

UCLA
Contemporary Music Score Collection

Title

dipping

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Oktawia Pączkowska

dipping (2019)

for amplified ensemble, electronics and live-video

Scoring:

Flauto basso, flauto grande (Fl. b., Fl.)
Clarinetto basso in Si ♭ (Cl. b. in Si ♭)
Sassofono baritono, sassofono contralto (S. bar, S. c.)

Batteria:

- Timpano (81-76 cm) (Timp.)
- Campana tibetana (piccolo)
- Gran cassa (G. c.)

- Crotali (Crt.) - scala cromatica:
- Waterphone (Wtph.)
- Lastra grande (Lstr.)
- 2 Piatti sospesi medio e grande (Ptt.)
- Gong thailandese (medio) (Gong)
- Tam-tam (grande) (Tmt.)



- Marimba (Mar.)



Pianoforte (Pf.)

Violino I (Vn I)
Violino II (Vn II)
Violoncello (Vc)

Elettronica (El.)
Video

Duration: 12 min

An alternative notation was used in the score; metric - with a constant value $J = 60$, and the time axis (sec). In this way, phases with approximate duration within 4-second segments are controlled, as well as phases with strictly defined duration of rhythmic values within "measures" on 4/4. The duration of the value or rhythmic group placed in the frame is determined by the length of the line.

Technical notes:

Musicians should be placed outside the concert hall in a separate room (preferably a recording studio) with a possibility to output a signal to the mixer in the concert hall. Each instrument must be amplified. The room should have a display with a stopwatch and a second display with a preview of the concert hall. The performance takes place without the use of a click. Behavior of performers should be natural, like when performing on stage.

For technical reasons, it is possible to perform with a percussionist on stage. Amplification of the percussion is then optional.

Required equipment:

- projection screen with dimensions corresponding to the stage (if possible 3/4 the width of the room and at least 1/2 of its height)
- projector
- 2 computers (1 for video, 1 for electronics)
- computer with a monitor to display the stopwatch (if necessary, two monitors connected to one computer)
- analog camera + large monitor / TV
- 2 mixers
- 4 loudspeakers
- amplification
- communication between the studio and concert hall

The piece requires three performers of the electronics/video part.

1. The electronics performer (at the concert hall) uses a mixer placed in the middle of the concert hall, with inputs for computer and signal from the studio. The performer starts a .wav file in the given moment, and then controls the dynamic levels.
2. The video performer (at the concert hall) uses a computer connected to the projector to control the video. The installation of the *Resolume Arena 5* program is required.
3. Another performer, preferably a sound engineer (in the studio), does a stereo mix of the signal from the microphones of the amplified ensemble. The signal is then forwarded to the mixer at the concert hall.

The video performer is supposed to trigger the sequences designated in the score. Individual sequences are defined as "C1, C2," etc. (up to no. 21), which corresponds to the individual columns in the attached Resolume project. In some cases, it is possible for the performer to select one of the proposed sequences, then the columns that can be selected are separated by the "/" sign. Individual elements appearing on a given layer are defined by the letters Q, W, E, etc., which requires mapping the keyboard in the following way:

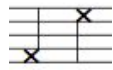
Column 22	Column 23	Column 24	Column 25	Column 26	Column 27	Column 28
1	Q strobe	W stroboskop s	E tło	R wizualki 1	T fireworks	Y b98515bffad9df3...
2	A stroboskop w	S koło wiele	D b98515bffad9df3...	F wizualki 1	G 1	H księżyc z glitchem
3	Z siatka 2	X siatka 2	C siatka 2			
4	V	B				

The number "0" extinguishes all running layers. Individual columns should be assigned to the keyboard according to the performer.

