

**Guido Ponzini**



# PSYCHOPOMP

**for Alto Sax. Violin. Cello. Percussions. Electronics and leapmotion**

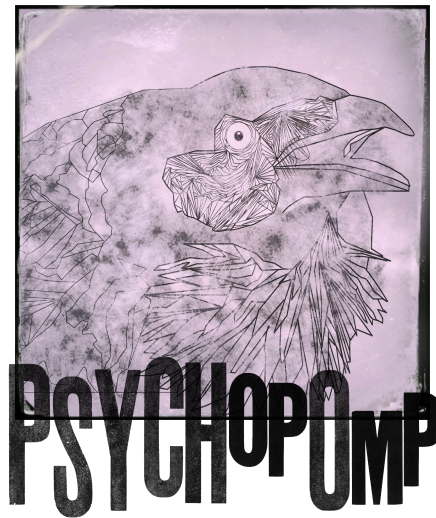
*For Catedra Manuel De Falla*

*Ensemble Taller Sonoro*

*Sevilla - 2015*

**Score and Parts**

## GUIDO PONZINI



### *Notes about the score*

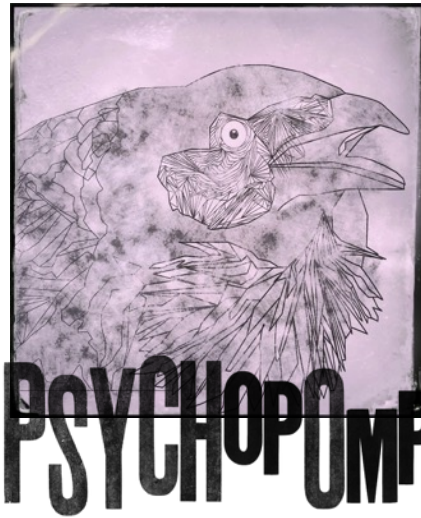
*Psychopomps* (from the Greek word "*psuchopompos*", literally "*guide of souls*") are creatures (they could be spirits, angels, deities) whose responsibility is to escort newly deceased souls from Earth to afterlife. In some cultures, however, they also bring angels to a new life on Earth, making them born as child. Frequently they are depicted in funerary art associated to animals as horses, ravens, dogs, crows, owls. A classical example of Psychopomps in Greek, Roman and Egyptian mythologies are Charon, Hermes, Mercury and Anubis.

Another really important aspect of Psychopomp figure is linked to Jungian psychology: the psychopomp is the mediator between the unconscious and conscious realms. It is usually personified as a wise man or woman.

The key of this piece is the concept of "passage", a constant travel between states of harmonic fields, sound-textures and instrumental gestures. The Psychopomp figure is neither good or bad: it's just a neutral figure that helps souls to go from one state to another (Life -> Dead / Dead -> Life).

This piece has been composed during *Catedra Manuel De Falla 2015*, held by Professor Javier Torres Maldonado at Conservatory Manuel Castillo in Sevilla with Taller Sonoro as ensemble in residence. A deep and huge thank you to Prof. Torres Maldonado and to all the amazing members of Taller Sonoro Ensemble for their great support and help that they gave me in crafting this piece.

# GUIDO PONZINI



## *Notes for the instruments*

**VIOLIN**

**ALTO SAX**

**CELLO**

**PERCUSSIONS**

Bass Drum

Tam-Tam

Toms (High)

Cymbals (Small, Large)

Maracas

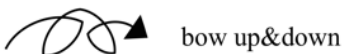
Superball

Sticks

Custom made large wood-sticks or Latin percussion sticks

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**VIOLIN / CELLO**



Move your bow up and down while bowing, between fingerboard and bridge.

Stop the strings with the left hand, producing muted unpitched notes.



Tremolo with pizzicato of index finger of Right hand.



Almost over pressured sound.




The arrow up means "highest notes as possible"



Change the pitch with glissando

  
Low Pressure (R.H.)

  
Normal Pressure (R.H.)

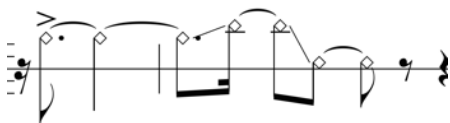
  
Strong Pressure (R.H.)

Different levels of pressure on the bow with Right Hand  
(from Low to Overpressured)

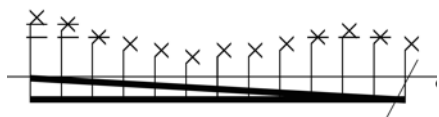
  
Overpressured

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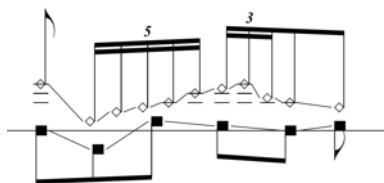
## ALTO SAX



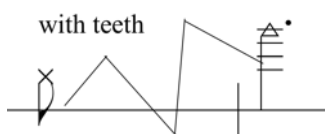
Unpitched eolic sounds



Unpitched Keyclicks



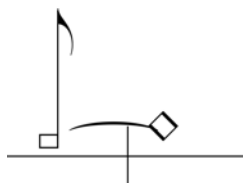
Unpitched eolics with voice



With teeth



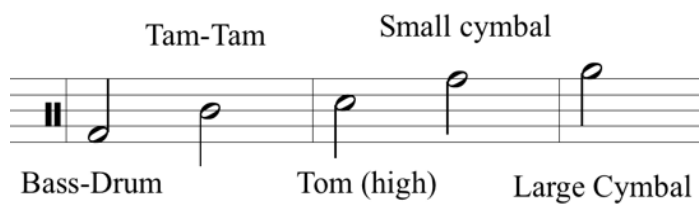
Change pitch with glissando



Make a sound that it's just air

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## PERCUSSIONS



Maracas



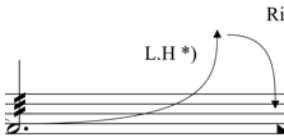
Custom made large wood-sticks or latin percussion woodsticks.



Ring-shot / Hit metal side of percussion



Make circular movements

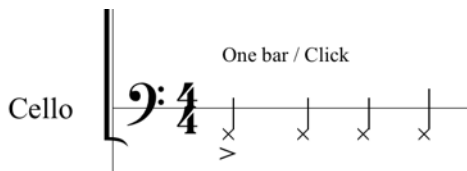
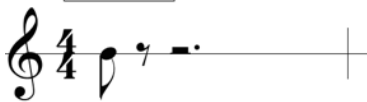


Change the pitch of the percussion by pressing the skin with L.H. (Left Hand).

