TOWARDS SINGULARITY

for
an ensemble
of
8 players

Vladimir Vlaev

Den Haag
2018

Instrumentation

1 Flute (also Alto Flute)

1 Clarinet in Bb (also Bass Clarinet in Bb)

1 Trombone (with a valve)

Percussion (1 performer)
- Suspended Cymbal
- Snare Drum
- Claves
- 5 Temple Blocks
- Wood Block
- 4 Tom Toms
- Wind Chimes
- Xylophone
- Vibraphone
- Marimbaphone

1 Violin

1 Viola

1 Violoncello

1 Contrabass

The score is written in C

Duration: ca. 13 minutes

NOTATION:

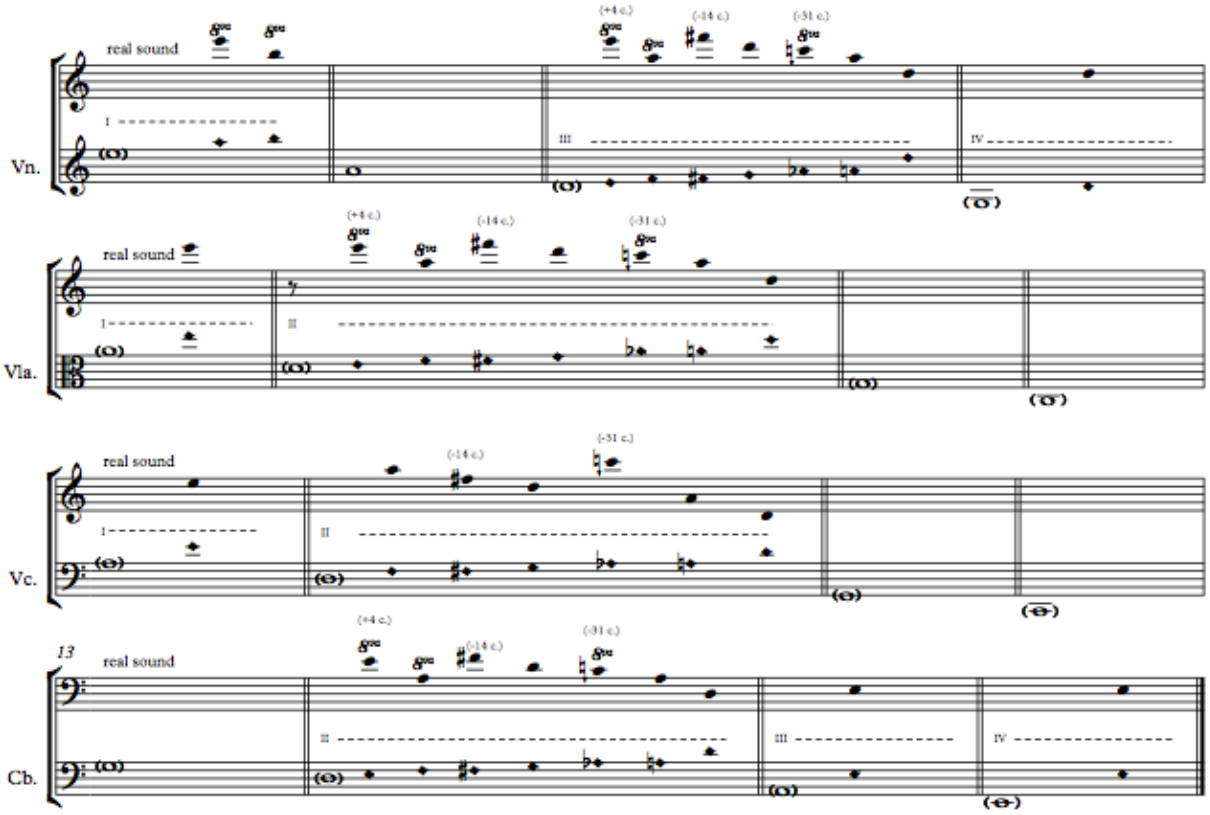
Notes within passages joined with a bracket and a number (e.g. 9, 12, 15) on top have no fixed position in time but approximate. The number on top indicates the total duration (in sec.) of the passage within which the notes should be played. Dashed bar lines in these passages are only for orientation, therefore not to be treated as bar lines. Apply same approach for passages of **notes joined with a long common beam** (with or without acceleration/deceleration) and/or **headless notes**. Avoid playing such notes on a strong beat. Exception applies when a pause in the beginning of the passage indicates the exact entering of an instrument.
Long notes: similar approach applies to notes with extremely long duration. Avoid changing bow direction/taking a breath on a strong beat.
Natural harmonics: the natural harmonics are notated by indicating the string number and the place where that string is touched.

Play all notes s. v. (senza vibrato) unless else is specified.

Play c.v. (con vibrato), fr. (frullato) or tremolo always irregularly.

Play *molto* s.p. (sul ponticello) extremely close to the bridge.

Play flaut. (flautando) very much on the fingerboard, similar to *molto* s.t. (sul tasto).



Additional instructions for the strings:

1) ***Harmonic Flautando*** - the left hand does not affect the production of harmonic flautando. Instead, partials are activated by the bow when placed on a node.Using a quick and light bowstroke appropriate for traditional flautando, a pitch an octave lower than that of the selected partial will sound. For example, to sound a harmonic flautando pitch an octave above the fundamental, the bow should be placed on a node of the fourth partial, normally two octaves above the fundamental. To sound a pitch an octave and a fifth above the fundamental, the bow should be placed on a node of the sixth partial, normally two octaves and a fifth above the fundamental, etc. The number indicates the partial node over which to be placed the bow.

2) Mute the strings with the l.h. close to the nut and strike them with the bow ***col legno bat.*** - try to produce as laud as poss. unpitched perc. sound

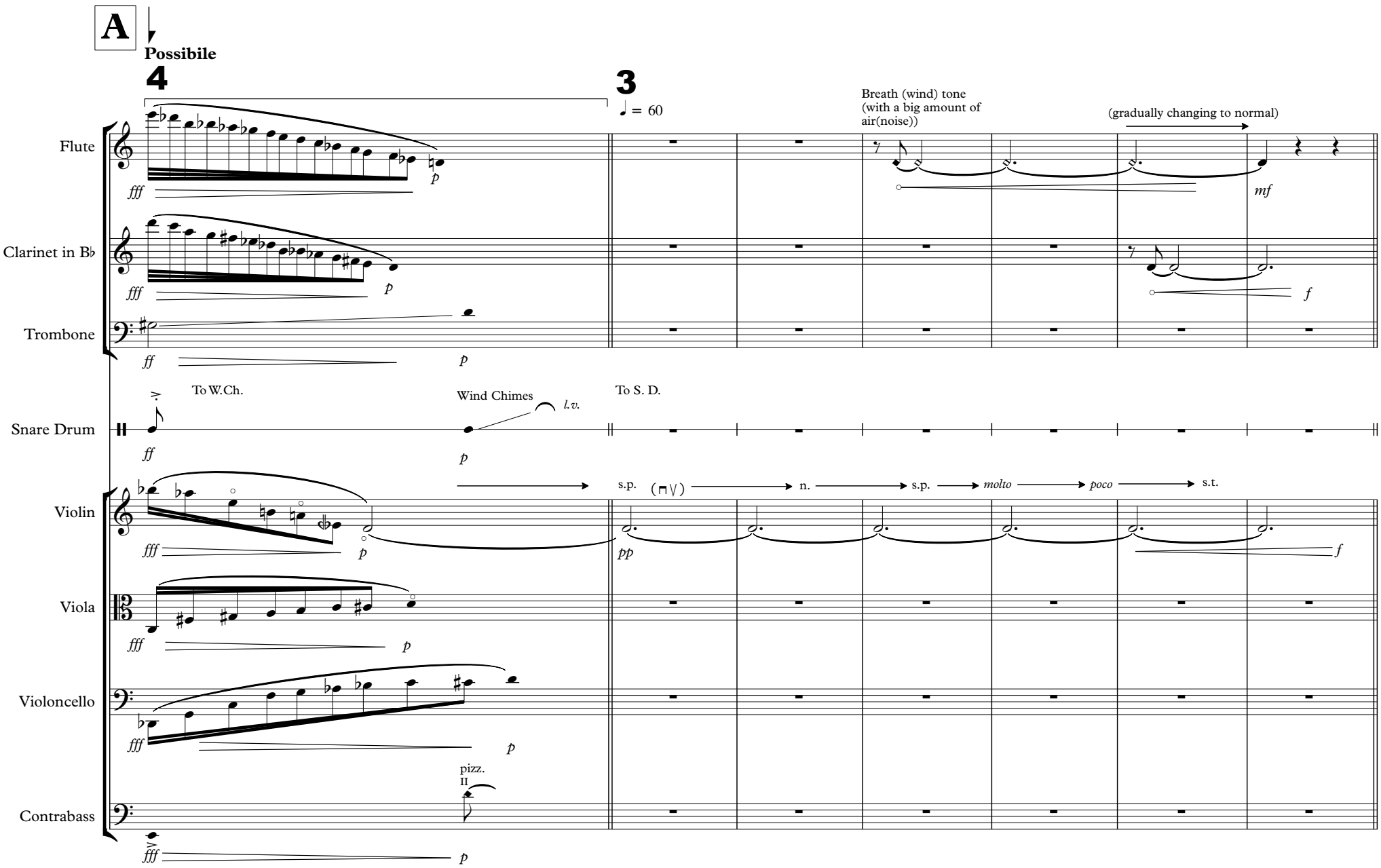
3) Play ***col legno battuto*** on muted strings slowly sliding the l.h. from the nut towards the bridge (sound of the strings slapping on the fingerboard is welcome)

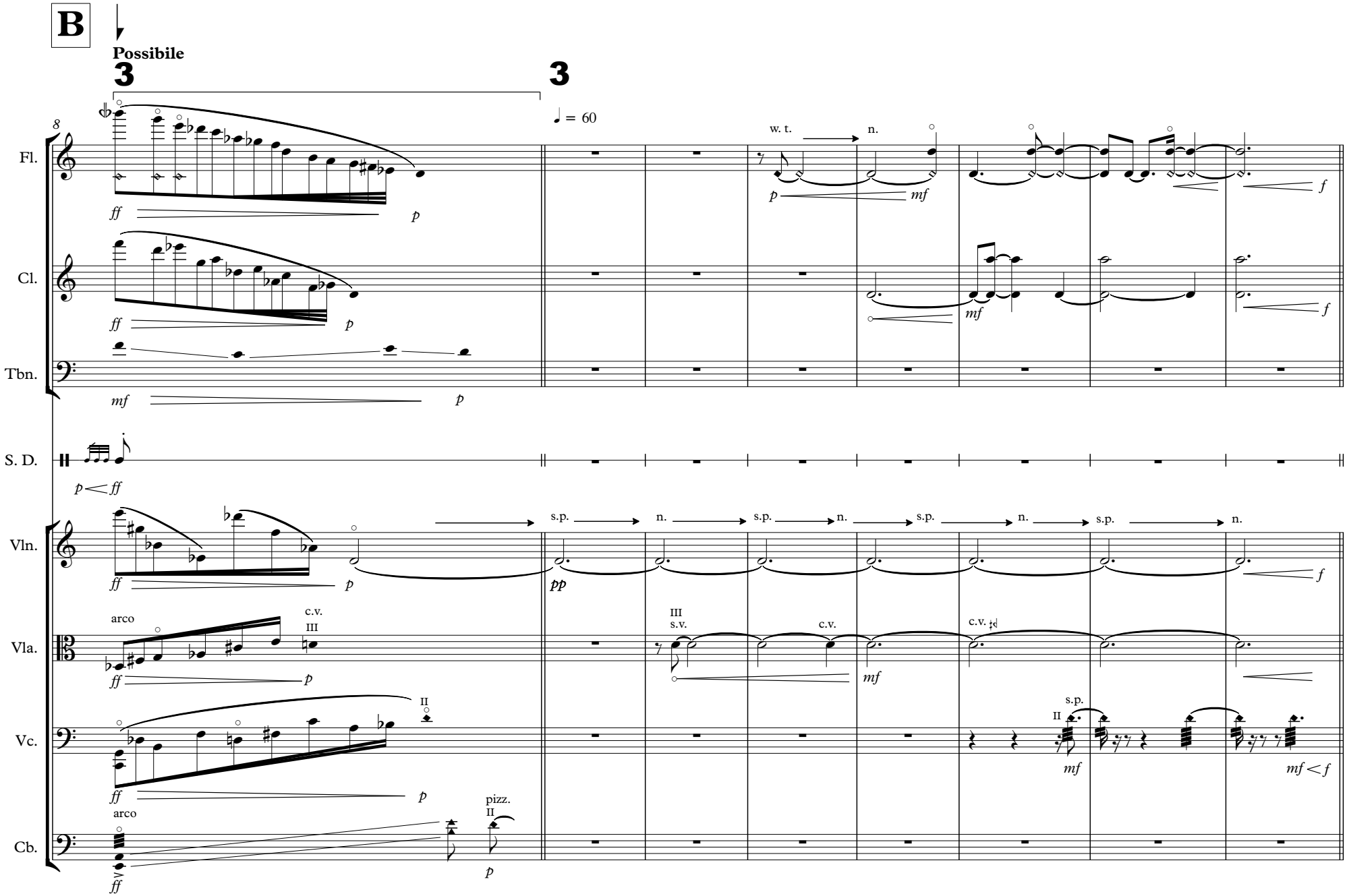
4) Play with a metal beater (handle of a mallet or any metal stick) bouncing very quick between the two specified strings muted with the l.h.

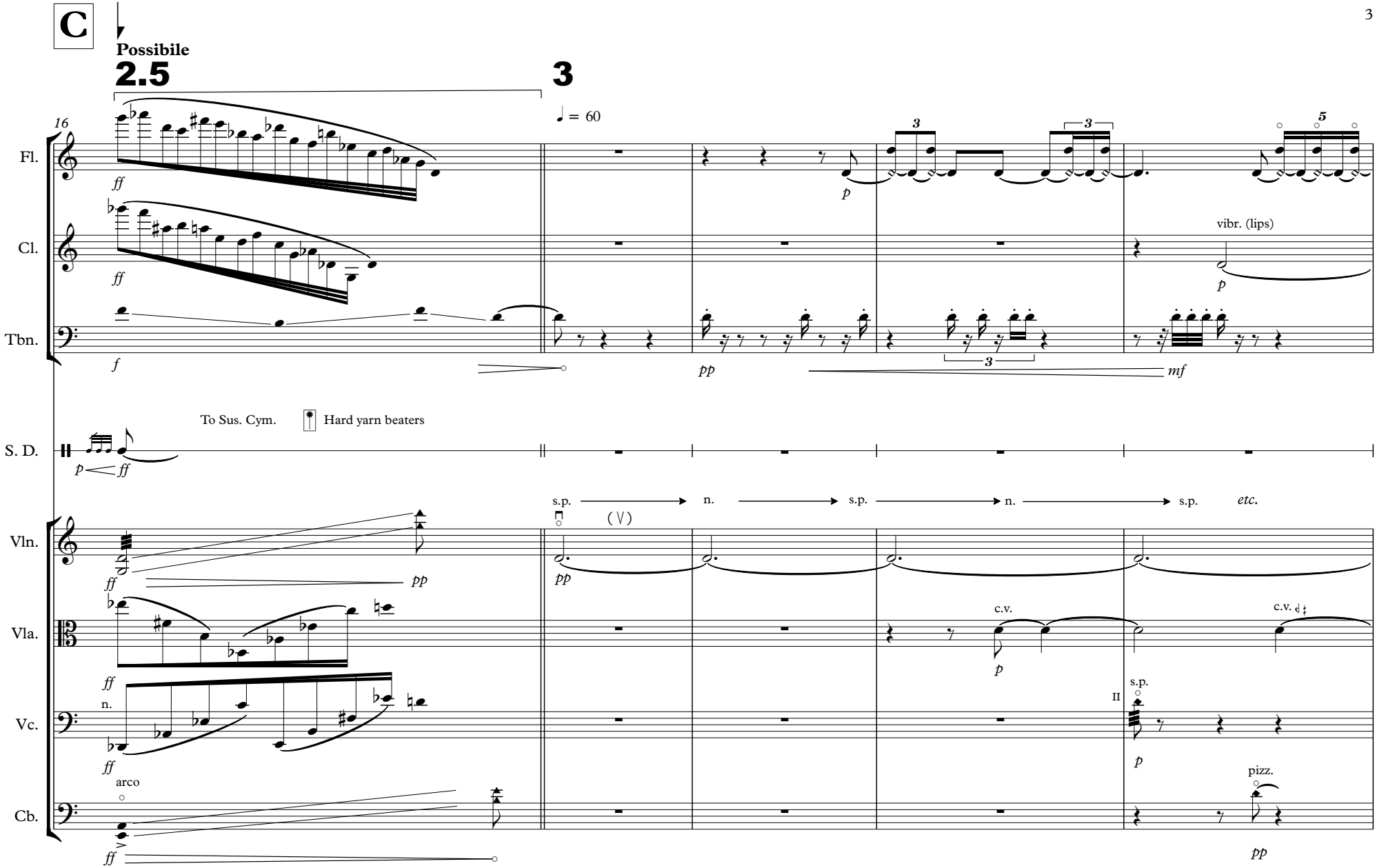
5) start moving l.h. slowly up&down the strings, while keep them muted and bounce the beater in between

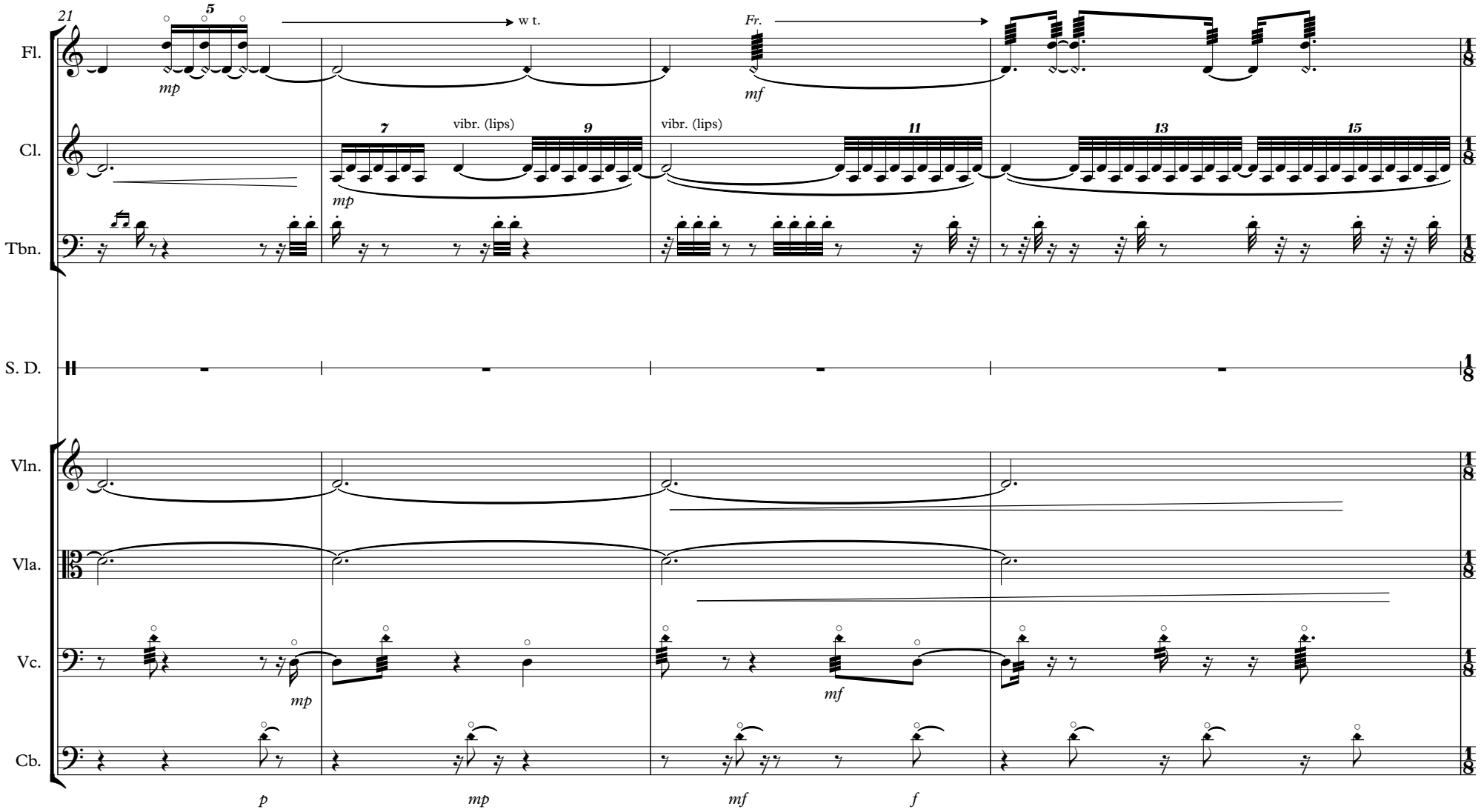
6) This technique is known as overpressure, distortion or scratch tone . Play on 4th string. Mute it with your l.h. Use extra heavy preasure to the bow. Play very close to the frog with a very slow speed of the bow. Whenever such amount of overpressure is applied and the bow is pulled very slowly the string does not produce anymore continous sound, but instead it produces separated short distorted bits of a sound with every friction folowed by release. This is the sound needed. Note G (C, E) only represents the string (4th), but not the real pitch of the distorted sound produced. Duration of a 8th note means that you will play only one short bit of distorted sound. Longer durations mean undefined number of bits in a row , coresponding with the required duration of the particular note.