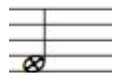
Performance notes:

The accidentals apply until the end of the “bar” (4-second segment)

Wind instruments:



- air sound (low register; high register)



- air sound combined with pitch



- frullato

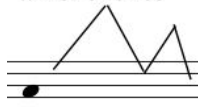


- jet whistle (flute)



- slap tongue (clarinet, saxophone)

whistle tones



- very subtle sound based on harmonics

Sources of multiphonics charts:

Bass Clarinet - Ph. Rehfeldt, “Multiphonics for Clarinet”

Saxophone - M. Weiss, G. Netti, “The Techniques of Saxophone Playing”

Percussion:



- soft mallet



- hard mallet



- superball



- bow (preferably double bass bow)



- strike the singing bowl placed on a timpano

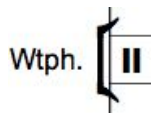


- scraping with a fingernail



- damping

Waterphone:



Notation:

The lines determine the sound range of the instrument (not register).



- rods



- resonator



- move the instrument in a circular motion during the sound

Marimba - preparation:

Put aluminum foil under the bars of the designated sounds:



Piano:

Required items to perform the piece:

- EBow - electronic bow. The device applied to the strings causes its vibrations by means of an electromagnet. After pressing the pedal, the sound comes out after approx. 3 seconds.
- plastic hammer
- Blu Tack (mounting putty) for muting the strings
- guitar feather
- superball

Preparation:

Before the performance, mute the sound A4

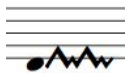


During the piece (after 1'40"), the following sounds must be muted:

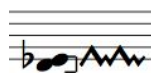


EBow:

a)



b)

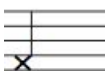


- vibrating sound effect, obtained by shifting the electronic bow so it covers two strings of the same sound (a); or placing EBow between the strings of adjacent sounds (b)



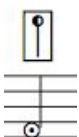
- sound modulation via the pedal, the dotted line indicates incomplete release of the pedal

Rest:

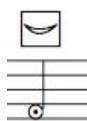


- muted sound

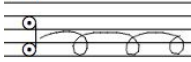
a)



b)

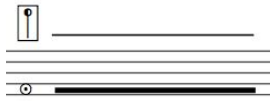


- performed inside the piano on the strings (hit with a mallet or scratch with a fingernail / guitar feather)



- circular movement with an open hand on the strings

a)



b)



- pulling a superball stick along the strings, continuously (a), or allowing the head to bounce (b)



bisbigliando



- plucking the two strings of the same sounds with fingernails (or guitar feathers)



- striking the nickel-plated with a plastic hammer

String instruments:

Scordatura (tuning):

Violin I:



Violin II:



Cello:



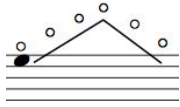
- quarter tone sharp



- quarter tone flat



- rhythmic tremolo



- harmonic glissando

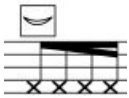


- behind the bridge (pitch indicates a particular string)

overpressure



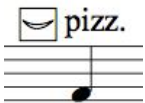
- the diagram determines the pressure of the bow



- uderzanie paznokciami o pudło rezonansowe



- Bartók pizzicato



- fingernail pizzicato

dipping

Oktawia Pączkowska (2019)

This system includes staves for **Piatto sosp. (medio)**, **Piano**, and **Video**. The **Piatto sosp. (medio)** staff shows a 4-second interval ($4'' = 60$) and a **ppp** dynamic marking. The **Piano** staff features an **e-Bow** marking, a **chromatic cluster**, and a **(7) ♯** symbol. The **Video** staff indicates a **C1** camera shot. Time markers are at 0'', 4'', 8'', 12'', and 16''.



This system includes staves for **Ptt. (medio)**, **Pf.**, and **Video**. The **Ptt. (medio)** staff has a ϕ symbol. The **Pf.** staff shows an **sf e-Bow** marking and a **(7) ♯** symbol. The **Video** staff indicates a **0** camera shot and a **C1** camera shot. Time markers are at 20'', 24'', 28'', and 32''.