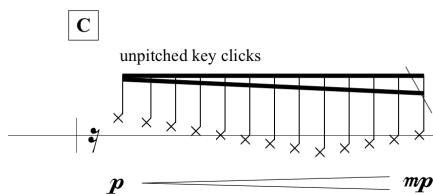
**ELECTRONIC**  
**(follow FULL SCORE)**



Start Electronics track at the beginning of the piece

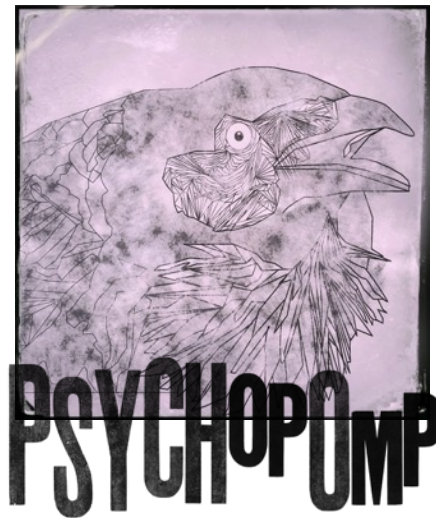


For each instrument, the first bar is just one out with click



Reharsal mark corresponding in the PATCH

## GUIDO PONZINI



### *Electronics*

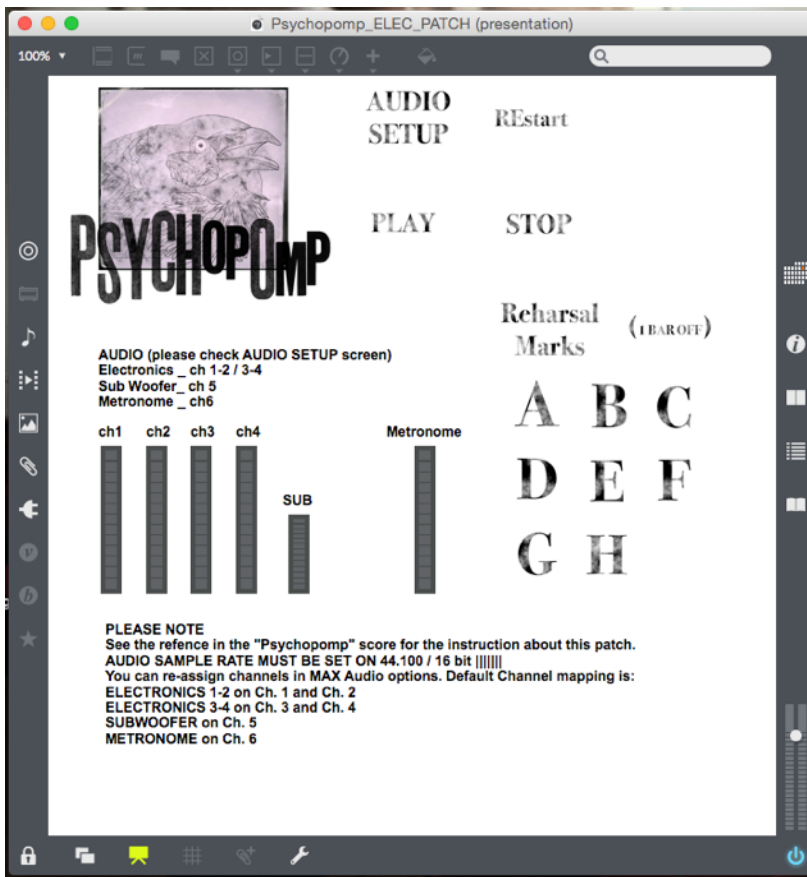
**Psychopomp** features an electronics part. The sound-engineer must start the track at the beginning. Together with the track it is provided a "Click" reference track that all the musician must have in their headphones or in-ear monitor.



Each musician have a one bar with click out, then the piece start, as it is written on the score.

The live-electronics is provided within a MAX7 Patch: here the instructions for a correct use.

In the main interface you have these elements:



**AUDIO SETUP** - It brings out the sub-menu with Audio options

**PLAY / START** - It plays the piece from the beginning and it stop the current playing.

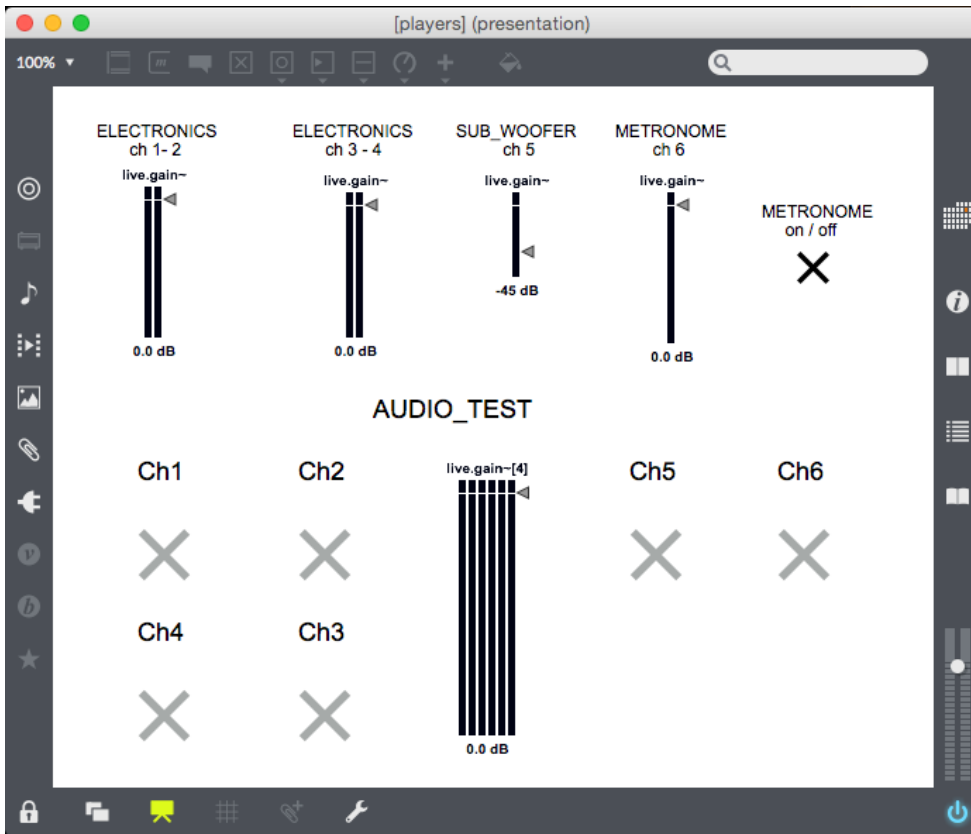
**REstart** - If something goes wrong, REstart make a reset for the players, sending them the corresponding files for loading them correctly.

