

[earth as earth*]

for Longleash

* « La terre en tant que terre [...] »

(real-time cmd)

1

A

[diane schuh]

damped bartok pizz

♩ = 90

Violin

Violin staff with musical notation. Dynamics include *ff*, *f*, *p*, *ff*, *f*, *fff*. A *simile* hairpin is present. *l.v.* (lively) markings are also present.

Cello

Cello staff with musical notation. Dynamics include *ff*, *f*, *ff*, *p*, *f*, *p*, *fff*. A *simile* hairpin is present. *l.v.* (lively) markings are also present.

♩ = 90

Piano

Piano staff with musical notation. Dynamics include *f*, *ff*, *fff*. A *cluster* marking is present. *l.v.* (lively) markings are also present.

cluster

damped strings

cluster

ff *l.v.*

p

fff

l.v.

ff

ped. *8vb* -----]

ped. *8vb* -----]

Électronique

1

start audio 1

decorrelation + delay (= all the impulses at the instruments will be shattered and disperse in clouds of grains)

0,0"

4,0"

8,0"

12,0"

9

damped bartok pizz

ord.

rapid circular bowing

ff l.v.

p < fff

damped bartok pizz

ord.

rapid circular bowing

ff l.v.

p < fff

motif a.

more of a gesture, playing a chaotic suite of notes between G & C in the highest register
8va

3 3 3

3 6 6

l.v.

p

fff

cluster >

l.v.

ped. 8vb

ped.

4 **4**

rapid circular bowing

rapid circular bowing

slower circular bowing

slow circular bowing less pitch

pp

ppp

f

fff

start gliss. immediatly after the granular sound object in the electronics

gliss. with the nail on white keys, rit.

gliss.

motif a.

on damped strings, play about the same rythm as motif a.

3

3

3

6

f

fff

f

ped.

p

45,3"

47,9"

50,6"

5

6

violin & cello ad lib. on the tailpiece and body of the instrument
no pitch, only slow cracking and brushed like sounds, the vertical lines indicate
approximately the rhythm of the movement and the density of granularity

17

very slow circular bowing almost no pitch

ppp

very slow circular bowing almost no pitch

ppp

ad lib. _____
with the real time electronics response

scrappe string on the lowest register, arrows indicate gesture:
ascending and descending along the string

6

3

l.v.

gliss.

ad lib. _____
with the real time electronics response

fff l.v. ped. 8vb ped. ped.

53,3" 55,9" 58,6" 1'01,3" 1'03,9" 1'06,6" 1'09,3" 1'11,9" 1'14,6"

7

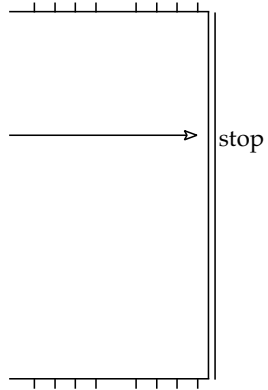
start after the passage of the granular object

♩ = 46

B

écrasé on the bridge with circular motion

you can choose other harmonics for variation



listen to the electronics response

Violin

III

sfz

simile

Cello

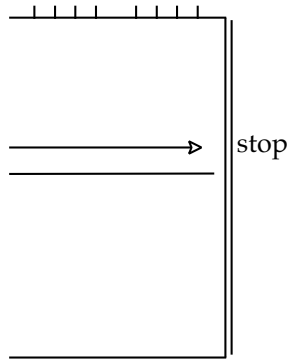
simile

ff f

ff f

ff f

ff f



listen to the electronics response

Piano

♩ = 46

pizz. tuning peg

pizz. front of keys

ff

f

p

f

p f

ff

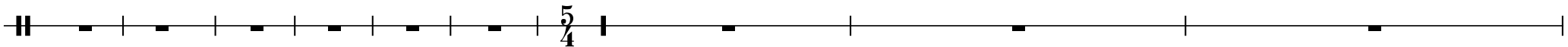
f

ff

ff

ped.

