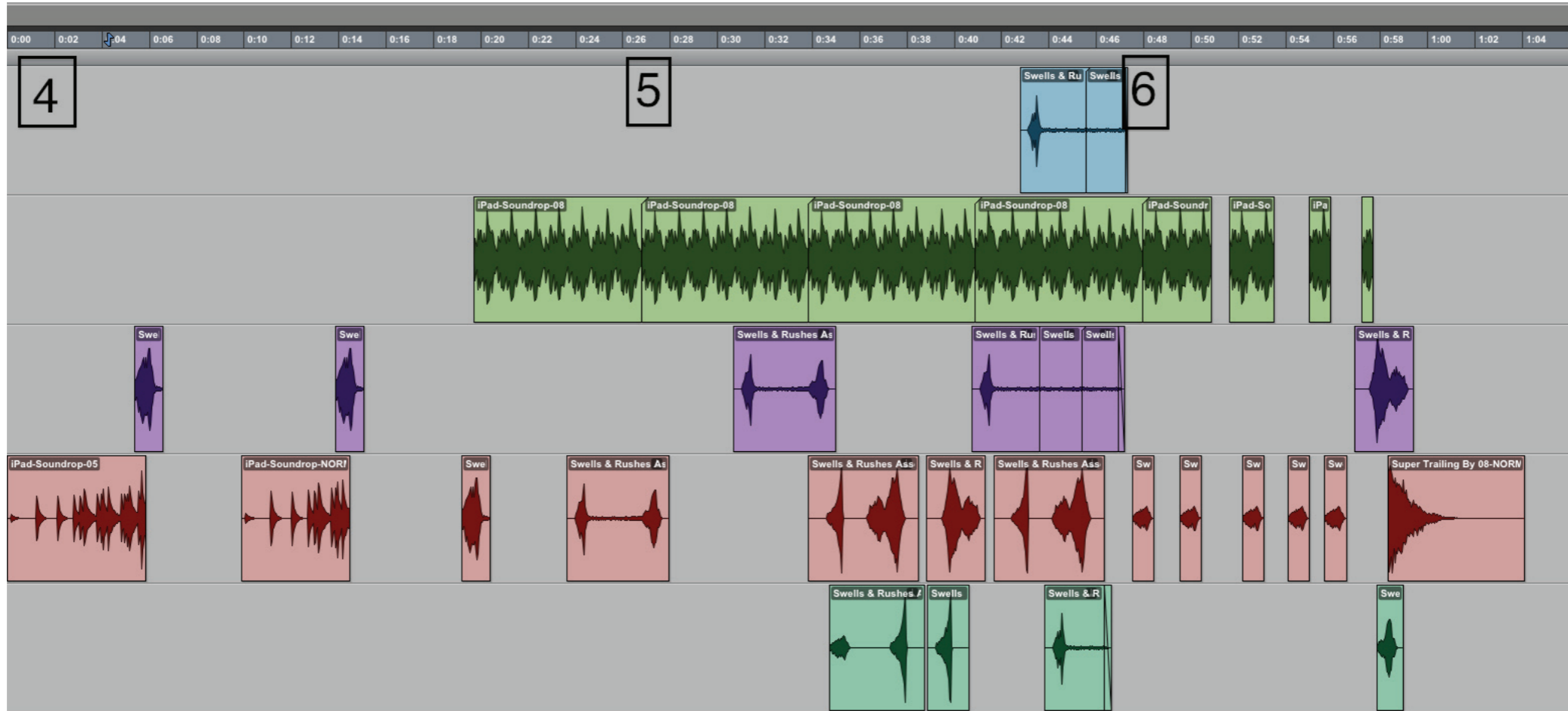
Vc. 3

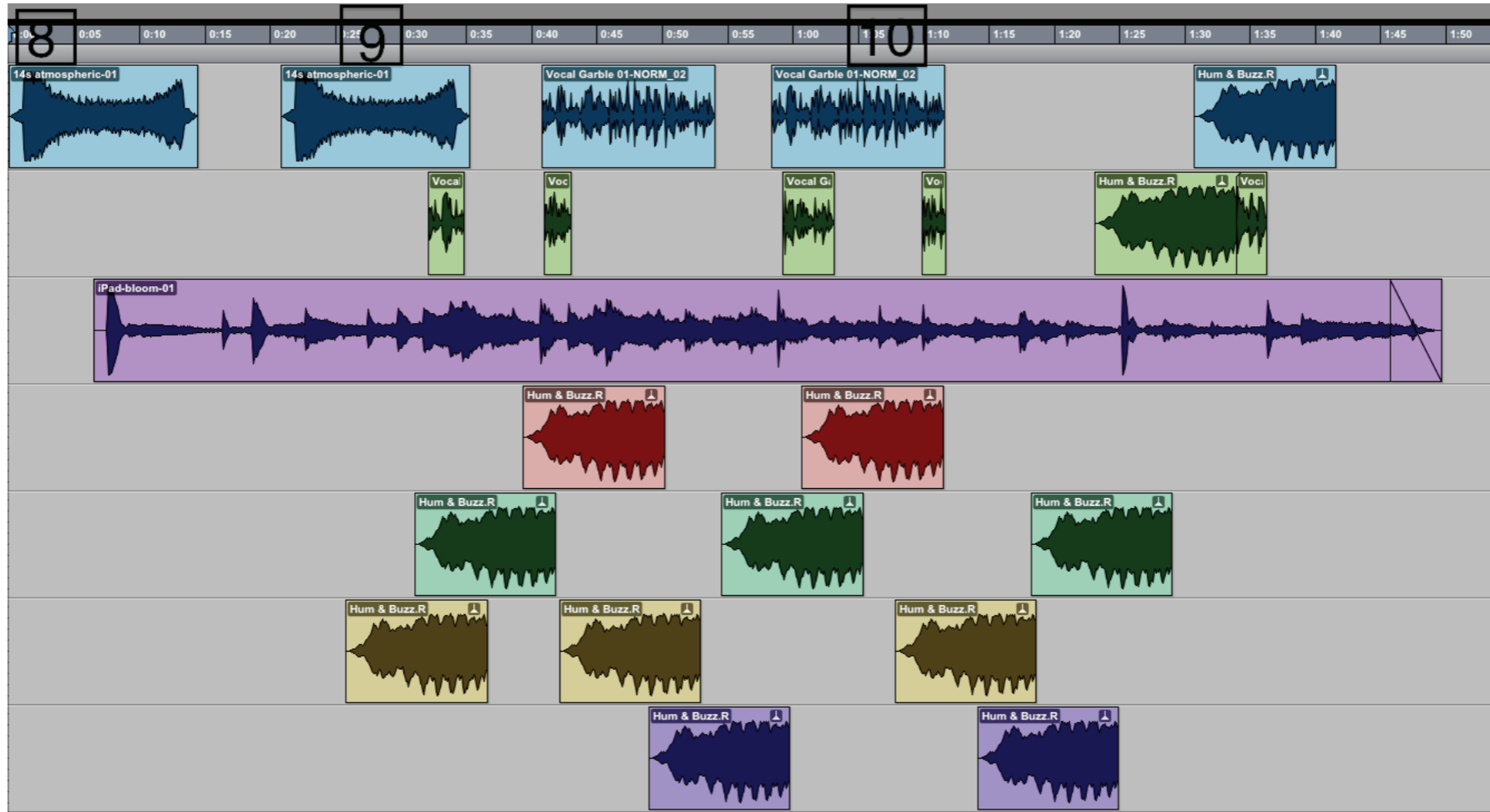
