Michal Rataj

The Long Sentence II

for violin duo and live electronics

Dedicated to **String Noise Duo**

Commissioned by the Czech Center New York and Ostrava Days

2017

The Long Sentence II.

for violin duo and live electronics

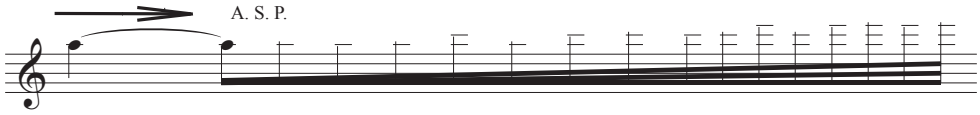
Notes On Performance

Both violins are amplified and connected to the MAX patch,
sound is distributed to at least four channel speaker system

A. S. P. - alto sul ponticello (extreme ponticello)
S. P. - sul ponticello
S. T. - sul tasto

arrow marks continuous transition from one articulation to the other

Notes withhout noteheads mark unpitched white noise sounds



= continuously speed up to very quick (free in rhythm) finger movement
following only approximate melodic shape marked

For live electronic inquiries contact the composer
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A

Free tempo

♩ = c. 60

V1

V2

L.E.

A. S. P.

ord.

IV.

IV. III. IV.

detaché

detaché

3

pizz.

Cue 0

sample 0 (38)
Munger 1+2

4

A. S. P.

pizz.

arco
detaché

arco

A. S. P.

Cue 1

Sample 1

7

A. S. P.

20

A. S. P.

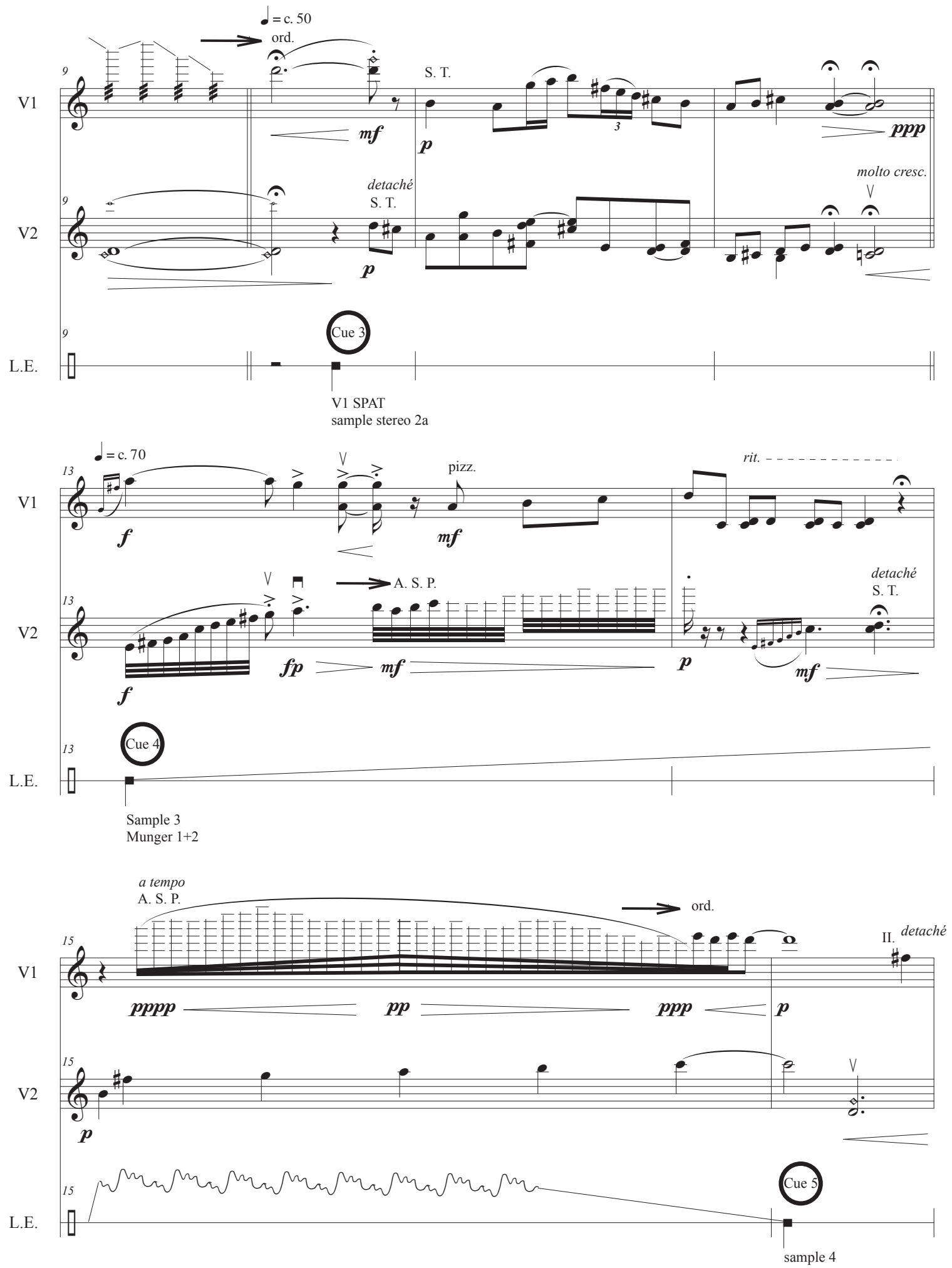
ord.

IV.

III.

Cue 2

Delay Vni 1
Sample 2


♩ = c. 50
ord.
S. T.
mf
p
ppp
molto cresc.
detaché
S. T.
p
Cue 3
V1 SPAT
sample stereo 2a
♩ = c. 70
pizz.
rit.
f
mf
A. S. P.
detaché
S. T.
fp
mf
p
mf
f
Cue 4
Sample 3
Munger 1+2
a tempo
A. S. P.
ord.
II. detaché
pppp
pp
ppp
p
p
Cue 5
sample 4
V1
V2
L.E.

17

V1

III.

Col legno tratto

ppp

17

V2

III.

Col legno tratto

II.

arco

p

pp

p

ppp

mf

Col legno tratto

(wait for the electronics to stop)

17

L.E.

Cue 6

Vni 1
Munger + SOGs

Cue 7

Vni 2
SOGs
Samples 5

B

♩ = c. 65

pizz.

0

II.

0
4
2

1
3
0

V1

mf

21

V2

pizz.

mf

arco

p

f

pp

21

L.E.