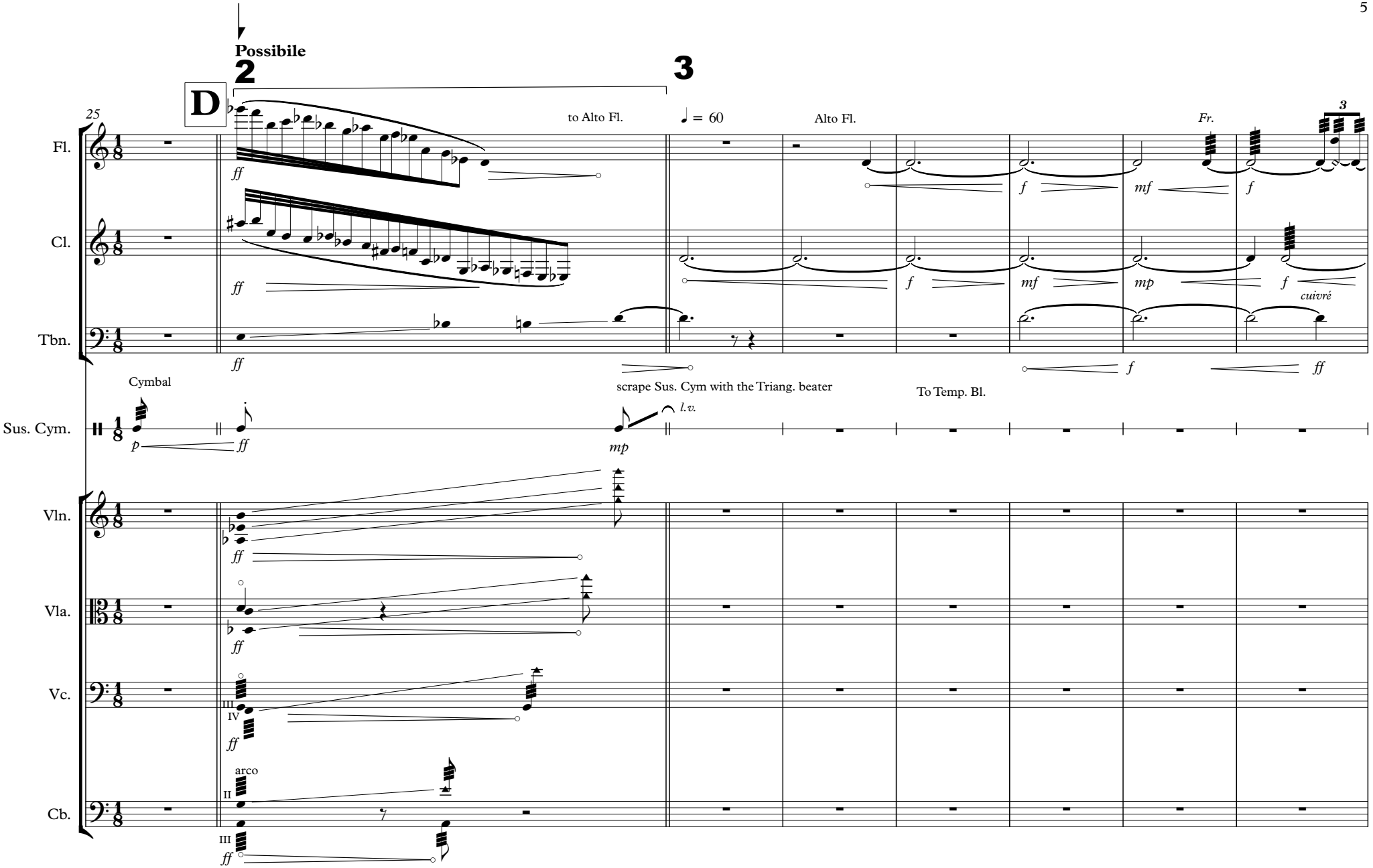
7) the note $D_{\text{𝄭}}$(quarter tone lower then D) represents the 7th partial of the low E (played by the Cb.). Therefore to be acoustically accurate, it should sound 31 cents lower then D, unlike a quarter tone which would be 50 cents lower


A
Possibile
4
3
♩ = 60
Flute
Clarinet in B♭
Trombone
Snare Drum
Violin
Viola
Violoncello
Contrabass
Breath (wind) tone
(with a big amount of
air(noise))
(gradually changing to normal)
To W.Ch.
Wind Chimes
l.v.
To S. D.
s.p.
n.
s.p.
molto
poco
s.t.
pizz.
II
fff
ff
p
pp
mf
f


B
Possibile
3
3
♩ = 60
Fl.
Cl.
Tbn.
S. D.
Vln.
Vla.
Vc.
Cb.
w. t.
n.
s.p.
arco
pizz.
c.v.
III
II
s.v.


C
Possibile
2.5
3
16
♩ = 60
Fl.
Cl.
Tbn.
S. D.
Vln.
Vla.
Vc.
Cb.
ff
p
pp
f
mf
vibr. (lips)
To Sus. Cym.
Hard yarn beaters
s.p.
n.
(∨)
c.v.
arco
pizz.
II
etc.


21
5
w t.
Fr.
Fl.
mp
mf
Cl.
7
vibr. (lips)
9
vibr. (lips)
11
13
15
mp
Tbn.
S. D.
Vln.
Vla.
Vc.
mp
mf
Cb.
p
mp
mf
f


Possibile
2
3
D
25
to Alto Fl.
♩ = 60
Alto Fl.
Fr.
Fl.
Cl.
Tbn.
cuivré
Cymbal
scrape Sus. Cym with the Triang. beater
l.v.
To Temp. Bl.
Sus. Cym.
Vln.
Vla.
Vc.
arco
Cb.

E **Possibile** **1.5**

3

33

Fl.

Cl.

Tbn.

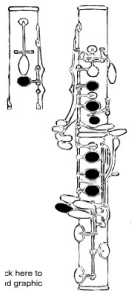
Sus. Cym.

Vln.

Vla.

Vc.

Cb.



ff mf

ff fff f

cuivré

f mp

ff

Fr.

ff

to Fl.

♩ = 60

Fl.

mf

mf

mf

Temple Blocks

To Xyl.

Xylophone

ff

mf

pizz.

ff mf

molto s.p.

n. s.p. etc.

ff mf pp

(V)

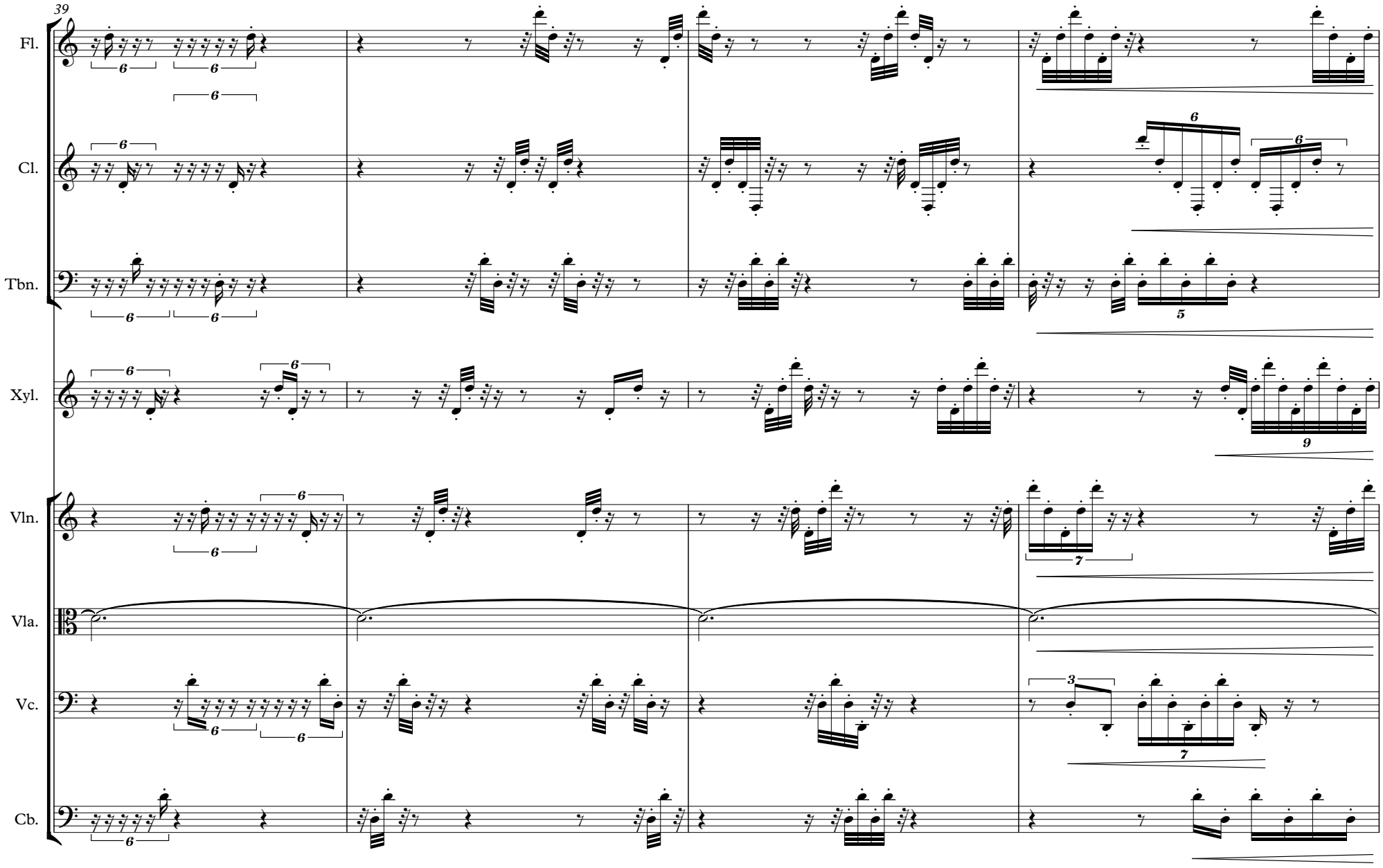
pizz.

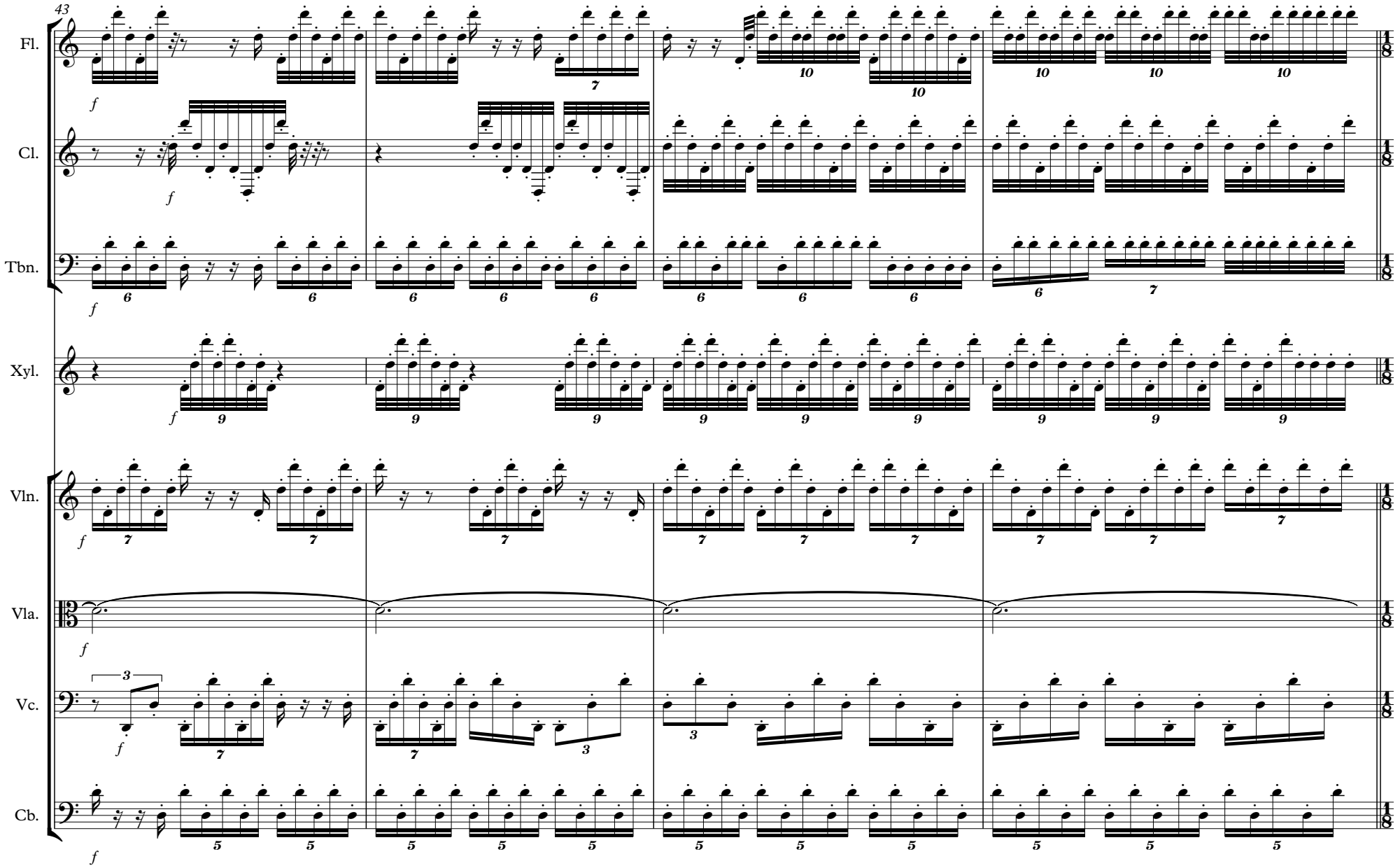
ff mf

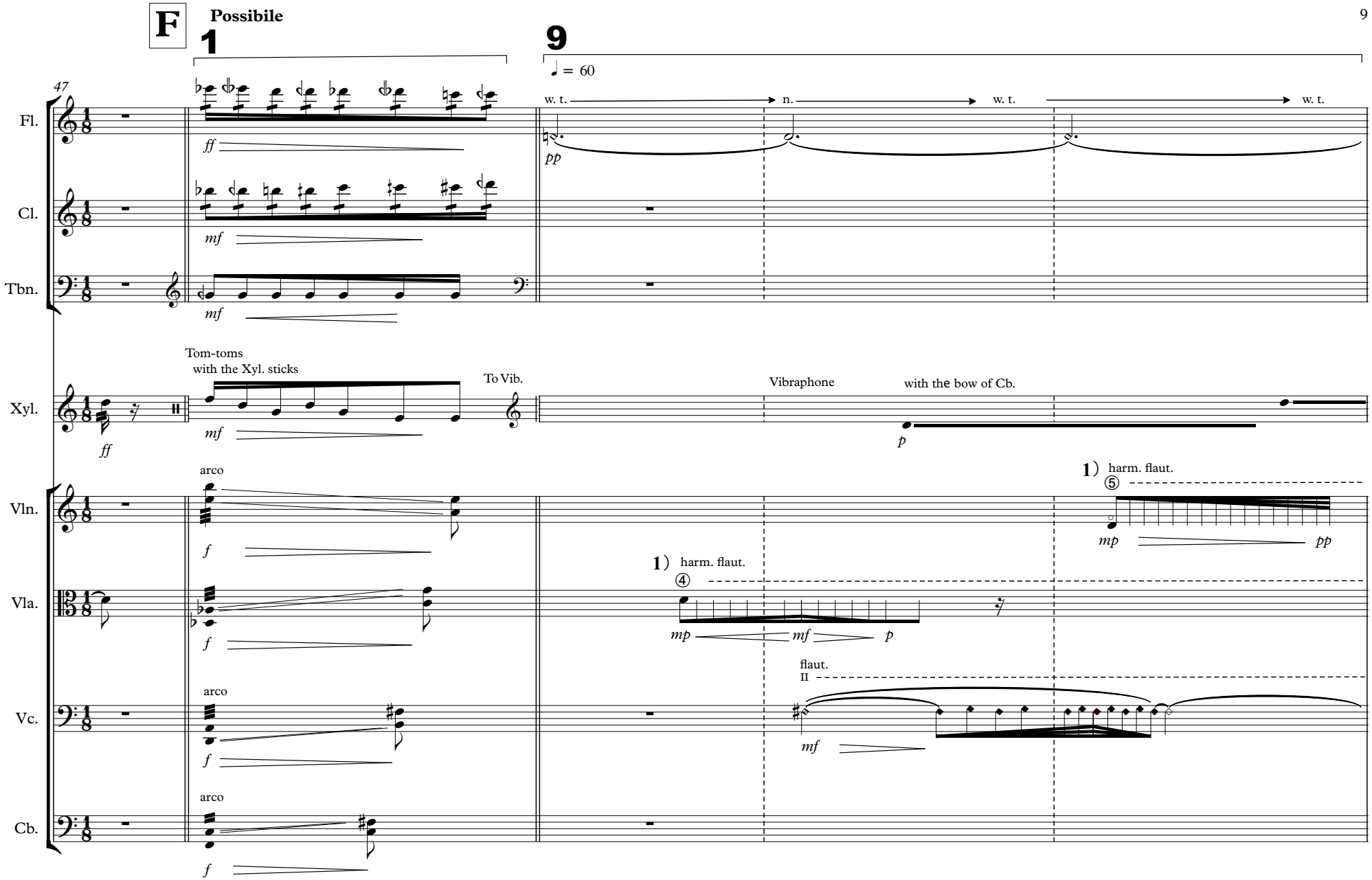
pizz.