1'36"



decorrelation + delay (= all the impulses at the instruments will be shattered and disperse in clouds of grains)

1'17,3" 1'19,9" 1'22,6" 1'25,3" 1'27,9" 1'30,6" 1'33,3" 1'37,2"

1'43,7"

1'50,2"

10

C start of the second fixed electronics part
senza tempo
(it is also possible to improvise on the motifs)

do not play during the passage of the granular sound object

start after the second piano attack in the elec. part ($\approx F\#$)

do not play during the passage of the granular sound object

start after the first piano attack in the elec. part ($\approx F$)

let the piano resonate during the passage of the granular sound object

Piano

2 start audio 2

mild delay almost like an echo + harmonizer

0'17,5

0'25,9

0'32,1

♩ = 80
♩ = 120

D

47

3 and 2 stay while 1 trills

vibrato

gliss.

pp

mp

p

ff

(brass screw)

8va

ppp fast tremolo between Bb and E

pp fast tremolo between Bb and E

simile ppp

♩ = 120
♩ = 80

bowed string

p

ped. 15mb

I.v.

all notes in part D are prepared (brass screw)
add sustain pedal through this whole part

12
8

start of "gamelan" like sound

0'55,0

55

S.P. —————> N.

ord. *p* < *mp* *mp* > *p* *p*

S.P. —————> N.

ord. *pp* < *p* *p* < *pp* *p*

sul D *p* *pp* *pp*

light fingers —————> S.T.

sul A S.P. —————

sul G N. —————> S.P.

pp *pp* *pp*

8va

(B and E not prepared)

p *ppp* *pp* *ppp*

bowed string

pp *pp* *ppp*

15mb

short delay

décorrélation + spatialized variable delays

bell strike (≈ D, C#, etc.)

short delay + slight harmonizer

63

gliss. p

l.h. pizz. gliss. p pp

ord. p pp

l.v.

listen to the electronics response

ord. p f

harmonic pizz.

f p f f

l.v.

ord. a slightly lower E p

E **senza tempo**
 free improvisation with real time electronics, motifs are indicative, sound objects will be triggered in real time and can serve as markers, it is possible to play while they play



f p l.v.

listen to the electronics response

bowed string l.v.

p pp p f

ped.

distorted bell strikes

motif 1

fast **harmonic** tremolo between two notes of your choosing on string G or D
+ cresc. bow pressure then decresc. towards single note tremolo

S.P. —————> S.T.

Violin

dynamics according to the player

slow changes between **multiphonics** of your choosing if these ones don't work, on string C or G

resulting pitches

IV [3+8+13+5] IV [5+9+13+5]

dynamics and bow pressure according to the player

percussion with soft rubber mallets on the head or body of brass screws, more of a gesture, notes are only indicative

R.H. 8va -----]

L.H. 8va -----]

ped. ----- ^

-----> etc.

alternate between ppp and f

3_1
scratch tone
sound object

3_2-3
underground
crackling sound + -----



19

motif 2

Violin

alternate **bowing on the tailpiece** and slow ecrasé on the bridge between violin & cello
vary the speed to change the timbre density, "piano"

Cello

Piano

temolo on damped strings
alternate between the low and high register
slow and rapid gesture, p to ppp

-----> tiny underground cracking sound

20

21

motif 3

subharmonics *ad. lib.* slowly towards **circular bowing** on damp strings + sporadic **col legno battuto** the end

Violin

resulting pitches

col legno battuto behind the bridge

ad. lib.