Cue 8

Vno 2 Delay

Cue 9

Vno 2 Delay 2

Cue 10

Vno 2 Delay 3

23

V1

(pressure)

arco

f

pp

mf

23

V2

mf

A. S. P.

(non legato)

p

6

pizz.

mf

23

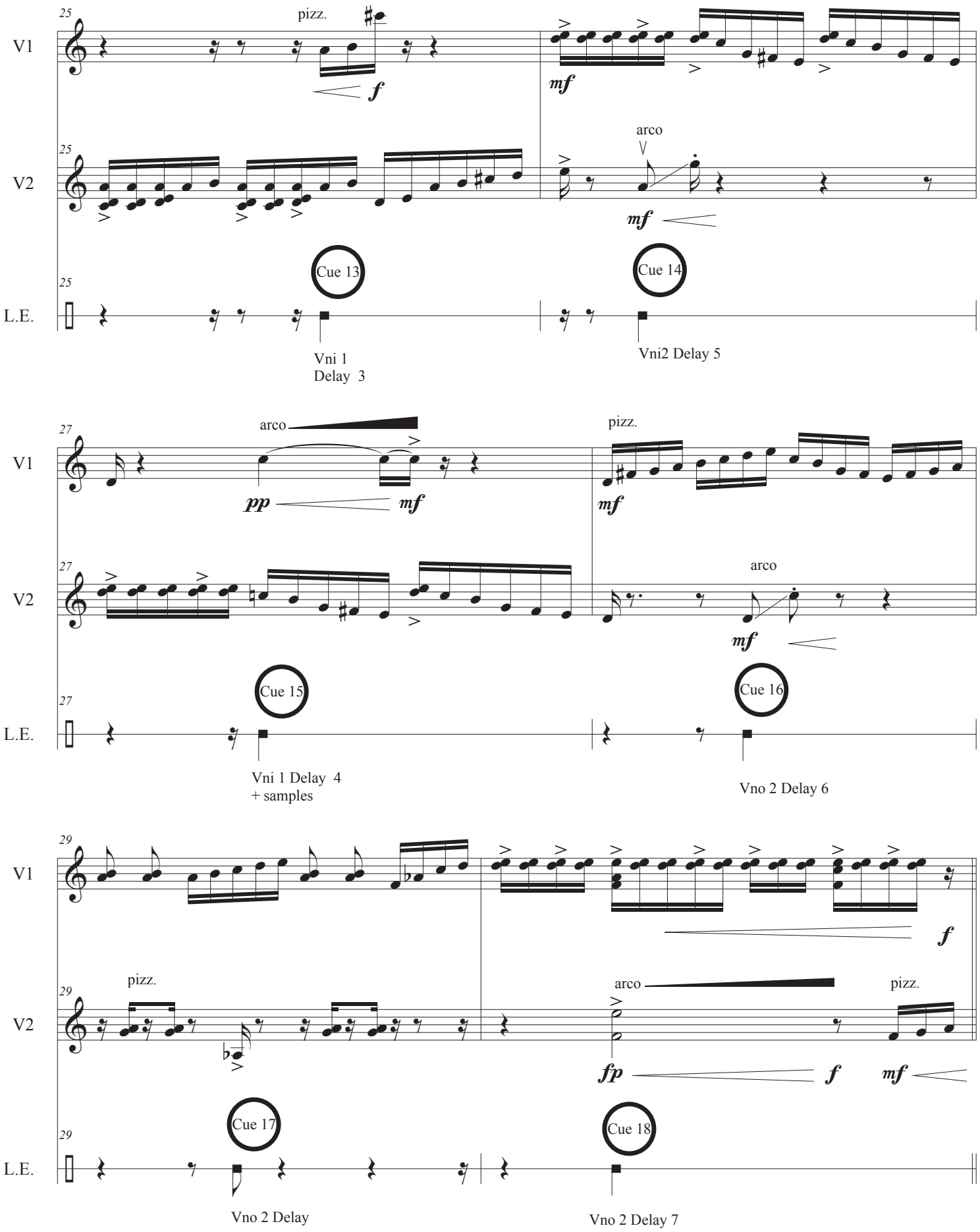
L.E.

