

ebbs -

michael young

1A

♩ = 120-144 molto rall/accel ad lib., independently

Violin

Violoncello

molto s.p.

molto s.p.

fff

ppp

ppp

poco rall/accel ad lib., independently

Vln.

Vc.

minimal vib. sempre

minimal vib. sempre

nat.

s.p.

molto s.p.

nat.

s.p.

mf

p

p

fff!!

mf

p

p

rests < 1 sec. at first - lengthen on repeats

s.p.

nat.

s.p.

nat.

mf

p

p

mf

mf

p

Vln.

Vc.

rests < 1 sec. at first - lengthen on repeats

s.p.

nat.

s.p.

nat.

mf

p

mf

p

p

mf

mf

p

to 1B ad lib.

2 **1B**

Vln. *mf* *pp* *p* *mf*

Vc. *fff* *ppp* *ff* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

*molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.*

Vln. *mf* *pp* *pp* *mf* *mf* *pp* *mf* *pp* *mf* *pp*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*nat.* *s.p.* *nat.* *s.p.* *nat.* *s.p.* *nat.* *s.p.* *nat.* *s.p.* *nat.*

Vln. *mf* *pp* *sub. fff* *ppp* *mf* *ppp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Vc. *ff* *mp* *f* *mp* *f* *mp* *f* *pp*

*molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.*

rests < 1 sec. at first - lengthen on repeats

Vln. *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp*

*s.p.* *nat.* *s.p.* *nat.*

rests < 1 sec. at first - lengthen on repeats

to 1C ad lib.

continue until VLN begins 1C

1C

Vln. *pizz.*, *arco* *molto s.p.* *molto rall* ..... *nat.* → *molto s.p.* 3  
*sfz!!* *fff* *ff* *pp* *mf*

Vc. *pizz.*, *arco* *molto s.p.* *molto rall* ..... *nat.* → *molto s.p.*  
*ff* *p* *ff* *pp* *mf* *pp*

Vln. *nat.* *8va* *s.p.*  
*ppp* *ppp* *ppp* *mf* *ppp*

Vc. *stop pressure -- harmonic pressure ad lib.* *1/2 col legno [nat. -- molto s.p.] all strings* *frantic!*  
*pp - mf ad lib.*

Vln. *stop pressure -- harmonic pressure ad lib.* *1/2 col legno [nat. -- molto s.p.] all strings* *frantic!*  
*pp - mf ad lib.* *continue until VC begins 1D*

Vc. *to 1D ad lib.*

1D

Vln. *stop pressure -- harmonic pressure ad lib.* *1/2 col legno [nat. -- molto s.p.] + battuto ad lib.*  
*pp - mf ad lib.*

Vc. *arco* *pizz.* *sfz* *arco* *pizz.*  
*ppp* *fff* *p* *mf* *p* *ppp* *f* *mp* *f* *p* *mp* *mf* *p* *mf* *p*

molto s.p. RESUME 1/2 col legno [nat. -- molto s.p.] + battuto ad lib.

Vln. *pp - mf ad lib.*

Vc. *ff* *ppp* *pizz.* *mf* *p* *arco* *pp* *ff* *p* *(h)* *(h)* *f* *mp*

Vln. *to 1E ad lib.*

Vc. *mp* *mf* *p*

**1E**

Vln. *nat.* *f* *p* *inflexions*  $\downarrow \ddagger$

Vc. *arco molto s.p.* *molto s.p.* *nat.* *pizz.* *mp* *pp* *mf*

Vln. *molto s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *nat.* *mf* *p* *mf* *p* *mf* *pp* *p* *ppp*

Vc. *pizz.* *mp*

inflexions  $\downarrow \sharp$

molto s.p. → nat.    molto s.p. → nat.

Vln. *sub. mf* → *ppp*    *sub. mf* → *ppp*    *sub. mf* → *ppp*

Vc. *pizz.* *mp*    *mf*    *pp*

together at first, gradually drift apart on repeats & increase s.p. intensity to molto sp. -- s.p.

**1F**

Vln. *s.p.* → *nat.* → *s.p.*    *s.p.* → *nat.*    *nat.* → *s.p.*    *s.p.* → *nat.*

Vc. *arco s.p.* *pp* → *f*    *p* → *mf*    *mf* → *p*    *p*    *pp* → *mp*

*pp* → *f*    *p* → *mf*    *mf* → *p*    *pp* → *mp*

continue until VC begins 1G

Vln. *dim..... gradually reduce dynamic range to ppp - p*

Vc. *dim..... gradually reduce dynamic range to ppp - p*

to 1G ad lib.

