

Anders Hultqvist

Entropic Pleasures

[Delineations (a), Version two]

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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

Entropic pleasures

[Delineations (a), Version two]

Anders Hultqvist 2016

♩ = 55

Flute

Clarinet in Bb

Vibraphone

Percussion

Piano

r.h. - right hand back and forth with the (flat) nail side on the strings
mf *f* (*mf*) *f* (repeat quite freely) ($\approx 28''$)

l.h. - hit with finger on the string
f *mf* *f* *mp* *f* *mf*

Violin

Violoncello

Computer sounds

Computer track 0'' - 18'56'' (sound starts at 4'')

A

Fl.

Cl.

Vib.

Perc.

Pno.

A start at 58''

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

mp(mf) *mf(f)*

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

mp(mf) *mf(f)*

acc. More intense (vertical) bowing (fast with sudden stops) ($\approx 1'35''$)

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Comp.

B start at 2'55"

Picc. only air

Cl. only air

Perc. Rub two sandpapers together, with each one folded around a piece of wood

Pno.

Vln. Damp strings with the left hand. Position l.h. at approx. the place on the strings indicated by the block notation. Sul.p. heavy bowing (scratch)

Vc. Damp strings with the left hand. Position l.h. at approx. the place on the strings indicated by the block notation. Sul.p. heavy bowing (scratch)

Comp.

C start at 4'05"

Picc. $\approx 3'15''$ $\text{♩} = 55$

Cl. $\text{♩} = 55$

Perc. cymbal / scratch large metal plate (scratch) cymbal

Pno.

Vln. $\text{♩} = 55$ half pressure trem.

Vc. half pressure

Comp.

43 airy

ord. *mp*

Cl. *p* *mf*

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

Perc.

Pno.

Vln. *p* *mf*

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

Comp.

53 start at 5'24"

(≈5'20") **D** ♩=55 half air, half pitch

Picc. *mf* *f* *mf*

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.

Musical score for measures 62-66. The score includes staves for Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Compressor (Comp.). The Piccolo part features a melodic line with triplets and a forte dynamic (sfz). The Piano part has a complex accompaniment with many triplets and dynamic markings like *f* and *sfz*. The Violin and Viola parts have specific performance instructions: "on the bridge", "behind the bridge, quasi spiccato", "(sim.ord.)", and "(behind...)", along with dynamics *f* and *sfz*.



Musical score for measures 67-71. The score includes staves for Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Compressor (Comp.). Measures 67-71 are marked with a time signature change to 4/4 and a tempo marking of approximately 6'00' (≈6'00'). The Violin and Viola parts feature complex rhythmic patterns with dynamics *f*, *mf*, and *mp*, and performance instructions like "(on the br.)", "(behind the br.)", and "quasi legno batt. b.the.br.". The Compressor part shows a change in dynamics from *f* to *mf*.

73 **E** $\text{♩} = 55$ start at 6'10"

Picc. Flute (airy) (ord) (airy) ord.

Bass Clarinet in Bb

Perc.

Pno.

Vln. half press. half pr. ord.

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

Comp.

81 (airy-ord-...)

Fl. only air

B. Cl. mf mp mf mp mf

Perc.

Pno.

Vln. (half press.) m.sulp (half press.) m.sulp half pr.

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

Comp.

88 (airy) (=7'25") **F** start at 7'40" ♩ = 55

Fl. *mf* *mp* *mp*

B. Cl.

Perc. Java gong (≈hi) *mp* *p*

Pno. *p* *mp* *p*

Vln. **F** ♩ = 55

Vc.

Comp.



99 (≈8'30")

Fl.

B. Cl.

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

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

Vln.

Vc.

Comp.

Scratch with wooden stick

ord.

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

ord.

Scratch

start at 8'47"

♩ = 55

109 **G**

Fl. (airy) *mf* *ff* (ord.) (airy) *mp* *mf* *mp sub* *f* *mf*

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

Vib. *mf* *mf*

Gong

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

Vln. ord. *mf* *ff* *mp* *mf* *mp* *mf*

Vc. *mf* *mp* *mf* *mp* *mf*

Comp.

quasi col legno

scratch sim. ord. scratch sim.

quasi c.l. ord

♩ = 55

112

Fl. (airy) *mf* *f* *mf*

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

Vib. *mp* *f* *mf* *f*

Gong

Pno. loco *mp* *mf* *mp*

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

Vc. half pressure *mp* *f* *mp*

Comp.

half pressure

ord. (half pressure) ord. ord. scratch

115

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

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

Vib. *mf*

Gong

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

Vln. *mf* *f* (l.h. pizz) *fp* *mp* *f* *mp* *mf* *mp* *fp* *fp*

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

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

$\frac{5}{4}$

H $\text{♩} = 48$

119

Fl. *f* *mf* *f* *ff* *mf* *f* *mf* *f* *mf* *sfz-mf*

B. Cl. *mf* *sfz* *mf* *ff* *mf* *f*

Gong $\frac{3}{4}$

Pno. *mf* *f*

Vln. *f* *ord.* *half pres.* *ord.* *half pres.* *ord.* *half pres.* *ord.*

Vc. *ord.* *half pres.* *mf* *mf* *f* *ff* *mf* *fff* *mp* *fff* *p* *fff* *ord.*

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

122

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

125

Fl. *ff* *sfz mp* *only air* *mf* *mp*

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

Glock. *mf* *f* *Vibraphone*

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

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

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

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

129

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

134

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

139

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

mf

sfz

mf

half pr.

m.sp.

half pres.

m.sp.

on the br.

half pr.

ord.

arco s.p.

scratch

molto sulp



145

Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

half pressure

on the bridge

(half pressure)

ord.

m.sp.

half pr.

scratch

ord.

m.sp.

