

Anders Hultqvist

A Shrinking Emptiness/
Entropic Pleasures III
[Delineations (a), Version three]

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Instrumentation:

Flute/Picc./Alto flute
Bb Clarinet/Bb Bass Clar.

Percussion (One player):
*Sandpaper, Cymbal, Metal plate, Vibraphone,
Thai Gongs (chromatic d# - h), Java gong (h1),
Glockenspiel, Log drum*

Piano

Violin
Cello

Computer sounds (stereo track)
Mixing and MatLab programming - Per Sjösten

A Shrinking Emptiness/Entropic pleasures III

[Delineations (a), Version three]

Anders Hultqvist 2018

Flute

Clarinet in Bb

Vibraphone

Percussion

Piano

Violin

Violoncello

Computer sounds

♩ = 55

r.h.- right hand back and forth, with (flat) nail side, on the strings

l.h.- hit with finger on the string

Computer track 0" - 18'49" (sound starts at 4")

Fl.

Cl.

Vib.

Perc.

Pno.

Vln.

Vc.

Comp.

A

A start at 58"

Bow vertically on the strings (and vary the strings bowed on)
Damp the strings with l.h.

acc.
More intense (vertical) bowing
(fast with sudden stops) (~1'58")

acc.
More intense (vertical) bowing
(fast with sudden stops) (~1'58")

B start at 2'00" (basic nuance *p*)

B1 start at 2'55" (basic nuance *f*)

Picc. 25

Picc. *airy* *(p)(f)* *(mp)(ff)* *(p)(f)* *(mp)(ff)* *(p)f* *(mp)ff* *(p)f* *(p)f* *(p)f* *ord.* *airy* *(p)f* *(p)f* *ord.* *airy*

Cl. *(p)(f)* *(p)(f)* *(p)(sfz)* *(mp)(ff)* *(p)(f)* *(p)(f)*

Vib.

Perc. Rub and clap two sandpapers together, with each one folded around a piece of wood *(p)(f)* *(mp)(sfz)* *(mp)(sfz)*

Pno.

B Damp strings with the left hand. Position l.h. at approx. the place on the strings indicated by the block notation. Vary bowing over all strings, two at a time.

B1 Sul.p. heavy bowing (scratch)

Vln. *(p)(f)* *(p)(sfz)* *(p)(sfz)*

Vc. *(p)(f)* *(mp)(ff)* *(mp)(ff)* *(mp)ff* *(p)f*

Comp. $\frac{2}{4}$ \rightarrow $\frac{3}{4}$

Damp strings with the left hand. Position l.h. at approx. the place on the strings indicated by the block notation. Vary bowing over all strings, two at a time. Sul.p. heavy bowing (scratch)

(1x ≈ 2'20")
(2x ≈ 3'15")

B2

(≈ 3'28")

Picc. *(mp)sffz* *(p)(f)* *(fermata 1x)*

Cl. *(p)(ff)* *(p)(f)* *(fermata 1x)*

Vib. *(fermata 1x)*

Perc. *(fermata 1x)*

Pno. *(fermata 1x)*

Vln. *(mp)sffz* *(p)sffz* *(p)(f)* *(fermata 1x)*

Vc. *(mp)ff* *(mp)(f)* *(fermata 1x)* *mp* *mf* *p*

Comp.

39

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

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

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

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

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

Vln. $\frac{3}{4}$
mp *p* *mp* *mf* *p*

Vc. $\frac{3}{4}$
mp *p* *mp* *mf* *p*

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

(≈3'58")

5:3 7:4 8^{me} 5:4 7:4 5:6

start at 4'05"

46 **C** ♩ = 55

Picc. $\frac{3}{4}$
 airy *mp* *mp* ord. trem. airy *p* ord.

Cl. $\frac{3}{4}$
 airy *mp* ord.

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

Perc. $\frac{3}{4}$
 cymbal /scratch large metal plate (scratch) cymbal

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

Vln. $\frac{3}{4}$
 half pressure *mp* *mp* trem. *p*

Vc. $\frac{3}{4}$
 half pressure *mp*

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

55 airy (≈4'41") ord. (5) (4) (3) airy (≈5'07")

Picc. *mp*

Cl. *p* *mf* *mf*

Vib. Thai gongs slow to fast scratch with metal stick *mf*

Perc.