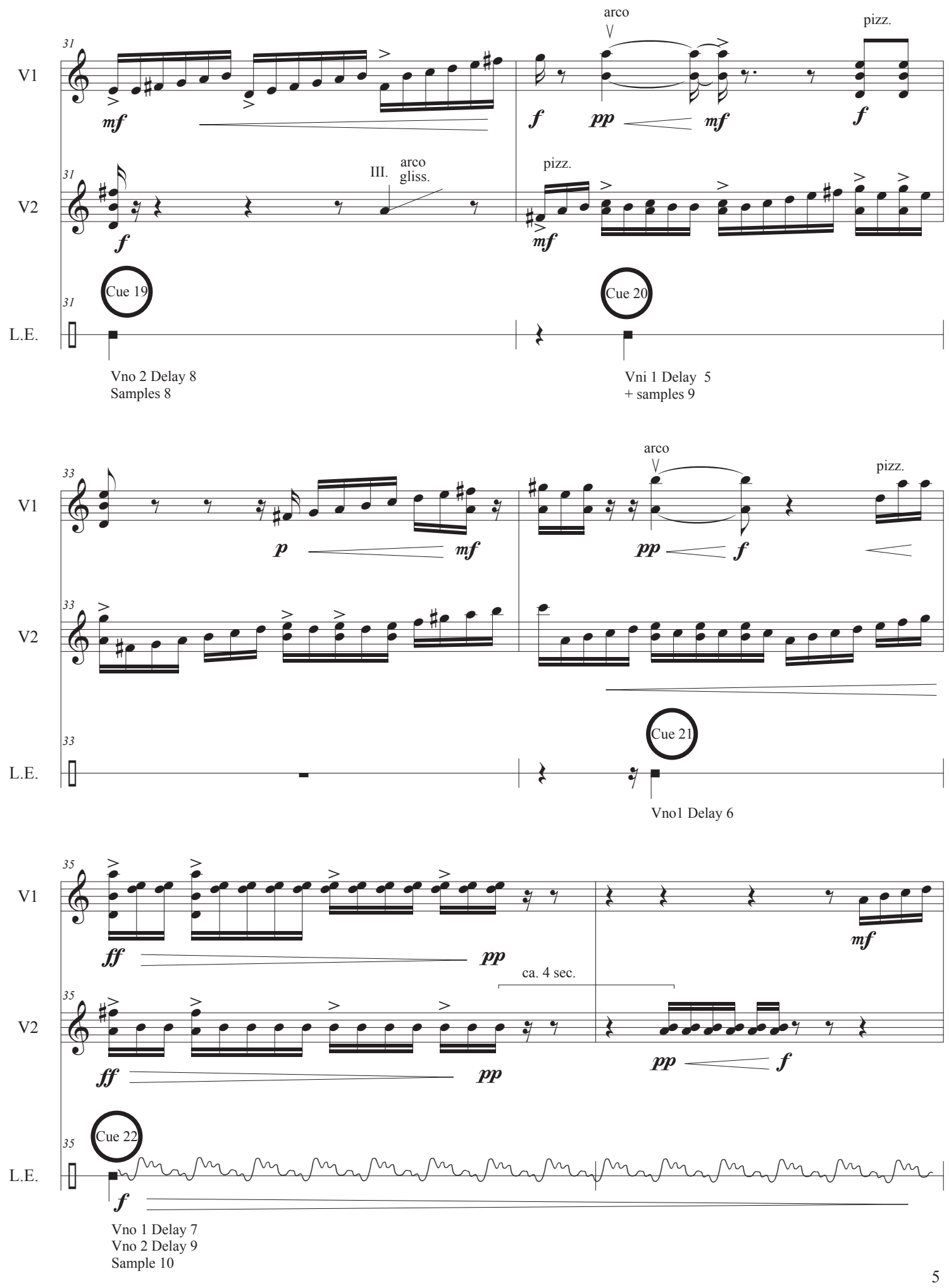
Cue 11

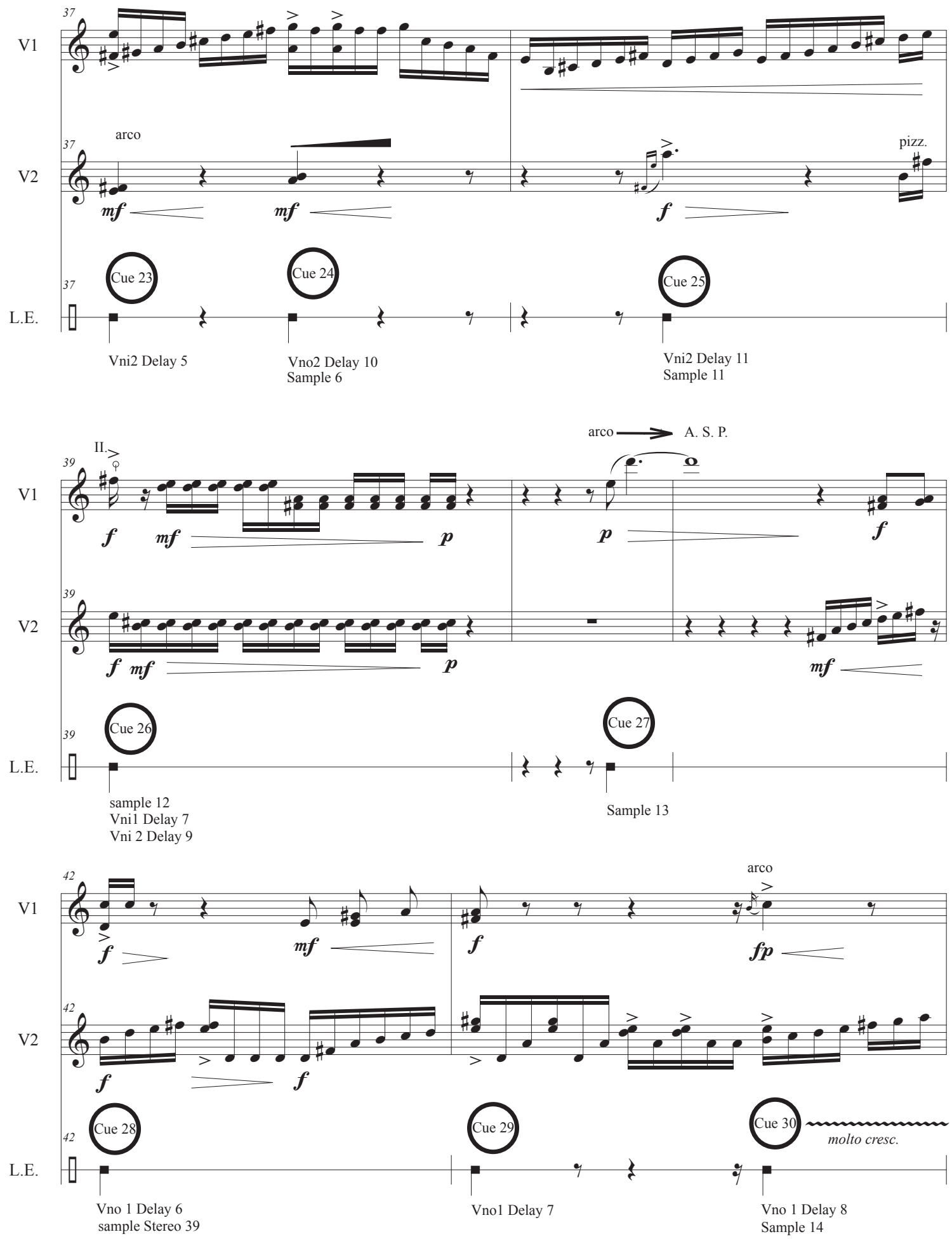
Vno 2 Delay 4

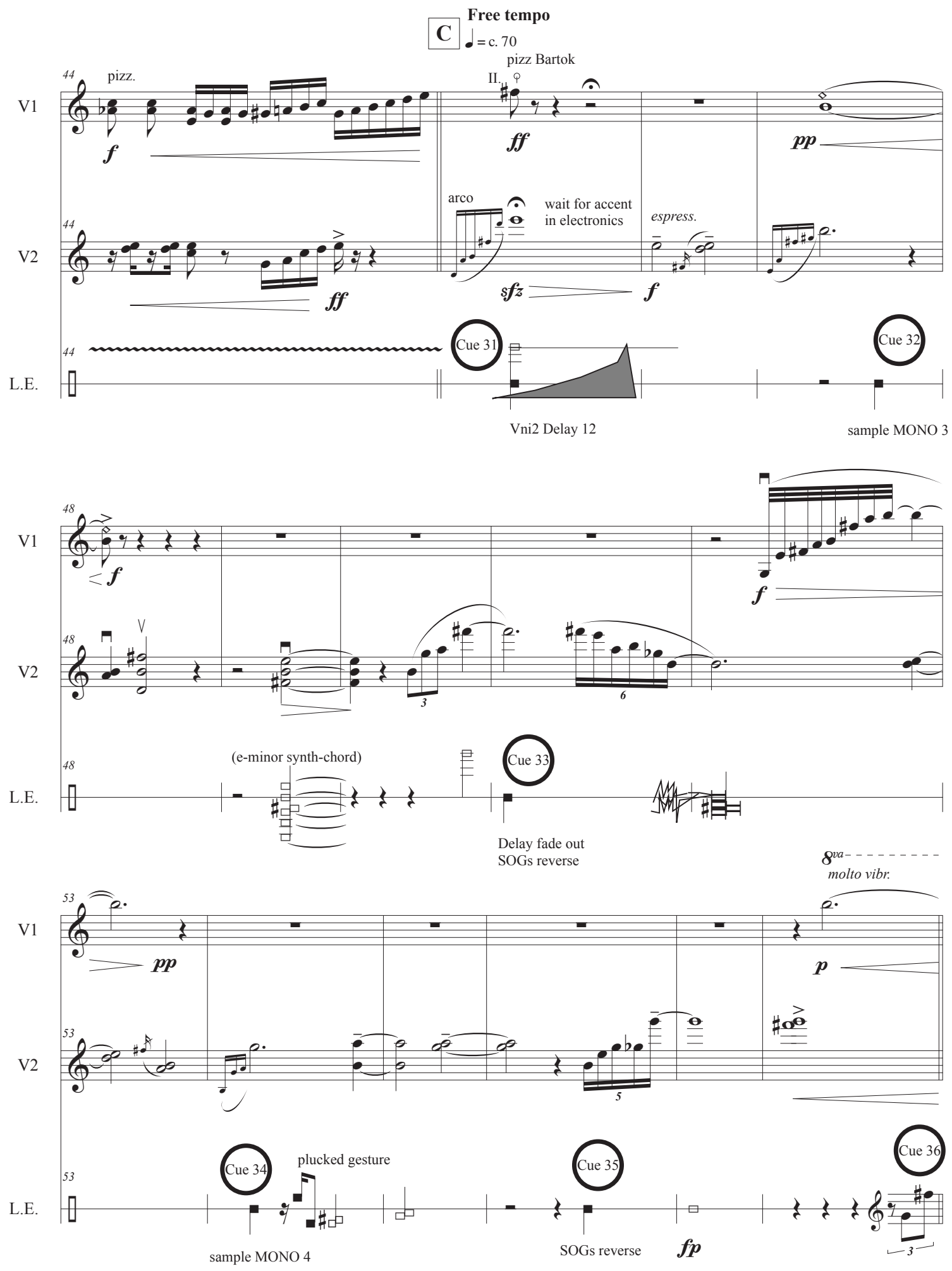
Cue 12

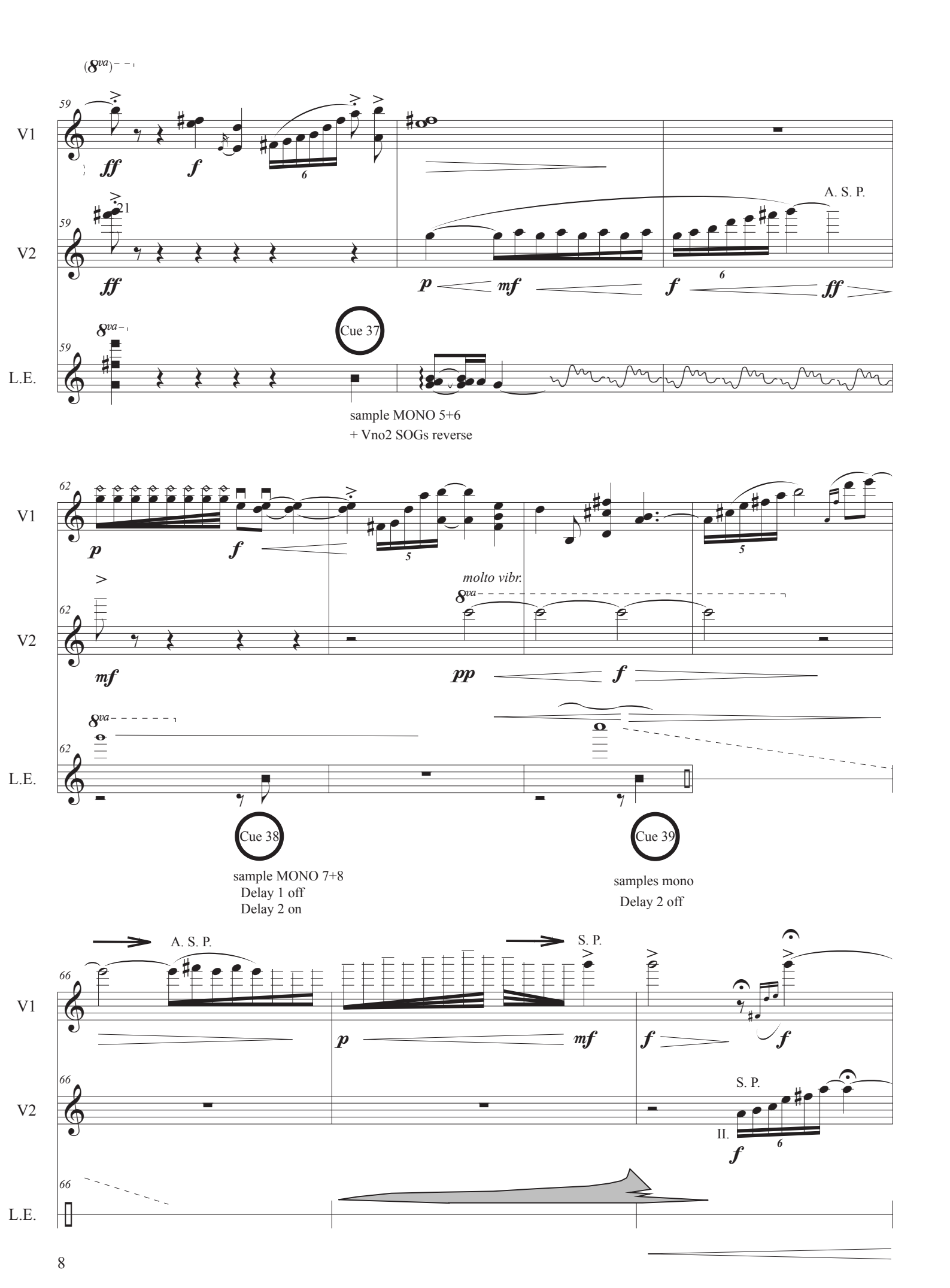
Vno1 Delay 2
sample 6

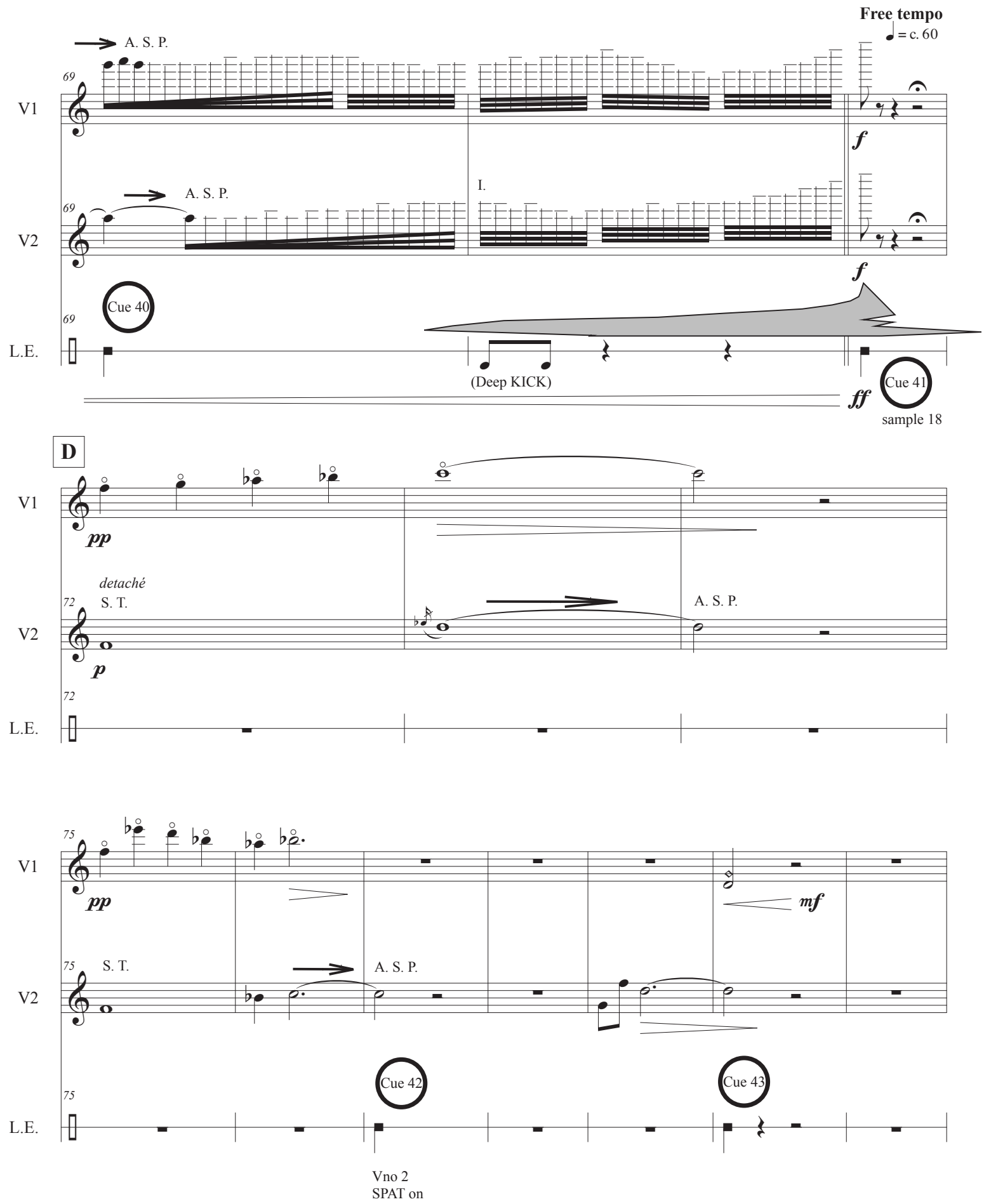

25
V1
