

- ↗ = ricochet (bounce)with metal rod between two strings, changing bounce speeds, always irregular, continuous accelerando / rallentando of the bounce speed / density.
- ↖ = spazzolato = sweeping up and down over a string(s) with metal rod/metal bow, as indicated, changing "bow" lengths, "bow" speeds, always irregular, continuous accelerando / rallentando of "bow" speed, density and pressure on the string(s).
- ✕ = knock sound hole side with metal rod
- ⊕ = vertical tremolando = bow a string with metal rod, straight up and down, "tremolando", into the sound hole, changing bow speeds, changing bow lengths, always irregular, continuous accelerando / rallentando of bow speed, density, pressure on string.

Aglow

Gerard Pape (2020)

0" 5" 10" 11,8" 15" 20" 25" 30" 35" 40" 45"

Fretless Guitar

"BOW" PULSES
P = number of "bow" pulses.

Metal rod "bow"

11,8"

FRETBOARD

↗ = oscillate around the central notated pitch, ornamenting that pitch by sliding up and down microtonally around it, but always returning to the central pitch; quasi-vibrato with continuous irregular changes of vibrato speed and width.
↖ = glissando-vibrato = slide and oscillate irregularly while moving from one pitch to the next.

Piano

"BOW" PULSES
P = number of "bow" pulses.
R = repeat

KEYS

15^{mb}

Repeat all notes within parentheses in any order, accentuate the first note in every repeating group as many repeats as there are in the measure, create irregular waves with irregular speeds of repetition, without attacks, legato possibile, quasi vibrato / glissando.

P = number of "bow" pulses.








↔ = tremolando = bow the number of pulsations indicated, side to side, on the string.
↖ = spazzolato = sweeping up and down over the string with bow, changing bow lengths, bow speeds, always irregular, continuous accelerando / rallentando of bow speed, density and pressure on the string.

"BOW" PULSES

Contrabass in D

FRET-BOARD

Contrabass in D= all written notes sound a major second higher and the lowest string is tuned to D0 and the others to G0, C1 and F1

 = col crine battuto = strike string(s) with hair of bow.
  = wood strike = hit wood of sound board (to the side of the strings) with bottom of the palm of the hand.
  = poco ponticello
  = molto ponticello
  = circulario = bow in a circular motion.
  = ovale = bow in an oval shaped motion.
  = aleatory vibrato = rapid, random motion on the fingerboard to simulate noise waves.

1'30" 33 P : 5" **1'35"** 31 P : 5" **1'40"** 32 P : 5" **1'45"** 31 P : 5" **1'50"** 26 P : 4,5" **1'55"** **2'00"** **2'03,5"** 12 P : 1,5" **2'05"**

Fretless Guitar

Metal bar "bow"

Piano

Tibetan bell "bow" tuned to "C4"


Cb.

1'58" Bottom tip of the bow C1 \rightarrow F1 16 P : 2"

Legend:

- \rightarrow = hold the note until the next new attack.
- \nearrow = angular spazzolato = sweep up and down irregularly at a 45° angle on all the strings indicated, fusing the sound of the sweeping with the pitch played on the key.
- \leftrightarrow = trembling tremolando = alternate between two pitches / chords the number of times indicated while making an irregular trembling vibrato / glissando.
- \searrow = ricochet (bounce) with bottom tip of the bow between two strings, changing bounce speeds, always irregular, continuous accelerando / rallentando of the bounce speed / density.
- \rightarrow = palm glissando = slide with the palm of the hand on all the 4 strings starting and ending with the pitch clusters indicated, making a sliding noise.
- \downarrow = ordinary down bow
- \updownarrow = arpeggiated double, triple and quadruple stops that go up or down the aggregate.
- \nearrow = indeterminate harmonics glissando = between 2 double stop harmonics create a glissando that passes through other indeterminate harmonics so as to create a smooth transition between the original 2 double stop harmonics.

 string glissando

ord.  = move up and down vertically on the strings indicated, above and below the sound hole, with the ordinary playing position as the center point of the movement.