vary speed and pressure

"crack sound" *ad. lib.* slowly towards **circular bowing** on damp strings

Cello

vary the speed to change the timbre density

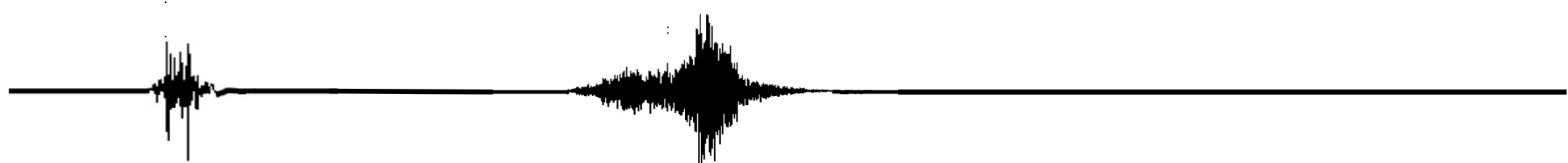
vary speed and pressure

Piano

scrape strings *ad. lib.* slowly towards **gliss.** on keys

gliss. *ad. lib.*

3_4 brushed-wind and scratch tone sound



22

23

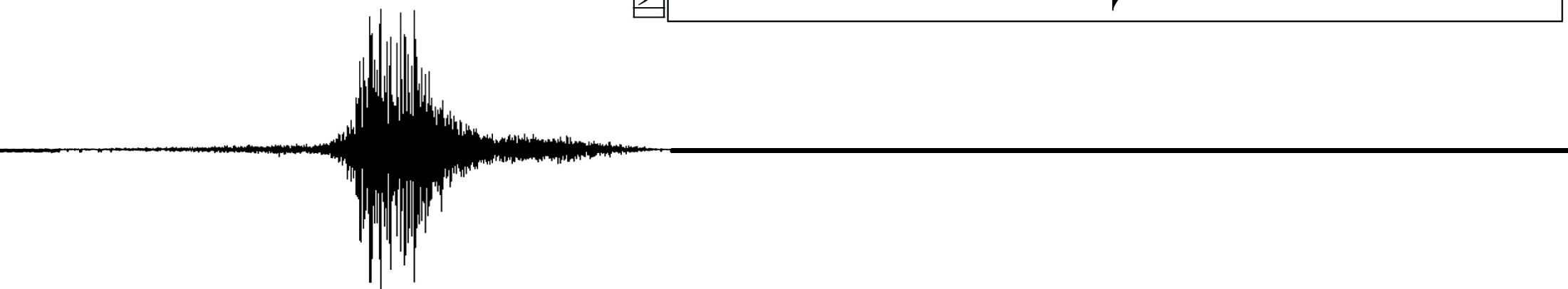
motif 4
pizz. back and forth slowly towards tapping on the wood

Violin: $\uparrow \downarrow \uparrow \downarrow \uparrow$ *simile*
 [5] [3] [6] etc. ad. lib. **tapping on the wood ad. lib.**

Cello: **tapping on the wood slowly towards pizz. back and forth**
 7 etc. ad. lib. **tapping on the wood ad. lib.** $\uparrow \downarrow \uparrow$ *simile*
 [3] [6] **pizz. back and forth ad. lib.** *simile ad. lib.*

3_5
 underground
 cracking and
 crackling sound

Piano: continue *gliss.* back and forth on keys + slowly add other **tapping** sounds



♩ = 60

F last fixed electronic part, stay silent for about 22 secondes then *attacca* when the distant granular piano sound starts