This system includes staves for **G. c.**, **Ptt. (grande)**, **Pf.**, and **Video**. The **G. c.** staff features a **superball very slow** marking and a **pp** dynamic. The **Ptt. (grande)** staff has a **ppp** dynamic and a **(7) ♯** symbol. The **Pf.** staff includes a **pp⁵** marking and an **(e-Bow)** marking. The **Video** staff indicates **C2/C3** and **C1** camera shots. Time markers are at 36'', 40'', 44'', and 48''.

*) place the e-Bow on the indicated string

Musical score for the first system. The Piano (Pf.) part is written on a grand staff with a treble clef. It features an 'e-Bow' technique indicated by a box around a note. The Video track shows a sequence of frames: 0, C1, and 0. Time markers are placed at 52", 56", 1'00", and 1'04".



Musical score for the second system. It includes three tracks: Ptt. (medio), Pf., and Video. The Ptt. (medio) track has a 'ppp' dynamic marking. The Pf. track includes an 'e-Bow' technique. The Video track shows frames C1 and C2/C3. Time markers are at 1'08", 1'12", 1'16", and 1'20".



Musical score for the third system. It includes five tracks: G. c., Ptt. (medio), Mar., Pf., and Video. The G. c. track has a 'ppp' dynamic marking and the word 'possibile'. The Mar. track has a 'mf' dynamic marking. The Pf. track has 'mf' and 'sf' dynamic markings. The Video track shows frames Q/R, C1, and C4. Time markers are at 1'24", 1'28", 1'32", and 1'36".

Musical score for the first system, spanning from 1'40" to 1'52". The score includes parts for Fl. b., Cl. b., S. bar., G. c., Pf., Vc. notation, El., and Video. The Fl. b. part has a *ppp* dynamic marking. The Cl. b. part has a *pp* dynamic marking. The S. bar. part has a *pp* dynamic marking and a fingering of 64. The Pf. part has an *e-Bow* marking and a *pp* dynamic marking. The Vc. notation part has a *pp* dynamic marking and a *bow under the strings* instruction. The El. part has a *C5/C6/C7* marking. The Video part has a *C5/C6/C7* marking. The score is divided into measures by vertical dashed lines at 1'40", 1'44", 1'48", and 1'52".



Musical score for the second system, spanning from 1'56" to 2'08". The score includes parts for Fl. b., Cl. b., S. bar., Pf., Vc., El., and Video. The Fl. b. part has a *ppp* dynamic marking. The Cl. b. part has a *pp* dynamic marking. The S. bar. part has a *ppp* dynamic marking and a *subtone* marking. The Pf. part has a *ppp* dynamic marking. The Vc. part has a *ppp* dynamic marking. The El. part has a *ppp* dynamic marking. The Video part has a *ppp* dynamic marking. The score is divided into measures by vertical dashed lines at 1'56", 2'00", 2'04", and 2'08".

Cl. b.

S. bar.

Gong

Pf.

Vln. I notation

Vc. notation

El.

Video

2'12" 2'16" 2'20" 2'24"

pp

p

pp

ord. s.p.

L.H. *)

sounding

sounding

*) glissando with loose fingertips (left hand) - quasi flagelot

Fl. b. *ppp* jet whistle *sf* 5

Cl. b.

S. bar. 64 *pp*

Timp. *mp* *slow* gliss. *mf* *pp* gliss.

G. c. *mp* *mf*

Pf. *superball* *very slow* *15^{mp}* *mp* *15^{mp}* *mp*

Vn. I

sounding

Vn. II *flaut.* *pp*

notation

sounding

Vc. notation *under the strings* ϕ^* ϕ ϕ *p*

El.

Video

2'28" 2'32" 2'36" 2'40"

*) damping the strings with all fingers

Fl. b. non vib. → vib. → non vib. *pp*

Cl. b. *pp*

S. bar. 64 *pp*

Timp. *gliss.* *mf*

Pf. *mp*

Vn. I *pp* na pudle rezonansowym *pp*

sounding

Vn. II notation *s.p.* *p*

Vc. notation *s.p.* *p* (s.p.)

