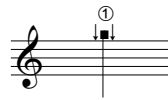


Vladimir Gorlinsky

# The Apogee Game

# Performance notes

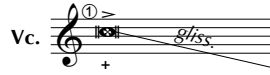
**ord.** — ordinario, ordinary position  
**s.p.** — sul ponticello  
**e.s.p.** — extrmale sul ponticello, high up on the bridge.



Hit by the bow frog in position of this note and leave the bow on the string

The bow pressure:

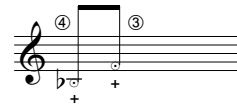
□ √ — normal sound  
 ▣ √ — play with some noise addition  
 ▨ √ — play with overpressure (keep the sound pitch in any case)



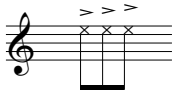
Press the bow frog in position of this note, play left hand pizz. behind the bow position and immediately slide down by the bow frog



Find positions of these notes on forth string and press left hand fingers as flageolets



Press with force the bow hair to current strings near to the bridge and play left hand pizz. (use the bow hair as a left hand fingers on fretboard). Try to find correct sound pitchees.



Col legno (hit the string)



Play the sound behind the bridge



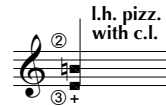
Play saltando (ord. or col legno)



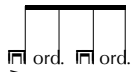
Play all these notes on one salt. movement of bow



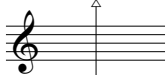
Play left hand pizz.



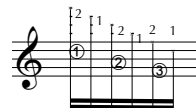
Press with force the bow wooden part to current strings near to the bridge and play left hand pizz.



Change the bow pressure during one note



Play the highest note



Play left hand tapping on these notes using inicated fingers

( e.s.p. )  
 I.h. pizz. + arco



Press the bow hair to current strings near to the bridge and play left hand pizz. on usual on bow motion.

Both players have midi-pedals used for switch from electronic sound processing:



— click once for activate patch



— after that click once for deactivate patch



— click twice fastly for activate auto playing mode

# How to improvise?

## First stage of the Play (duration is maximum 5 minutes)

**Violinist** (with her instrument) and **Cellist** (without an instrument) enter the audience hall and stand back to back. The Play starts immediately following first vocalists sounds on the stage.

The Play's bottom line is: there are two different sound materials — **lasting permanently** (1st octave "g") and **short chore pieces** overlaid thereon. Both performers start with lasting sound and after a while any of them sing the tune (the other performer keeps singing a note). After that the performer, *having just sung its part*, makes a short pause and again keeps singing a lasting note, while her partner goes silent, makes a short pause and sings her part.

Therefore there is constant passing round of lasting note and priority of singing:

Example 1.

Any pieces listed in the attachment (\* **lego**) can be used for singing. Those pieces are performed in random order; it is possible using bars several times during the play. Moreover having sense how those pieces are constructed the performer can pretty much start generating it on her own. In such a case the need of using music text is being removed.

## Second stage of the play (duration is maximum 8 minutes)

Cellist may proceed to the second stage of Play at any time when lasting note have just passed to Violinist. Then Cellist leaves her spot and attempts to "disengage" from her partner, and Violinist shall follow her.

**Cellist may walk within her usual pace, without acceleration. Violinist can speed the pace up at any time (without jogging).**

Cellist shall not look back and shall not turn sharply in order to look around. She may feel that Violinist is coming by having heard her song.

At this time the play shall be performed as follows: no more passing of parts, Violinist can perform long note only and Cellist can sing a tune only. If Cellist feels Violinist coming, she shall simply sing song: it will stop Violinist from coming for a while and will serve the opportunity to disengage from her.

Prior to performance of the next song, Cellist shall make pause for at least whole note. Following 5 sequential tunes, pause of 5 whole notes shall be made.

For Violinist: the chasing shall be done along such a trajectory that allows violinist remains unnoticed until she is approaching. Long note shall be always taken during walk. **If Cellist starts singing, her partner shall stop immediately and make pause for at least 5 whole notes and when shall continue chasing with singing of the long note.** Each time pause during stop shall be shorter by 1 quarter, up to the pause lasting as 1 whole note.

Once Violinist closely approaches Cellist (it may happen if Cellist performs 5 tunes at a stretch and now has to make pause of 5 whole notes until the next tune), Violinist shall promptly start playing "Apogee Game" material with her violin. Violin playing shall activate **the Third stage of play.**

Example 2.

**Second stage**

**The final of Second stage**

Prior to performance of the next song, Cellist shall make pause for at least whole note.

**Third stage**

Violin

*mf* stop

Following 5 sequential tunes, pause of 5 whole notes shall be made.