2'30" 35 P : 5" 2'35" 33 P : 5" 2'40" 35 P : 5" 2'45" 31 P : 5" 2'50" 35 P : 5" 2'55"

Fretless Guitar

Metal bar "bow" *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *mp* *f*


sul E 4 2 7 4 14 3 3 9 8^{va} 4 6 3

sul B

Piano

Tibetan bell "bow" tuned to "C4" 32 P : 5" 28 P : 5" 17 P : 5" 8 P : 5" 4 P : 5"

"bow" cluster D₄, D₄[#], E₄, F₄, F₄[#] *p* *mf* *mp* *f* *mp* *f* *mp* *mf* *mp* *ff* *mp* *f* *p*

Bottom tip of the bow C₁  F₁

31 P : 5" 30 P : 5" 34 P : 5" 32 P : 5" 30 P : 5"

0,5" 0,5" 1" 0,5" 0,5" 1" 1" 1" 1" 1" 0,5" 1" 1" 1" 1,5" 1,5" 0,5" 0,5" 1,5" 0,5" 0,5" 1,5" 2" 1" 1" 0,5" 0,5"

4 5 6 4 3 5 5 9 5 8 3 5 10 6 5 13 6 3 8 3 3 9 11 8 5 4 2


Cb.

p.p. → ord. → p.p. → ord. → p.p. → ord. → p.p. → ord. → m.p. → ord. → p.p. → ord. → m.p. → ord. → m.p.

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

0,5" 0,5" 1" 0,5" 0,5" 1" 1" 1" 1" 0,5" 1" 1" 1" 1,5" 1,5" 0,5" 0,5" 1,5" 2" 1" 1" 0,5" 0,5"

(C1,F1) (C1,F1) (C1,F1) (C1,F1) (C1,F1)

 = multiphonic produced by rebounding quickly between two open strings.
The black diamond harmonics are not fingered but produced by the fast ricochet between the two open strings.

2'55" 3'00" 3'05" 3'10" 3'15" 3'20"

ord. 48 30 P : 5" 34 P : 5" 32 P : 5" 31 P : 5" 32 P : 5"

13 11 8 4 15 7 6 13 10 2 4 4 4 8 4 2 11 2 5 2 4 1 16 3

Fretless Guitar

Metal bar "bow"

p f p mf p f p mf

10 4 8 4 15 7 6 15 11 2 5 4 4 9 4 2 11 2 5 2 4 1 16 3

sul E sul B sul D δ_{vb} l.v. loco

7 P : 5" 22 P : 5" 33 P : 5" 36 P : 5" 33 P : 5"

Tibetan bell "bow" tuned to "C4"

2 1 3 1 1 12 9 8 12 8 5 4 6 3 9 5 4 9 3 6 4 10 6

Piano

"bow" cluster $D_4, D\#_4, E_4, F_4, F\#_4$

f_2 p mf_2 p mf p mf p mf p

Bottom tip of the bow

C_1 F_1 32 P : 5" 35 P : 5" 34 P : 5" 24 P : 5" 33 P : 5"

1,5" 2" 0,5" 1" 0,5" 0,5" 1,5" 1" 0,5" 1" 0,5" 0,5" 1" 1" 1,5" 0,5" 1" 1,5" 1" 1" 0,5" 0,5" 0,5" 1,5" 1" 1,5"

11 9 5 7 5 3 9 8 4 6 5 4 7 6 8 4 5 6 4 6 3 4 5 7 8 9

Cb.

mp f p mf p f p mf mp

ord. m.p. ord. m.p. ord. m.p. p.p. m.p. ord.

1,5" 2" 0,5" 1" 0,5" 0,5" 1,5" 1" 0,5" 1" 0,5" 0,5" 1" 1" 1,5" 0,5" 1" 1,5" 1" 1" 0,5" 0,5" 0,5" 1,5" 1" 1,5"

(C1,F1)

68

3'45" **3'50"** **3'55"** **4'00"** **4'05"** **4'10"**

Fretless Guitar

Metal bar "bow pulses" *pp* *mp* *p* *mf* *p* *mf* *p* *f*

ord. 9 3 3 ord. 8 7 ord. 10 10 ord. 8 9 2 15 1 11 1 ord. 7 4 3 ord. 12

12 P : 2,5" 28 P : 5" 29 P : 5" 28 P : 5" 29 P : 5"

Piano

sul A 9 3 3 8 7 10 8 9 2 15 1 11 1 7 4 3 3 12

sul E 9 3 3 8 7 10 8 9 2 15 1 11 1 7 4 3 3 12

let strings resonate
quasi gliss.
(without finger slide)

5 P : 5" 6 P : 5" 7 P : 5" 9 P : 5" 9 P : 5"

4,5" 3,5"

block resonance
by fingers stopping open strings,
making dry sound

Cb.