Vc. 4

Cb. 1

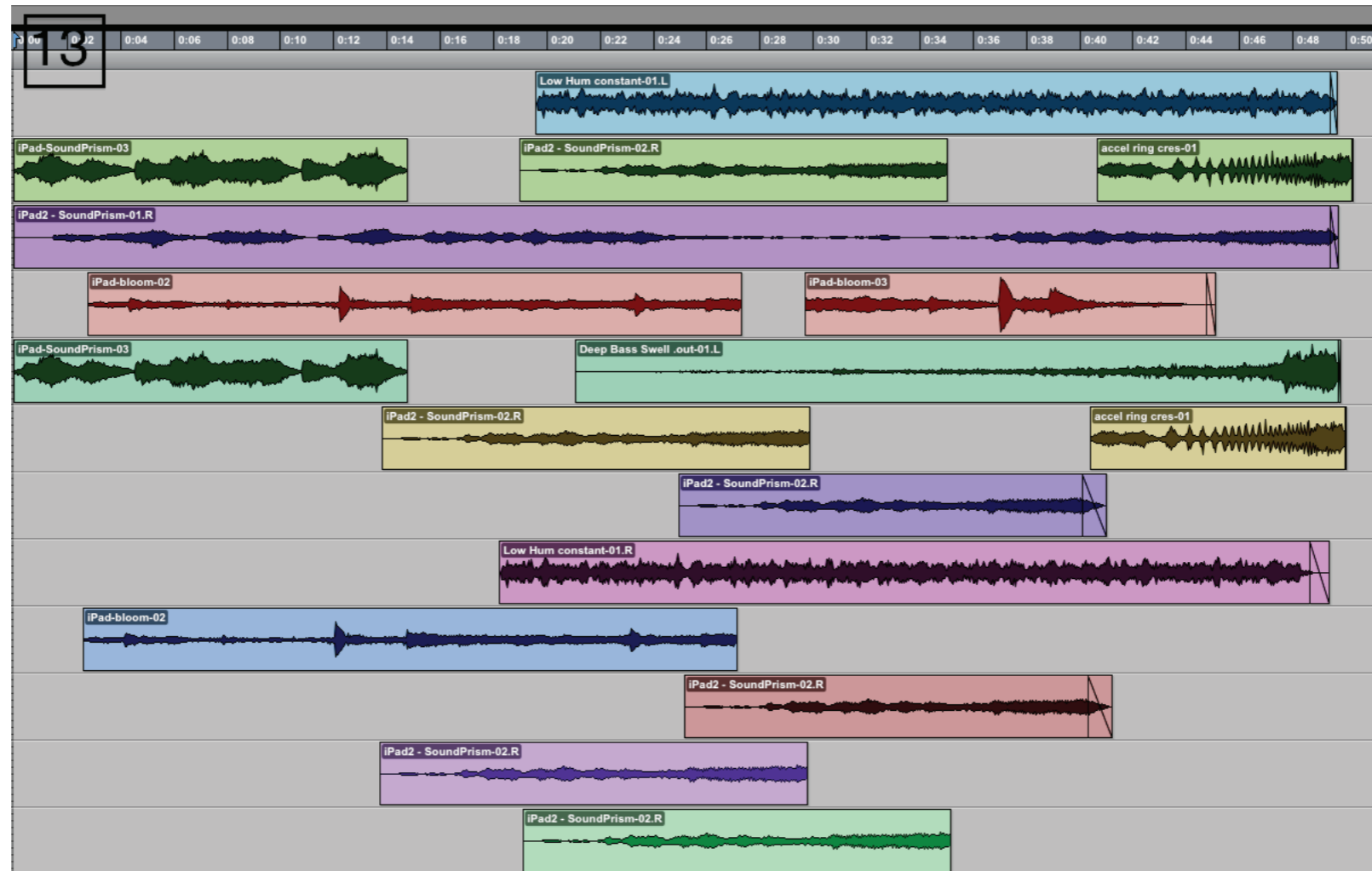
Cb. 2