**Third stage of the play (duration is determined by music score).**

Long-lasting violin sound (1st octave "g") shall signal a termination of Cellist free move . Now Violinist playing on the go forces Cellist follow her and Cellist shall imitate with her voice Violinist part. The purpose is to bring Cellist to the stage, where the final part of "Apogee game" shall be performed.

Violin part includes not just long notes (A, B bars) but also "tunes" (C, D, E, F). There is rule that applies to this case: Violinist can not play over 10 long notes at a time afterwards she shall proceed to melodic bar. That means the Cellist gets a possibility to be out of Violinist control for a while: once violinist starts playing the Cellist can perform her piece (as it was before) that shall stop Violinist for a while. Cellist can use this as an attempt to disengage from Violinist while the latter makes pause of 5 whole notes. However, immediately following pause, Violinist does not follow Cellist but simply performs her long note that stops Cellist and provides opportunity for violinist to get control back over Cellist.

It is very important for Violinist to pass to melodic bars as smooth as possible so the Cellist does not notice a change and has no chance to react. At the same time Cellist shall follow all violinist actions with grey attention to be ready for disengagement.

Part of violin player is organized as follows: there is primary repetend bar 'A' and bars of episodes "B, C, D etc". There is rondo form where each bar may be repeated random number of times (minimum one replay). For example:

AAA BB AAAAA CCC AA DDD AAAAA EEE AAAAA etc.

**A**  $\sim 100$

Violin *poco s.p.*

*mf*

**B**

**C**

Vln. *Use these slurs for repeat.*

**D**

**E**

Vln.

**F** *dolce*

Vln. *port.*

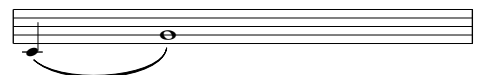
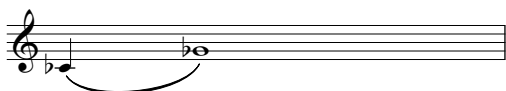
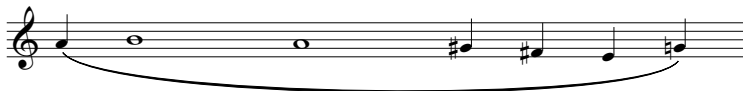
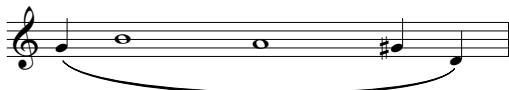
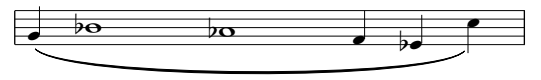
When both performers approach the stage they shall stop playing, shall connect to microphones and start performing final piece of "Apogee Game".

**In general, players perform independently, musical score involves only several moments of actual synchronization.**

In all other cases it simply states how parts shall approximately match (they could mismatch for 5 seconds, if player notices that he is far behind or far ahead of its partner and so he shall speed up or conversely slow down).

# \*lego

♩=100



# The Apogee Game

Violin (Vln.) part: **100** tempo marking, **f** dynamic, **s.p.** (sul ponticello) instruction.

Violoncello (Vc.) part: **col legno** instruction, **mp** dynamic, triplet of eighth notes.

Violin (Vln.) part: **s.p.**, **gliss.**, **sfz** dynamic, triplet of eighth notes, **l.h. pizz.** (left hand pizzicato) with triplet of eighth notes.

Violoncello (Vc.) part: **f** dynamic, triplet of eighth notes, **c.l. batt.** (cavallo battuto) instruction, **sfz** dynamic, triplet of eighth notes.

Violin (Vln.) part: **molto vibr.** (molto vibrato), **mf** dynamic, **e.s.p.** (e sul ponticello) instruction, **s.p.**, **gliss.**, **cresc.** (crescendo).

Violoncello (Vc.) part: **sfz** dynamic, triplet of eighth notes, **Press 3rd string to fingerboard at the same place as a flageolet.**

Violin (Vln.) part: **lirico** section, **m (s.p.)** (marcato sul ponticello), **f** dynamic, triplet of eighth notes, **sfz** dynamic, **f** dynamic, **gliss.**.

Violoncello (Vc.) part: triplet of eighth notes, **sfz etc.** dynamic, **gliss.**.

Violin (Vln.) part: **molto portato** instruction, triplet of eighth notes, **non portato** instruction, **ff** dynamic, **f cresc.** dynamic, **molto** tempo marking.

Violoncello (Vc.) part: triplet of eighth notes, **molto** tempo marking.

Vln. *fff* *fff* *fff* *f* *molto portato* *e.s.p.*

Vc. *fff*

Vln. *ff* *molto portato* *x3* *fff*

*\*lego ( ≈1' )*

Vln. *p* *molto portato* *e.s.p.* *p* *molto portato* etc.