**1G**

Vln. *s.p.* *ff* → *p*    *mf* *p*    *mp*    *mf*    *pp*    *mf* → *p*

Vc. *pizz.* *fff sfz!!*    *ppp* → *ff*    *arco*    *pizz.* *p*

6 **2A** always irregular spaces between notes [min. possible - c. 3"]  
 always avoid playing at the same time

nat. • sempre

Vln. *ppp/ mf ad lib.* pizz. (•) , arco sustain to 2B

Vc. arco • sempre *ppp/ mf ad lib.* *f* *p* molto s.p. → nat. molto s.p. → nat. molto s.p. → nat. to 2B ad lib. *fp* *mf* *pp* *mf* *pp* *mf* *ppp*

**2B** (always irregular)

Vln. arco pizz • sempre *pp* *f* *pp* *f* *pp* pizz arco

Vc. pizz arco • sempre *f* *pp* *f* *pp* *f* *pp* *f* *pp* pizz arco

*ppp* *fff* *ppp*

molto s.p. → nat. molto s.p. → nat. molto s.p. → nat. molto s.p. to 2C ad lib.

Vln. *mf* *pp* *mf* *pp* *mf* *pp* sustain until VLN begins 2C

Vc. *mf* *pp* *mf* *pp* *mf* *pp*

**2C** (always irregular)

Vln. pizz. arco *p* *ff* *p* *f* *p* *f* *p* *f* *p* *f* *p* pizz. arco

Vc. pizz arco *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* pizz arco

**2D** always irregular spaces

nat.  $\rightarrow$  molto s.p.  $\rightarrow$  nat. pizz.  $\circ$  arco pizz.  $\circ$  arco

*p*  $\rightarrow$  *f* *f* *mp* *f* *f*

s.p.  $\rightarrow$  nat. molto s.p. nat.  $\rightarrow$  molto s.p.

*ff*  $\rightarrow$  *pp*  $\rightarrow$  *fp*  $\rightarrow$  *mf*  $\rightarrow$  *pp* *ff sfz* *p*  $\rightarrow$  *ff* *p* *mp*

**2D** continue until VC begins 2E

s.p.  $\rightarrow$  nat. molto s.p. nat.  $\rightarrow$  molto s.p.

*ff*  $\rightarrow$  *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*  $\rightarrow$  *mf*  $\rightarrow$  *ppp*

rall ..... to 2E ad lib.

*p*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

**2E** very rapid at first, gradually dissipating....

*sfz* pizz. arco pizz. arco pizz. arco pizz. arco

*fff*  $\rightarrow$  *p* *ff*  $\rightarrow$  *p* *ff*  $\rightarrow$  *p* *ff*  $\rightarrow$  *p* *ff*

*fff sfz*  $\rightarrow$  *p* *ff*  $\rightarrow$  *sfz*  $\rightarrow$  *p*

**2E** molto rall. ....

*f*  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *ff*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*

*fff sfz*  $\rightarrow$  *p* *ff*  $\rightarrow$  *sfz*  $\rightarrow$  *p* *mp*  $\rightarrow$  *p*  $\rightarrow$  *p*  $\rightarrow$  *p*

continue until VC begins 2F

Vln. *pp* *mp*

Vc. *pp* *pp* to 2F ad lib.

**2F**

Vln. *mp* *pizz.* *arco* *p < ff > p* *s.p.* *(f)* *nat.* for a long time *pp*

Vc. *f* *arco* *s.p.* *nat.* *mp* *f* *arco* *s.p.* *nat.* for a long time *p*

**2G**

Vln. *s.p.* *nat.* *molto s.p.* *nat.* *molto s.p.* *molto s.p.* *nat.* *molto s.p.*

Vc. *fp* *p* *nat.* *molto s.p.* *mf* *pp* *nat.* *molto s.p.* *pp* *sub. mf* *pp* *f* *pp* *f* *p* *sfz* *ff*

hesitant at first, becoming more animated in spasms

Vln. *sfz* *sfz* *pizz.* *arco* *mp* *ff* *pizz.* *arco* *pizz.*

Vc. *ff* *ff* *sfz* *pizz.* *arco* *mp* *ff* *pizz.* *arco* *p* *< ff > p* *ff*



minimal time intervals between events

9

Vln. arco, pizz., arco, pizz., arco molto s.p., nat., molto s.p.  
 Dynamics: *fff*, *f*, *mp f*, *mf*, *pp*, *mp*, *pp*, *pp*, *mf*