Bottom tip of the bow *pp* *f* *mp* *f* *p*

8 P : 2" 36 P : 5" 35 P : 5" 32 P : 5" 31 P : 5"

0,75" 1,25" 1,25" 0,75" 1" 0,75" 0,5" 0,5" 0,25" 0,6" 0,5" 0,2" 0,8" 0,2" 0,6" 0,2" 0,1" 0,8" 1" 0,2" 0,8" 0,2" 0,5" 0,2" 0,5" 0,7" 0,7" 0,5" 0,7" 0,3" 0,5" 0,3" 0,4" 0,8" 0,7" 0,5" 0,7" 0,8"

3 5 8 6 7 5 4 4 2 4 3 2 5 2 4 2 2 5 6 2 5 2 3 2 3 4 4 3 4 2 3 2 3 5 4 3 4 5

m.t. p.t. m.t. ord. m.t. p.t. m.t.

2" 1,25" 0,75" 1" 0,75" 0,5" 0,5" 0,25" 2,3" 0,6" 0,2" 0,1" 0,8" 1" 2,4" 1,9" 0,7" 1,5" 0,8" 0,7" 1,2" 0,8"

(C1,F1) (C1,F1)

15mb pulsing

low
mid.-low
high-mid.
high
fund.

— = each line of the bass clef staff represents a fundamental tone and its range of harmonics that are heard when one moves one's finger from the bottom to the top of the piano string and back while pulsing on a key.
— The glissando line indicates smooth and continuous up and down movement on a string. The harmonic partials sounding for each position on the string are noted in the treble clef. The string to be played on corresponds to the pulsating key. The movement on the strings is played by the right hand while the left hand pulses on the key indicated.

[illegible]

5'00" 28 P : 5" 5'05" 28 P : 5" 5'10" 29 P : 5" 5'15" 28 P : 5" 5'20" 27 P : 5" 5'25"

98 ord. 6 10 ord. 3 5 4 9 5 ord. 14 6 3 7 2 2 3 3 2 1 16 10 2 ord. 8 6 3 ord. 3 7

Fretless Guitar

Metal bar "bow pulses"

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

6 10 3 5 4 9 5 14 6 3 7 2 2 3 3 2 1 16 10 2 8 6 3 3 7

res. sec. res. sec. poco sec. poco res. poco sec. poco res. poco sec. res.

Piano

22 P : 5" 25 P : 5" 24 P : 5" 25 P : 5" 24 P : 5"

mf *mp* *f* *mp* *mf* *mp* *f* *mp* *f* *mp* *f* *mp*

low mid.-low high-mid. high fund.

15 mb

syncoated pulsing on the key with finger on the corresponding string sliding up and down (following the graphic notation) with continuous changes of accentuation strength and irregular changes of pulsation speed; ascending pulses get gradually faster as harmonics get higher and descending pulses get gradually slower as harmonics get lower.

29 P : 5" 31 P : 5" 29 P : 5" 30 P : 5"

C₁ F₁ C₁ F₁ C₁ F₁ C₁ F₁ C₁ F₁ C₁ F₁ C₁ F₁ C₁ F₁

0,5" 1" 1" 0,5" 1" 1" 0,5" 0,5" 0,5" 0,5" 1" 1" 0,5" 1" 0,5" 0,5" 0,5" 0,5" 1" 0,5" 1" 0,5" 0,5" 0,5" 0,5" 1" 0,5" 1" 1" 0,5" 1" 1" 0,5" 1"

2 6 5 4 5 7 6 4 2 1 4 7 9 4 11 3 9 4 4 5 4 1 6 3 4 2 6 3 6 3 3 9

mb. p. p. t. ord. mb. p. ord. p. t.

Cb.

mf *mp* *f* *mp* *mf* *f* *mf*

0,5" 1" 1" 0,5" 1" 1" 1" 0,5" 0,5" 0,5" 0,5" 1" 1" 2" 0,5" 1" 0,5" 0,5" 1" 0,5" 0,5" 1" 0,5" 0,5" 0,5" 1" 0,5" 1" 1" 0,5" 1"

(C1,F1) (C1,F1) (C1,F1) (C1,F1) (C1,F1)

5'50" 29 P : 5" 5'55" 30 P : 5" 6'00" 29 P : 5" 6'05" 28 P : 5" 6'10" 29 P : 5" 6'15"

Fretless Guitar

Metal bar "bow pulses"

p < *mf* > *mp* < *mf* > *p* < *mf* > *p* < *mp* > *p* < *mf* > *mp* < *f* > *mp* < *f* > *mp* < *mf* >

sec. < *poco res.* > *poco sec.* < *poco res.* > *sec.* < *poco sec.* > *sec.* < *poco res.* > *sec.* < *poco res.* > *poco sec.* < *poco res.* > *poco sec.* < *poco res.* > *res.* < *poco sec.* > *poco res.*

Piano

f *p* *mf* *p* *mf* *p*

low mid-low high-mid. high fund.