Vc. *e.s.p.* *p* *molto portato*

( after one minute )

*fff* *gliss.* *s.p.* *sffz* *gliss.*

*l.h. pizz. and gliss. with the nut of a violin bow*

Vln. *sffz* *gliss.* *sffz* *gliss.*

Vc. *fff* *gliss.* *gliss.* *l.h. pizz.* *sffz* *gliss.*

*l.h. pizz. and gliss. with the nut of a violin bow*

Vln. *sffz* *gliss.* *sffz* *gliss.* *sffz* *gliss.* *sffz* *sffz*

Vc. *f* *col legno* *f* *sffz* etc.

Vln. *sfz* etc.

Vc. *play arco keeping strong pressure and the fast bow simultaneously*

*e.s.p.*

*fff*

*ff non dim.*

(press two strings by one finger)

Vln. *più p*

Vc. (grace notes)

*molto*

Vln. *sfz < fff*

Vc. *f*

(more clean sound)

*tr*

Vln. *molto vibr.*

Vc.

*fff*

*mf*

Vln.

*f*

*sfz*



hit by the bow (c.l.)  
plus play l.h. pizz.

Vln. *mf*

*sffz*

**f** *cresc. poco a poco*

**l.h. pizz.**

Vc. *mf* (e.s.p.) **l.h. pizz. + arco**

Vln.

Vc.

(col legno)

Vln.

**ff** *cresc. poco a poco*

Vc.

arco (crini) with the bow stopping

Vln.

**fff**

Vln.

Vln.

(the brevis pause)

Vln.

**f**

e.s.p. 3

6

26

ord.  
densely

Vln. *mf*

Vc. *mf*

ord.  
densely

26

Vln.

*f*

Vladimir Gorklinsky

# K<sup>g</sup>araoke

# Performance notes

Texts of well-known songs for interpreters and/or public, which are sang on new and created motives, are used in music piece.

Texts derive from various original songs with possibility to use multilingual texts. New meanings derive from combinatorial set of such texts.

At beginning of the piece, interpreters one after one perform one complete line of their texts, after that they starts focusing on indicated number of notes in their parts, i.e. texts may break off in the middle.

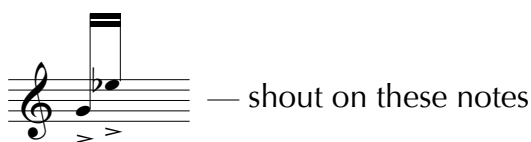
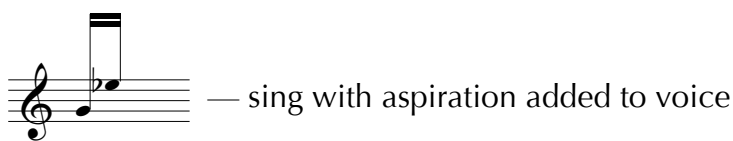
The interpreter performs the nets motive from the syllable on which he / she stopped before. Interpreters select motive chords randomly, provided necessity for clear intoning of tunes, striving to hear them internally and to perform them afterwards. At composition of tunes, it is important to start from the step indicated in part of each interpreter.

It is important to combine skips and smooth motion (exception is part of the 5th interpreter [one single note] and the 7th interpreter [metrical reading of the text as a rap style]).

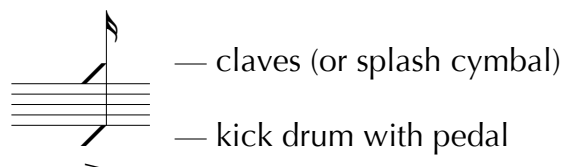
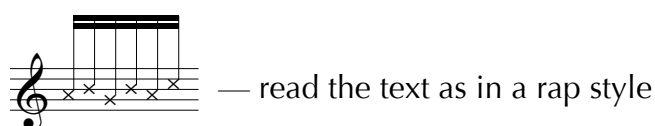
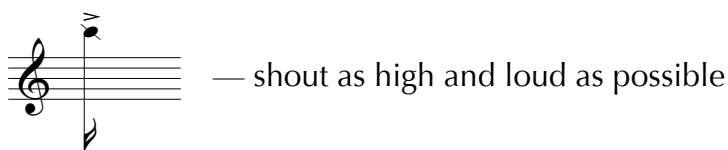
It is not allowed to use single selected set of chords, as these should be constantly updated. Music piece is played without musical director with application of chain reaction principle: once current interpreter finishes its part, the next interpreter shall take pause and continue and so on and so forth.

Part of the 7th interpreter shall be always based on motive singing and proceeding drums. If the 7th interpreter following its part and prior to drums makes big pause (subject to musical score), it is a signal for remaining interpreters for passing on to the next part.