mf

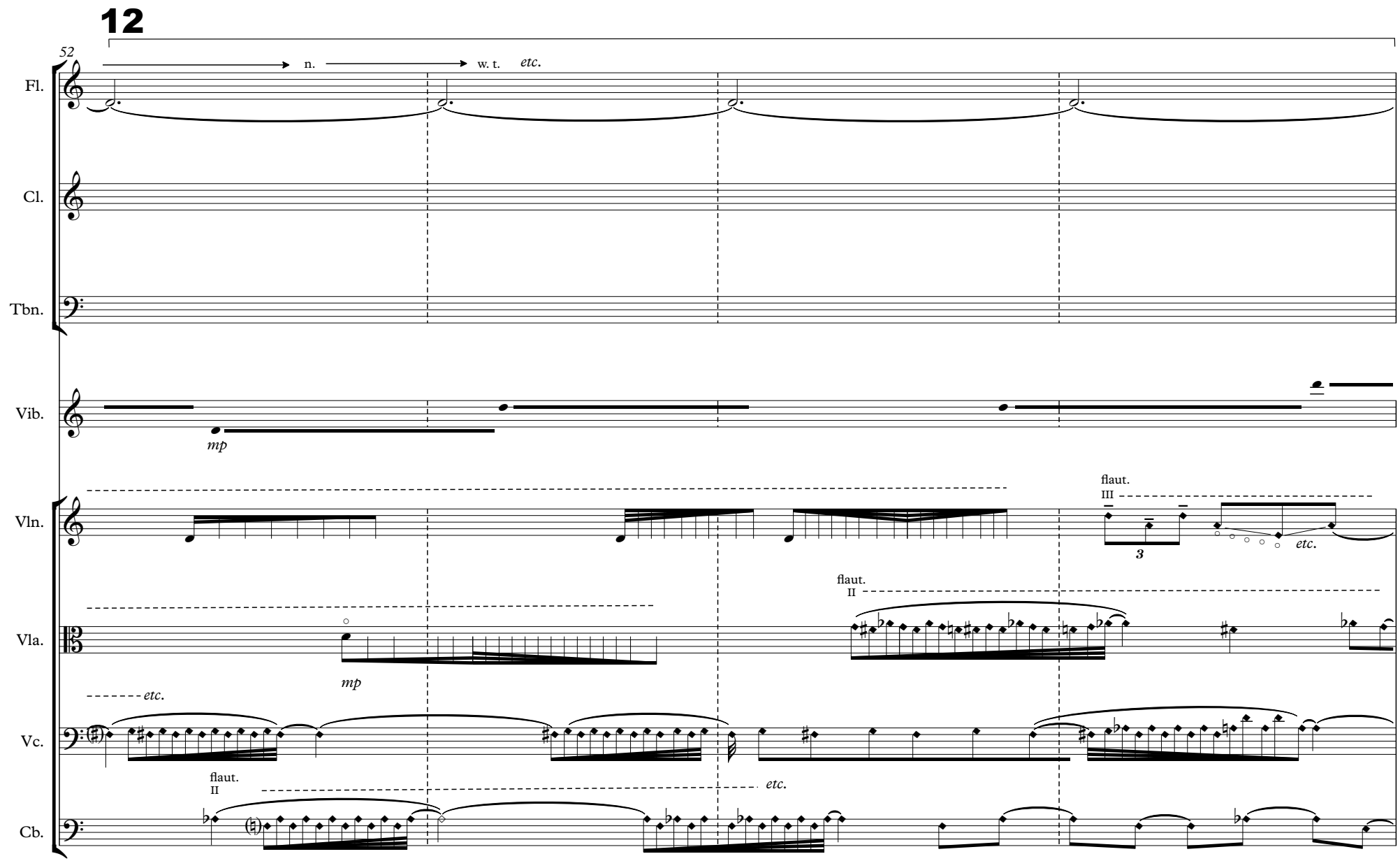
ff

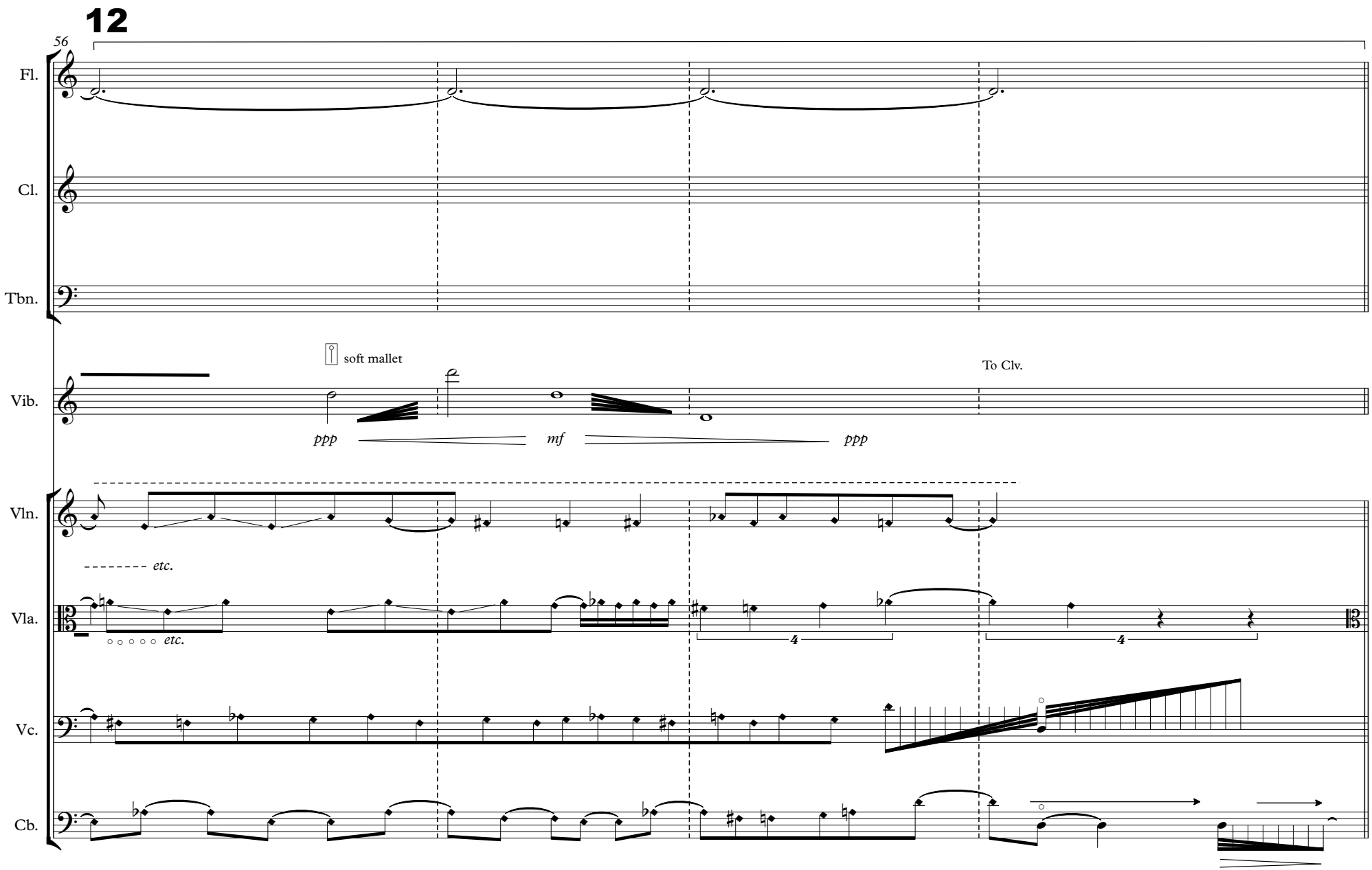

39
Fl.
Cl.
Tbn.
Xyl.
Vln.
Vla.
Vc.
Cb.

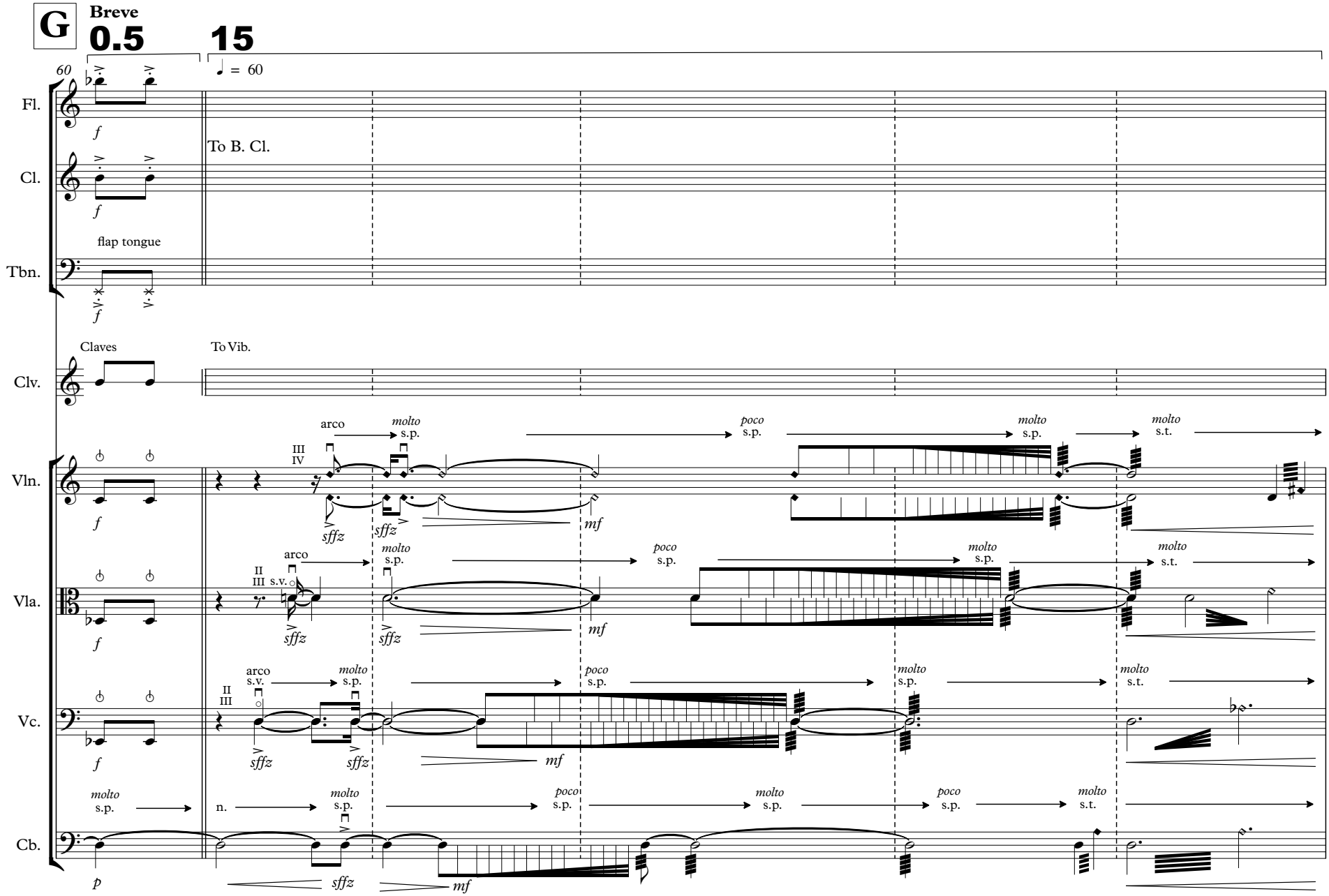

43
Fl.
Cl.
Tbn.
Xyl.
Vln.
Vla.
Vc.
Cb.
f

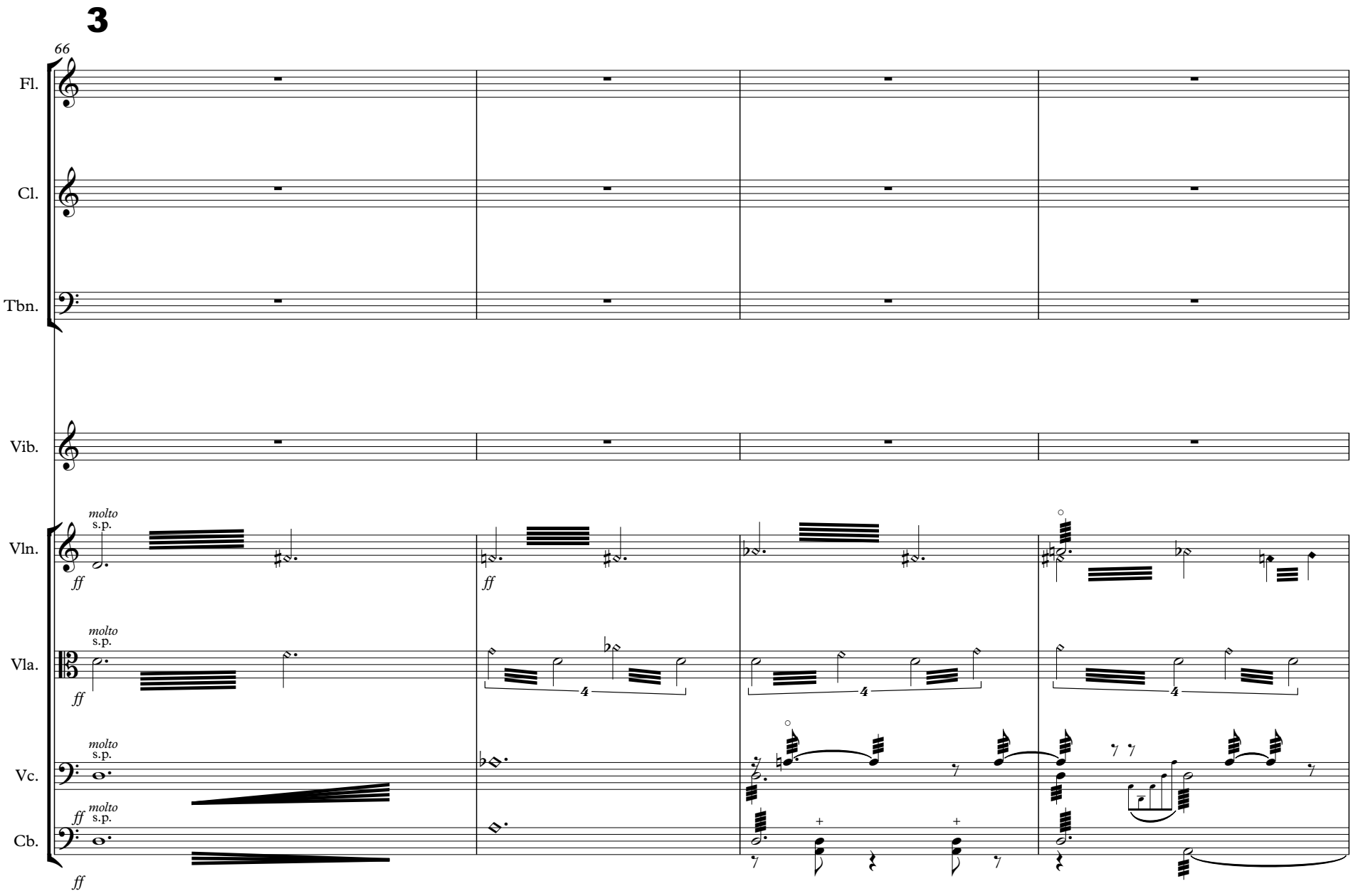


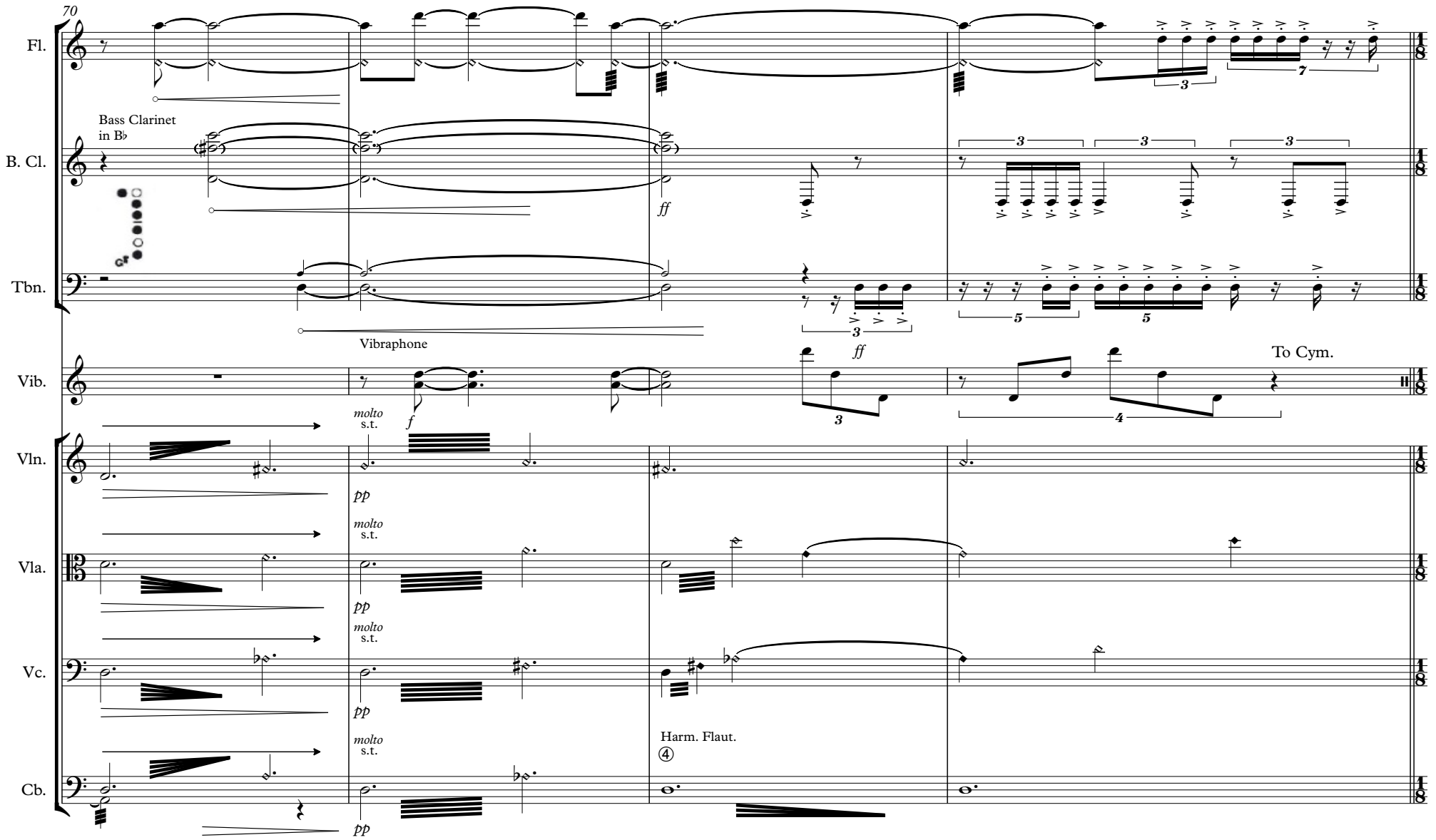
1) Harmonic Flautando - the left hand does not affect the production of harmonic flautando. Instead, partials are activated by the bow when placed on a node.Using a quick and light bowstroke appropriate for traditional flautando, a pitch an octave lower than that of the selected partial will sound. For example, to sound a harmonic flautando pitch an octave above the fundamental, the bow should be placed on a node of the fourth partial, normally two octaves above the fundamental. To sound a pitch an octave and a fifth above the fundamental, the bow should be placed on a node of the sixth partial, normally two octaves and a fifth above the fundamental, etc. The number indicates the partial node over which to be placed the bow.

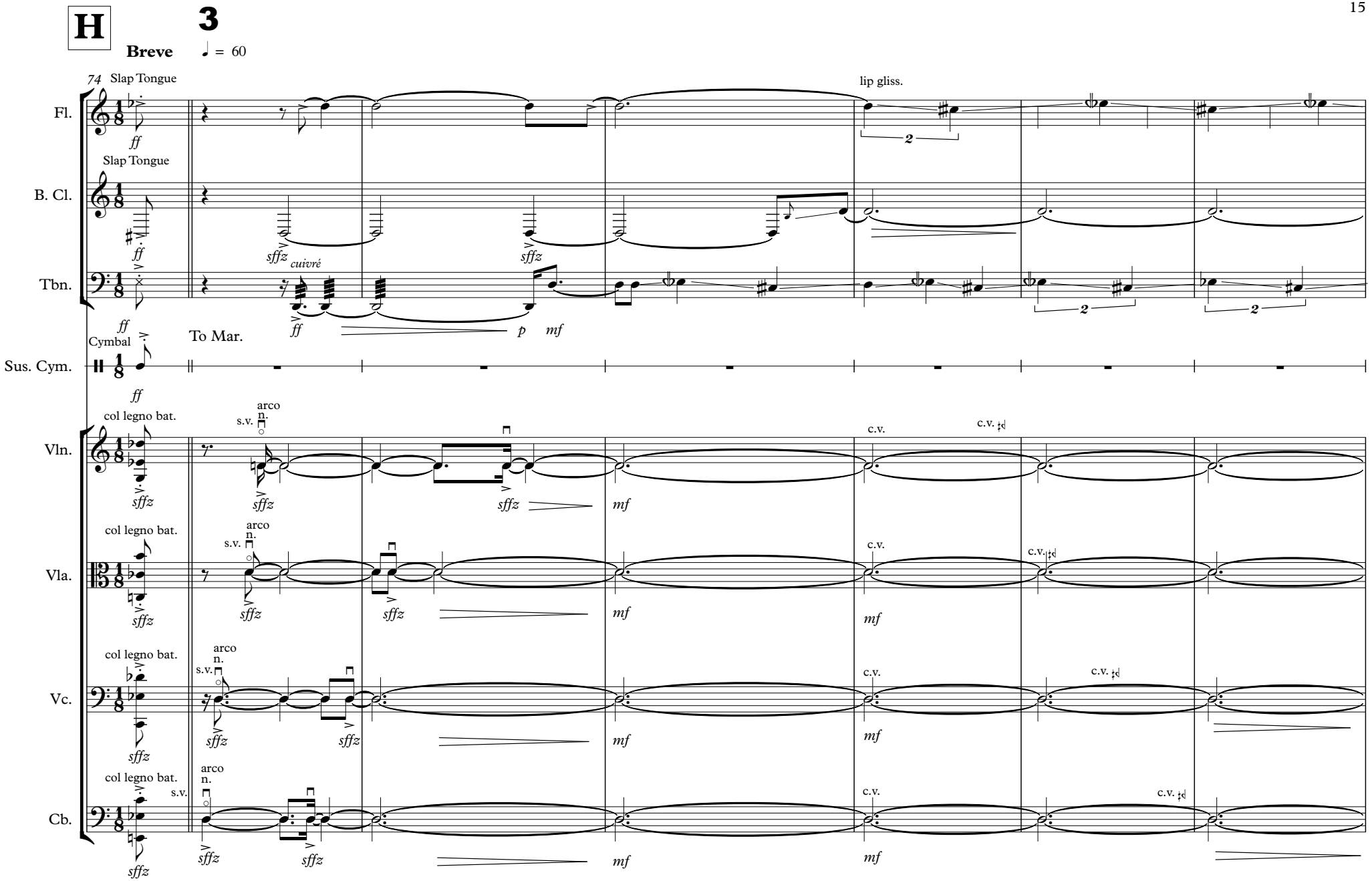

12
52
n.
w. t.
etc.
Fl.
Cl.
Tbn.
Vib.
mp
Vln.
flaut.
III
3
etc.
Vla.
flaut.
II
mp
Vc.
etc.
Cb.
flaut.
II
etc.