15^{mb} syncopated pulsing on the key with finger on the corresponding string sliding up and down (following the graphic notation) with continuous changes of accentuation strength and irregular changes of pulsation speed; ascending pulses get gradually faster as harmonics get higher and descending pulses get gradually slower as harmonics get lower.

32 P : 5"

30 P : 5" 30 P : 5" 27 P : 5" 11 P : 3,5"

Cb.

mf *mp* *f* *mp* *f* < *f* >

1" 1" 1" 0,5" 0,5" 0,5" 0,5" 1" 1" 1" 0,5" 0,5" 1" 1" 1" 1,5" 1,5" 1" 1" 1" 2" 1" 1" 1,5"

(C1,F1) (C1,F1) (C1,F1) (C1,F1) (C1,F1)

l.v.

14

6'15" 28 P : 5" 6'20" 29 P : 5" 6'25" 27 P : 5" 6'30" 29 P : 5" 6'35" 28 P : 5" 6'40"

118

ord. 2 3 3 4 5 11 2 3 5 3 11 5 1 5 4 4 7 5 2 2 3 3 2 3 5 3 8 1 3 3 9 3 5 4

Fretless Guitar

Metal bar "bow pulses"

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

2 3 3 4 5 11 2 3 5 3 11 5 1 5 4 4 7 5 2 2 3 3 2 3 5 3 8 1 3 3 9 3 5 4

> sec. < poco res. < poco sec. < res. < sec. < poco res. < sec. < poco res. < poco sec. < res. < poco sec. < poco res. < sec. < poco res. < sec.

22 P : 5" 20 P : 5" 24 P : 5" 20 P : 5" 20 P : 5"

6

low mid.-low high-mid. high fund.

15^{mb}

8th

syncopated pulsing on the key with finger on the corresponding string sliding up and down (following the graphic notation) with continuous changes of accentuation strength and irregular changes of pulsation speed; ascending pulses get gradually faster as harmonics get higher and descending pulses get gradually slower as harmonics get lower.

12 P : 3" 34 P : 5" 32 P : 5" 25 P : 5"

C1 \rightarrow F1 2" 1" 0,5" 1" 0,5" 1" 0,5" 0,25" 0,5" 0,25" 0,5" 1" 0,5" 0,5" 0,5" 1" 0,25" 1" 0,25" 0,5" 1" 0,5" 1" 0,5" 1" 0,5"

9 3 2 5 4 5 4 2 4 3 5 5 4 2 4 6 2 7 2 4 5 3 4 2 3 4

Bottom tip of the bow

m.t. \rightarrow p.t. \rightarrow m.t. \rightarrow m.t. \rightarrow p.t. \rightarrow m.t.

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

2" 1" 0,5" 1" 0,5" 1" 0,5" 0,25" 1,25" 1" 0,5" 0,5" 0,5" 2,5" 0,5" 1,5" 3"

l.v.

(C1,F1)

(C1,F1)

[illegible]

[illegible]

8'45" **8'50"** **8'55"**

20 148 m.t. 25 P : 5" 3 P : 2"

Fretless Guitar

Metal bar "bow pulses"

mp > *p* < *mp* > *p* > *pp*

sul A
sul E

12 6 3 4 3

poco sec. > sec. < poco sec. > sec. > molto secco

Piano

4 P : 5" 2 P : 5"

mp *p*

low mid.-low high-mid. high fund.

15^{mb} * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

syncopated pulsing on two keys with two fingers on the corresponding two strings sliding up and down (following the graphic notation) with continuous changes of accentuation strength and irregular changes of pulsation speed; ascending pulses get gradually faster as harmonics get higher and descending pulses get gradually slower as harmonics get lower.

Cb.

Bottom tip of the bow

1" 4" 3"

mp

l.v.