pizz.
f
mf
V2
arco
mf
Cue 13
Cue 14
L.E.
Vni 1
Delay 3
Vni2 Delay 5
27
V1
arco
pp
mf
pizz.
mf
V2
arco
mf
Cue 15
Cue 16
L.E.
Vni 1 Delay 4
+ samples
Vno 2 Delay 6
29
V1
f
V2
pizz.
arco
pizz.
fp
f
mf
Cue 17
Cue 18
L.E.
Vno 2 Delay
Vno 2 Delay 7

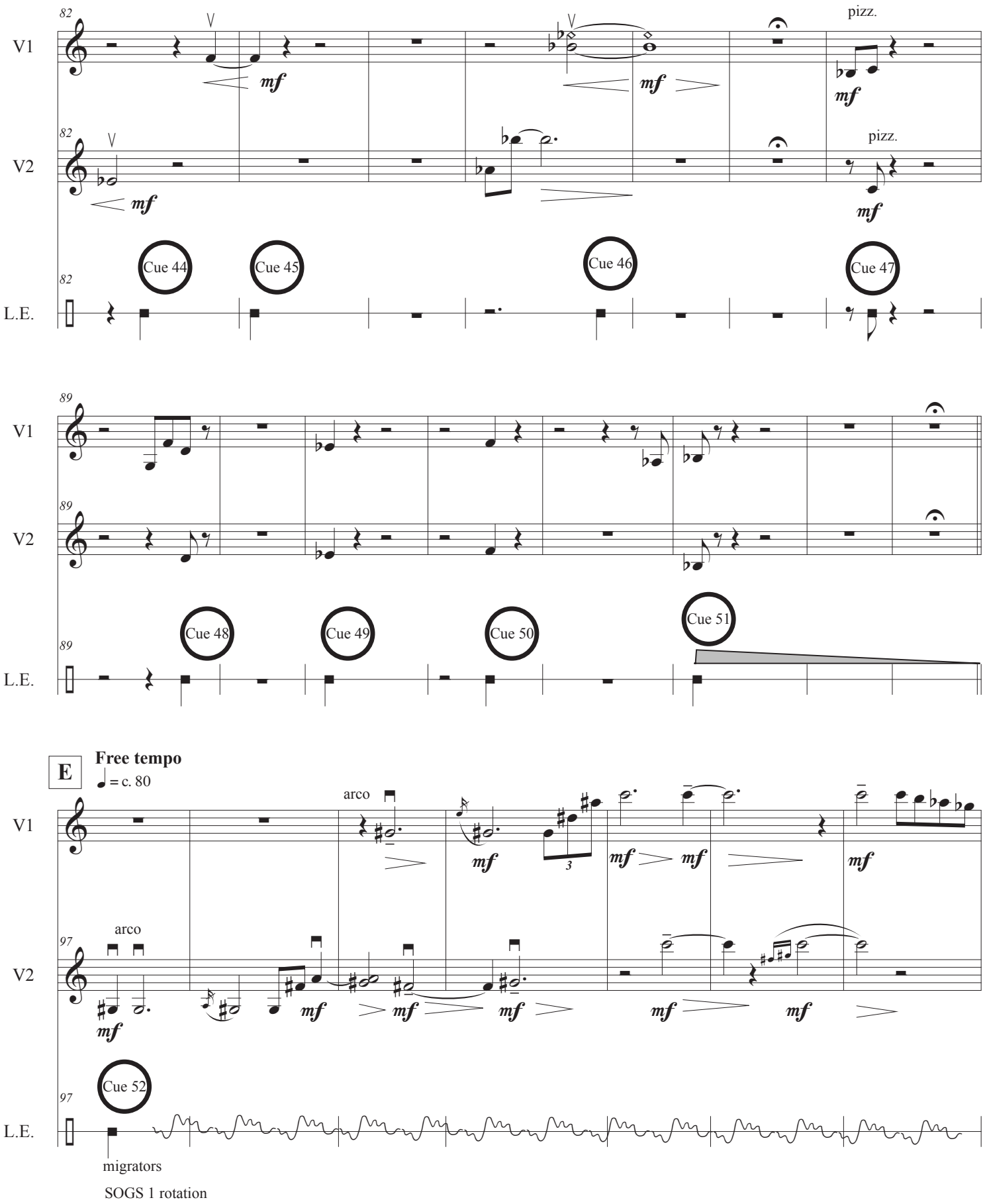

V1
V2
L.E.
31
mf
f
pp
mf
f
arco
pizz.
III.
arco
gliss.
pizz.
Cue 19
Cue 20
Vno 2 Delay 8
Samples 8
Vni 1 Delay 5
+ samples 9
33
p
mf
pp
f
arco
pizz.
Cue 21
Vno1 Delay 6
35
ff
pp
mf
ca. 4 sec.
ff
pp
pp
f
Cue 22
f
Vno 1 Delay 7
Vno 2 Delay 9
Sample 10