Violin

Cello

♩ = 60

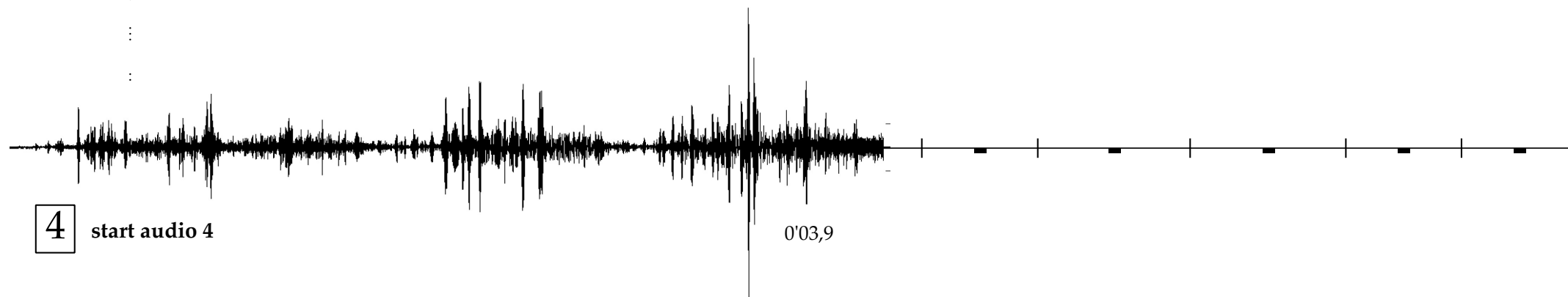
Piano

underground water,
cracking and crackling
sounds objects

⋮
⋮
⋮
⋮

4 start audio 4

0'03,9



141

attacca

N. → S.P. → N. → S.P. → *cresc. écrasé*

8^{va}

ff *f* *p* *f* *ff*

écrasé towards flautando *écrasé*

ff *p* *ff* *ff* *p* *ff* *ff*

attacca
(damped string R. hand)

6 *6* *6* *6* *6* *6* *6* *6*

ff *p* *ff* *p* *f*

8^{vb}

143

jet. col legno battuto

arco.

circular arco

light fingers (almost no pitch)

S.T. →

ff f "fff" 6 fff f

p f p f "fff" 6 p

arco.

light fingers (almost no pitch)

S.P. → S.T.

S.T. →

circular arco

f pp f pp f pp

(brass screw R. hand)

(damped string R. hand)

(damped strings L. hand)

more of a gesture, play randomly C, Eb & Ab

l.v.

l.v.

pp f

ped. ^

8vb ppp p

(8)

ff f p f p

145

circular arco

jet. col legno battuto

damped bartók pizz

col legno on damped string

senza tempo violin & cello
ad. lib. alternate **col legno tratto** and **battuto**
+ **battuto behind the bridge** and on the strings to produce a wide range of timbre variations

col legno tratto circular arco

jet. col legno battuto

damped bartók pizz

col legno on damped string

col legno on damped string

col legno tratto circular arco

(brass screw R. hand)

8va

l.v.

(damped strings L. hand)
more of a gesture, play randomly C, Eb & Ab)

p

f

ped.

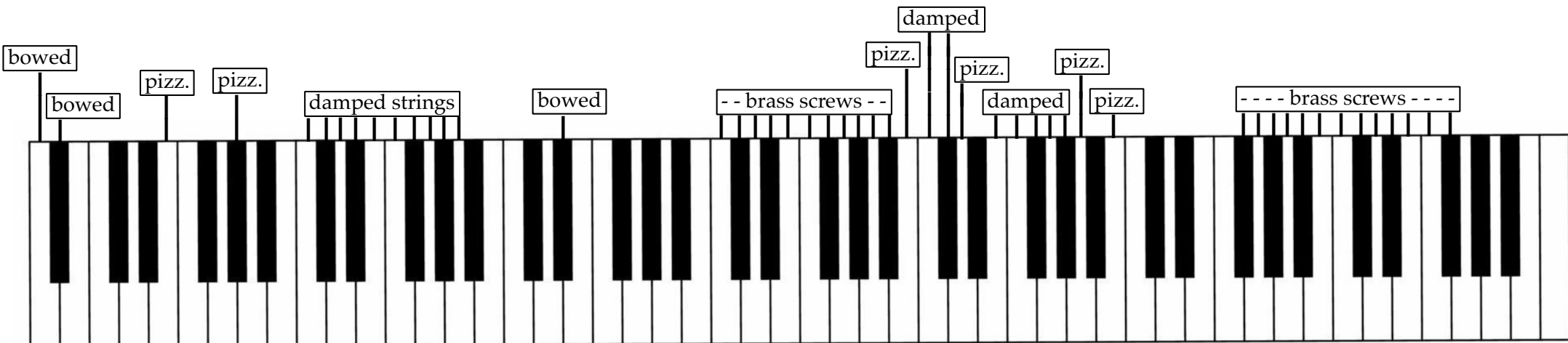
pianist goes to the body of the piano and starts using it like a percussion

violinist and cellist slowly go to the piano and improvise percussive rhythm on the body of the instrument with the pianist

ad. lib. improvisation, scrape strings, percussions on the wood with mallets, gliss on the string with damped strings, there should be **no pitch**

aim for a granular texture

ped.



Notice for the prepared piano