**REHARSAL MARKS** - Clicking on the corrsponding letter, you can start the electronics **1 BAR BEFORE** the reharsal mark. Here a complete list of Reharsal Mark and the corresponding player start in the patch.

REHARSAL MARK	POSITION IN THE SCORE	PLAYER START IN THE PATCH
A	bar 0 / time 0:00	bar 0 / time 0:00
B	bar 20 / time 0:57	bar 19 / time 0:54
C	bar 28 / time 1:21	bar 27 / time 1:19
D	bar 37 / time 1:48	bar 36 / time 1:45
E	bar 62 / time 3:03	bar 61 / time 3:00
F	bar 84 / time 4:09	bar 83 / time 4:06
G	bar 90 / time 4:27	bar 89 / time 4:24
H	bar 101 / time 5:00	bar 100 / time 4:57



**LEVELS:** A brief meter of each channel that is playing. You can set the volume in the Audio Setup section.



In the **AUDIO\_SETUP** screen you can set the level of each player. The default channel in dac are:

- ch 1 / ch 2 - **ELECTRONICS 1 - 2**
- ch 3 / ch 4 - **ELECTRONICS 4 - 3**
- ch 5 - **SUB WOOFER**
- ch 6 - **METRONOME (mono)**

You can freely re-assign the channels through MAX audio options I/O. If you prefer, you can also un-block the patch and set the dac with your current outs, keeping in mind the correct placement of the quadraphonic speakers.

**AUDIO TEST:** You can test the 6 channels with the AUDIO\_TEST, sending a pink noise to the speaker, enabling and disabling the Channel (just click on the X).

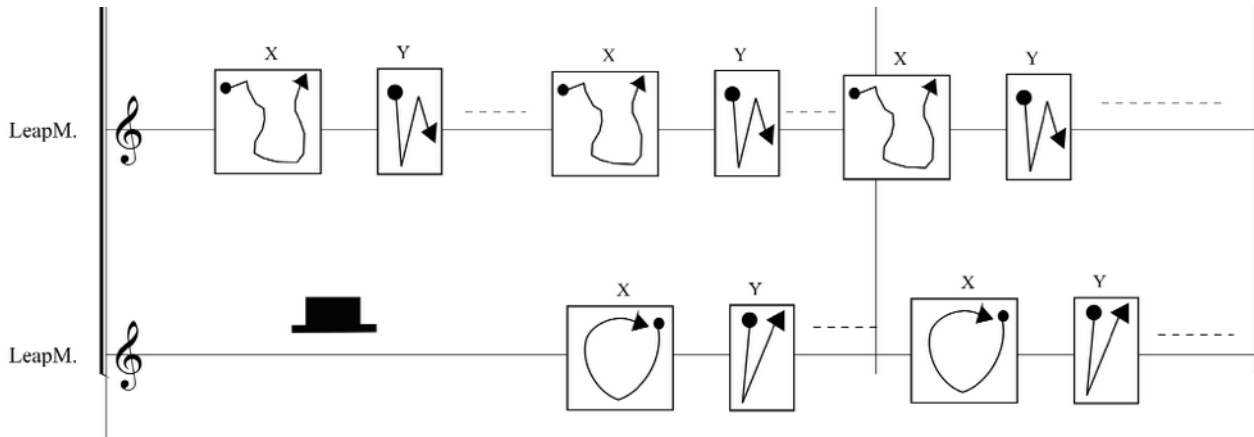
**PLEASE NOTE** Set your playback option to 44.100 / 16 bit for a correct playback

For the LEAPMOTION patch, the sensor must be connected through OSC protocol with MANOSC software (it can be found in the APP home of LeapMotion sensor).

Once connected, please keep the MANOSC window on in order to see real-time the tracking of your hands.

The score is divided into two main graphic scores.

### LAYOUT 1

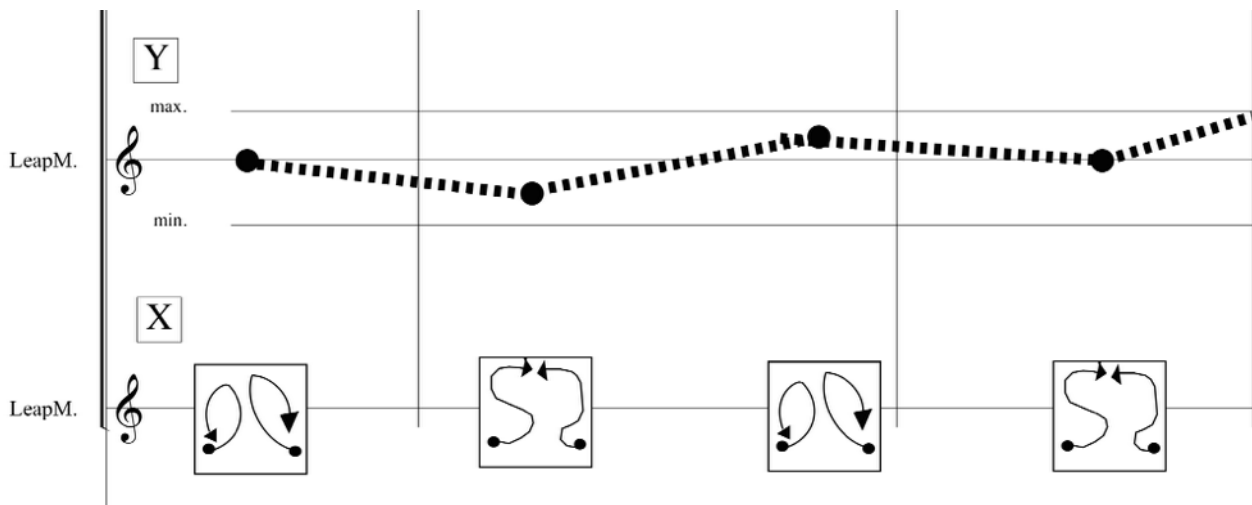


Here there are two staff, one for each hand. If there is a PAUSE, the hand must be out from the tracking field.