Music play is performed at pop music (with aspiration added to voice).



\*X — the fragment marked by this sign should be repeated several times



# K<sup>g</sup>araoke

♩=93

Vladimir Gorkinsky

Voice 1

Soms denk ik nog te - rug aan een tijd die ik nooit ver - geet  
Ik was in Spa - nje 't was ont - zet - tend heet De taal die  
sprak Ik ni - et het ging me veel te snel Maar 't Spaans voor

*mp*

Voice 2

't Is niet zo lang ge - le - den  
't lijkt een ver ver - le - den Ze heet - te  
Do - mi - na Of ze noem - de zich zo En

*mp*

3

Bart - je staat te kij - ken door het raam  
hij denkt aan Mia - en al - les wat ze deed hij ziet - zijn  
le - ven: de eeu - wen gaan voor - bij hij huilt een beetje en

*mp*

4

Van A - fri - ka tot in A - me - ri - ka.  
Van op de Hi - ma - laya tot in de woe - stijn. Van A - fri - ka tot in A - me - ri - ka. Ja, wij zijn zo - veel  
mooi - er als we sa - men zijn. Strek je hand naar me uit, leg ze in de mijne. En laat ons dro - men van be - tere

*mp*

5

Ik heb de - zelf - de o - gen en ik krijg jouw trek - ken om mijn mond.  
Vroe - ger was ik drif - tig, vroe - ger was jij drif - tig, maar we heb - ben onze rust ge -  
vonden. En we zit - ten naast el - kaar en we zeg - gen niet zo veel. Voor al - les wat

*mp*

6

I love your per - so - na - li - ty But I don't want our love on show  
Some - times I think it's in - sa - ni - ty Boy, the way you go. With all of the girls on the cor - ner Oh ba - by, you're the lat -  
est trick Oh, you seem to have their num - ber Look they're dan - cing still. And I don't wan - na dance dance with you ba - by, no more I'd

*mp*

7

Wie wil hor - en een his - to - rie Al van ene jon - ge smid  
Die ver - brand had zijn me - mo - rie Daa - glijks bij het vuur ver - hit Was ik nog,  
nog met mi - jnen ha - mer Was ik nog met ge - weld op mijn aam - beld 'k Geef

*mp*

8

Ice ice ba - by Ice ice ba - by  
All right stop col - la - bo - rate and lis - ten Ice is back  
with my brand new in - ven - tion Some - thing grabs a hold of

*mf*

9

She wants me out of the ac - tion She's co - ming hard But  
this ain't the end of the bat - tle It's just the start I will not fold un - der fire I'm hol - ding my spot She waits back on the bot tom I'll be on top  
I've on - ly just be - gun to fight You ain't seen noth - ing yet I've just be - gun to fight To prove I'm the love of your life I'm gon - na kiss ev' - ry doubt

*pp*

quazi *f*

♩=83 *poco a poco accel.*

1  
etc.  
2  
etc.  
3  
etc.  
9

*cresc. poco a poco*

4  
etc.  
5  
etc.  
6  
etc.  
9

7  
etc.  
8  
etc.  
9

8  
1.2.  
9  
etc.  
più **f**

♩=113

3.

9

*più f* *più f* *più f*



\*X

1 *ff* twee (biert + jes + dat + ken + ik+ wel) Dos...

2 *ff* zij (had + in + haar + o + gen + Het) blauw

3 *ff* hij (roept + haar + naam + lie+ ve+ klei) ne

4 *ff* tij (den + ls + je + huid+ don + ker) der

5 *ff* jij (doet + heb + ik + het + zel + de) ri -

6 *ff* ne (ver + do + some + thing + to + hurt) you

7 *ff* den (bras+ van + al + dat + sme + den) ik

8 *ff* me (tight + ly + Flow+ like + a + har) proon

9 *ff*

1 *mf* cer - ve - zas por fa - vor Elke Span jaard heeft een snor Dos cer -  
ni - dorm of Mar - bel - la maar 't was er warm oh zo warm

2 *mf* van re - gen - bo - gen Ze heet - te Do - mi  
in haar o - gen Hetblauw van re - gen - bo -

3 *mf* pi - ran - ha lie - ve klei - ne pi - ran - ha lie - ve klei -  
dat je blijft want ik ben bang dat de we - reld zal ver -

4 *mf* of ble - ker dan de mij - ne. Laat ons pro - be - ren el - kaar niet te ver - mij - den! Nie mand op straat spreekt - je ann,  
zaam zijn, ver - draag - zaam zijn. Van A - fri - ka tot in A - me - ri - ka. Van op de Hi - ma - laya tot in de woes -

5 *mf* ri - tu - eel. Pa - pa, ik lijk steeds meer op jou. Ik heb de - zelf - de han - den en  
we zwer - ven in ge - dach - ten, maar we ko - men al - tijd thuis. De waar - heid die je