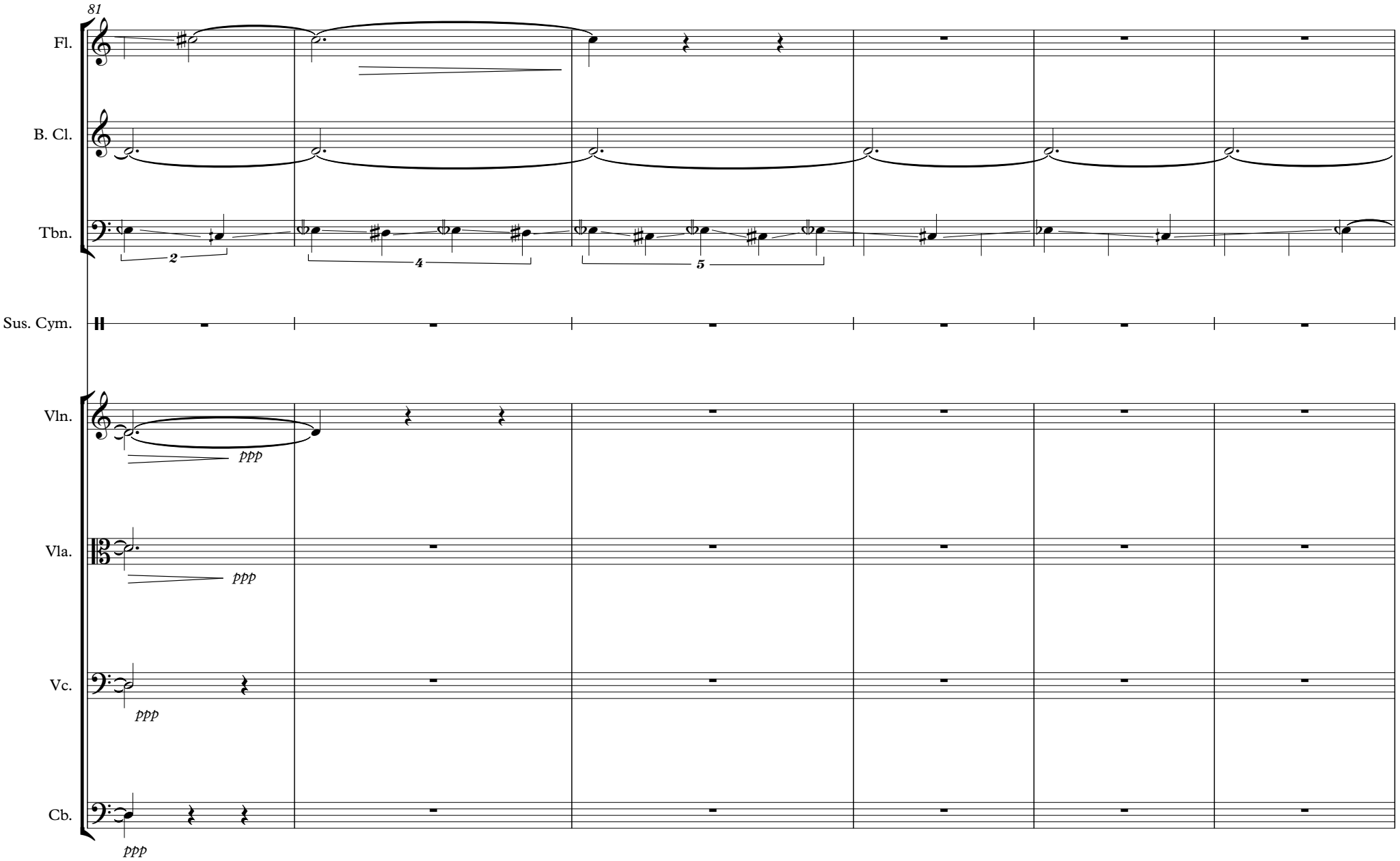

12
56
Fl.
Cl.
Tbn.
soft mallet
To Clv.
Vib.
ppp
mf
ppp
Vln.
etc.
Vla.
etc.
4
4
Vc.
Cb.

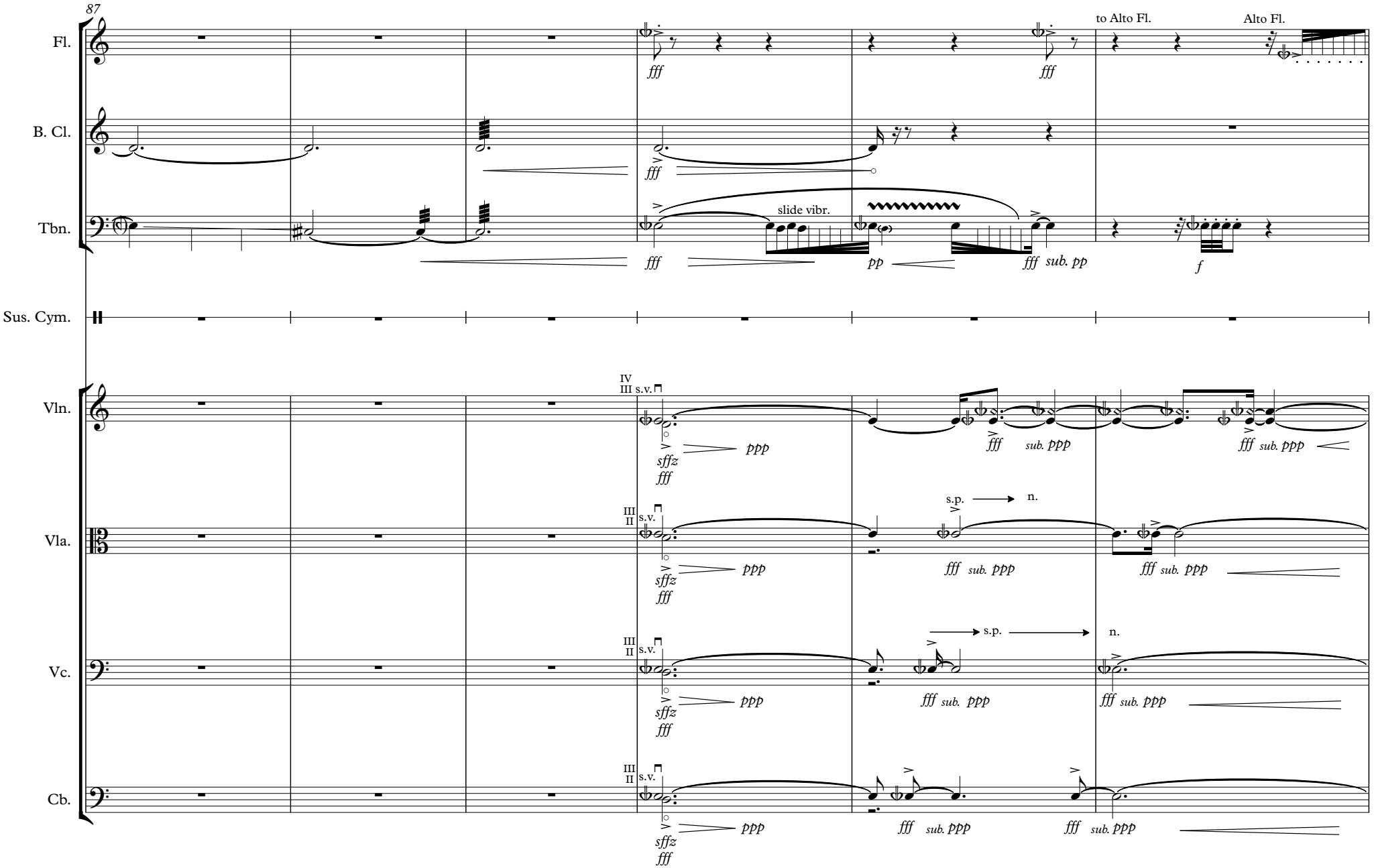

G
Breve
0.5
15
60
♩ = 60
Fl.
Cl.
Tbn.
Clv.
Vln.
Vla.
Vc.
Cb.
f
flap tongue
To B. Cl.
Claves
To Vib.
arco
molto
s.p.
poco
molto
s.t.
III
IV
II
III
s.v.
sffz
mf
n.
p

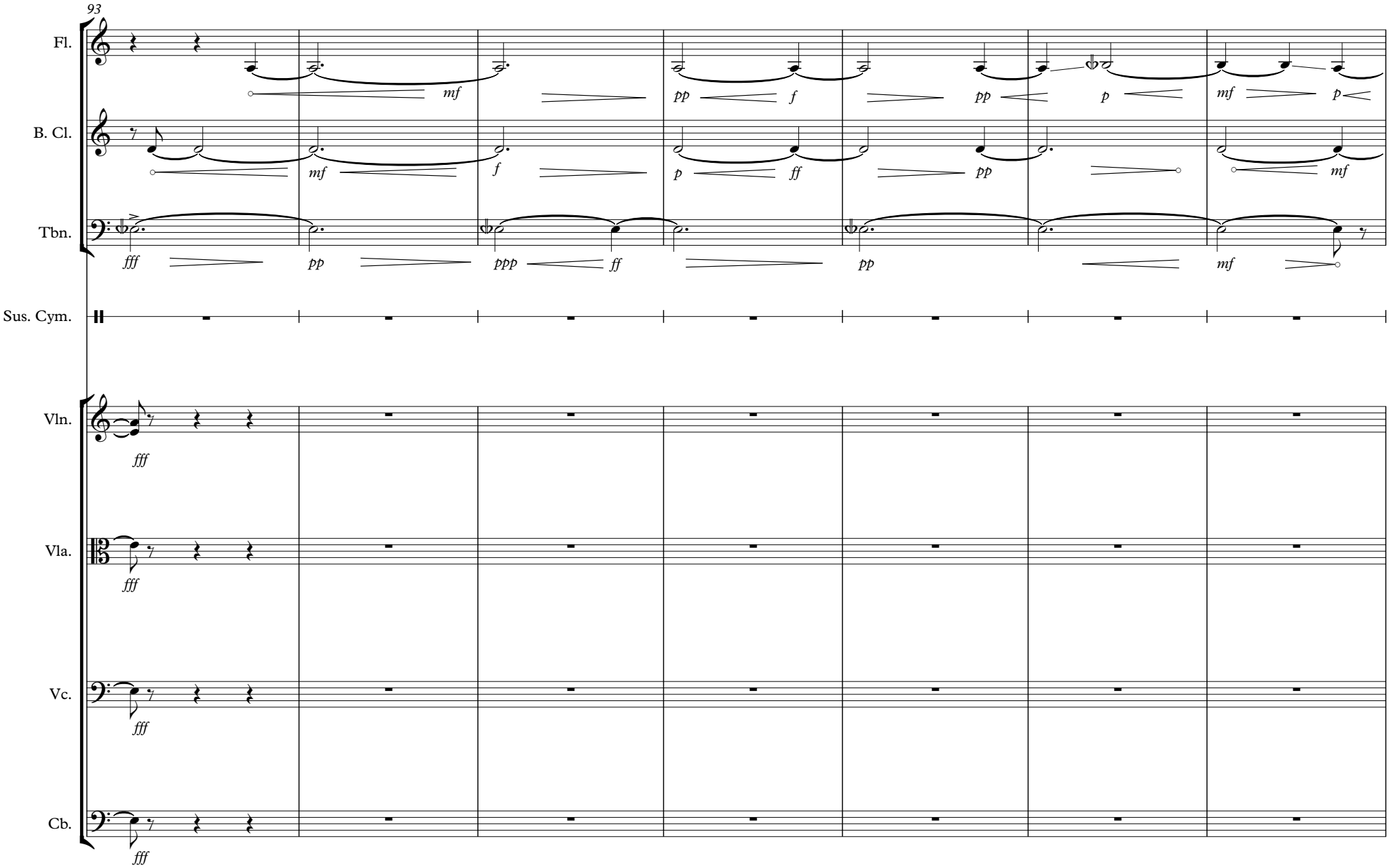

3
66
Fl.
Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
molto
s.p.
ff
4

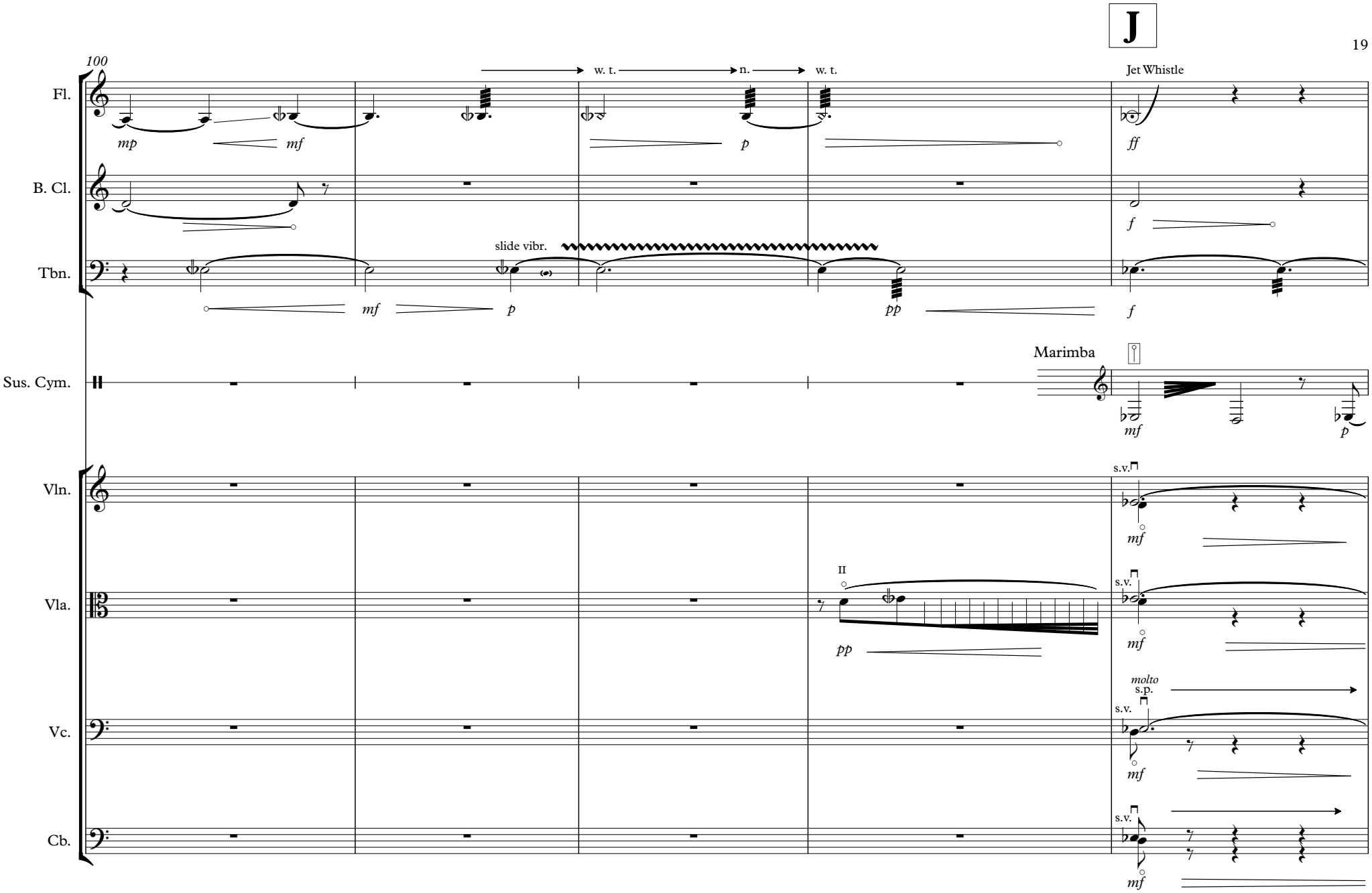

70
Fl.
B. Cl.
Bass Clarinet
in B♭
Tbn.
Vib.
Vibraphone
To Cym.
Vln.
Vla.
Vc.
Cb.
molto
s.t.
Harm. Flaut.
④

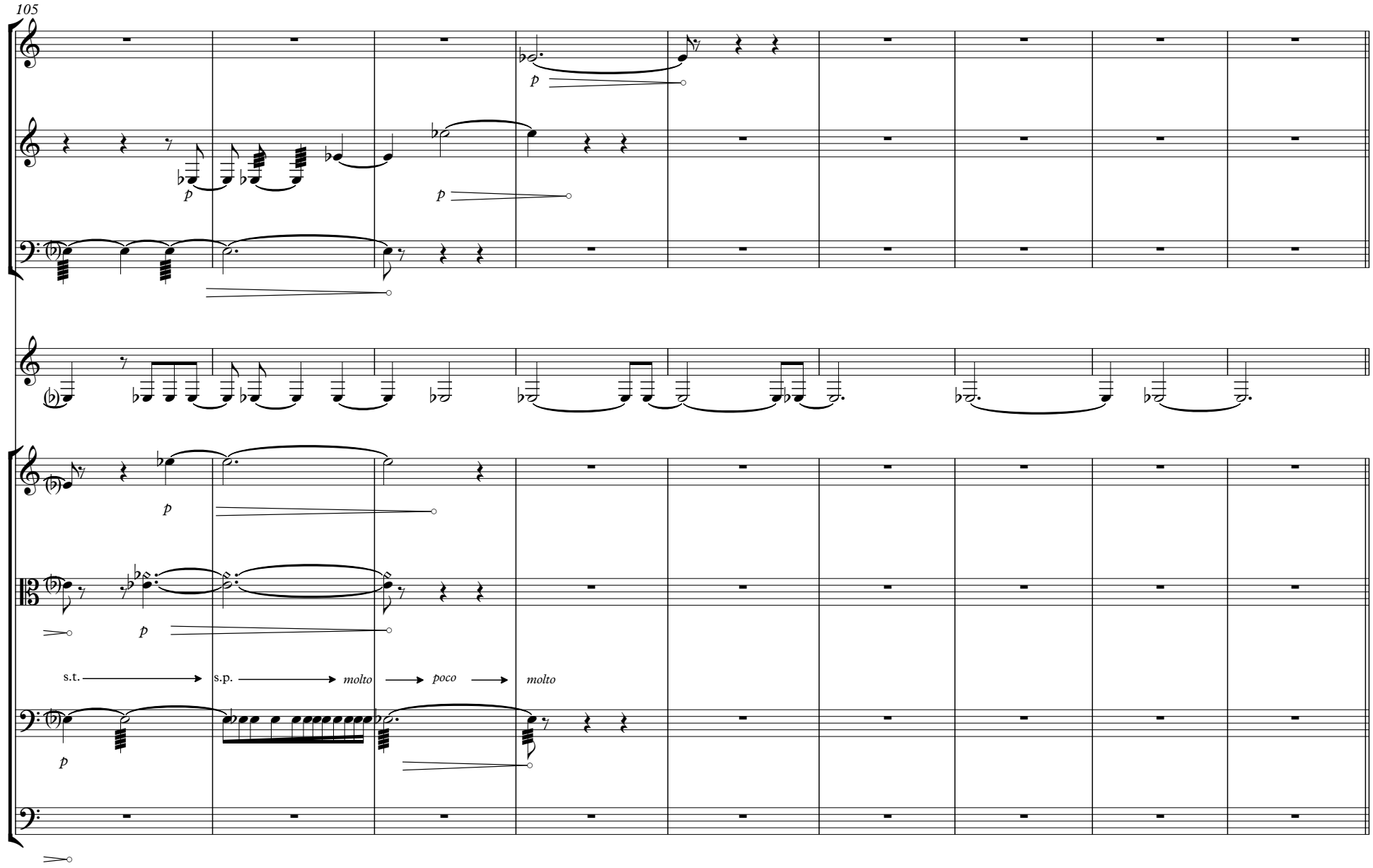

H
3
Breve
♩ = 60
74
Slap Tongue
Fl.
ff
lip gliss.
2
Slap Tongue
B. Cl.
ff
sffz
cuivré
sffz
Tbn.
ff
ff
p
mf
2
2
To Mar.
Cymbal
Sus. Cym.
ff
col legno bat.
arco
s.v.
n.
Vln.
sffz
sffz
sffz
mf
c.v.
c.v.
col legno bat.
arco
s.v.
n.
Vla.
sffz
sffz
sffz
mf
mf
c.v.
c.v.
col legno bat.
arco
s.v.
n.
Vc.
sffz
sffz
sffz
sffz
mf
mf
c.v.
c.v.
col legno bat.
arco
s.v.
n.
Cb.
sffz
sffz
sffz
sffz
mf
mf
c.v.
c.v.