EI.

Video R/Y 1

2'44" 2'48" 2'52" 2'56"

Fl. b. *pp* *f* *pp* vib. → non vib.

Cl. b. bisbigliando *p*

S. bar. subtone *pp*

Lstr. *mp* slow

Ptt. (grande) *p* → *mf*

Vn. I *pp* bow under the string

sounding

Vn. II notation *mf* *pp* pizz. arco s.p.

sounding

Vc. notation → ord. → s.p.

El. *C6/C8*

Video

3:00" 3:04" 3:08" 3:12"

Fl. b. *frull.* *pp*

Cl. b. *pp* *pp*

S. bar. *pp* *pp*

Crt. *mf*

Tmt. *pp* *mf* *pp* *mf*

Pf. *15 mp* *p* *mp* *pp* *mp*

Vn. I notation *sounding* *L.H. pizz.* *mp* *on the sounding board* *pp* *mp* *pp*

Vln. II notation *gliss.* *flaut.* *ppp* *ord.* *mf* *pp*

Vc. notation *sounding* *pizz.* *f* *arco* *mp*

El. *Video* *C5/C7/C9*

3'16" 3'20" 3'24" 3'28"

Fl. b. *pp* *mf*

Cl. b. *pp* bisbigliando

S. bar. *mp* frull.

Timp. place the singing bowl (cmp. tib.) on the timpano

Tmt *pp* *ff*

Pf. *pp* *f* 15th *slow*

Vn. I notation *f* sounding *gliss.* pizz. *f*

Vn. II notation *p* *mf* *p* sounding

Vc. notation *pp* *mf* *pp* *s.p.* sounding

El. *S/G*

Video *S/G* 2

3'32" 3'36" 3'40" 3'44"

Fl. b. *pp* *ff*

Cl. b. *ppp* *ff*

S. bar. *ppp* *ff*

Ptt. (grande) *pppp* *mf*

Pf. *ppp* bisbigliando e-Bow

sounding Vn. I *p* *ff*

sounding Vn. II *pp* *ff* s.t. ord.

sounding Vc. *mf* *ff* ord.

El. Video A C4/C10

3'48" 3'52" 3'56" 4'00"

*) naprzemienne szarpanie paznokciami (lub dwoma piórkami gitarowymi) dwóch strun tego samego dźwięku

Fl. b. *p* < *p* *p* *gliss.*

Cl. b. *pp* *mp*

S. bar. *p* *p* *p*

G. c. *p possible* (7 -)

Lstr. *p possible* (7)

Mar. *ppp* *p* *mf* *psub.*

Pf. *pp* *p* *f*

sounding Vn. I *sim.* 3

notation Vn. I *pizz.* *pp* *sim.* 3

sounding Vn. II *sim.* 3

notation Vn. II *pizz.* *pp* *sim.* 3

El. *Video* C11/C12

4'04" 4'08" 4'12" 4'16"

Fl. b. *muta in Fl.* *mf* Flauto *p³*

Cl. b. *p* *p* *mf < f*

S. bar. *bisbigliando* *pp*

Crt. *mf*

Ptt. (medio) *pp*

Pf. *bisbigliando* *f* *mp*

sounding Vn. I notation *pp* *mp* *pp*

sounding Vn. II notation

sounding Vc. notation *gliss* *mf* *p*

El. *D/H*

Video

4'20" 4'24" 4'28" 4'32"

Detailed description of the musical score: The score is for page 12 and includes parts for Flute Basso (Fl. b.), Clarinet Basso (Cl. b.), Saxophone Baritone (S. bar.), Cor Anglais (Crt.), Percussion (Ptt. medio), Piano (Pf.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vc.), and Electronic Elements (El.). The Flute Basso part starts with a dynamic of *mf* and includes a 'muta in Fl.' instruction. The Clarinet Basso part has dynamics *p*, *p*, and *mf < f*. The Saxophone Baritone part features a 'bisbigliando' effect with a *pp* dynamic. The Piano part has a 'bisbigliando' effect, a dynamic of *f*, and later *mp*. The Violin I and II parts are marked with *pp*, *mp*, and *pp*. The Viola part includes 'gliss' markings and dynamics *mf* and *p*. The Electronic Elements part is marked with 'D/H'. Time markers are provided at 4'20", 4'24", 4'28", and 4'32".