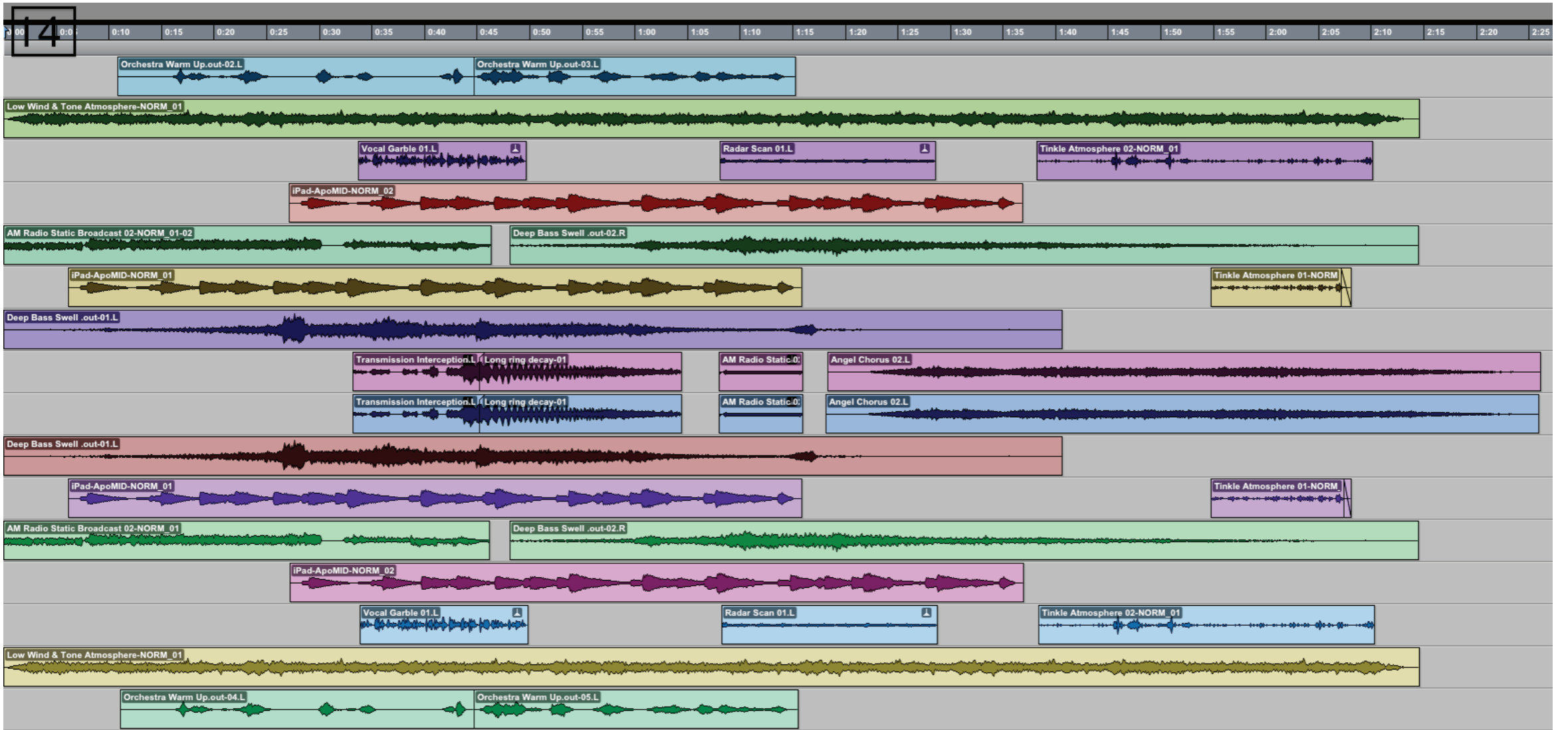
Appendix: Electro-acoustic Sounds