6 *mf* though Oh, but the feel - ing is bad, the feel - ing is bad. And ba - by now the par - ty's o - ver For us so I'll be on my  
ven though I feel your mu - sic Ba - by, that is that. I don't wan - na dance dance with you ba - by, no more. I'd ne - ver do some

7 *mf* den bras van al dat sme - den Ik ga naar de Franse zwier 'k Wil mij tot den  
ha - mer Was ik nog met ge - weld op mijn aam - beld 't Is de mooiste van de

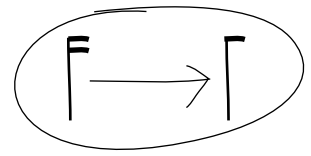
8 *mf* dai - ly and night - ly Will it e - ver stop yo I don't  
rock a mic like a van - dal Light up a stage and wax

9 *mf*

*gliss.*

*mf*





From some moment each performer  
(except 7th singer) should sing  
eighth notes instead sixteenth.

\*X

1  
ve - zas por fa - vor lk was op reis in Ma - la - ga, Be -  
lk zag haar zi - ten in een bar lk was he - le - maal in

2  
no Of ze noem - de zich zo En zij had  
gen Ze hield niet van Clou - seau Wel van Mo -

3  
ne pi - ran - ha vers - cheur me als de nacht komt wil ik  
gaan jij drinkt mijn bloed dat al leen voor jou stroomt jij breekt

4  
zi - et je staan. Waa - rom doen - men - sen el - kaar toch zon pijn. Zou het niet - be ter zijn als wij voor taan. Verd-raag  
tijn. Van A - fri - ka tot in A - me - ri - ka Ja, wij zijn zo - veel mooi - er als we sa - men zijn. Hand in hand!

5  
ik krijg jouw rim - pels in mijn huid. Jij hebt jouw i - deen, ik heb mijn i - deen en  
zocht en die je nooit hebt ge - von - den, ik zoek haar ook en te - ver - geefs zo - lang

6  
way Now that the things which move me Are stan - ding still. I know it's on - ly su - per - sti - tion But, ba - by I won't look back E -  
thing to hurt you though Oh, but the feel - ing is bad, the feel - ing is bad. I don't wan - na dance dance with you ba - by, no more.

7  
trouw be - ge - ven Nooit een scho - ner vrouw ge - zien Was ik nog, nog met mi - jnen  
vrou - wen Maar nooit was er zo'n ser - pent Nooit kan zij haar bakkes hou - den Nooit is

8  
know Turn off the lights and I'll glow To the ex - treme I  
a chump like a can - dle Dance go rush to the spea - ker

9  
from your lips ba - by I've on - ly be - gun to fight It's more than just kno - wing you want it It's kno - wing how bad To keep it  
you got to be on it With all that you have She thinks that she'll be the vic - tress She should think twice Cause I'm in this game to

1 de war en ik wist nee die laat ... ..

2 zart en zo En zij had in haar ... ..

3 mijn hart dat al - leen voor jou slaat ... ..

4 Oog in oog! Alle kleu - ren van de ... ..

5 ik leef. Want pa - pa, ik lijk steeds ... ..

6 I'd ne - ver do some - thing to hurt ... ..

7 vrou - wen Maar nooit was er zo'n ser ... ..

8 that booms I'm kil - ling your brain like ... ..

9 the fi - nish And I won't play nice ... ..

*rise and walk...*

1 give a pass by light to next performer

2

3

4

5

6

7

8

9

*accel.*

From this moment on, singers leave the stage continuing to perform their last sound material on the move. Their pace is individual with pleasure rate. Singers may choose any directions, however it is important to continue moving on and singing. During walk, interpreters take their new positions for performance of the next fragment of play. Such positions are allocated between the interpreters in advance, so that to make vast circle (or ellipse), in which distance between neighboring points of circle would comprise 5-10 meters.