Fl. *mf*

Cl. b. *mf* *mf* *mf* *f* *f*

S. bar. *mf* *f* *pp* *f*

Mar. *sf* *mp* *mf* *p* *mf* *p* *mf* *p*

Pf. *mf* *p*

Vn. I

Vn. II *pp* *mp* *pp*

Vc. notation *mp*

El.

Video

subtone

bisbigliando

on the sounding board

sounding

s.p.

2

4'36" 4'40" 4'44" 4'48"

Fl. *pp* $\overset{5}{\curvearrowright}$ *mp* *sf*

Cl. b. $\overset{3}{+}$ *f* *pp* *mp*

S. bar. $\overset{+}{\cdot}$ $\overset{+}{\cdot}$ *sf*

Mar. $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *f* *sf*

Pf. $\overset{5}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *mf* *pp* e-Bow

Vn. I pizz. *pp* *mp* arco *pp*

Vn. II *pp* *mp* *pp* arco *pp*

sounding

Vc. notation overpr. *mf* ord. *f* s.p. *pp* tr

El. Video C5/C6/ C7/C9

4'52" 4'56" 5'00" 5'04"

Fl. *mp*

Cl. b. *pp*

S. bar. *pp*

Ptt. (medio) *ppp*

Pf.

Vn. I

Vn. II notation *s.p.* *pp*

Vc.

El.

Video

5'08" 5'12" 5'16" 5'20"

sounding

8va

b

pp

pp

ppp

mp

Fl. *ff* *gliss.* *ff* *pp*

Cl. b. *f* *ff* *ff* *pp*

S. bar. *ff* *ff* *ff* *ff* *p*

Crt. *pp*

Gong *f* *f* *sim.*

Pf. *f* *mp* *mp*

Vn. I *ppp* *ord.* *p*

Vn. II notation *ppp* *ppp* *ord.* *p*

Vc. notation *pp* *ord.* *p*

EI.

Video C13/C14

5'24" 5'28" 5'32" 5'36"

Fl. *f* *pp* *f* *pp*

Cl. b. *f* *pp* *f* *mp*

S. bar. *f* *p* *f* *p*

Crt.

Ptt. (grande)

Mar. *p*

Pf. *f* 3 *pp*

Vn. I *f* *mf* *f* *ppsub.*

sounding Vn. II *f* *mf* *f* *ppsub.*

notation Vc. *f* *p* *f* *p*

El.

Video 0 C13/C14 0 C5/C6/C8

5'40" 5'44" 5'48" 5'52"

Fl. *pp* *f*

Cl. b. *pp* *f*

S. bar. *pp* *f*

Ptt. (grande)

Mar. *f* *pp*

Pf. *f*

Vn. I *pp* *f*

Vn. II notation *s.p.* *pp* *f*

Vc. *f*

El.

Video A C4/C10

5'56" 6'00" 6'04" 6'08"

Fl. *pp* *mf* gliss. gliss.

Cl. b. *p* *mf* gliss. gliss.

S. bar. *pp* *mf* gliss. gliss. (subtone)

Ptt. (grande)

Mar. *mf*

Pf. *f* (e-Bow)

Vn. I *pp* *mf* gliss. gliss. (flaut. ord.)

sounding

Vn. II *pp* *mf* gliss. gliss. (s.p. ord.)

sounding

Vc. *pp* *mf* gliss. gliss. (s.p. strike the sounding board with an open hand ord.)

El.