81
Fl.
B. Cl.
Tbn.
2
4
5
Sus. Cym.
Vln.
ppp
Vla.
ppp
Vc.
ppp
Cb.
ppp


87
Fl.
B. Cl.
Tbn.
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
fff
to Alto Fl.
Alto Fl.
slide vibr.
pp
fff sub. pp
f
IV
III s.v.
II
sffz
ppp
fff sub. ppp
s.p.
n.


93
Fl.
B. Cl.
Tbn.
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
mf
pp
f
p
fff
ppp
ff


J
100
Fl.
B. Cl.
Tbn.
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
mp
mf
w. t.
n.
w. t.
p
Jet Whistle
ff
f
slide vibr.
mf
p
pp
f
Marimba
mf
p
s.v.
mf
II
pp
s.v.
mf
molto
s.p.
s.v.
mf
s.v.
mf


105
Fl.
B. Cl.
Tbn.
Mar.
Vln.
Vla.
Vc.
Cb.
p
s.t.
s.p.
molto
poco
molto

K

114

Fl.

Key Click

tongue ram

B. Cl.

Tbn.

smack the mouthpiece
whit a palm

Mar.

mute

Vln.

pizz.

Vla.

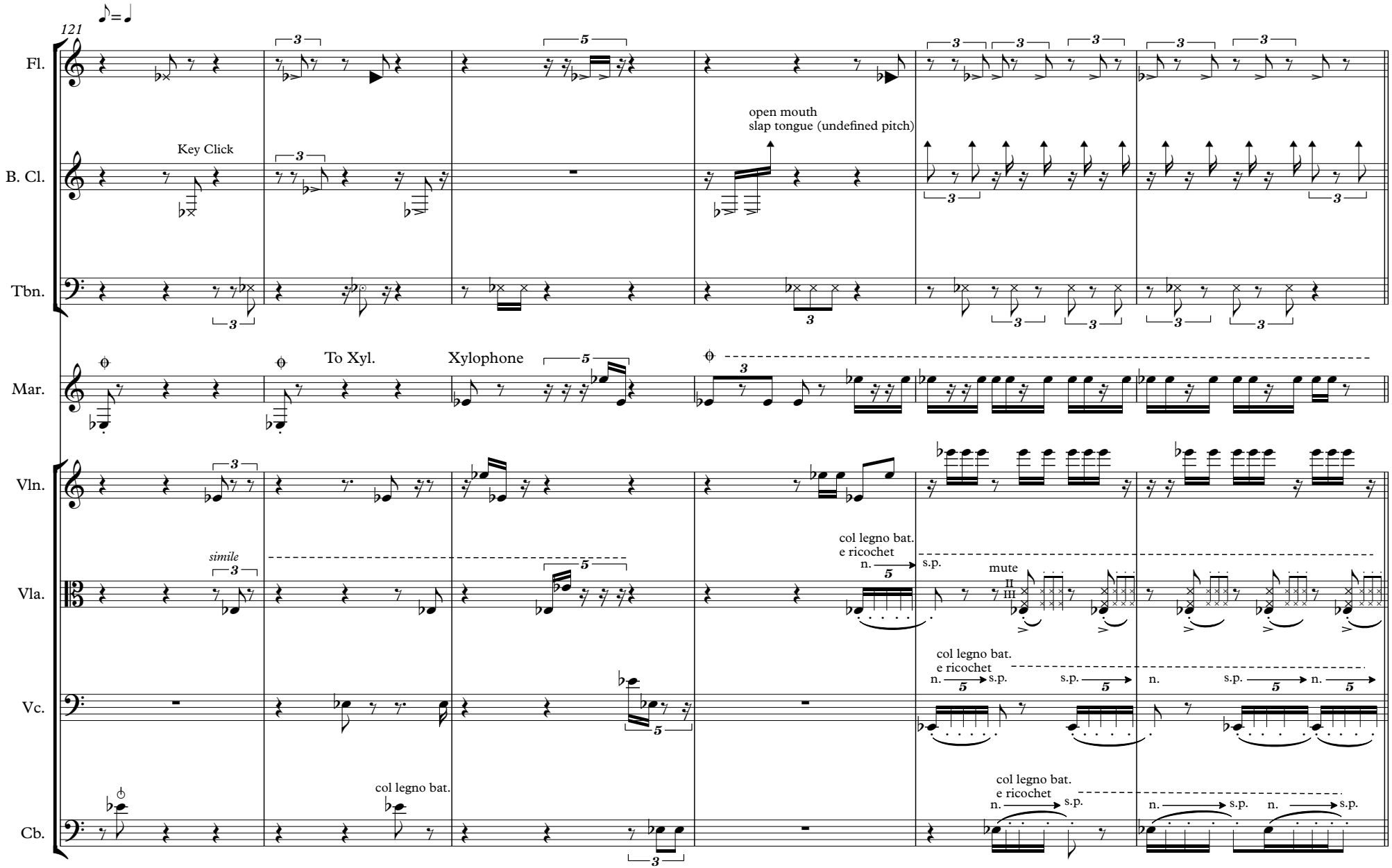
col legno bat.

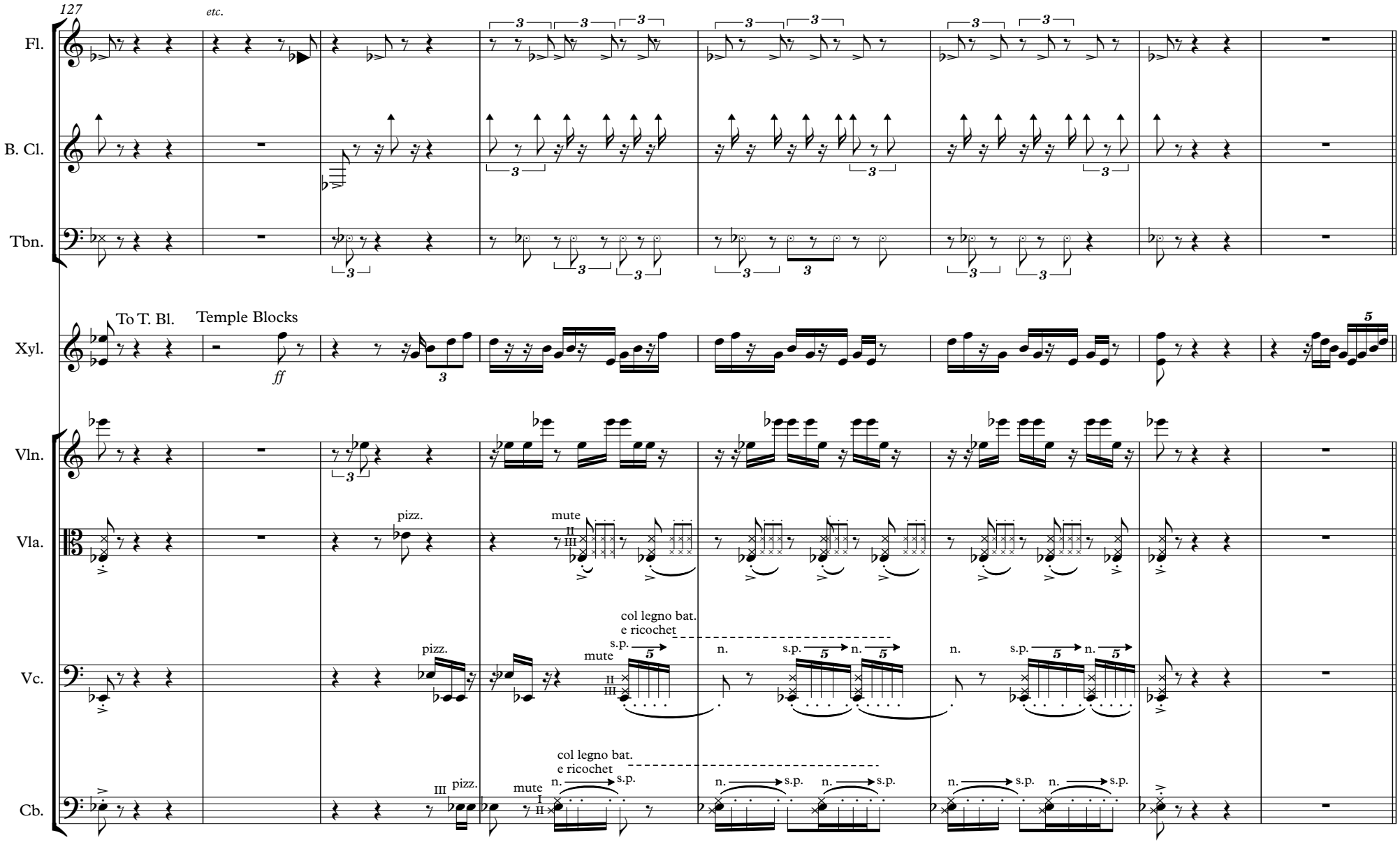
Vc.

nail pizz.

3

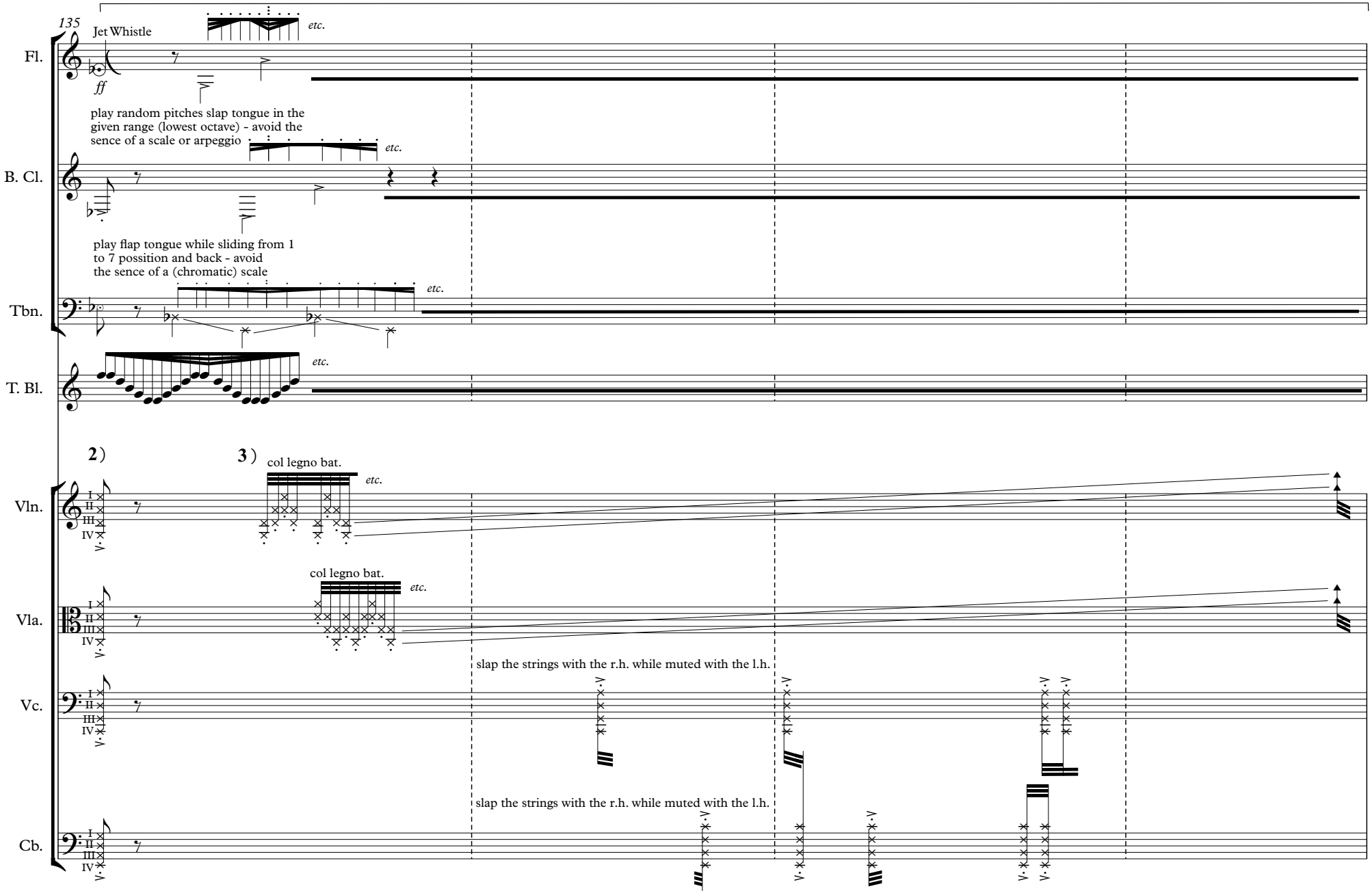
Cb.


121
Fl.
B. Cl.
Key Click
open mouth
slap tongue (undefined pitch)
Tbn.
Mar.
To Xyl.
Xylophone
Vln.
simile
Vla.
col legno bat.
e ricochet
n.
s.p.
mute
II
III
Vc.
Cb.
col legno bat.


127
etc.
Fl.
B. Cl.
Tbn.
To T. Bl.
Temple Blocks
Xyl.
ff
Vln.
pizz.
mute
II
III
Vla.
col legno bat.
e ricochet
s.p.
n.
mute
pizz.
Vc.
col legno bat.
e ricochet
III
pizz.
mute
I
II
Cb.

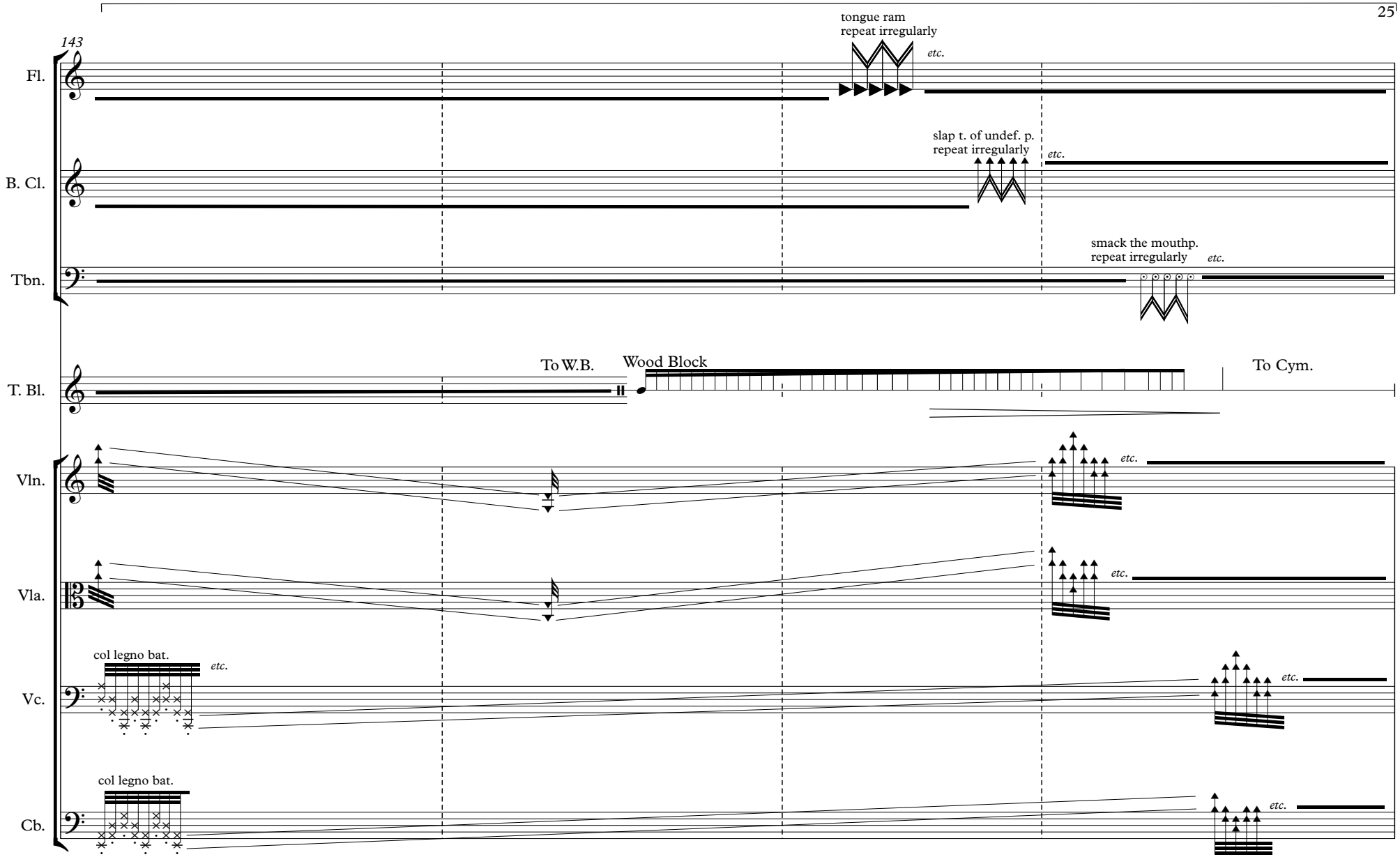
L

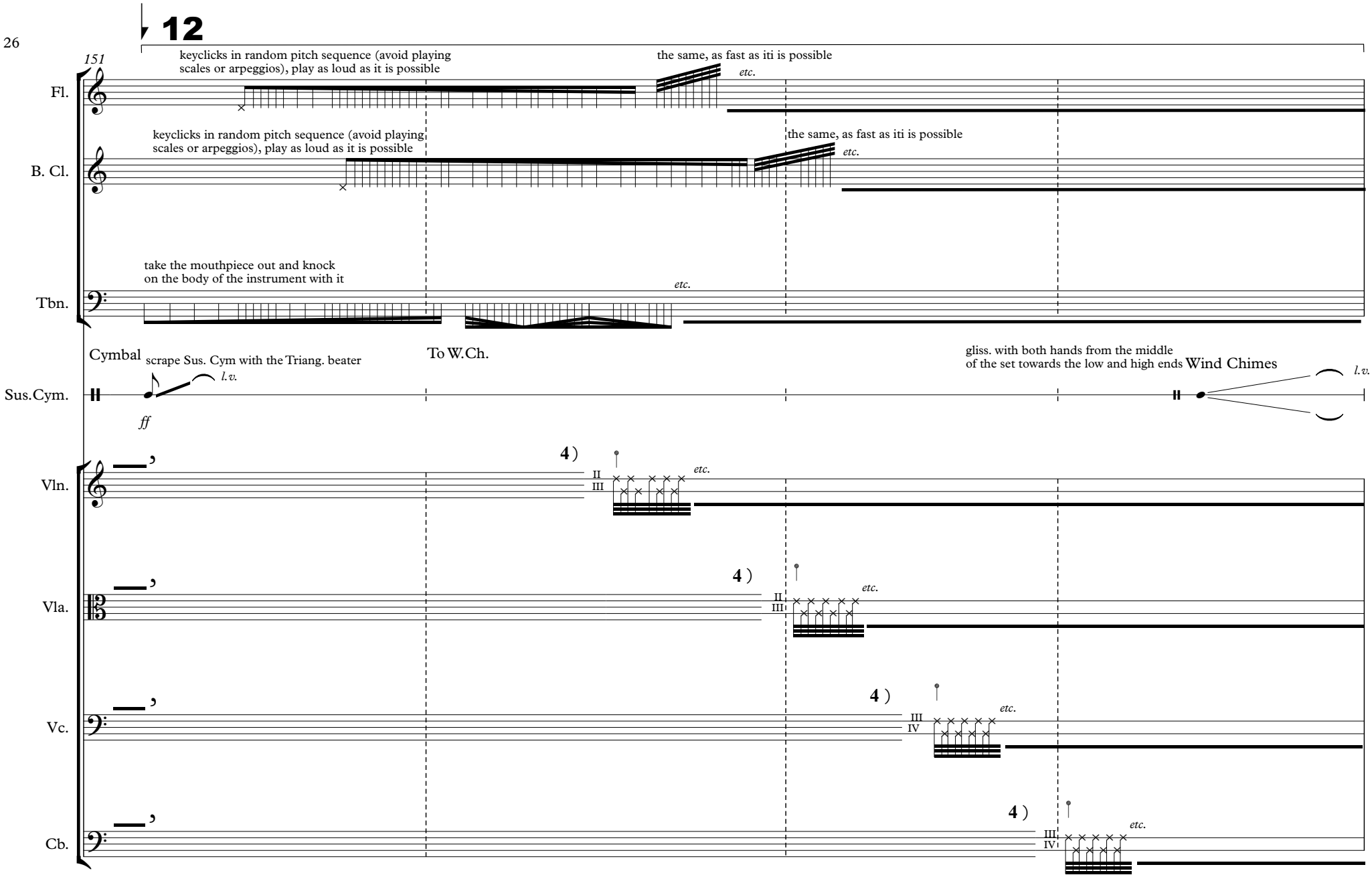
Possibile 12 play random pitches slap tongue in the given range (lowest octave) - avoid the sence of a scale or arpeggio



