

07. ORNAMENTS; POLYPHONY

synchronous, same tempo
as at end of "homophony"

synchronous start, increasingly
varied and individual tempi

vc

read SCORE in a loop until COMPOSER interruption [1]

read SCORE in an endless loop [2]

pp *ff* *pp* *pp* sempre

I

read SCORE in a loop until COMPOSER interruption [1]

read SCORE in an endless loop [2]

pp *mf* *pp* *sf* *pp* *pp* sempre

II

read SCORE in a loop until COMPOSER interruption [1]

read SCORE in an endless loop [2]

pp *mf* *ff* *pp* *pp* sempre

III

read SCORE in a loop until COMPOSER interruption [1]

read SCORE in an endless loop [2]

pp *pp* *ff* *pp* *pp* sempre

comp

CLAVES

noticeably put CLAVES away

ACCEL. STAMP

prepare the ACCEL. BEAM stamp, go to SCORE and stamp a lonely note [3]

→ SCORE

remove stamp, return to DESK

performance notes (07.)

the COMPOSER plays the recently integrated grace notes in the LIVE SCORE with the CLAVES and the QUARTET plays each clave-initiated iteration, reading the LIVE SCORE in a continuous loop. musicians must play other grace notes as they occur in the loop; other composer interventions remain optional.

1. starting with the leftmost instance in the score, all four musicians begin playing (together) immediately after the CLAVES attack / grace note using *only one* of their prescribed dynamic contours. read through to the end (right side) of the score and without interruption start at the left of the score again until interrupted by the next CLAVES attack. then immediately start playing from the second grace note in the LIVE SCORE. and the third; and so on.
2. once the COMPOSER sets the CLAVES down, each of the QUARTET individually varies their tempo so that they are gradually interpreting the LIVE SCORE asynchronously.