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**Title**

from another point of view

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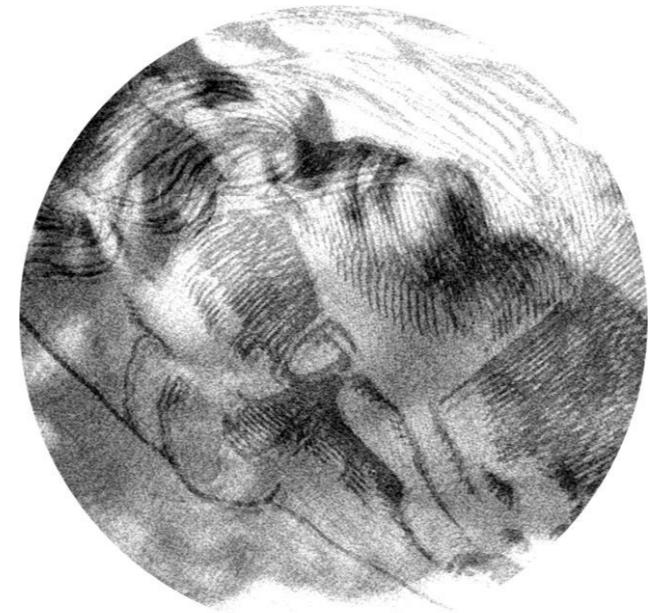
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dominykas digimas  
from another point of view  
*for Synaesthesia ensemble*



2017



„from another point of view“ – kūrinys apie jausmą kai kasdienybėje pradedame pastebėti skirtį tarp dviejų paralelių – realiosios ir virtualiosios, kurios veikia tuo pat metu ir neišvengiamai daro viena kitai įtaką ir vargu ar viena be kitos kol kas galėtų savarankiškai egzistuoti. Kadaisė savarankiška buvus realioji šią rolę palaipsniui atiduodą virtualiajai. Visa tai keičiame mes ir visa tai keičia mus. Visa tai natūralus procesas kuriame atrandame naują savo paveikslą kurį sudaro labai daug mažų detalių kurios palaipsniui sukonstruoja visiškai kitas normas kurioms galbūt prieš kažkiek laiko būtumėm prieštaravę.

#### Atlikimo nuorodos:

Kūrinys atliekamas su clicktrack' u (60bpm), kuris skirtas dirigentui. Vienu metu paleidžiami – elektronikos takelis, video medžiaga bei clicktrack' as.

Violončelės IV styga turi būti nuderinta pustoniu iki B2. Kūrinyje naudojamas penkiastygis kontrabosas, jo V styga turi būti – B1.

Elektrinei gitarai reikalingi priedai: *volume pedal, loop station* (su galimybe įrašyti 8 vienodos trukmės kilpas), *e-bow, glass slide*.

Fortepijonui reikalingi priedai: *super ball* (lazdelė su dideliu guminiu kamuoliu), lipdukai susižymėti flažoletus ant reikiama stygų.

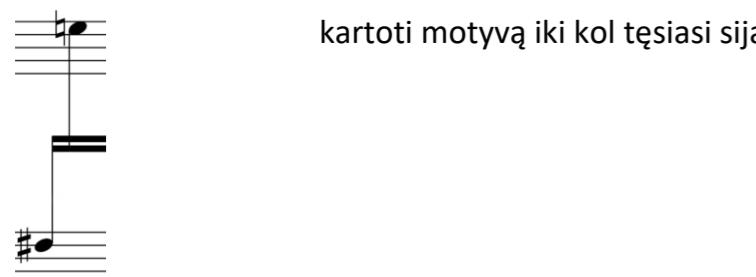
#### Styginių

- nuosekliai pereiti nuo vienos grojimo technikos prie kitos
- nuosekliai pereiti į tremolo
- pusiau prispausta styga
- pilnai prispausta styga

#### Pučiamieji:

- orinis garsas
- ordinarius garsas
- frulato
- ≡ bisbigliando
- perėjimas nuo bisbigliando aštuntinėmis prie bisbigliando trisdešimt-antrinėmis
- nuosekliai pereiti nuo vienos grojimo technikos prie kitos