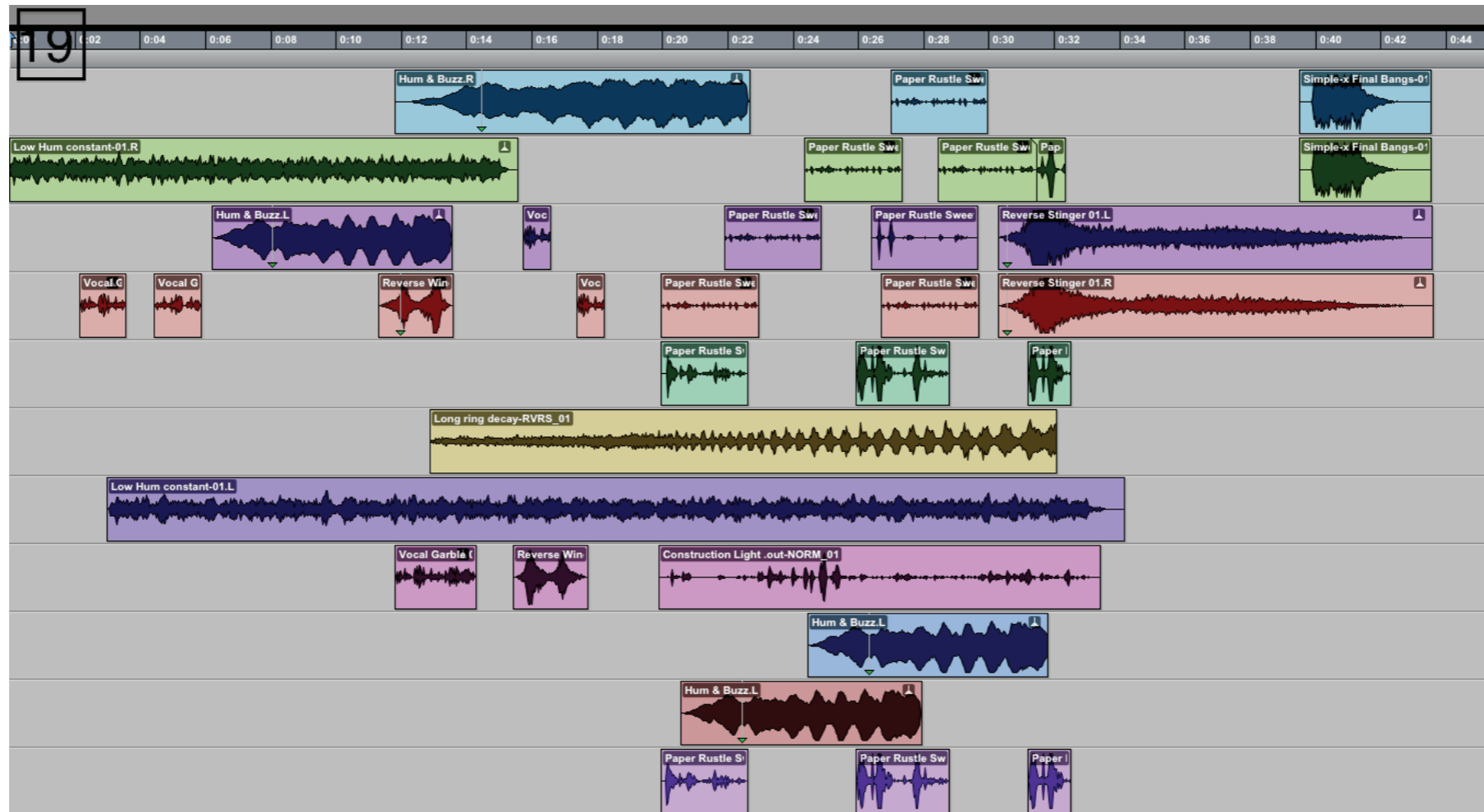


Appendix: Electro-acoustic Sounds





Appendix: Electro-acoustic Sounds



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