Pno.

Vln. *p* *p* *mf*

Vc. half pressure *mp* *mf* trem. *p* *mf*

Comp.

start at 5'24"

65 **D** ♩ = 79 half air, half pitch *mf* *f* *mf*

Picc.

Cl.

Perc. (cymb.) m.plate

Pno. Scratch on the strings (chromatic h0-e1) with a plastic card. *f* *mf*

Vln. *f* *loco* *sim.* *mf*

Vc. quasi batt./spiccato *f* *mf*

Comp.

73

Picc. *sfz*

Cl.

Perc.

Pno. *ped.*

Vln. *f* behind the bridge, quasi spiccato (sim. ord.) (behind...) on the bridge

Vc. *f* on the bridge behind the bridge *sfz* behind the bridge, quasi spicc. *f*

Comp.



78

Picc.

Cl.

Perc.

Pno.

Vln. *f* (on the bridge) (behind br.) (behind the br.) (on the br.) *mf* *f* *mp*

Vc. *f* (on the bridge) (behind br.) on the br. quasi legno batt. b.the.br. *mf* *f*

Comp. $\frac{4}{4}$

(≈6'00')

start at 6'10"

84 Flute **E** $\text{♩} = 55$ (airy) (ord) (airy) ord.

Pic. *mf* *pp* *mp* *mf* *p* *mp* *mf*

Bass Clarinet in Bb only air *mp* *mf* *mf*

Perc.

Pno.

Vln. **E** $\text{♩} = 55$ half press. *mf* half pr. *mf* ord. *mp*

Vc. *mf* (half press.) *mf* on the br. *mf* (half press.) *mf*

Comp.



92 (airy-ord-...) only air

Fl. *mf* *mf* *mp* *mp* *mf* *mp* *mf*

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

Perc.

Pno.

Vln. (half press.) *mf* *mp* m.sulp *mf* (half press.) *mp* m.sulp *mf* half pr.

Vc. (bridge) *mf* (half press.) *mp* m.sulp ord. *mp* (h.pr.) *mp* ord.

Comp.

start at 7'40"

99 (airy) (=7'25") **F** ♩ =55

Fl. *mf* *mp* *mp*

B. Cl.

Perc. Java gong (=h1) *mp* *p*

Pno. *p* 8th Led. *p*

Vln. **F** ♩ =55

Vc.

Comp.

110 (=8'23")

Fl.

B. Cl.

Gong *mp* *mf* *mp* *mf*

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

Vln.

Vc.

Comp.

Scratch with wooden stick

ord.

Scratch on the strings (chromatic h0-e1) with a plastic card.

Scratch

ord.

8th Led.

start at 8'45"

♩ = 55

120

Fl. (airy) 5, 3, 5 (ord.) (airy) 3, 5

B. Cl. mf ff mf mp

Vib. mf Ped. mf Ped.

Gong

Pno. scratch sim. 7 3 7 3 ord. 5 scratch sim. 7 3 7 3 mf f mf

Vln. ord 5 quasi col legno ff mp mf quasi c.l. ord mf

Vc. sulp mf mp mf mp mf

Comp. (Comp. sound silent 8'49"-13'35")

123

Fl. (airy) 5, 3 mf f mf

B. Cl. f mf f

Vib. mp Ped. f Ped. mf Ped. f Ped. sfz Ped.

Gong

Pno. loco mp mf mp 6 Ped. Ped.

Vln. half pressure ord. (half pressure) ord. 5 mp f mp

Vc. half pressure mp f ord. scratch ord. 3 3 mp f mp

Comp.

126

Fl. *f* *mp* *mf* (ord.)

B. Cl. *p* *mp* *mf*

Vib. *mf* \wedge Ped.

Gong

Pno. *mf* *mp* *p* *mp* \wedge Ped.

Vln. *mf* *f* (l.h. pizz) arco *fp* *mp* *f* half pres. *mf* arco sulp *mp* *fp* *fp*

Vc. *f* *mf* *fp* *f* *mp* *mf* *mp* *mp* *fp* *fp* half pres.

Comp.

130

Fl. *f* *mf* airy *f* *ff* *mf* *f* *mf* *f* *mf* *sfz-mf* \wedge Ped.