2) mute the strings with the l.h. close to the nut and strike them with the bow col legno bat. - try to produce as laud as poss. unpitched perc. sound

3) play c. l. b. on muted strings slowly sliding the l.h. from the nut towards the bridge (sound of the strings slapping on the fingerboard is welcome)


143
Fl.
tongue ram
repeat irregularly
etc.
B. Cl.
slap t. of undef. p.
repeat irregularly
etc.
Tbn.
smack the mouthp.
repeat irregularly
etc.
T. Bl.
To W.B.
Wood Block
To Cym.
Vln.
etc.
Vla.
etc.
Vc.
col legno bat.
etc.
etc.
Cb.
col legno bat.
etc.



4) play with a metal beater (handle of a mallet or any metal stick) bouncing very quick between the two specified strings muted with the l.h.

12

159

Fl.

B. Cl.

Tbn.

mute the sustain of the knocks on the Tb. with your l.h.

etc.

W.Ch.

from low and high ends of the set towards the mid.

l.v. *l.v.*

Vln.

5) *etc.*

Vla.

5) *etc.*

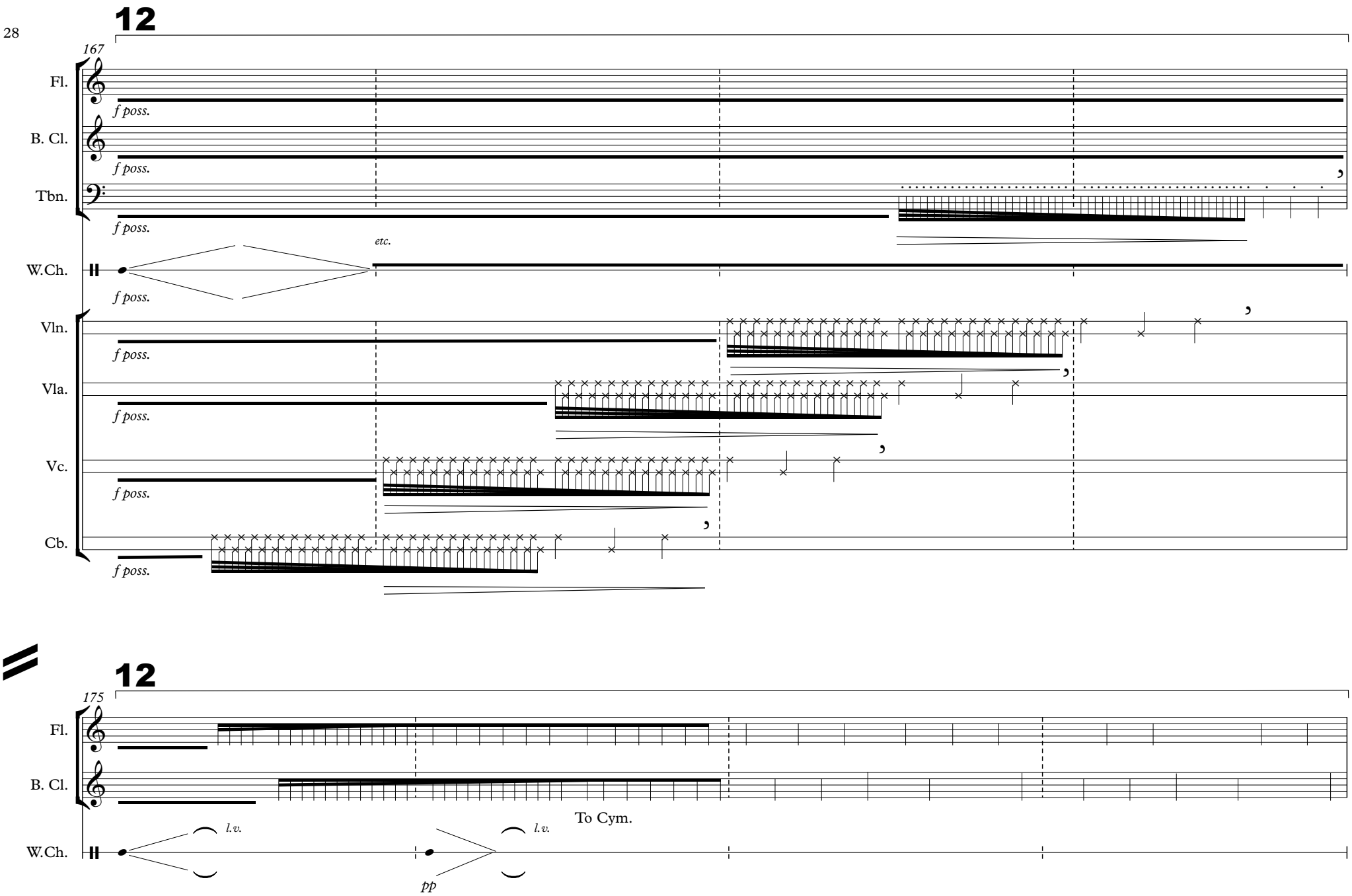
Vc.

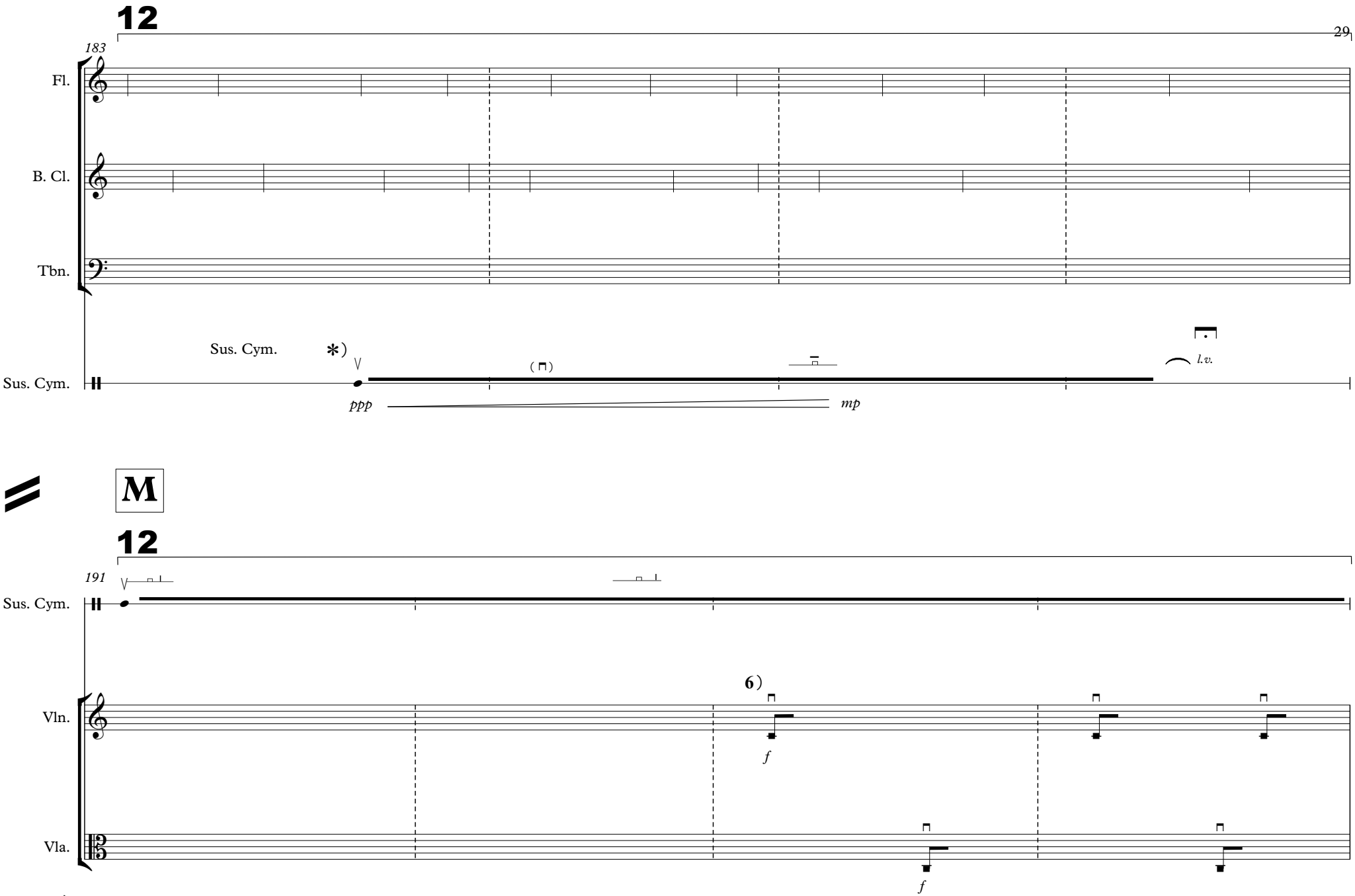
5) *etc.*

Cb.

5) *etc.*

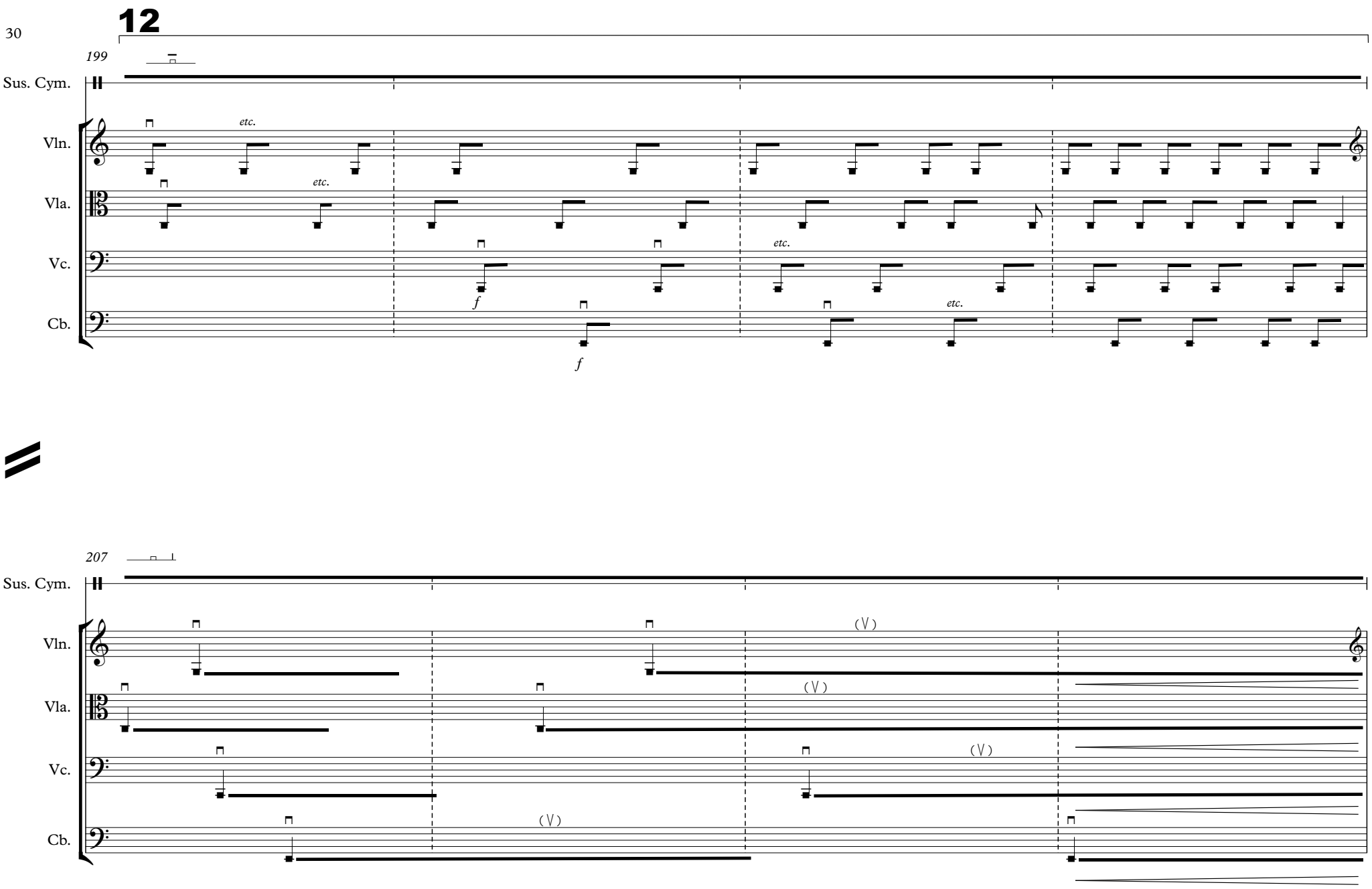
5) start moving l.h. slowly up&down the strings, while keep them muted and bounce the beater in between

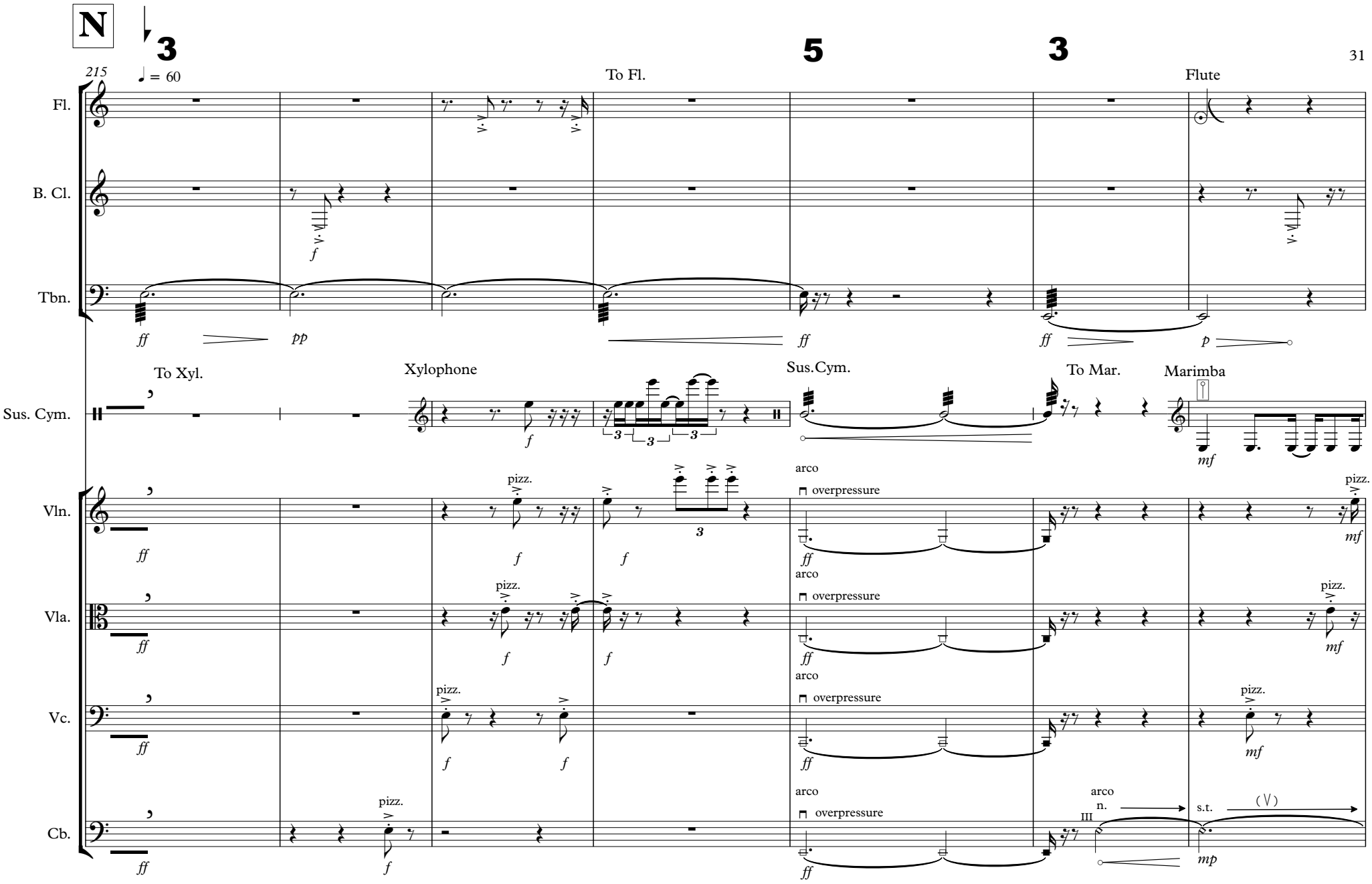

12
167
Fl.
B. Cl.
Tbn.
W.Ch.
Vln.
Vla.
Vc.
Cb.
f poss.
etc.
12
175
Fl.
B. Cl.
W.Ch.
l.v.
pp
l.v.
To Cym.