Vc. arco, pizz., arco, molto s.p.  
 Dynamics: *fff*, *sfz*, *f*, *mp*, *mf*, *mp*, *pp*, *mf*

wait for electronics cue immediately to **3A**

Vln. *p*, *mf*, *p*, *fff*

Vc. *p*, *fff*

electronics cue

**3A** For each new measure, choose a new note in turn and repeat it, rhythm as indicated until all are played. One instrument settles on the note indicated: \*

Avoid beginning or playing in time together and avoid 'measures' of equivalent duration.

Vln. pizz., *ff*, *ff*, *mp*, *p*, *1st time: f* → *p*

Vc. pizz., *ff*, *ff*, *mp*

measure c. 4" - 7"  
 gradually reduce dynamic range to *p* -- *ppp*

electronics cue

wait for new electronics activity before progressing

**3B** occasional col legno batt., otherwise pizz.

**c. 3" - 6"**

Vln. *mf--pp sudden changes ad lib.* col legno batt.

Vc. *mf--pp sudden changes ad lib.* col legno batt.

*1st time: f p*

electronics cue

**3C**

**c. 2" - 5"**

Vln. *mf--pp sudden changes ad lib.* col legno batt./ pizz.

Vc. *mf--pp sudden changes ad lib.* col legno batt./ pizz.

*1st time: f p*

electronics cue

**3D**

**c. 1" - 3"**

Vln. *mf* *pp* each time pizz.

Vc. *mf* *pp* each time pizz.

electronics cue

**3E**

**c. 2" - 5"**

Vln. *pp* col legno batt.

Vc. *fff sfz!!* *pp* col legno batt.

electronics cue

**3F**

**c. 1" - 2"**

Vln. *fff* pizz.

Vc. *fff sfz!!* *fff* pizz.

electronics cue

**3G**

arco c. 3" - 7"

Vln. *mf* *ppp*

Vc. arco *mf* *ppp*

c. 3" - 7"

→ **4A**

tacet

**4B**

inflexions  $\text{♩} \text{♩} \text{♩}$

Vln. & Vc. *ppp*

*p* *molto s.p.* → *nat.* *molto s.p.*

*fp* *mf* → *pp* *mf* → *pp*

*s.p.* *ff* → *p* *ff* → *p*

*molto s.p.* → *nat.* *molto s.p.* → *nat.* *molto s.p.* → *nat.*

*mf* → *pp* *mf* → *pp* *mf* → *ppp*

*p* *mf* → *pp*

*s.p.* *p*

wait.  
 play a fragment, not too slowly  
 avoid playing at the same time as the other player.  
 play each fragment 1 or 2 times.

fragments can be played by either player

→ **4C**

tacet

4D

vib. norm.

The musical score consists of seven staves. The first three staves are for Violin I (Vln.), Violin II (Vln.), and Violin III (Vln.). The fourth staff is for Violin and Viola (Vln. & Vc.). The fifth and sixth staves are for Viola (Vc.). The seventh staff is for Violoncello (Vc.).

**Violin I (Vln.):** Starts with *p*, *mf*, *p*, *mf*, *mp*, and ends with *ppp*.

**Violin II (Vln.):** Starts with *mf*, *p*, *mf*, and ends with *p*. Includes a *(rall)* instruction and a *8va* marking.

**Violin III (Vln.):** Starts with *mf*, *p*, *mf*, and ends with *p*. Includes a *(rall)* instruction and a *8va* marking.

**Violin & Viola (Vln. & Vc.):** Starts with *ff* and ends with *pp*. Includes *pizz.* and *arco s.p.* markings.

**Viola (Vc.):** Starts with *pp*, *f*, *mf*, and ends with *p*. Includes *vib. norm.*, *pizz.*, and *arco* markings.

**Violoncello (Vc.):** Starts with *p*, *mf*, *p*, and ends with *p*. Includes a *(rall)* instruction.

**Violoncello (Vc.):** Starts with *p*, *mf*, *mp*, and ends with *ppp*.

wait.

play a fragm.

play each fragm 2 or 3 times.

one fragm is played by both players

stop playing when electronic sounds have ebbed away