Video Z/X/C V/B

6'12" 6'16" 6'20" 6'24"

Fl. *ff* *p* *f*

Cl. b. *f* *p* *f*

S. bar. *f* *p* *f*

Crt. *p*

Mar. *f* *p*

Pf. *ff* *p* *f*

sounding Vn. I notation *f*

sounding Vn. II notation *f* pizz. arco *p* *f*

sounding Vc. notation *pp* *mf* *f* s.p. III

El. *pp*

Video C15/C16 C17/C18

6'28" 6'32" 6'36" 6'40"

Fl. *p* 3

Cl. b.

S. bar.

Ptt. (medio)

Tmt. *f*

Pf.

e-Bow

Vn. I

arco flaut

ppp

sounding

Vn. II notation

flaut

ppp

sounding

Vc. notation

bow under the strings

ord.

IV

pp

p

El.

Video

C4/C10

A

6'44" 6'48" 6'52" 6'56"

Fl. *sf psub.* *mf*

Cl. b. *ff psub.* *ppp*

S. bar. *ff* *p* *ppp* muta in S. alt.

Crt. *f*

Ptt. (grande) *p*

Gong *ppp* *mp*

Tmt. *p*

Pf. *f* *sf*

Vn. I notation *s.p.* *ff* *p* *ppp*

sounding

Vn. II notacja *s.p.* *ff* *p* *ppp*

sounding

Vc. notacja *sf* arco overpressure

El. 2

Video 2

7'00" 7'04" 7'08" 7'12"

Musical score for measures 7'16" to 7'28".

- Tmt.:** *mp*
- Mar.:** *pp*
- Pf.:** *pp*, *e-Bow*
- Vn. I:** *sf*, *psub.*, *ord.*, *mp*, *p*, *s.t.*
- Vn. II:** *sf*, *psub.*, *ord.*, *mp*, *p*, *s.t.*
- Vc.:** *sf*
- El.:** **A**, **C11/C12**
- Video:** 7'16", 7'20", 7'24", 7'28"

Musical score for measures 7'32" to 7'44".

- Mar.:** *p*
- Pf.:** *p*, *mf*
- Vn. I:** *p*, *mf*, *s.t.*, *s.p.*
- Vn. II:** *p*, *mf*, *s.t.*, *s.p.*
- El.:** **A**, **C11/C12**
- Video:** 7'32", 7'36", 7'40", 7'44"

Musical score for the first system. Tracks include:

- Ptt. (grande): Percussion with a *ppp* dynamic marking.
- Mar.: Maracas with a *p* dynamic marking and a 5-measure slur.
- Pf. (e-Bow): Piano with an e-Bow effect.
- Vn. I: Violin I with *overpr.* and *ff* markings.
- Vn. II: Violin II with *overpr.* and *ff* markings.
- El.: Electric Lute with a shaded area and a '2' marking.
- Video: Video track with 'A/S' and '2' markings.

Time markers: 7'48", 7'52", 7'56", 8'00".

Musical score for the second system. Tracks include:

- Fl.: Flute with *sf* dynamic marking.
- Cl. b.: Clarinet in B-flat with *sf* dynamic marking.
- S. c.: Saxophone in C with *sf* dynamic marking.
- Ptt. (grande): Percussion.
- Pf.: Piano with a wavy line.
- Vn. II notation: Violin II notation with *sf* dynamic marking and a *pizz.* marking.
- sounding Vc.: Sounding Violoncello with *sf* dynamic marking.
- Vc. notation: Violoncello notation with *sf* dynamic marking and a 3-measure slur.
- El.: Electric Lute with a shaded area and a wavy line.
- Video: Video track with 'Q/Y' and a wavy line.

Time markers: 8'04", 8'08", 8'12", 8'16".

Fl. *f* (triplets)

Cl. b. *f*

Ptt. (grande) *f*

Pf.

Vn. I *f* (pizz.)

Ei. *f*

Video C19/C20/C21

8'20" 8'24" 8'28" 8'32"

Ei.