The X and Y squares show what each hand must do on each axis. Each time you see the squares, you have to repeat the movement.

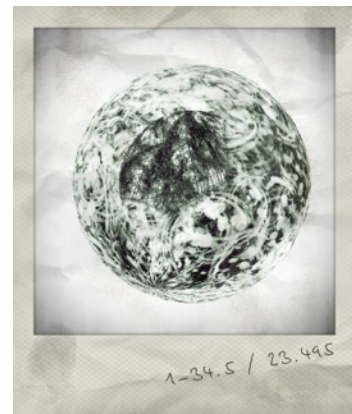
## LAYOUT 2

Here both hands are included in X axis squares while the Y staff indicates where the hands must be placed in Y axis. A max. and min. lines set an ideal maximum and minimum value for Y axis



## LEAPMOTION

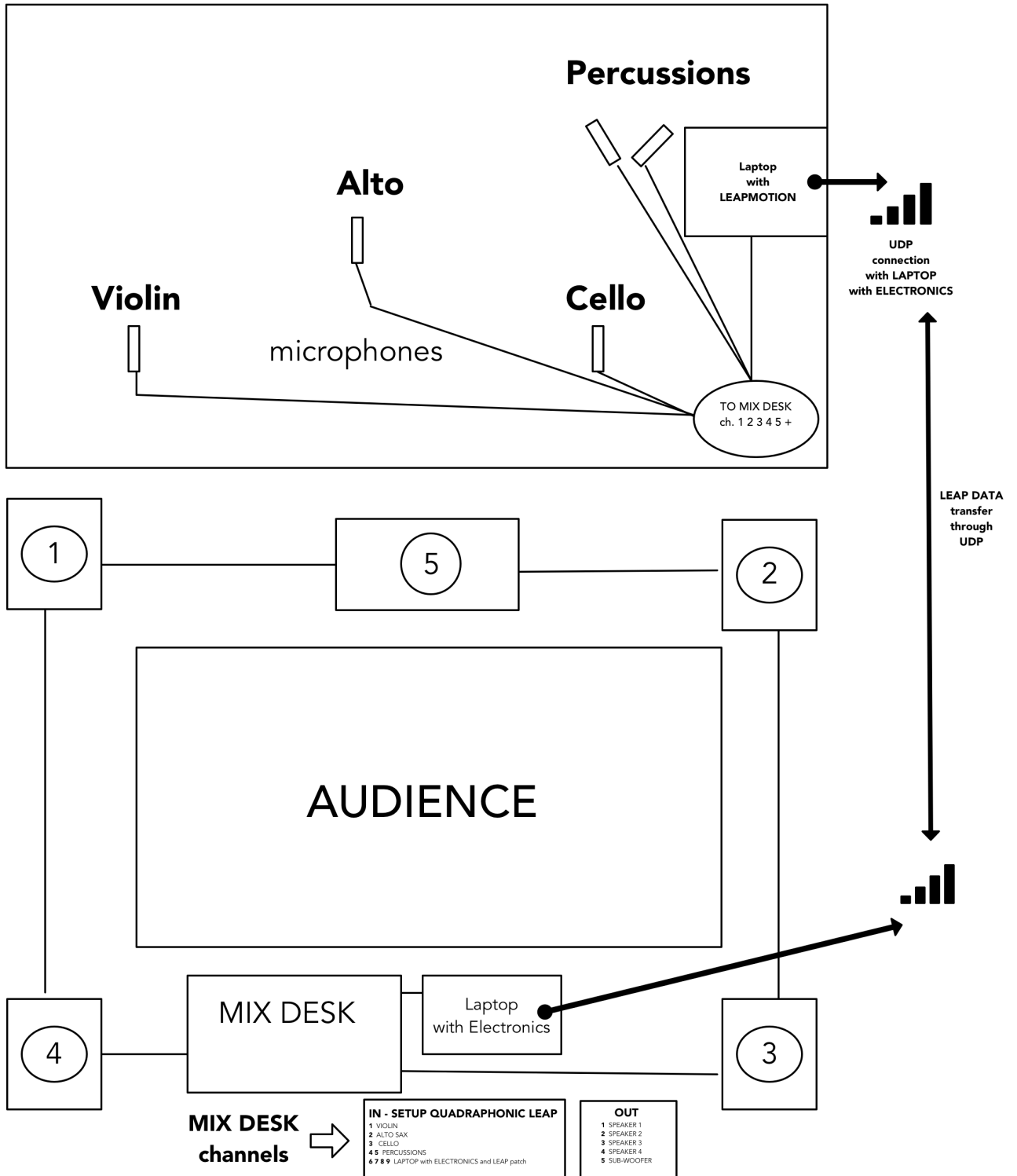
It's important to setup LEAPMOTION sensor and that the musician can experiment a little bit with the patches: he/she must know where are the limit of the tracking field and how their movements affect the creation of the musical sequences.



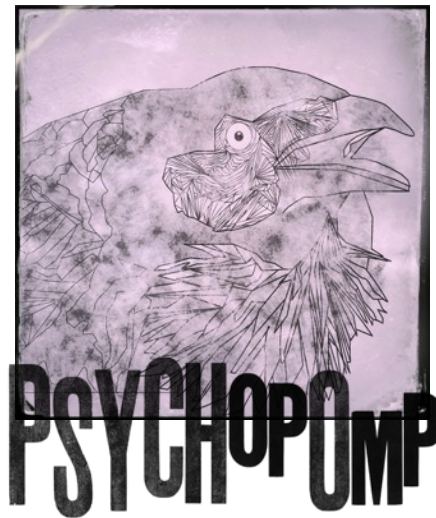
# PSYCHOPOMP

*Tech-Rider with* LEAPMOTION

## SETUP B



## GUIDO PONZINI



*Tech Rider*

- . 5 microphones (1 x violin, 1 x cello, 1 x alto sax, at least 2 stereo coupled x percussions)
- . 2 Laptop (Max or PC) with MAX software for Electronic patch and LeapMotion
- . 4 SPEAKER + 1 SUBWOOFER
- . 1 MIX-DESK with **9 channels IN** and **5 channels OUT**.