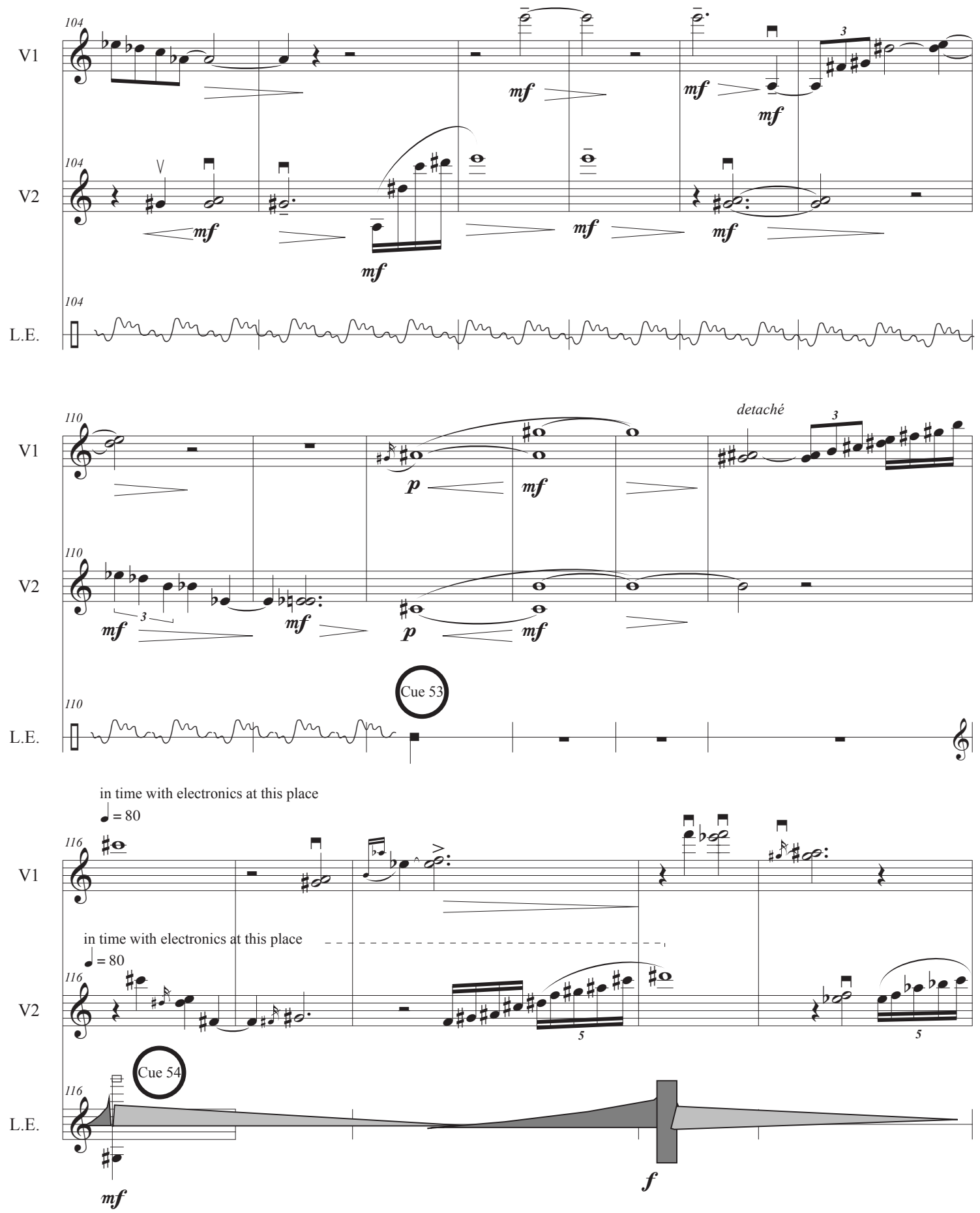

V1
V2
L.E.
37
arco
mf
mf
f
pizz.
Cue 23
Cue 24
Cue 25
Vni2 Delay 5
Vno2 Delay 10
Sample 6
Vni2 Delay 11
Sample 11
39
II.
f
mf
p
p
f
arco
A. S. P.
Cue 26
Cue 27
sample 12
Vni1 Delay 7
Vni 2 Delay 9
Sample 13
42
f
mf
f
fp
arco
molto cresc.
Cue 28
Cue 29
Cue 30
Vno 1 Delay 6
sample Stereo 39
Vno1 Delay 7
Vno 1 Delay 8
Sample 14

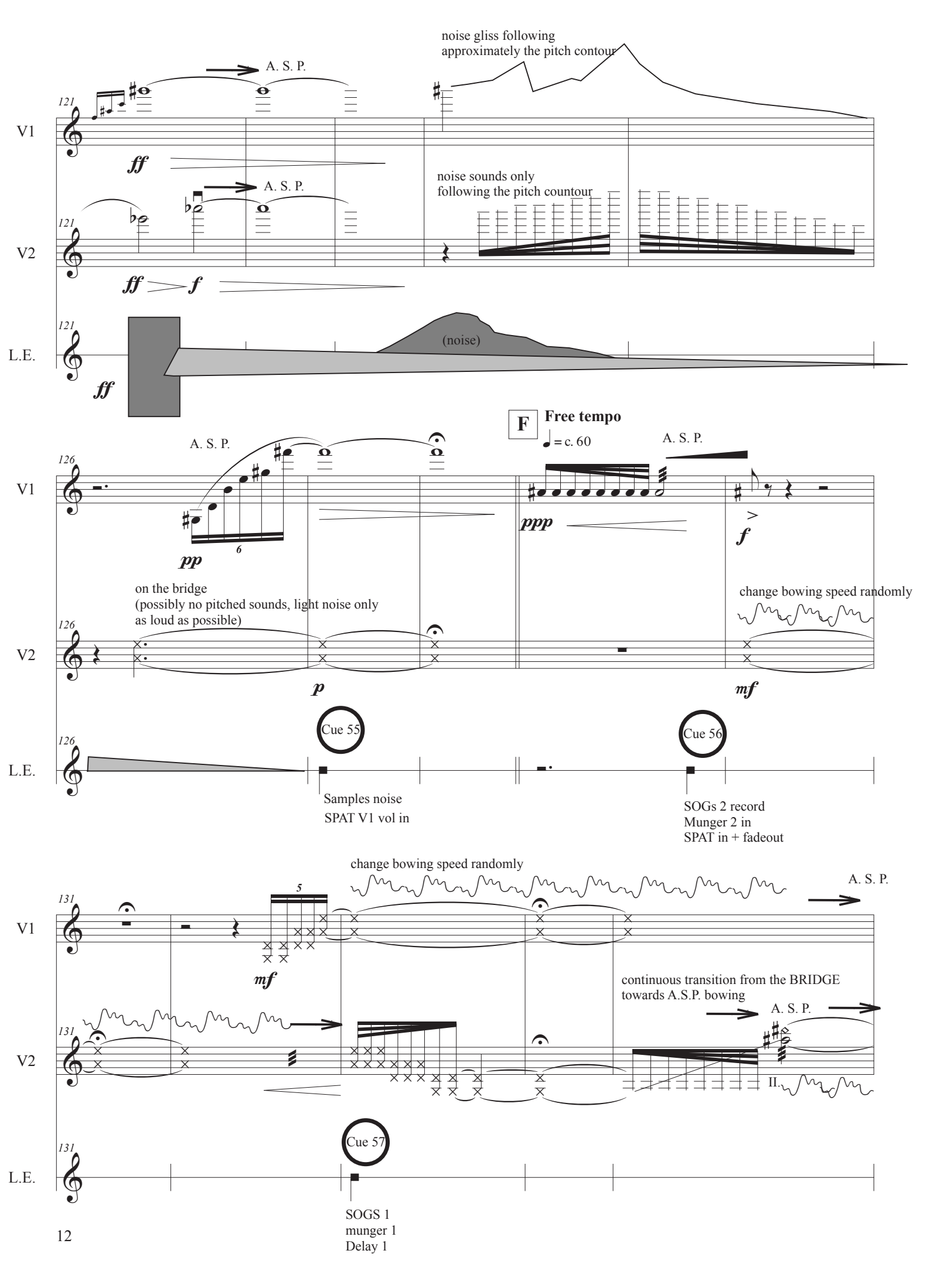

C
Free tempo
= c. 70
pizz.
pizz Bartok
II.
arco
wait for accent
in electronics
espress.
Cue 31
Cue 32
Vni2 Delay 12
sample MONO 3
(e-minor synth-chord)
Cue 33
Delay fade out
SOGs reverse
8va
molto vibr.
Cue 34
plucked gesture
Cue 35
Cue 36
sample MONO 4
SOGs reverse
V1
V2
L.E.