B. Cl. *mf* *sfz* *mf* *ff* *mf* *f* \wedge Ped.

Gong

Pno. *mf* (arp.) *f* \wedge Ped.

Vln. *f* (f sempre) *mf* *fff* *mf* *fff* *fff* *mp* *fff* *p* *fff* \wedge Ped.

Vc. ord. half pres. *mf* *mf* *f* *ff* *mf* *sfz* *ff* \wedge Ped.

Comp.

133

Fl. *airy* *ord.* *f* *mf* *mf* *f > mf*

B. Cl. *f* *sfmf* *f*

Glockenspiel *f* *mf*

Pno. *mf* *f* *mf*

Vln. *sfz pp* *sfz* *mfsub* *fff* *mf* *f* *fff* *half pres.* *mf* *f* *sfz* *p*

Vc. *mf* *sfz-mf* *fz* *sfz mf* *sfz* *mf* *f*

Comp. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

6:5 7:6 7 5 3 5:4 7:4 5:4 5:4 7:4

9 5 3 6:5 6:5 3:2 6:5 3:2 6:5 12:11 7:5

trm trm trm

half pres. ord. half pres.

\wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped.

136

Fl. *ff* *sfz mp* *mf* *mp*

B. Cl. *mf* *f* *sfz* *mp* *mf* *f* *mf* *mf*

Glock. *mf* *f*

Vibraphone

Pno. *f* *mf* *mp*

Vln. *ff* *sfz > sfz* *sfz* *mf* *f* *m.sp.* *half pressure* *m.sp.*

Vc. *molto sp* *half pres.* *mf* *m.sulp* *mf* *f* *half pr.* *m.sulp*

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

3:2 3:2 3:2 12:8 I $\text{♩} = 79$ only air 5 5 3:2 5 3:2 5:3 7:4

12:8 ord. 12:8 m.sp. half pressure 5 5 3

3:2 3:2 12:8 half pres. 12:8 ord. I $\text{♩} = 79$ quasi c.l. m.sp. half pressure m.sulp

3:2 3:2 12:8 half pres. 12:8 ord. I $\text{♩} = 79$ m.sulp

3:2 3:2 12:8 half pres. 12:8 ord. I $\text{♩} = 79$ m.sulp

140

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

145

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

150

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.



156

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

start at 10'53"

(≈10'48")

Alto Flute

J

♩ = 55

airy

ord.

//

177

A. Fl. *p* *mp* *mp* *mp*

B. Cl.

Thai.g. *5:4* *5:3*

Gong

Pno.

Vln. *p* *mp* *mp* *mp* *ord* *m.sp* *half pr.*

Vc. *p* *mp* *mp* *mp* *m s.p* *half pr.*

Comp.



184

A. Fl. *sfz* *mp* (airy)

B. Cl. *mf* *f*

Thai.g. *mp(pp)* *cresc.* (cont.) *Vibraphone*

Gong

Pno.

Vln. *mp(pp)* *p* *sfz* *cresc.* *mf* *ord.*

Vc. *mp(pp)* *sfz* *mp* *cresc.* *mf* *ord.*

Comp.

K ♩ = 79

start at 12'05"

191

A. Fl. *mp*

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

Vib. *mf* *f*

Gong

Pno. *mf* *f*

Vln. *ff* *f* *ff* *f* *sfz*

Vc. *f* *mf* *f*

Comp.

197

A. Fl. *sfz* *ord.* *p*

B. Cl.

Vib. *f*

Gong

Pno. *mp*

Vln. *sfz* *f* *ff* *sfz*

Vc. *f*

Comp.

203

A. Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.



209

A. Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

L

216

A. Fl.

B. Cl.

Vib. *hard sticks* *mf* *f*

Gong

Pno. *mf* *f*

Two thin glas rods on the highest strings inside

Vln.

Vc. *mf* *f*

Comp.

L

222

A. Fl.

B. Cl.

Glock. *Glockenspiel* *mf* *(mf)*

Gong

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

Vln.

Vc.

Comp.