#### Marimba/fortepijonas



- kartoti motyvą iki kol tēsiasi sija
- (fortepijonui) braukti per nurodytą stygą su *super ball* nurodytą taktų skaičių
- (fortepijonui) pizzicato

from another point of view

## *for Synaesthesia ensemble*

Dominykas Digimas

Musical score for Violin, Violoncello, and Contrabass. The score consists of three staves. The Violin staff (top) starts with a rest followed by eighth-note patterns. The Violoncello staff (middle) starts with eighth-note patterns, followed by dynamics (fp, pp, mp, mf, p, mp, p, 3, 3), and then returns to eighth-note patterns. The Contrabass staff (bottom) starts with eighth-note patterns, followed by dynamics (mf, p, p, mp, p, sp, p), and then returns to eighth-note patterns. The tempo is indicated as ♩ = 60.

Musical score for orchestra and electric guitar, page 1, measures 20-25. The score includes parts for Flute, Electric Guitar, Violin, Cello, and Bass. Measure 20 starts with a rest for Flute and Electric Guitar. Violin and Cello play sustained notes with dynamic *p*. Bass begins with a dynamic *fp*. Measures 21-22 show various performance techniques: Flute uses 'air sound' (open hole), Electric Guitar uses 'e-bow', Violin uses 'gliss.', Cello uses 'ord.' (ordinary bowing). Measures 23-24 continue with sustained notes and dynamic changes (pp, mf, p). Measure 25 concludes with sustained notes and dynamic *p*.

2

51

Fl. *tr* ..... *bisbigl.* ..... *tr* ..... *smorzato* *tr* ..... *bisbigl.* ..... *bisbigl.* ..... *3*

B. Cl. *mf* ..... *mf*

Mar. *pp* ..... *pp*

Pno. *p* ..... *p*

E. Gtr. loop 3: start ..... loop 4: record *e-bow* ..... loop 4: start ..... loop 5: record *e-bow*

Vln. *ord.* *mf* ..... *mf* ..... *p* ..... *mf* ..... *mf* ..... *p* ..... *mf* ..... *p*

Vc. *mf* ..... *mf* ..... *mf* ..... *mf* ..... *mf* ..... *p* ..... *mf* ..... *p*

Cb. *f* ..... *mf* ..... *pp* ..... *mf* > *p* ..... *f*

gliss. ..... *gliss.* ..... *gliss.* ..... *gliss.* ..... *gliss.*

3



Fl.

B. Cl.

Mar.

Pno.

E. Gtr.

Vln.

Vc.

Cb.

85

This musical score page contains six staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (Fl.), Bassoon (B. Cl.), Marimba (Mar.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vln.), Cello (Vc.), and Double Bass (Cb.). The score is numbered 85 at the top left. The music consists of ten measures. The Flute and Bassoon play eighth-note patterns with dynamics like *mf* and *f*. The Marimba and Piano provide harmonic support with sustained notes and eighth-note patterns. The Electric Guitar and Violin introduce glissando techniques, indicated by the word "gliss." above the staff. The Cello and Double Bass provide rhythmic and harmonic foundation with sustained notes and eighth-note patterns. The overall texture is dense and polyphonic, typical of a classical or modern orchestral composition.



115 (6)

Fl.

B. Cl.

Mar.

Pno.

E. Gtr.

Vln.

Vc.

Cb.

*gliss.*

*mf*

*p*

*pp*

*mf*

*p*

*f*

*ff*

134 air sound

The musical score consists of four staves. The Flute (Fl.) staff shows a continuous eighth-note pattern with dynamics: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*. The Electric Guitar (E. Gtr.) staff has a box indicating "all loops: slow fade out". The Violin (Vln.) staff features sixteenth-note patterns with dynamics: *p*, *p*, *p*, *p*, *p*, *p*. The Cello (Vc.) staff shows eighth-note patterns with dynamics: *p*, *p*, *p*, *p*, *p*, *p*.