### INLETS

- 1 . Violin
2. Alto Sax
3. Cello
4. 5. Percussions
6. 7. 8. 9. Laptop with Electronics

### OUTLETS

1. Speaker 1
2. Speaker 2
3. Speaker 3
4. Speaker 4
5. Subwoofer

# PSYCHOPOMP



## Full SCORE

- **Alto Sax (Concert Pitch)**
- **Violin**
- **Cello**
- **Percussions**
- **Electronics (Performance Score)**
- **leapmotion sensor**

Score

# Psychopomp

G.Ponzini

The score is for the piece "Psychopomp" by G. Ponzini, in 4/4 time. It features five parts: Alto Sax, Violin, Cello, Percussion, and Electronics.

- Alto Sax:** Starts with a *slp* (slip) and *sfz* dynamic. The main melody is marked *p* and *mp*, featuring a triplet of eighth notes and a quintuplet of eighth notes labeled "subtones".
- Violin:** Plays a melodic line with dynamics *p*, *mp*, *p*, and *mp*. It includes a 7-measure rest.
- Cello:** Starts with *sfz*. The main part is marked *mp* and *p*, with a glissando and the instruction "IV corda arco balzato".
- Percussion:** Features a "Ring shot" (*sfz*), a "Tam-tam" with a glissando (*p < f*), and another "Tam-tam" (*f*) with a "smorzare subito!" instruction.
- Electronics:** A "Play" button is shown above a graphic of a waveform and a shaded rectangular area.

\*) Use a coin or the triangle stick

**3**

A. Sx.      subtones      slp      subtones      slp

Vln.      *8va*      arco balzato

Vc.      pizz.

Perc.      Tom (high) with superball      *dal nulla*

Elec



**5**

A. Sx. *mp* *mf* *sfz* *mf* *f* *mf* *mp* *slp* *slp* *slp* *slp* *sbtn.* *sbtn.*

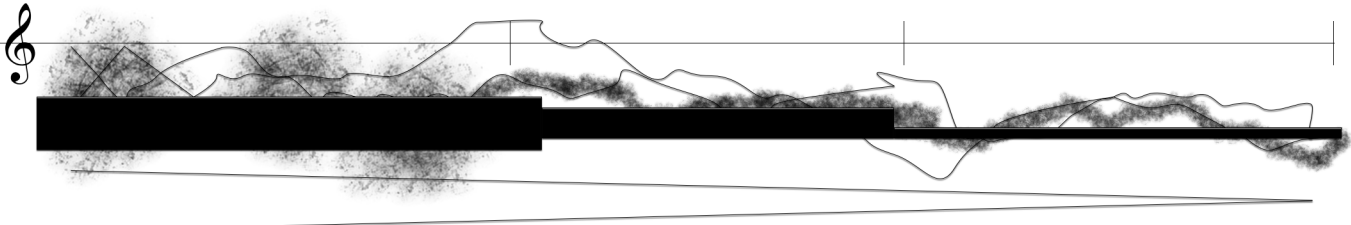
Vln. *pizz.* *mp* *mf* *p* *mp* *f* *f* *arco balzato* *gliss.* *f* *pizz.*

Vc. *mf* *sfz* *f* *mp* *mf* *f* *f* *arco balzato* *pizz. (smorzare subito!)* *f*

\*) fingerkuppen

Perc. *f* *gliss.* *high tom on the edge* *sfz* *Small Cymbal* *f* *Tom (high)* *Bass drum* *Snare on the edge* *Bass drum on the edge* *sfz* *f*

Elec



8

A. Sx. *mf* *ff* *p* *mp* *mf*

flatterzung  
C o B  
8 o Bb

arco sul tasto → sul ponticello ord. → sul ponticello → ord. → sul ponticello

Vln. *p* *f* *sfz p sub.* *f* *sfz p sub.* *sfz* *sfz* *mp*

Vc. *sfz* *mp* *f* *sfz p sub.* *f* *sfz p* *sfz* *ff* *mf*

arco arco balzato  
gliss.

Perc. Bass drum *f* Large Cymbal *f* *subito p* *sfz* gliss.

Elec

Detailed description of the musical score: The score is for a piece titled 'Psychopomp' on page 4. It features five staves: A. Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Perc. (Percussion), and Elec. (Electric guitar). The A. Sx. part starts with a box containing the number '8'. Above the staff are two diagrams of a saxophone mouthpiece: the first is labeled 'C o B' and 'flatterzung', and the second is labeled '8 o Bb'. The Vln. part has performance instructions: 'arco sul tasto' followed by 'sul ponticello ord.', 'sul ponticello', 'ord.', and 'sul ponticello'. The Vc. part has 'arco' and 'arco balzato' instructions, with 'gliss.' written below a final passage. The Perc. part includes 'Bass drum' and 'Large Cymbal' with an asterisk. The Elec. part shows a waveform with a blacked-out section. Dynamic markings include *mf*, *ff*, *p*, *mp*, *f*, *sfz*, *sub.*, *sfz p*, *sfz*, *mp*, *ff*, and *mf*. Articulation includes slurs, accents, and slurs with 'sbt.' and '3' markings. Fingerings '5', '7', and '3' are indicated. A '5:4' ratio is noted in the Vln. part.

11 slp

fltz. Eb Bb

A. Sx. *f* *mf* *ff* *pp* *mp* *p* *p* *mf* *sfz* *p* *f*

ord. sbtn. ord. flutterzung

Vln. *sfz* *p* *f* *sfz* *pp* *p* *mf* *pp* *p* *pp* *mf* *pp*

ord. → sul ponticello → ord. ord. → sul ponticello

Vc. *pp* *f* *sfz* *pp* *mf* *pp* *p* *mf* *pp* *mp* *pp*

ord. sul ponticello → ord. col legno battuto ord. sul ponticello

Perc. Maracas on Tom(high) *f* *mf* *p* *f* *mp* *mf*

Maracas on Bass drum *sfz* dal nulla

Elec

**15**

**A. Sx.** eolic *dal nulla* *mp* *p* *mp* *pp* *mp* *mf* eolic *slp*

**Vln.** *8va* bow up&down *dal nulla* (loco) *mp* *al nulla* *mp subito p* *mp* *al nulla*

**Vc.** *mp subito p* *mp* *al nulla* *mf subito p* *mp* *gliss.* sul tasto arco balzato sul ponticello *mp* *p* sul ponticello

**Perc.** Maracas on Tom (high) Tom (high) Bass drum *f* Small Cymbal *mf*

**Elec**

18

B

A. Sx. *eolic*  
*p* *mp*

Vln. *dal nulla* *ff* *pizz.* *sfz*


Vc. *ord.* *sul ponticello* *pizz.* *mf mp* *mf* *f* *sfz*


Perc. *Bass drum*  
 Hit Bass drum on the edge with wooden part of stick  
*mp* *Tam-tam* *gliss.* *p* *mf*  
 \*) Use a coin or the triangle stick

Elec


21

A. Sx. unpitched eolic sounds  
*sfz subito p* *mf* *al nulla*

Vln. arco  \*) *p* *mf* *mp* *sfz* pizz. sul ponticello

Vc. pizz.  \*) *sfz* arco *mp* *mf*

Perc. Bass drum *f* *f* *mf* *mp* *mf* Large Cymbal Small Cymbal

Elec. 