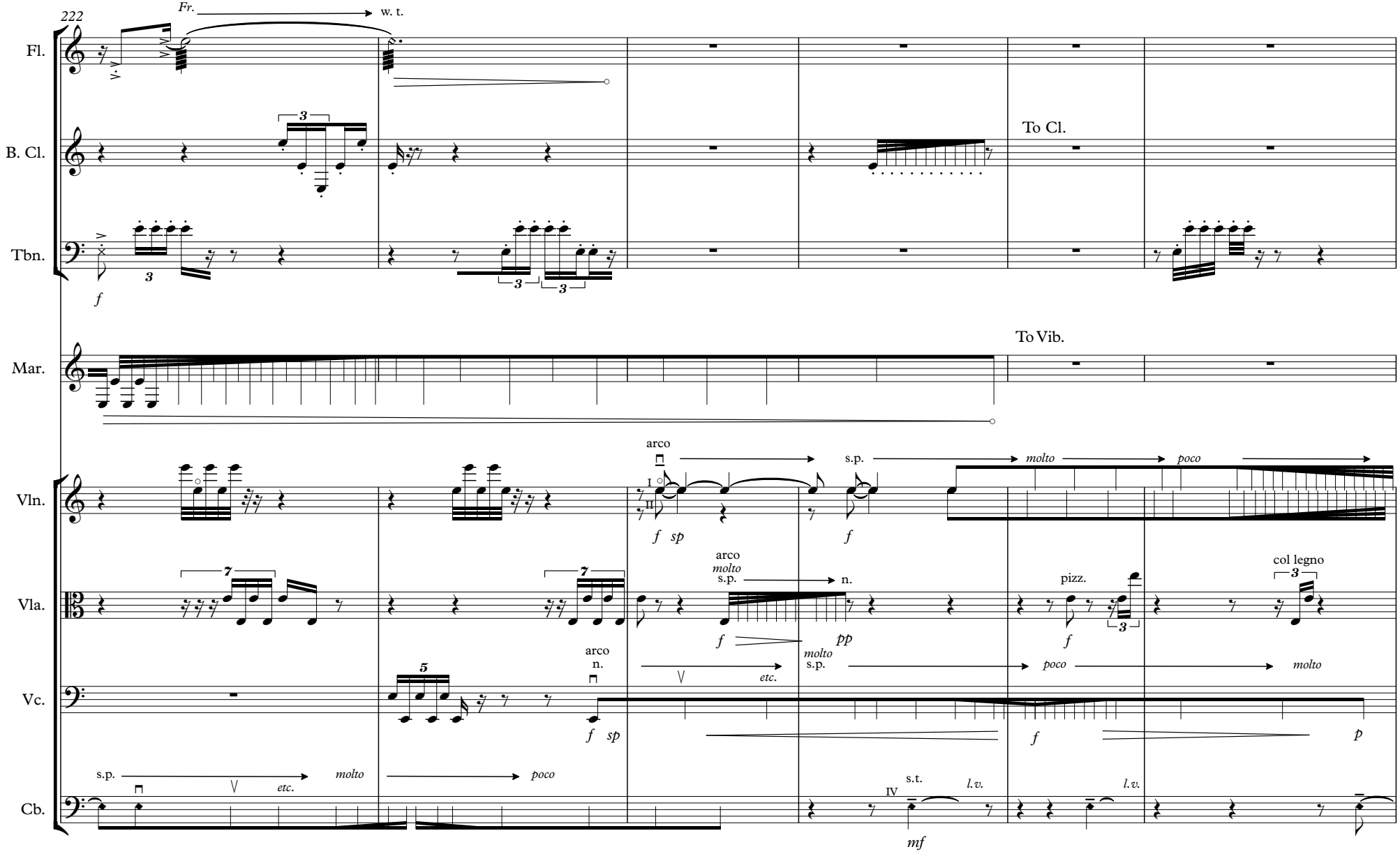


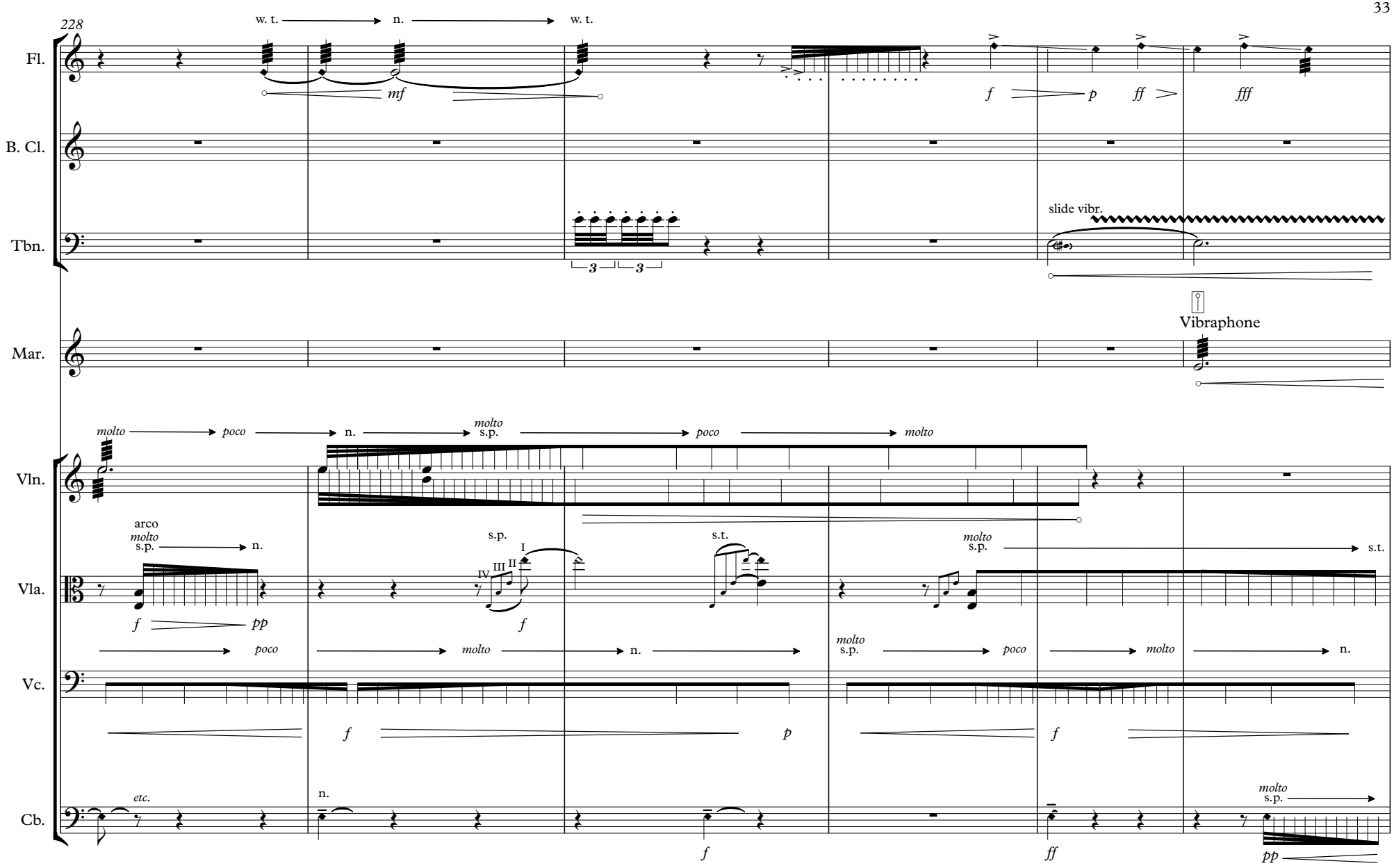
*) Play Sus.Cym. with a Cb. bow. Bow under 90°. Change bowing direction as indiscernible as possible. The graphic symbols shows approximately where to touch the cym. with your free hand in order to isolate different resonances - either the crown, close to the edge or somewhere in between.

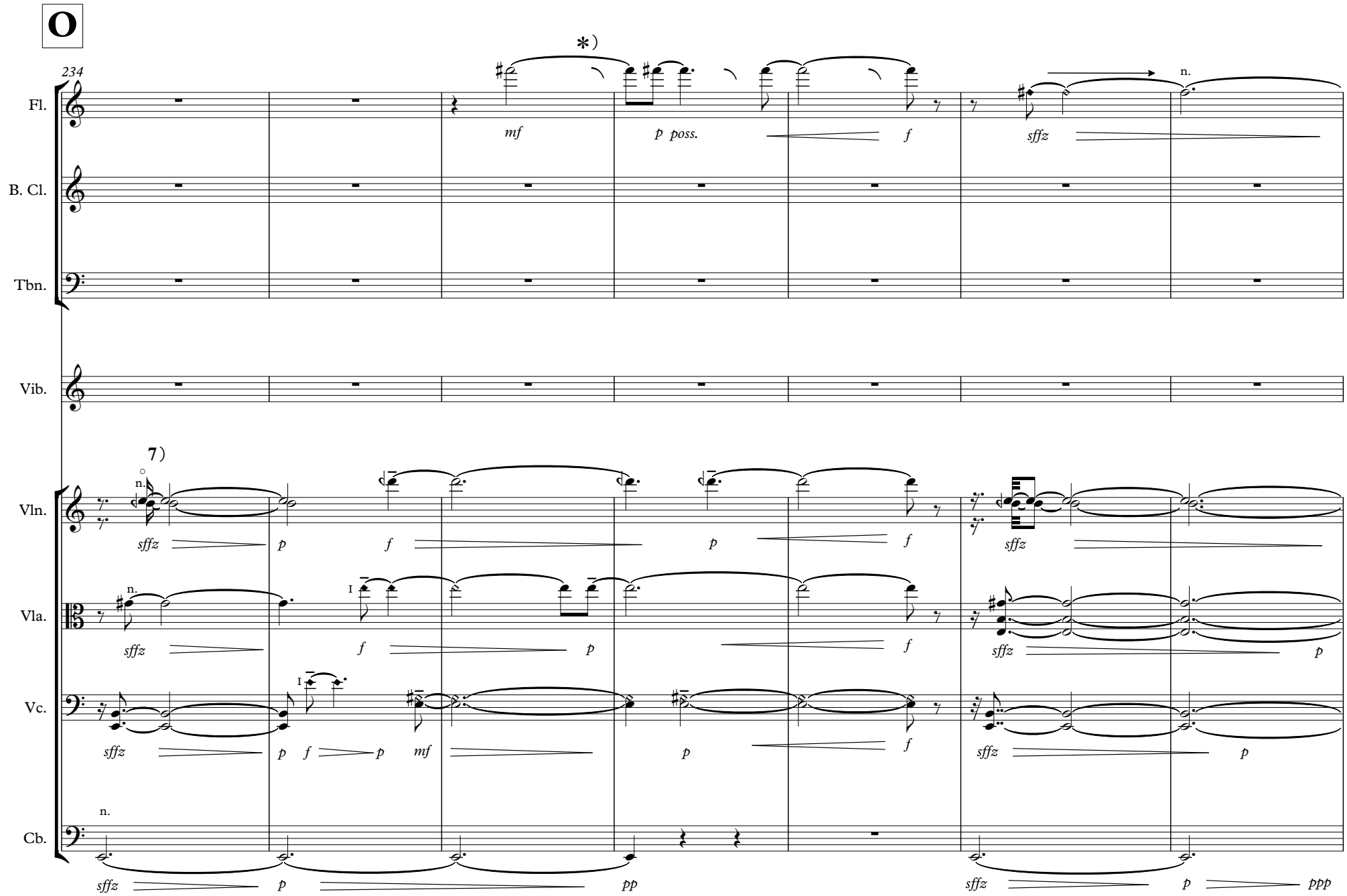
6) This technique is known as *overpressure*, *distortion* or *scratch tone* . Play on 4th string. Mute it with your l.h. Use extra heavy preasure to the bow. Play very close to the frog with a very slow speed of the bow. Whenever such amount of overpressure is applied and the bow is pulled very slowly the string does not produce anymore continous sound, but instead it produces separated short distorted bits of a sound with every friction folowed by release. This is the sound needed. Note G (C, E) only represents the string (4th) , but not the real pitch of the distorted sound produced. Duration of a 8th note means that you will play only one short bit of distorted sound. Longer durations mean undefined number of bits in a row , coresponding with the required duration of the particular note.


12
199
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
etc.
etc.
etc.
etc.
f
f
207
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
(V)
(V)
(V)
(V)


N
3
5
3
215
♩ = 60
To Fl.
Flute
Fl.
B. Cl.
Tbn.
To Xyl.
Xylophone
Sus.Cym.
To Mar.
Marimba
Sus. Cym.
Vln.
Vla.
Vc.
Cb.
pizz.
arco
overpressure
n.
s.t.

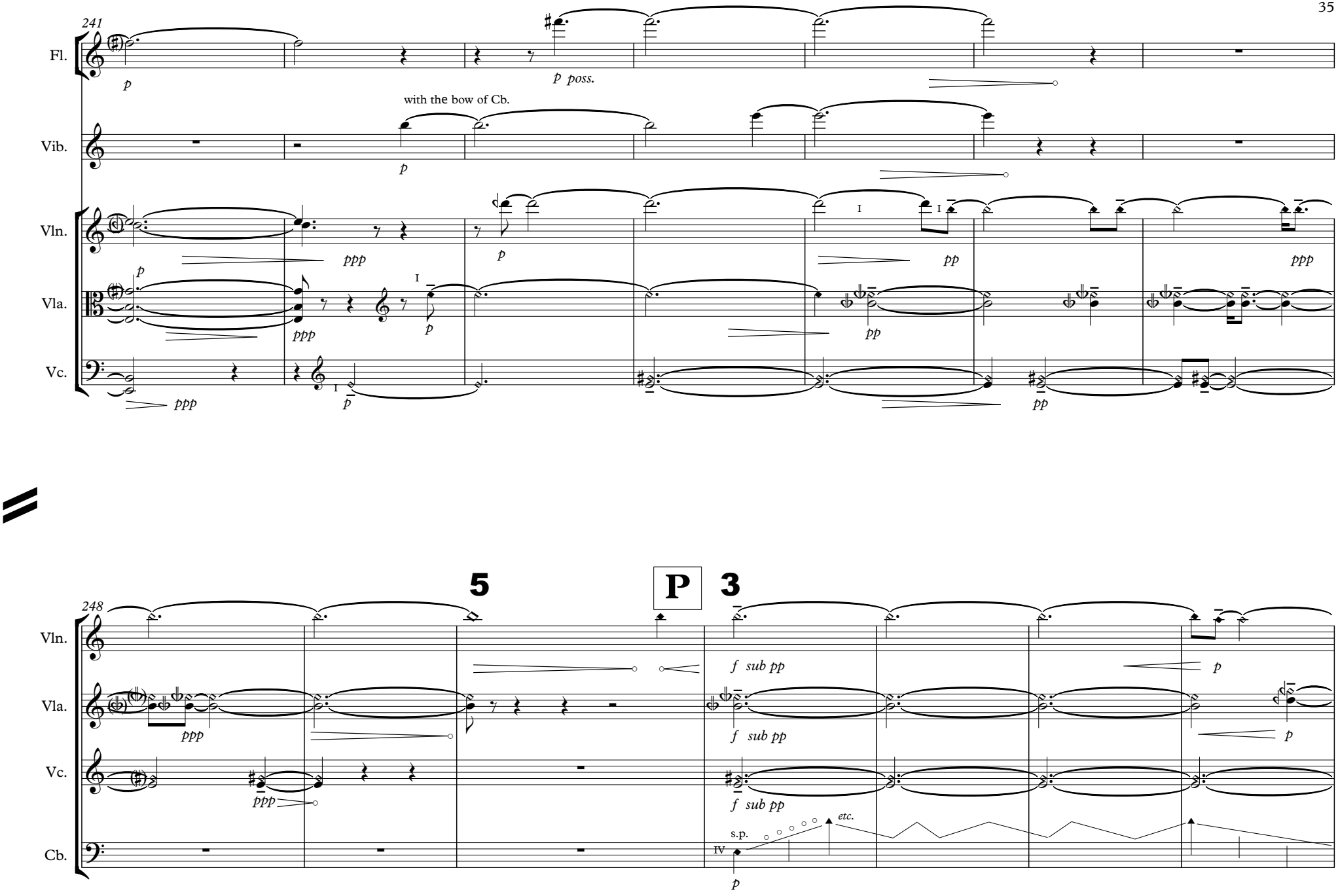

222
Fr.
w. t.
Fl.
B. Cl.
To Cl.
Tbn.
f
Mar.
To Vib.
Vln.
arco
I
II
f sp
f
s.p.
molto
poco
Vla.
arco
molto
s.p.
n.
f
pp
pizz.
f
col legno
Vc.
arco
n.
f sp
molto
s.p.
etc.
poco
molto
f
p
Cb.
s.p.
molto
etc.
poco
IV
s.t.
l.v.
mf
l.v.

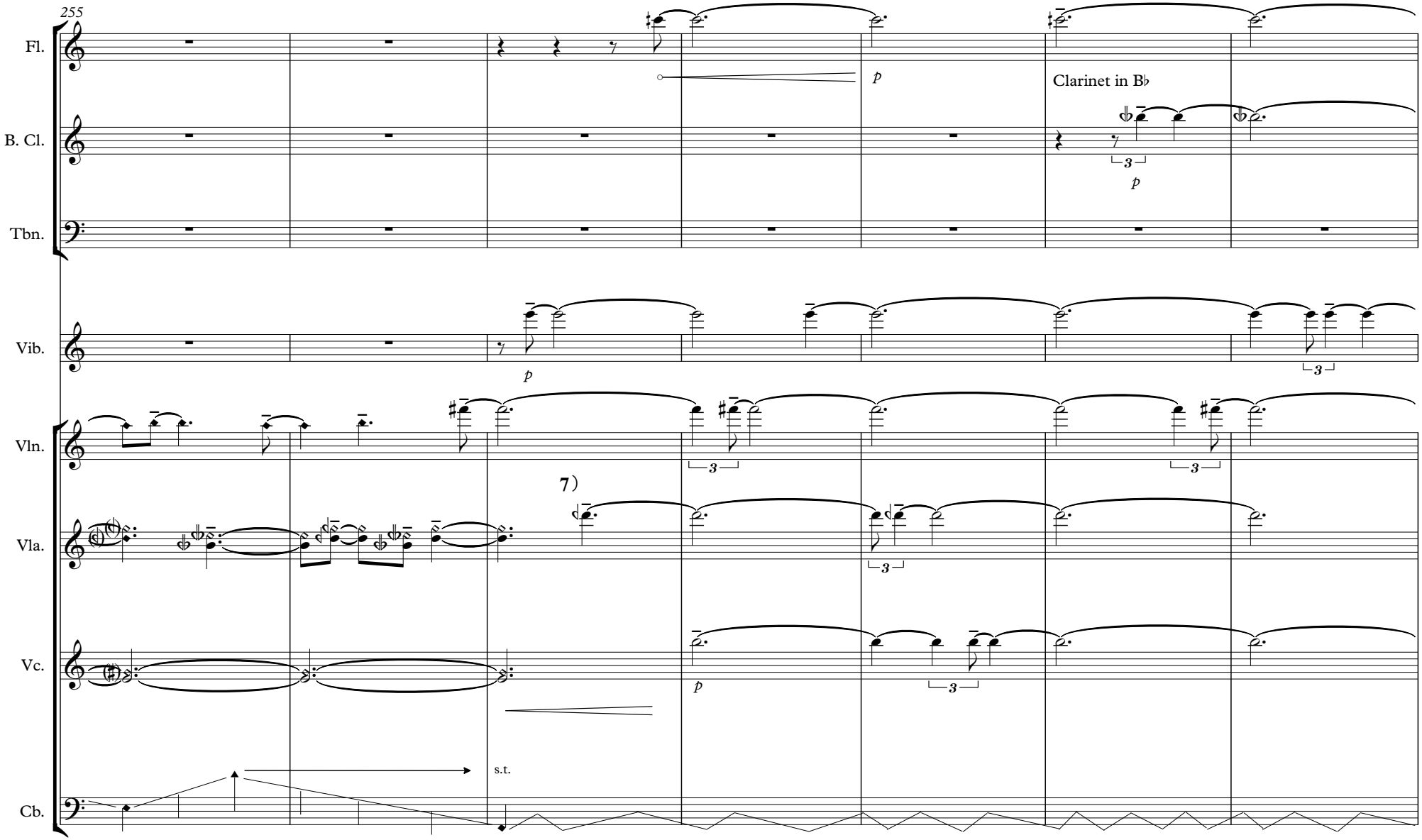

228
w. t.
n.
w. t.
Fl.
mf
f
p
ff
fff
B. Cl.
Tbn.
slide vibr.
Mar.
Vibraphone
molto
poco
n.
molto
s.p.
poco
molto
Vln.
arco
molto
s.p.
n.
s.p.
I
II
III
IV
s.t.
molto
s.p.
s.t.
Vla.
f
pp
f
poco
molto
n.
molto
s.p.
poco
molto
n.
Vc.
f
p
f
etc.
n.
molto
s.p.
Cb.
f
ff
pp