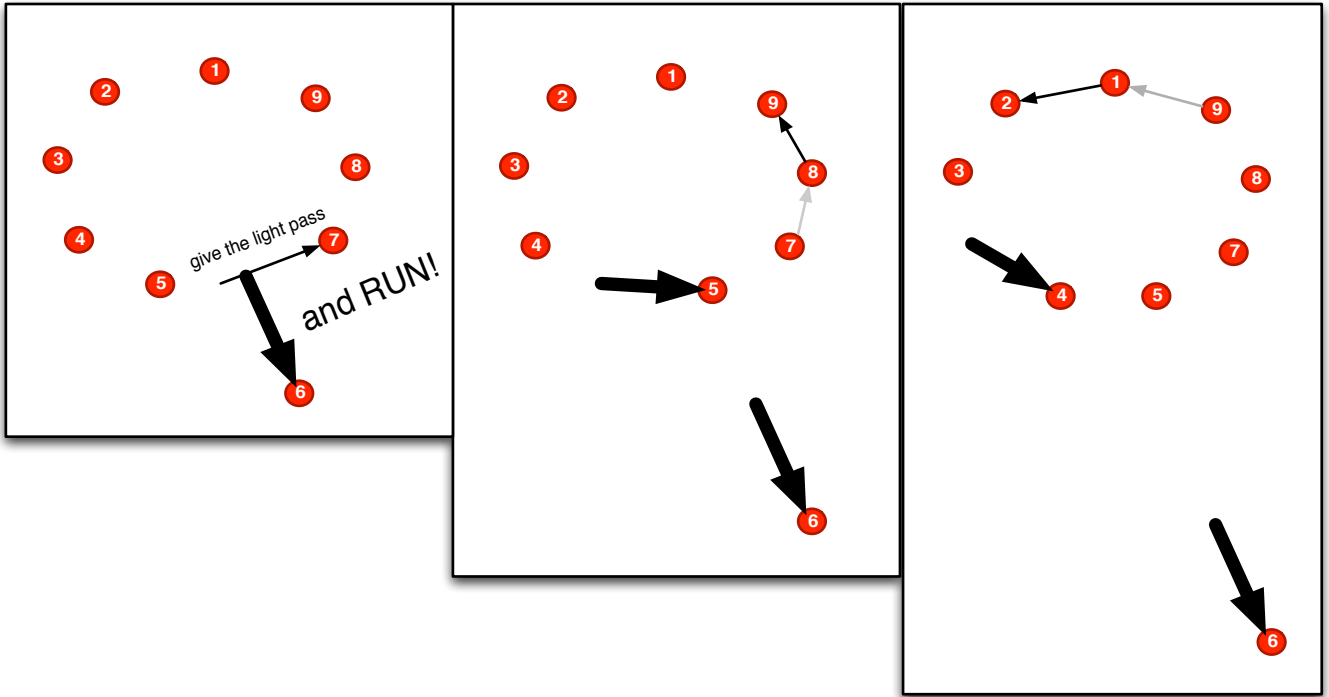
Once the interpreter takes its position, he/she stops and starts performing long note that falls on his/her stop (and, accordingly, syllable that falls on his/her stop). He/ She may breathe freely and randomly become silent so that to recover his/her breathe.

All participants take their positions so that to result in none-part concord at termination of such process. Singer performing the last part (9) shall be the last one to take his/her position; prior to that moment, he/she shall walk around all positions checking whether all singers are present.

When all are present, the ninth singer occupying his/her position starts new stage of play. The play is about sending sound and light round without leaving positions. Each interpreter holds in his/her hand a flashlight used for "drawing" of the course of light across walls, floor, and ceiling to the next interpreter.

Sound means next syllable performed in part of each singer; now sound shall imitate course of flashlight managed by the interpreter. For instance, if the interpreter "draws" arrow (upwards and when downwards), sound shall take form of rising glissando and slide downwards. Sound shall be transferred though touching of then next interpreter by the flashlight, where previous interpreter becomes silent and waits when the light of his/her neighbor reaches him/her again, and so on and so forth. Sound and light shall be send round counterclockwise.

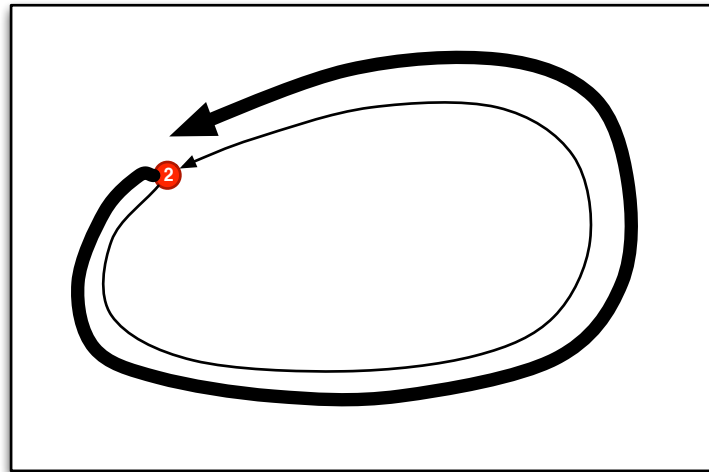
Important rule: sound transfer rate shall not slow down from interpreter to the next interpreter; it shall accelerate. The higher is transfer rate, the stronger shall be syllables. At one point rate becomes so high that once the interpreter receives sound signal he/she shall direct his/her flashlight to the next interpreter and, accordingly, cry out his/her syllable. From this moment on, starts new stage of play named play-off.