\*) Muted strings with left hand

23

unpitched key clicks

unpitched eolic sounds

**A. Sax.**  
mp  
sfz subito p < mf > mp  
pp

**Vln.**  
arco  
oltre il ponte  
pizz.  
arco muted notes with left hand  
dal nulla

**Vc.**  
arco  
sfz subito p < f  
sfz f mp  
sfz  
pizz.  
p

**Perc.**  
Bass drum Large Cymbal  
Small Cymbal  
Ring shot  
f mf  
mf mp  
mp f mf

**Elec.**

**26**

**C**

unpitched key clicks

A. Sx. *f* > *p* *mp*

Vln. *sfz* > *mp* *al nulla*

Vc. *sfz* *mp*

Perc. Large Cymbal Tom (high) *f* Bass drum *mf* *mp* Tam-tam *mp* *p*

Elec.



29

unpitched eolies with voice

A. Sx.

slp

subtones

Vln.

pizz.

arco \*)

half-pressure

dal nulla *mp* al nulla

\*) almost overpressed

*sfz* *p* *mf* *p*

Vc.

arco (smorzare subito!) half-pressure → ord.

arco \*)

half-pressure

\*) almost overpressed

*sfz* *p* *mf* *sfz* *p*

Perc.

Bass drum Large Cymbal Small Cymbal Tom (high) Small Cymbal Tam-tam

Ring shot

*mp* *p* *mf* *mf* *ff* *mf* *mp* *mf*

Elec

**31**

**A. Sx.** fltz. *mf*  $\triangleleft$  *f* *mf*  $\triangleleft$  *mp* *f* fltz. *mf*  $\triangleleft$  *f* sbtn. slp

**Vln.** *sfz* half-pressure *sfz* IV-III-II-I-II-III-IV (...) c. *mf*

**Vc.** III c. I c. III c. III c. I c. IV c. II c. II c. IV c. II c. II c. simile *mf* *fp* *f* *mp* *sfz*

**Perc.** Tam-tam *mf* gliss. \*) *f* Large Cymbal Bass drum on the edge *f* *mf*

**Elec.**

\*) Use a coin or the triangle stick

33

A. Sx. *mf* *f* *mf* *f* slp

Vln. *f* *mf* *mf* *f* *mf* *fp sub.* *ff* ord. sul ponticello arco balzato

Vc. *mf* *f* *mf* *ff* ord. arco balzato

Perc. Small Cymbal Tam-tam *mf* *mp* Bass drum *f* Ring shot *p* Tom (high) *f*

Elec

**35**

A. Sx. *p* *mf* *p* *f* *sfz* slp

Vln. *mp* *f* *sfz* half-pressure → ord.

Vc. *mp* *f* *sfz* half-pressure → ord.

Perc. *mf* *f* *sfz* Tam-tam gliss. Large Cymbal Bass drum

Elec

\*) Use a coin or the triangle stick

**D**

**37** slp

A. Sx. *sfz* *pp* *mp* *pp* *sfz* slp

alla tastiera  $\rightarrow$  ord.  $\Delta$

Vln. *ppp* *sfz*

Vc. *ppp* *sfz*

Perc. Tom (high) Bass drum Ring shot *ppp* *mf* *subito p* *sfz*

Elec

Detailed description of the musical score: The score is for a piece titled 'Psychopomp' on page 15. It features five staves: Alto Saxophone (A. Sx.), Violin (Vln.), Violoncello (Vc.), Percussion (Perc.), and Electric guitar (Elec.). The A. Sx. part begins with a dynamic of *sfz* and a 'slp' (slur) marking. It contains a triplet of notes and a long note with a slur. Dynamics change to *pp*, then *mp*, then *pp*, and finally *sfz*. The Vln. and Vc. parts start with *ppp* and end with *sfz*. The Perc. part includes Tom (high), Bass drum, and Ring shot, with dynamics *ppp*, *mf*, *subito p*, and *sfz*. The Elec. part is represented by a wavy line. A chord diagram for D is shown at the top, and a Bb chord diagram is shown above the A. Sx. part. The score is marked with '37' and 'slp'.

40

A. Sx.

Vln. *ppp* *mp* *ppp*

Vc. *pp* *mp* *ppp*

Perc. *mf* *mp*

Elec

alla tastiera ord.

Tom (high)

Ring shot

Tam-tam L.V.

43

A. Sax. *with teeth*  
*mp*

Vln. *alla tastiera*  
*ord.*  
*dal nulla* *p* *al nulla*

Vc. *ord.*  
*alla tastiera*  
*dal nulla* *p* *al nulla*

Perc.

Elec.

50

unpitched eolies with voice

A. Sx.

*dal nulla* *mp* *al nulla*

Vln.

*pp* *p* *pp*

\*) highest notes as possible

Vc.

*pp*

\*) highest notes as possible

Perc.

Tam-tam  
L.V.

*mp*

Elec



54

A. Sx.

with teeth  
*mp*

Vln.

Vc.

*p > pp*

Perc.

Tom (high)  
with superball  
*mp*

Elec.

58

A. Sx. (Total silence, moveless)

Vln. *dal nulla* *mp* *al nulla* \*) highest notes as possible (Total silence, moveless)

Vc. *dal nulla* *mp* *al nulla* \*) highest notes as possible (Total silence, moveless)

Perc. (Total silence, moveless)

Elec

# Psychopomp

**62** **E** **slp**

**A. Sx.** **A / 8G** **A / Bb - 3** **A / Eb + B - 3** **A / Eb + C# - 3**

**pizz.** **ord. → sul tasto**

**Vln.** **L.V.** **arco** **>** **sfz** **pp sub.**

**Vc.** **L.V.** **arco** **ord. → sul tasto** **sfz** **pp sub.**

**Perc.** **Tom (high)** **Ring shot** **Tam-tam** **L.V.** **sfz** **sfz**

**Bass drum** **sfz** **sfz** **ito p** **sfz**

**Elec**





73

A. Sx.

Vln.