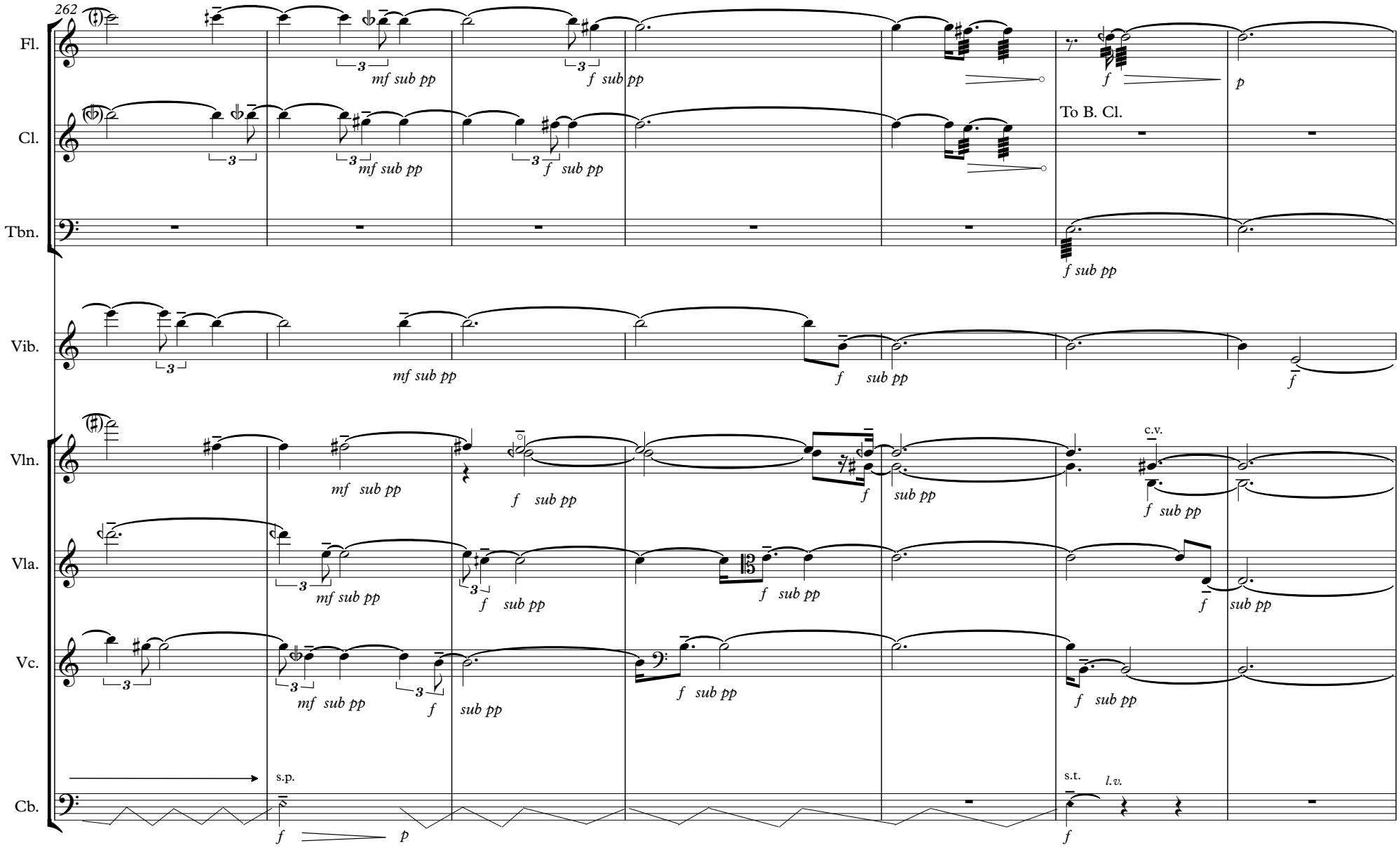


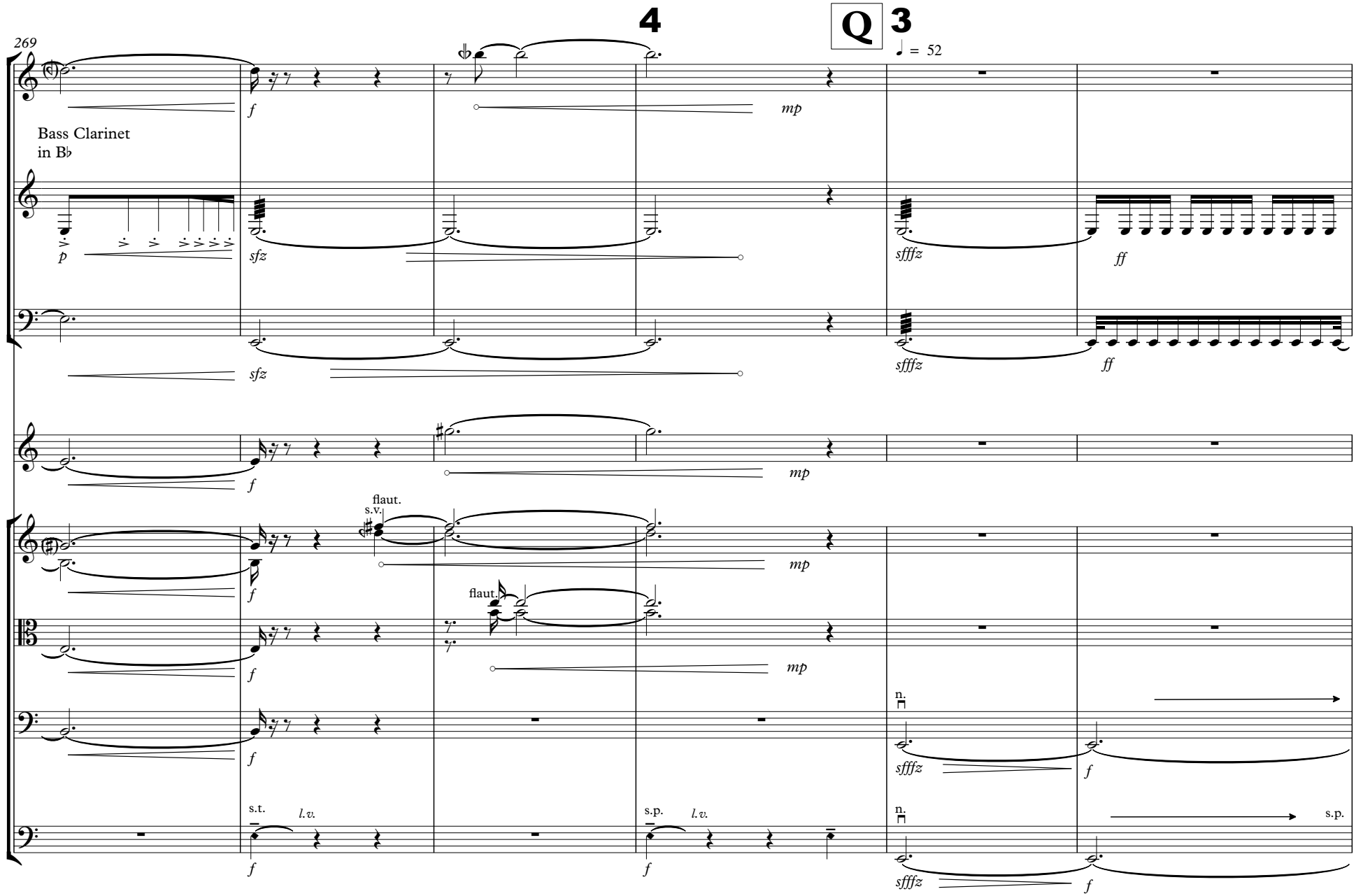
7) the note D 𝄲 (quarter tone lower then D) represents the 7th partial of the low E (played by the Cb.). Therefore to be acoustically accurate, it should sound 31 cents lower then D, unlike a quarter tone which would be 50 cents lower

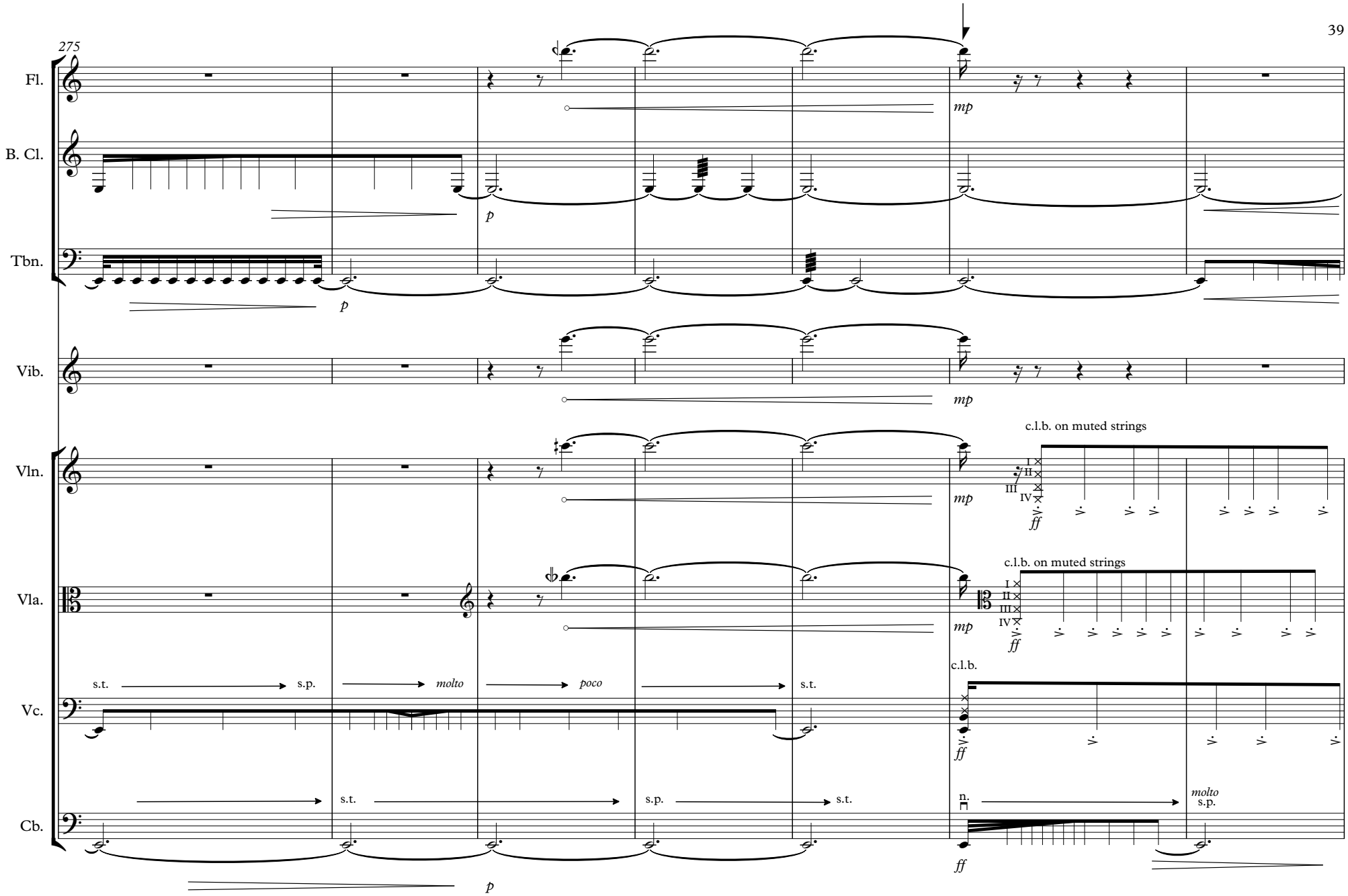
*) descending up to almost quarter tone towards the end of the duration

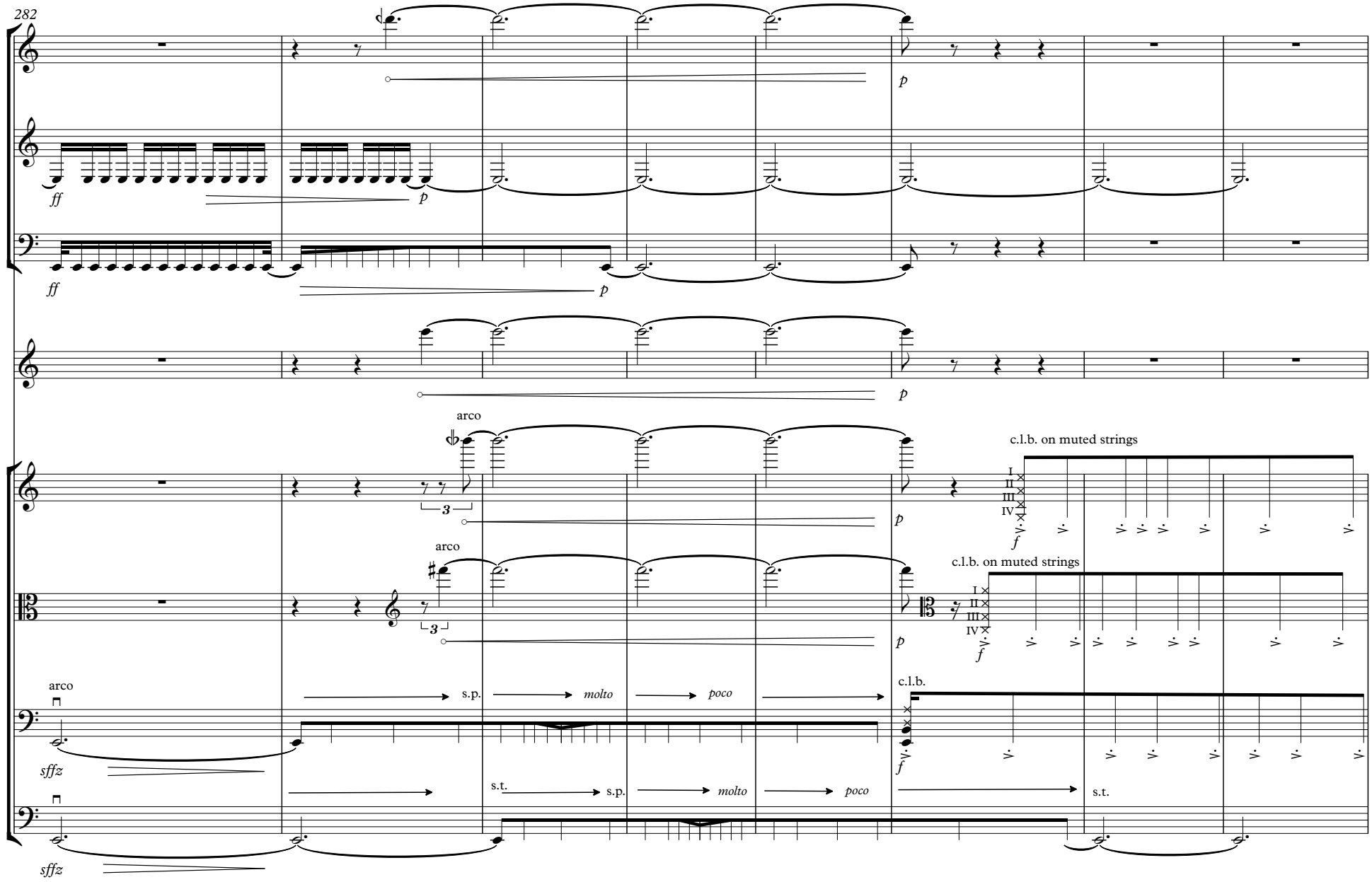

241
Fl.
Vib.
Vln.
Vla.
Vc.
with the bow of Cb.
p
p poss.
ppp
pp
5
P
3
248
Cb.
f sub pp
s.p.
etc.
IV

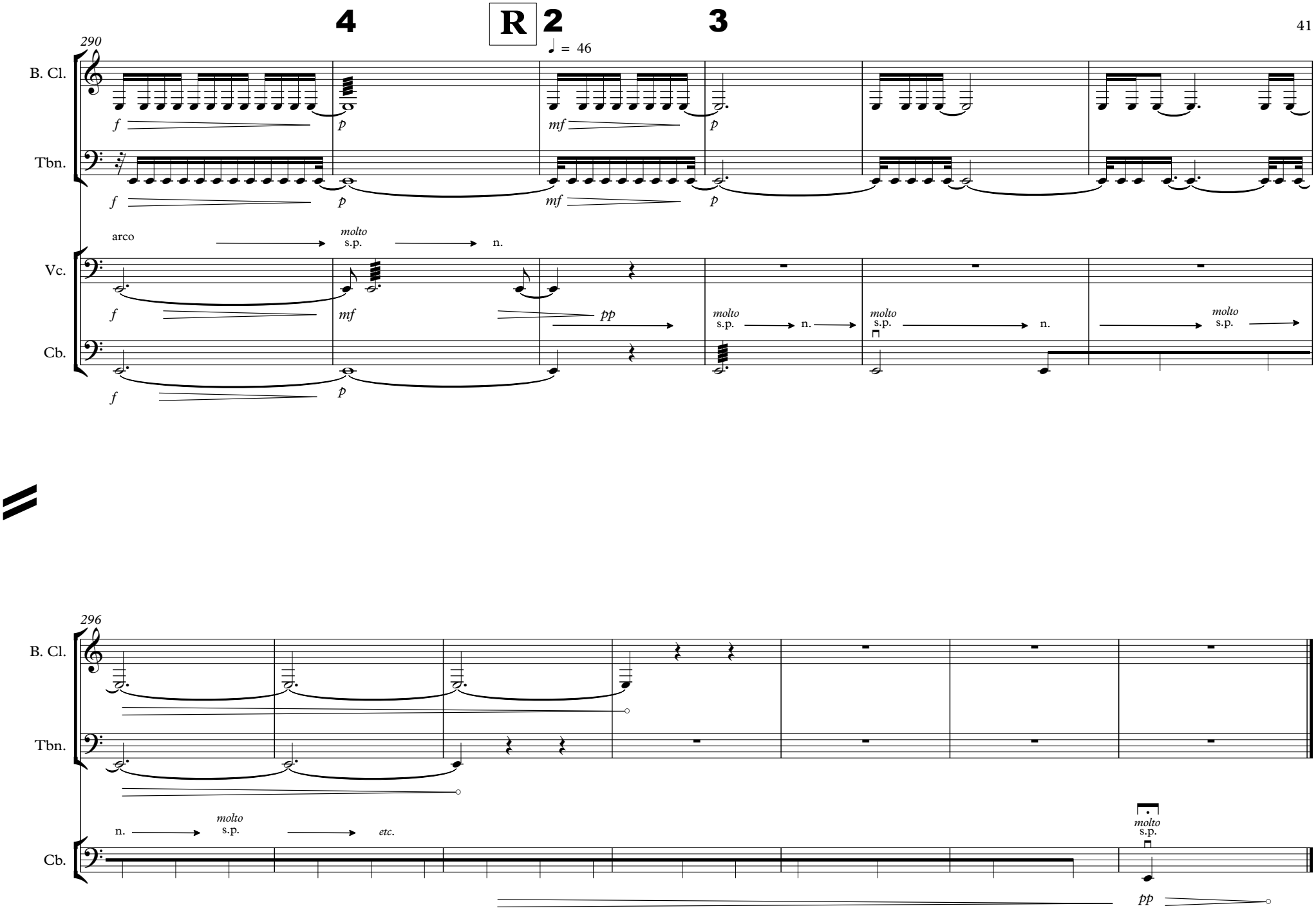

255
Fl.
B. Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
p
Clarinet in B♭
3
p
7)
s.t.


262
Fl.
Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
mf sub pp
f sub pp
To B. Cl.
p
c.v.
s.p.
s.t.
l.v.


269
4
Q 3
♩ = 52
Fl.
Bass Clarinet
in B♭
B. Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
flaut.
s.v.
flaut.
s.t.
l.v.
s.p.
l.v.
n.
s.p.
n.
p
f
sfz
mp
sffz
ff


275
Fl.
B. Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
mp
p
ff
c.l.b. on muted strings
I
II
III
IV
s.t.
s.p.
molto
poco
c.l.b.
n.
molto
s.p.


282
Fl.
B. Cl.
Tbn.
Vib.
Vln.
Vla.
Vc.
Cb.
ff
p
arco
3
c.l.b. on muted strings
I
II
III
IV
f
s.p.
molto
poco
c.l.b.
sffz
s.t.


4
R 2
3
♩ = 46
290
B. Cl.
Tbn.
Vc.
Cb.
arco
molto s.p.
n.
molto s.p.
n.
molto s.p.
n.
molto s.p.
296
B. Cl.
Tbn.
Cb.
n.
molto s.p.
etc.
molto s.p.