227

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

(Comp. sound starts at 13'35")

start at 14'35"

(~13'45")

M ♩ = 55

231

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

Cluster with both arms.
Put diff. metal things (ex.: keys on a keyring) on the lowest strings
arp. (let all notes ring...)

mp

8^{va}

M ♩ = 55
quasi col legno

behind the bridge

quasi c.l.

half pr.

batt.c.l.

f

mp

mf

sfz

ord.

s.p.

ord.

fp

237

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

sim. p

arco q.cl.

b.c.l. (b)

ord.

q.c.l.

half.pr. (arco)

5 ord.

arco q.cl.

batt.cl. behind the br.

arco

batt.cl.

arco q.cl.

m.s.p.

half pr.

mp

mf

p

mf

mp

mf

mp

243

A. Fl.

B. Cl.

Glock.

Perc.

Pno.

Vln.

Vc.

Comp.

Percussion

cymbal: scratch w. metal stick

wooden (forest) sticks on log drum

pp

ppp < p

pp <

pp < (p)

q.c.l.

5:3 7:4

5:4 5:6 7:4

pp

p

pp

N

N

254

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

Comp.

Bow vertically on the strings (and vary the strings bowed on)
Damp the strings with l.h.

Bow vertically on the strings (and vary the strings bowed on)
Damp the strings with l.h.

pp *p* *pp* *p* *pp* *p*



263

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

Comp.

Piccolo

Clarinet in Bb

mf *mp* *dim. al niente*

(≈16'41'')

start at 17'08"

O ♩ = 79

Picc. *sfz* *mf* *mf* *f* *ff* (air)

Cl. *mf* *f* *mf* *f* *ff*

Perc. Glockenspiel

Pno. *mf* *f* *ff*

Vln. *mf* *f* *ff* scratch

Vc. *mf* half press. *ord.* *ff* scratch

Comp.

O ♩ = 79

Picc. *mf* *f* *f* *ord.* *air*

Cl. *mf* *f* *air*

Glock. *f*

Pno. *mf* *f* *mf*

Vln. *sfz mf* *f* *ff* *ord.* *(half pr.)*

Vc. *ord.* *(half pr.)* *f*

Comp.

289

Picc. *mf* ord. 5 (q) 5

Cl.

Glock.

Glock. *(mf)* 7 7 7 7 *f* 7 7

Pno. *f* 5 5 5 7 5 5 5

Vln. ord. 7 (half pr.)

Vc. scratch *f* (half pr.) ord. 7 5 scratch

Comp.

\wedge Ped. \wedge Ped. \wedge Ped.

293

Picc. air 3 6 *mp* *sfz*

Cl. *mp* air 5 7

Glock. *p* 5 3 6

Pno. *p* 3 6 7 7 *mp* 7 7

Vln. (half pr.) *mp* 5 7

Vc. (half pr.) *mp* 7

Comp.

302

Picc.

Cl.

Glock.

Pno.

Vln.

Vc.

Comp.

air

mf

7

3

mp

7

7

7

7

8^{va}

6

7

6

7

3

8^{va}

5

6

(half pr.)

7

Red.

Red.

308

Picc.

Cl.

Glock.

Pno.

Vln.

Vc.

Comp.

air

7

ord.

3

air

6

airy

5

ord.

6

mf

f

f

3

7

7

6

5

6

mf

f

7

6

f

Red.

(half pr.)

6

ord.

scratch

6

spiccato (ord.)

7

6

f

f

(half pr.)

5

ord.

scratch

6

spiccato (ord.)

5

6

f

f

314

Pic. *airy* *air* *sfz sfz* **P** $\text{♩} = 55$

Cl.

Glock. (let ring)

Pno. *f* *Red.*

Vln. *quasi batt./spiccato* *loco* *pp* *mp* *mp* *half pres.* *ord.* *ord.* $\text{♩} = 55$ **P**

Vc. *quasi batt./spiccato* *f*

Comp. (End Comp.sound 18'49")

322

Pic.

Cl.

Glock.

Pno.

Vln. *half pres.* *ord.* *ord.* *quasi c.l. batt.* *q.c.l.* *m.sp.* *half pressure* *ord.* $\text{♩} = 55$

Vc.

Comp.

331

Picc.

Cl.

Glock.

Pno.

Vln.

Vc.

Comp.

ord. half pres. 3

pizz. p

ord. 5

pp

p

m.sp.

3

5

scratch

half pres.

ord. 5

pp

3

p

quasi c.l.

p