Vc.

Perc.

Elec.

*pp* < *mp* > *p* *p* <sup>3</sup> *mp* *dal nulla* *p*

sul tasto no vib. sul ponticello

*pp* *ff* *pp*

sul tasto no vib. sul ponticello

*pp* *ff* *pp*

Tom (high) Ring shot L.V. Bass drum with superball

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

77

A. Sx.

Musical notation for Alto Saxophone (A. Sx.) in treble clef. The piece begins with a key signature of one sharp (F#) and a common time signature. The notation includes a dynamic marking of *al nulla* at the start, followed by *mp*, *p*, *pp*, *f*, and *pp*. There are slurs and accents throughout, and a triplet of eighth notes is marked with a '3'.

al nulla mp p pp f pp

sul tasto sul ponticello sul tasto sul ponticello sul tasto

Vln.

Musical notation for Violin (Vln.) in treble clef. The piece begins with a key signature of one sharp (F#) and a common time signature. The notation includes dynamic markings of *pp*, *mp*, *p*, *mf*, *pp*, *f*, and *pp*. There are slurs and accents throughout, and a triplet of eighth notes is marked with a '3'. A five-fingered scale-like passage is marked with a '5'.

pp mp p mf pp f pp p pp

sul ponticello sul tasto sul ponticello ord. sul ponticello

Vc.

Musical notation for Violoncello (Vc.) in bass clef. The piece begins with a key signature of one sharp (F#) and a common time signature. The notation includes dynamic markings of *pp*, *f*, *mf*, *p*, *f*, and *pp*. There are slurs and accents throughout, and a triplet of eighth notes is marked with a '3'. A five-fingered scale-like passage is marked with a '5'.

pp f mf p f pp

Perc.

Percussion notation showing a series of vertical lines indicating rhythmic hits across the measures.

Elec

Electric guitar notation in treble clef. The notation consists of a continuous, wavy line representing a sustained, oscillating sound or effect across the measures.

A/Eb + B - 3

A/Eb + C# - 3

81

A. Sx.

*p* *ff* *p* *ff*

sul tasto → sul ponticello

Vln.

*p* *ff*

sul tasto → sul ponticello

Vc.

*p* *ff*

Perc.

Elec



F

84

A. Sx.

slp  
sfz  
p  
mp  
ord.  
5  
mf  
sbtn.  
p  
mp

Vln.

ord.  
sul ponticello  
sul tasto  
sfz  
mf  
f  
mp  
mf

Vc.

sul ponticello  
ord.  
sfz  
mf  
f  
mf  
sfz

Perc.

Tom (low)  
Ring shot  
Tam-tam  
L.V.  
GO TO LEAPMOTION set

Bass drum  
Ring shot  
sfz  
ff

1. Prepare hands on sensor
2. Check hands detection on screen
3. Select AUDIO ON on toggle button

SOUND select



1



Elec



86

A. Sx.

Vln.

Vc.

Perc.

Leap I

Leap II

Elec

slp

sfz

p

f

mf

f

ord.

sul ponticello

sul tasto

ord.

ord.

sfz

sfz

sfz

mf

f

mp

ord.

sul ponticello

sul tasto

ord.

sfz

sfz

sfz

mp

f

X

Y

X

Y

X

Y

X

Y

X

Y

X

Y

88

flatterzung

A. Sx.

Musical staff for Alto Saxophone (A. Sx.). The staff begins with a treble clef and a key signature of one flat. The music starts with a *mf* dynamic, followed by a crescendo to *mp* and then *f*. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a *sfz* dynamic and a slur over the final notes. A dashed line above the staff is labeled 'flatterzung'.

Vln.

Musical staff for Violin (Vln.). The staff begins with a treble clef and a key signature of one flat. The music starts with a *f* dynamic. A slur covers the first few notes. The piece then moves to a *p* dynamic, with a '0' above the staff and 'IV c.' below it. It concludes with a *f* dynamic. A slur is present over the final notes.

Vc.

Musical staff for Violoncello (Vc.). The staff begins with a bass clef and a key signature of one flat. The music starts with a *mf* dynamic, followed by a crescendo to *mp* and then *f*. A slur covers the first few notes. The piece concludes with a *sfz* dynamic and a slur over the final notes. A slur above the staff is labeled 'ord.' and 'sul ponticello' with a wavy line icon. The word 'pizz.' is written above the final notes.

Perc.

Musical staff for Percussion (Perc.). The staff shows a series of rhythmic marks, including a vertical bar and a horizontal line, indicating percussive events.

Leap I

Diagram for Leap I. It consists of a series of six boxes, each containing a stylized path with a starting dot and an ending arrow. The boxes are labeled 'X' and 'Y' in an alternating sequence: X, Y, X, Y, X, Y. Dashed lines connect the boxes horizontally.

Leap II

Diagram for Leap II. It consists of a series of four boxes, each containing a stylized path with a starting dot and an ending arrow. The boxes are labeled 'X' and 'Y' in an alternating sequence: X, Y, X, Y. Dashed lines connect the boxes horizontally. A solid black bar is positioned above the first two boxes.

Elec

Diagram for Electric (Elec.). It features a treble clef staff with a series of wavy lines and a thick, solid black horizontal bar at the bottom, representing an electronic sound effect.

G

90

A. Sx.

Musical staff for Alto Saxophone (A. Sx.) in G major, 3/4 time. The staff contains a melodic line with dynamic markings: *sffz subito p*, *mf*, *sffz subito p*, *ff*, and *mf*. A trill is marked *flz.* and *mf*. A fermata is placed over a note in the second measure.

Vln.

Musical staff for Violin (Vln.) in G major, 3/4 time. The staff contains a melodic line with dynamic markings: *sffz subito p*, *mf*, and *ff*. A fermata is placed over a note in the second measure. An instruction *ord.* with an arrow points to the right, and *sul ponticello* is written at the end of the staff.

Vc.

Musical staff for Violoncello (Vc.) in G major, 3/4 time. The staff contains a melodic line with dynamic markings: *sffz subito p*, *mf*, *ff sfzp*, and *mf*. A triplet of eighth notes is marked with a '3' and a brace. A fermata is placed over a note in the second measure. An instruction *ord.* with an arrow points to the right, and *sul ponticello* is written at the end of the staff.

Perc.

Percussion staff showing rhythmic patterns with vertical lines and dashes.