Once speed and volume level reach maximum point (according to sensations of any interpreter), waiting until his/her regular "turn", he/she shall forward sound signal across chain and immediately break into a run out of the circle (and outside the room), crying out not only his/her regular syllable but also the remaining part as a tongue-twister.

Seeing this, position of eliminated interpreter shall take the succeeding interpreter, whereby position of the newcomer shall be taken by his/her respective "successor" and so on across the chain. Therefore, circle starts rotating through movement of interpreters from place to place, provided that everything remains unchanged: regular signal transfer with the use of flashlights and sounds continues.

Once any interpreter feels like he/she is unable to continue playing, he/she leaves the play as previously mentioned. Finally, when all interpreters "withdraw" one by one from the play, single interpreter may remain, who would be unable to take another's place as he/she rotates all by himself/ herself. In such a case, he/she continues moving until general termination of the play, travelling round the circle with its light and sound created by himself/herself.



This implies that each interpreter shall be interested in withdrawing from the circle earlier than other interpreters so that not to become the last interpreter. However, it shall be kept in mind that one may withdraw from the play only awaiting until his/her "turn".

All withdrawn interpreters shall immediately proceed to final part of play. The purpose is that during play audience have divided on three various rooms and that for termination of the play audience shall be gathered in the main room. In order to do that, each interpreter shall approach group of people located in other audience hall and sing to them: "**right now please follow me**", using free principal of creation, that was presented earlier in his/her part.

Play shall terminate upon arrival of all participants to the main audience hall.

# Recorder solo

Vladimir Gorlinsky

♩=70

Sing into the instrument etc.

Tenor recorder

Play

*mp* very equal

*dolce*

ta

*mf* *p* *mp*

a

*mf* *p* (play without interruption of sound)

*gliss.*

*molto*

*frull.* *throat frull.* *pp* *stop frull.* *ff*

(∨) to breath freely

on a border of sound and silece (unstable sound) *inhale with noise*

*ppp* very freely *p*

$\text{♩} = 80$

*p* *mf*

espressivo

*mp*

dolce

*ff* *mp* *pp*

*ppp* *pp* *p* very equal

ta ta ta

cresc. poco a poco

accel.

*ff*

say 'ts'  
(as a closed high-hat sound)

*fff sub. p* *fff sub. p* *fff sub. p* *fff sub. p* *fff sub. p* *fff sub. p* *fff sub. p* *fff sub. p* *fff* *fff sub. p* *fff sub. p* *fff* *fff* etc. *fff*

Repeat this pattern as long as you wish.  
Make unexpected transition to the next bar in any point of the pattern.

Voice

a

*p*

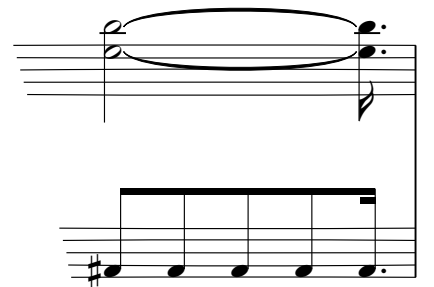
$\text{♩} = 70$   
Play  
*mp* very equal *mf* *p* *mp* *mf* *mf*

Vladimir Gorlinsky

# The Tuning Game

# Performance notes

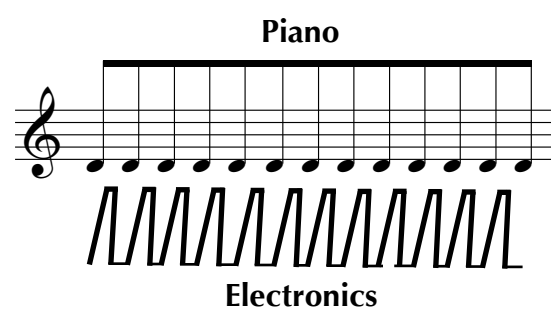
The interpreter controls duration of so-called “open” bars used in present music piece. Objective of the performing party is to listen attentively to sound of chords, steadily deepening in them and distinguishing soft sound changes. One needs time in order to listen to each bar as previously mentioned (to put one’s mind at rest, to set up hearing, and to listen to one’s feelings). Therefore, duration of each “open” bar would only depend on time spend by the interpreter to achieve the right feeling.



This is the rule that would extend “open” bars to the maximum extent. There is also a factor decreasing time of playing: it is a feeling of concinnous phrases, intensification and discharging of chords. If the interpreter believes that several bars make up one phrase, they should be unified, if possible, of which through decreasing of playing time thereof.

Listening attentively, piano-player shall play with tiny gradation of sound changes: so that one may distinguish changes in repeated tones of the left-hand part (in such a case, smooth performance thereof is of essence).