V1
V2
L.E.
A. S. P.
Cue 37
sample MONO 5+6
+ Vno2 SOGs reverse
molto vibr.
Cue 38
sample MONO 7+8
Delay 1 off
Delay 2 on
Cue 39
samples mono
Delay 2 off
A. S. P.
S. P.
S. P.
II.


Free tempo
= c. 60
A. S. P.
69
V1
f
A. S. P.
I.
69
V2
f
Cue 40
69
L.E.
(Deep KICK)
ff
Cue 41
sample 18
D
V1
pp
detaché
72
S. T.
A. S. P.
V2
p
72
L.E.
75
V1
pp
mf
75
S. T.
A. S. P.
V2
Cue 42
Cue 43
75
L.E.
Vno 2
SPAT on


82
V1
V2
L.E.
pizz.
mf
Cue 44
Cue 45
Cue 46
Cue 47
89
Cue 48
Cue 49
Cue 50
Cue 51
E
Free tempo
= c. 80
arco
97
Cue 52
migrators
SOGS 1 rotation


104
V1
V2
L.E.
mf
110
detaché
p
Cue 53
in time with electronics at this place
♩ = 80
116
Cue 54
f


noise gliss following
approximately the pitch contour
A. S. P.
121
V1
ff
A. S. P.
noise sounds only
following the pitch countour
121
V2
ff
f
121
L.E.
(noise)
ff
F
Free tempo
= c. 60
A. S. P.
A. S. P.
126
V1
pp
6
ppp
f
on the bridge
(possibly no pitched sounds, light noise only
as loud as possible)
change bowing speed randomly
126
V2
p
mf
Cue 55
Cue 56
126
L.E.
Samples noise
SPAT V1 vol in
SOGs 2 record
Munger 2 in
SPAT in + fadeout
change bowing speed randomly
A. S. P.
5
131
V1
mf
continuous transition from the BRIDGE
towards A.S.P. bowing
A. S. P.
131
V2
II.
Cue 57
131
L.E.
SOGS 1
munger 1
Delay 1

continuous transition from the A.S.P. bowing
towards on the BRIDGE noise

136 I. IV.

V1

change bowing rhythm randomly
between 16th and half note

ord. A. S. P. harm.gliss

136 I.

V2

continuous transition
from harmonics
toward extreme sul ponticello
towards on the BRIDGE noise

136

L.E.

140

V1

II.

140

V2

140 Cue 58

L.E.