Video

8'36" 8'40" 8'44" 8'48"

Ei.

Video

8'52" 8'56" 9'00" 9'04"

Wtph. *p* *mf*

Ei.

Video F 1 F

9'08" 9'12" 9'16" 9'20"

S. c. [Musical notation with dynamic *p* and a box containing '15']
Wtph. [Musical notation]
El. [Musical notation]
Video [Timeline with markers '1' and 'F']

9'24" 9'28" 9'32" 9'36"



Wtph. [Musical notation]
Pf. [Musical notation with 'e-Bow' and dynamic *p*]
sounding Vn. I notation [Musical notation with 'arco flaut.' and dynamic *pp*]
El. [Musical notation]
Video [Timeline with marker 'V/B']

9'40" 9'44" 9'48" 9'52"



S. c. [Musical notation with dynamic *p* and a box containing '15']
Wtph. [Musical notation with dynamics *sf* and *mf*]
Pf. [Musical notation with 'e-Bow' and dynamic *mp*]
Vn. I [Musical notation]
sounding Vc. notation [Musical notation with 'arco' and dynamic *pp*]
El. [Musical notation]
Video [Timeline with markers '15^{20p}' and 'mp']

9'56" 10'00" 10'04" 10'08"

Wtph. *f*

Pf.

El.

Video C4/C5

10'12" 10'16" 10'20" 10'24"



Pf. e-Bow ϕ

sounding

Vc. notation *ppp* V

El.

Video Z/X/C

10'28" 10'32" 10'36" 10'40"



Lstr. *ppp* ϕ

Pf. *p*

sounding

Vc. notation s.p. → ord. (ord.) → s.t. *mp* *pp* *mp* *ppsub.*

El.

Video

10'44" 10'48" 10'52" 10'56"

Cl. b. *p*

S. c. 19 *p*

Pf.

sounding Vc. *mp* *ppsub.* *mp* *pp* *mp*

notation Vc. s.p. → ord. → s.t. → s.p.

El.

Video

11'00" 11'04" 11'08" 11'12"

Cl. b. *p*

S. c. *p*

Cr. *mp*

Gong *pp*

Pf.

sounding Vn. I *ppp* *mp* *ppp*

sounding Vc. *mf* *ppsub.* *mp* *pp* *mp*

notation Vc. s.p. → ord. *mp* *pp* *ord.*

El.

Video **D**

11'16" 11'20" 11'24" 11'28"

Fl. *pp*

Cl. b. *p*

S. c. *p*

Wtph. *mf*

Pf.

sounding

Vn. I notation *p* *mf p* *mp* *pp* *ord. s.p.* *ord.*

sounding

Vn. II notation *s.p. arco* *ppp*

sounding *ppsub.* *mp* *p* *ppp* *p*

Vc. notation *ppsub.* *mp* *p* *ppp* *p* *s.t.* *ppp*

Video

11'32" 11'36" 11'40" 11'44"

Fl. *pp*

Cl. b. *p*

S. c. *p*

Pf.

Vn. I

Vn. II

Vc.

Video ||

11'48" 11'52" 11'58" 12'00"

0

Detailed description: This is a page from a musical score, page 30. It features seven staves for different instruments: Flute (Fl.), Clarinet in B-flat (Cl. b.), Saxophone in C (S. c.), Piano (Pf.), Violin I (Vn. I), Violin II (Vn. II), and Viola (Vc.). The Flute staff has a dynamic marking of *pp* (pianissimo) at the 11'52" mark. The Clarinet and Saxophone staves have a dynamic marking of *p* (piano) at the 11'48" mark. The Piano staff has a dashed line starting at 11'58". The Violin I and II staves have a dynamic marking of *p* at the 11'48" mark. The Viola staff has a dynamic marking of *p* at the 11'48" mark. At the bottom, there is a 'Video' section with a double bar line icon and time markers at 11'48", 11'52", 11'58", and 12'00". A '0' is placed below the 11'58" marker.