In electronic part of music piece, computer synthesizes repeated chords from the left-hand part of piano player. Created sounds shift towards chords performed by piano player resulting in antiphase:





# The Tuning Game

for piano and electronics

~ 40"

Piano

*f* (♩=93) *poco a poco accel.*

*mp*

*cresc.*

*etc.*

*ped. sempre*  
(control sustain pedal by ears)

*più p*

*sub. poco più f*

*sub. poco più f*

*cresc.*

*sub. più f*

*molto dim.*

*più p*

*più f*

*sub. più f poco a poco cresc.*

*cresc.*

*più f*

*dim.*

*sub. poco più f*

*sub. poco più f*

*sub. poco più f*

*molto dim.*

( Press the key without sound from strings )

(♩=113)

8<sup>vb</sup>

*sub. poco più f*

*Ossia: low F*

... till the silence from piano

\*

Vladimir Gorlinsky

Viola / Flute / Piano

# Viola / Flute / Piano

$\text{♩} = 57$  poco s.p.

Viola *mp* port.  $\text{port.}$   $\text{port.}$   $\text{port.}$

Flute *p* poco stacc.

Piano *p*

Vla. *mf*  $\text{p}$  *pp*

Fl. *p* *mf* *mp*

Pno. *mp* *p*

*poco stacc.*

Vla. *mf* *p*

Fl. *mf* *p*

Pno. *mp* *f* *mf* *p*

*poco legato* *smorz.* *smorz.*

*f* *8va* *8va*

13

Vla.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

*(p)* *mp* *p* *mp* *mf*

Ped.

18

Vla.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

*pp* *f* *p* *pp* *f* *p* *pp* *p*

the keyclick

Ped.

22

Vla.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

*pp* *mf* *mp* *pp* *mf* *mp* *pp* *mf* *p*

with air noise

26

Vla.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

*dolce* *p* *mf* *espr.* *mf* *mp* *mf* *mp*

30

Vla. *e.s.p.* *port.* *mf*

Fl. *ord.* *f* *mf*

Pno. *p* *mf*

35

Vla. *e.s.p.* *port.* *p* *mf p* *mp*

Fl. *mf p* *mf*

Pno. *p* *mf* *mp*

39

Vla. *p* *p* *mp* *poco vibr.* *mp*

Fl. *mf* *mp* *mp*

Pno. *p* *mp* *p*

*8<sup>va</sup>* *mf* *8<sup>va</sup>* *mf*

44

Vla. *non vibr.* *mf* *mf* *espr.* *p*

Fl. *non vibr.* *p* *mf* *mf*

Pno. *mp* *p* *mf* *mf*

*8<sup>va</sup>* *mf*

48

Vla. *port.* *mp* *poco vibr.* *quazi f* *3* *non vibr.* *p*

Fl. *mp* *quazi f*

Pno. *mf*

52

Vla. *p* *mf* *e.s.p.* *p*

Fl. *pp* *mp* *mp* *5* *3* *p*

Pno. *f*

56

Vla. *mf* *p* *port.* *p*

Fl. *mp* *p*

Pno. *p* *mp* *quazi f* *3* *mp*

*8<sup>ub</sup>* *mp*

62

Vla. *p* *mp*

Fl. *p* *mp* *mf*

Pno. *p* *mp* *mp* *mp* *mf*

*poco s.p.*



66

Vla. *e.s.p.*  
*quazi f* *mp*

Fl. *quazi f* *mp*

Pno. *quazi f*

71

Vla. whistle tones *mp* *p*

Fl. *pp* *mp* *p*

Pno. *pp* *mp* *mp*

74

Vla. *s.p.* *mp*

Fl. *mp*

Pno. *mp* *mf*

77

Vla. *poco s.p.* *pp* whistle tones *mf* *p* *pp*

Fl. *p* *mf* *f*

Pno. *mp* *mf* *f* *p*

82

Vla. *p* whistle tones *mp* *s.p.* *p*

Fl. *p* *mp* *mf*

Pno. *mp* *f*

87

Vla. *mp* *ord.* *mp*

Fl. *mp* *p* *dolce*

Pno. *p* *mp*

*p* quietly and passionately at the same time

91

Vla. *pp* *s.p.* *p* *smoothly*

Fl. *pp* *p* *smoothly* (V)

Pno. *mf*

96

Vla. *mp*

Fl. *mf*

Pno. *mf*

100

Vla. *pp* e.s.p.

Fl. *pp*

Pno. *mp* *mf*

104

Vla. *pp* s.p.

Fl. *pp*

Pno. *f* *mf*

108

Vla. *pp* *gliss.* *mp* *pp*

Fl. *pp* *mp* *pp*

Pno. *mp*