Both hands

Y

max.

Leap I

Leap I control interface. It includes a vertical slider with a black dot at the top, labeled 'max.' at the top and 'min.' at the bottom. To the left of the slider are two checkboxes: 'Select AUDIO OFF' (unchecked) and 'Select AUDIO ON' (checked). Below these is a 'Switch SOUNDBANK' button with the number '2' inside a box.

Leap II

Leap II control interface. It features two square boxes, each containing a diagram of a hand with a curved arrow pointing downwards. To the left of the first box is a box containing the number '2'. To the right of the first box is a box containing the letter 'X'.

Elec

Electronic control interface showing a waveform and a thick black bar at the bottom.

94

A. Sx. unpitched eolics with voice only air

Vln. sul ponticello ord. sul ponticello

Vc. ord. sul ponticello ord.

Perc.

Leap I max. min.

Leap II

Elec

97

only air

only air

A. Sx.

Musical staff for A. Sx. (Alto Saxophone). The staff shows a sequence of notes with dynamics *sfz*, *pp*, *ff*, and *p*. Above the staff, there are performance instructions: "only air" above the first measure, and "only air" above the second measure. A diamond-shaped symbol is present above the first measure. A trill symbol is present above the second measure. A dynamic hairpin is shown below the staff, starting at *sfz*, dipping to *pp*, rising to *ff*, and then dipping to *p*.

Vln.

Musical staff for Vln. (Violin). The staff shows a sequence of notes with dynamics *ff*, *sfzp*, *ff*, *sfzp*, *ff*, and *mf*. Above the staff, there are performance instructions: "ord." above the first measure, "sul ponticello" above the second measure, "ord." above the third measure, "sul ponticello" above the fourth measure, and "ord." above the fifth measure. A trill symbol is present above the second measure. A dynamic hairpin is shown below the staff, starting at *ff*, dipping to *sfzp*, rising to *ff*, dipping to *sfzp*, rising to *ff*, and finally dipping to *mf*.

Vc.

Musical staff for Vc. (Violoncello). The staff shows a sequence of notes with dynamics *ff*, *sfzp*, *ff*, *sfzp*, *ff*, *mf*, *f*, and *sfzp*. Above the staff, there are performance instructions: "sul ponticello" above the first measure, "ord." above the second measure, "sul ponticello" above the third measure, "ord." above the fourth measure, "sul ponticello" above the fifth measure, and "ord." above the sixth measure. A trill symbol is present above the second measure. A dynamic hairpin is shown below the staff, starting at *ff*, dipping to *sfzp*, rising to *ff*, dipping to *sfzp*, rising to *ff*, dipping to *mf*, rising to *f*, and finally dipping to *sfzp*.

Perc.

Percussion staff showing rhythmic notation with vertical lines and beams.

Y

max.



Select AUDIO OFF

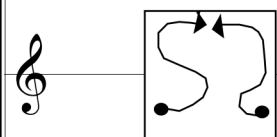


Go to Percussion set

Leap I

Musical staff for Leap I. The staff is mostly empty, with a "min." label and a horizontal line below the staff.

Leap II



Elec

Musical staff for Elec. (Electric). The staff shows a sequence of notes with a dynamic hairpin below it.

**100** **H** only air

A. Sx. *f* *pp*

Vln. *sfz* *dal nulla* **IV.c** *continuous gliss.*

Vc. *sfz* *dal nulla* **IV.c** *continuous gliss.* **III.c**

Perc. Tam-tam L.V. *f* Bass drum *pp* with superball

Elec

104

A. Sx.

*p* *mp*

sul tasto sul ponticello sul tasto

Vln.

**III.c** *continuos gliss.* **II.c** *continuos gliss.*

*p* *mp*

sul tasto sul ponticello sul tasto

Vc.

*continuos gliss.* **II.c** *continuos gliss.*

*p* *mp*

sul tasto sul ponticello sul tasto

Perc.

*p*

Elec





113

A. Sx.

*f*

Strong Pressure (R.H.)

Overpressured

ord.

Vln.

*f*

*ff*

Strong Pressure (R.H.)

Overpressured

Vc.

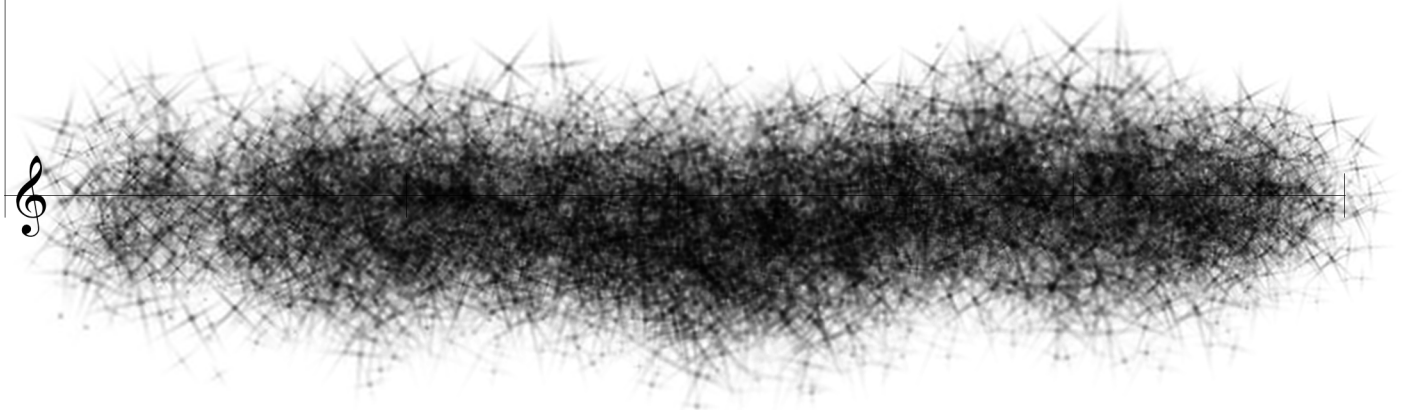
*f*

*ff*

Perc.

*f*

Elec



117

A. Sx. *ff* *sfz* *mf* *f* *pp* unpitched slap eolic flutterzung Not moving (...) breathless

Vln. *fff* *fffz* Overpressured Not moving (...) breathless

Vc. *fff* *fffz* Overpressured Not moving (...) breathless

Perc. *ff* L.V. Tam-tam Bass drum *ff* L.V. Not moving (...) breathless

Elec