(half press.)

on the bridge

m.sp.

167

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. (Comp.sound silent 11'50"-13'40")

174

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

B. Cl. *mf* *f*

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

Pno.

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

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

Comp.

start at 12'30" **K** ♩ = 79

freely (poco a poco free ordering of notes) (metal sticks)

freely (poco a poco free ordering of notes)

freely (poco a poco free ordering of notes)

181

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.

187

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

B. Cl.

Vib. *f*

Gong

Pno. *mp*

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

Vc. *f*

Comp.

193

A. Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

199

A. Fl.

B. Cl.

Vib.

Gong

Pno.

Vln.

Vc.

Comp.

L

206

A. Fl.

B. Cl.

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

Gong

Pno. *mf* *f*

Vln.

Vc. *mf* *f*

Comp. (Comp. sound in 13'40")

Two thin glas rods on the highest strings inside

^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped.

L

212

A. Fl.

B. Cl.

Glock. Glockenspiel *mf* *(mf)*

Gong

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

Vln.

Vc.

Comp.

^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped.

217

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

221

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

start at 14'35"

(≈14'12")

M ♩ = 55

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

mp *8va* *Ped.*

M ♩ = 55
quasi col legno

behind the bridge quasi c.l. half pr. batt.c.l.

f *mp* *mf* *sfz*

ord. s.p. ord.

228

A. Fl.

B. Cl.

Glock.

Gong

Pno.

Vln.

Vc.

Comp.

sim.

p

arco q.cl.

b.c.l.

ord.

q.c.l.

half.pr. (arco)

5 ord.

arco q.cl.

mp

mf

p

mf

mp

p

mf

p

batt.cl. behind the br.

arco

batt.cl.

arco q.cl.

mf

5

m.s.p.

half.pr.

mf

mp

234

A. Fl.

B. Cl.

Glock.

Perc.

Pno.

Vln.

Vc.

Comp.

cymbal: scratch w. metal stick

wooden (forest) sticks on log drum

p

mp

ppp

p

pp

pp

pp

q.c.l.

5:3

7:4

5:4

5:6

7:4

pp

p

pp

pp

pp

pp

pp

pp

245

A. Fl. [Musical staff]

B. Cl. [Musical staff]

Perc. [Musical staff] *mp*

Pno. [Musical staff]

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

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

Comp. [Musical staff]



start at 17'18"

254

A. Fl. [Musical staff] (*mf*, *mp*)

B. Cl. [Musical staff] (*mf*, *f*)

Perc. [Musical staff] (*mf*, *mp*)

Pno. [Musical staff] (*mf*)

Vln. *dim. al niente*

Vc. *dim. al niente*

Comp. [Musical staff]

Piccolo [Musical staff] (*sfz*, *mf*, *ord.*)

Clarinet in Bb [Musical staff] (*mf*, *f*)

264

Picc. *mf* *ord.* *f* (air)

Cl. *mf* *ord.* *f* *air*

Perc. Glockenspiel

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

Vln. *mf* *half pr.* *f*

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

Comp.

267

Picc. *mf* *ord.* *air* *mf* *ord.* *air* *sfz*

Cl. *ord.* *air*

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

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

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

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

Comp.

271

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

Cl. *mf* *f*

Glock. *(mf)* 6 5 6

Pno. *8va* *f* *(b)*

Vln. *(half pr.)* *ord.* *(half pr.)* *spiccato (ord.)* *f*

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

Comp.

275

Picc. *airy* *air* *sfz* *sfz* **P** *J* = 55

Cl.

Glock. (let ring)

Pno. *8va*

Vln. *quasi batt./spiccato* *f* *loco* *sim.* *mf* *loco* *sim.* *mp* **P** *J* = 55

Vc. *quasi batt./spiccato* *f* *mf* *mp* **P** *J* = 55

Comp.

279

Picc.

Cl.

Glock.

Pno.

Vln.

Vc.

Comp.

behind the bridge, quasi spiccato

(sim.ord.)

(behind...)

on the bridge

on the bridge

behind the bridge

behind the bridge, quasi spicc.

(on the bridge)

(behind br.)

283

Picc.

Cl.

Glock.

Pno.

Vln.

Vc.

Comp.

Fine 18'56''

(≈18'30'')

(behind the br.)

(on the br.)

on the br.

quasi legno batt. behind the bridge

rall.

pp