Samples 21
New SOGs buffer
Vno 1 + 2, Event 15

S. P. A. S. P.

145 *jeté*

V1

mf 6 *mf*

I. S. P. A. S. P.

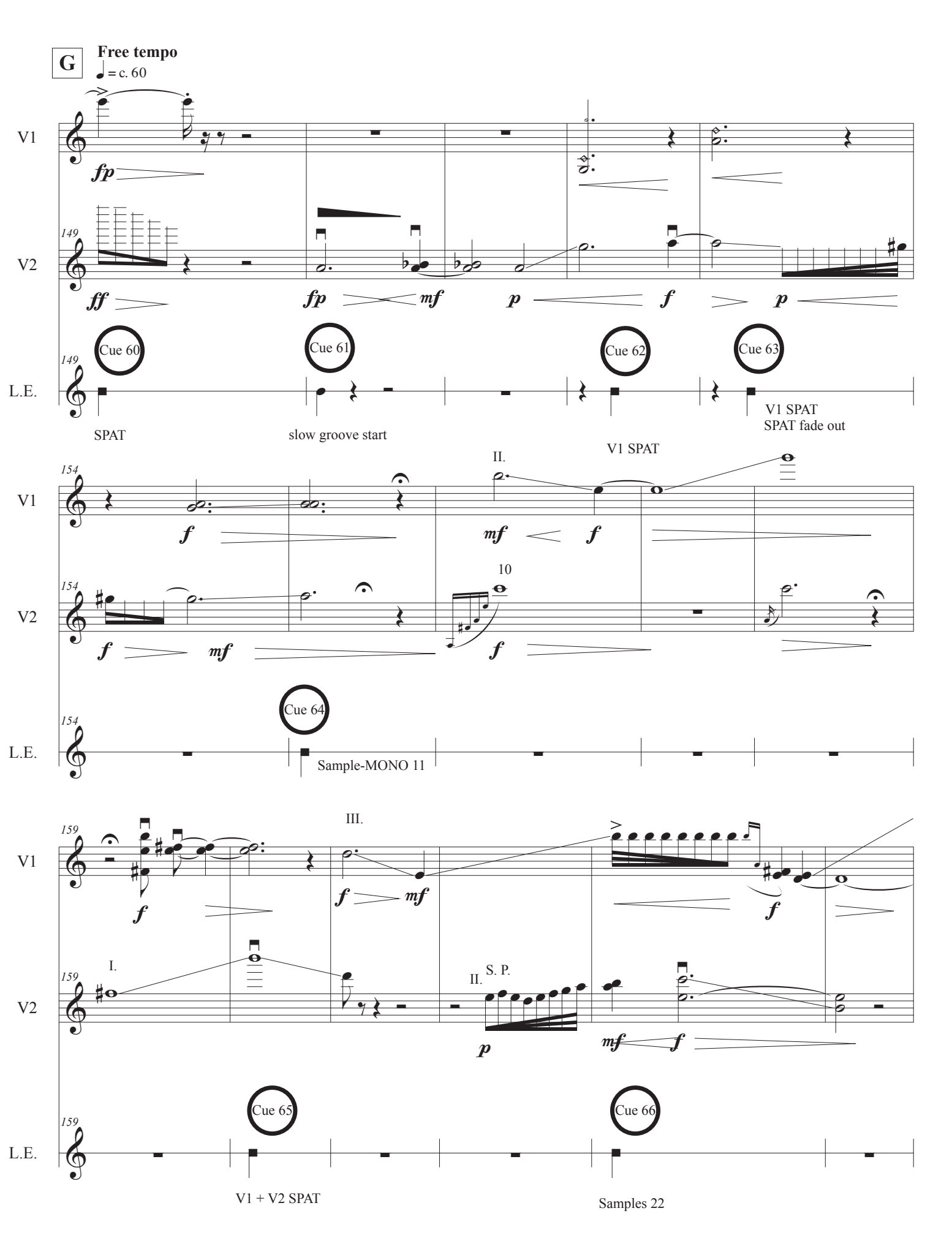
145

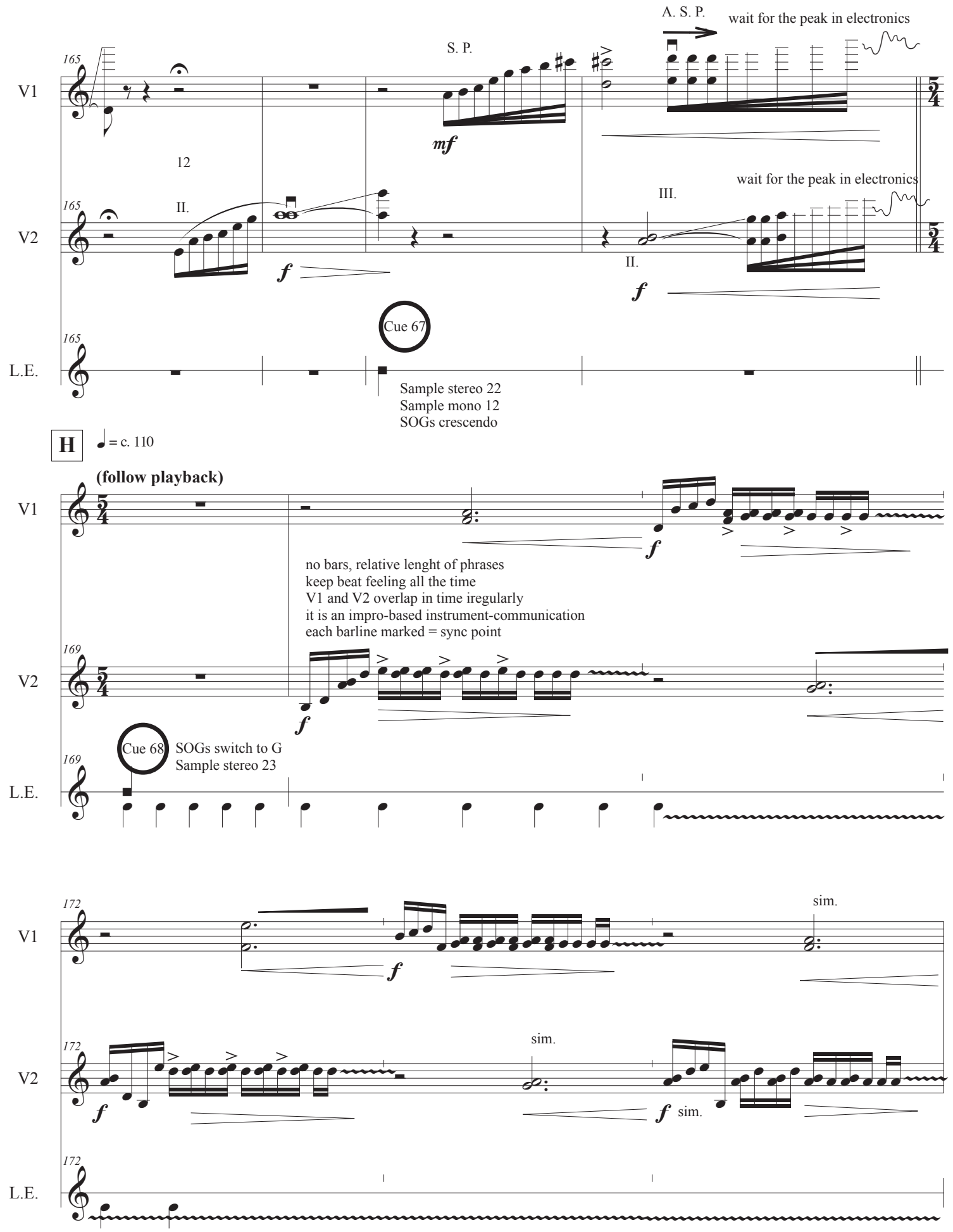
V2

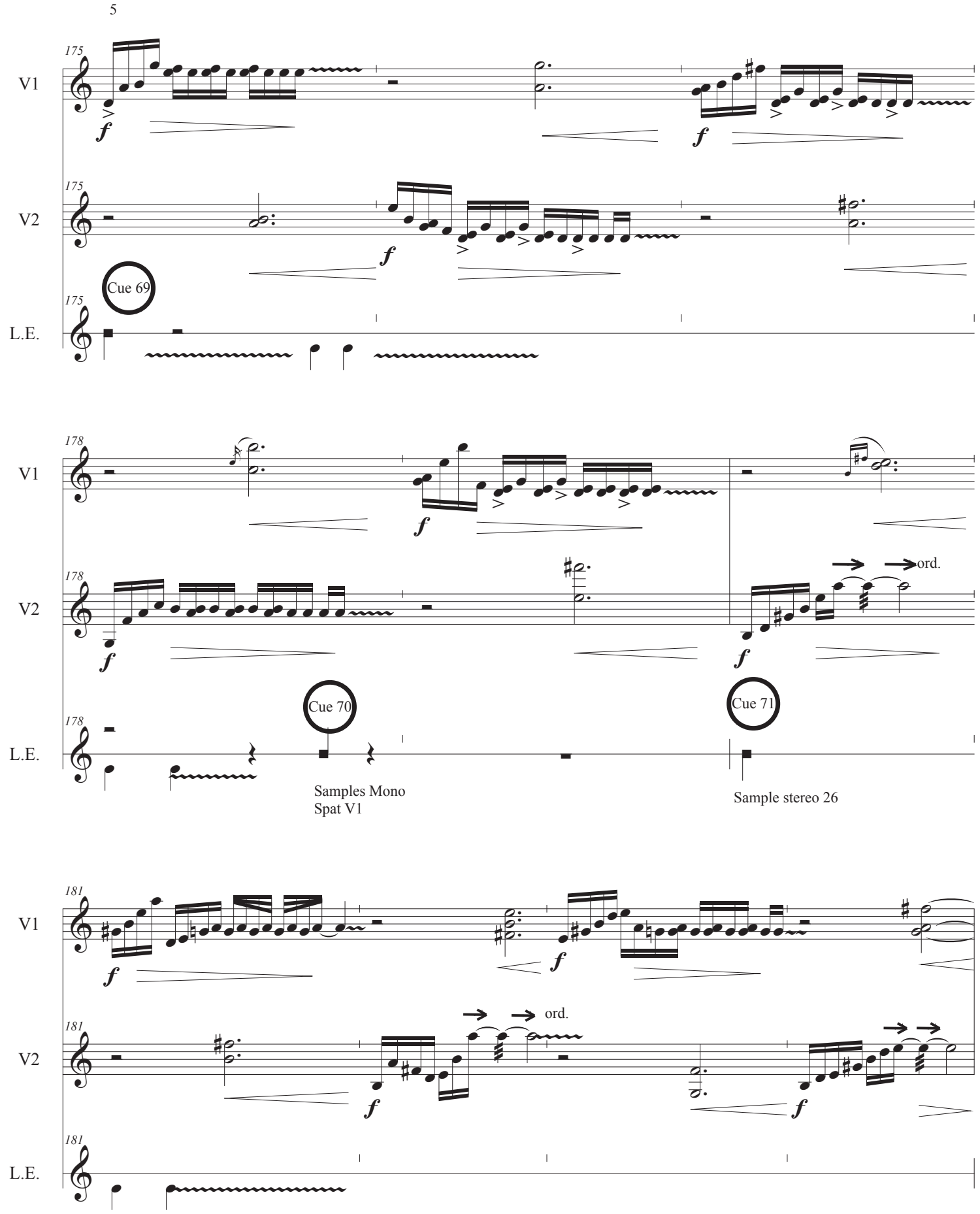
145 Cue 59

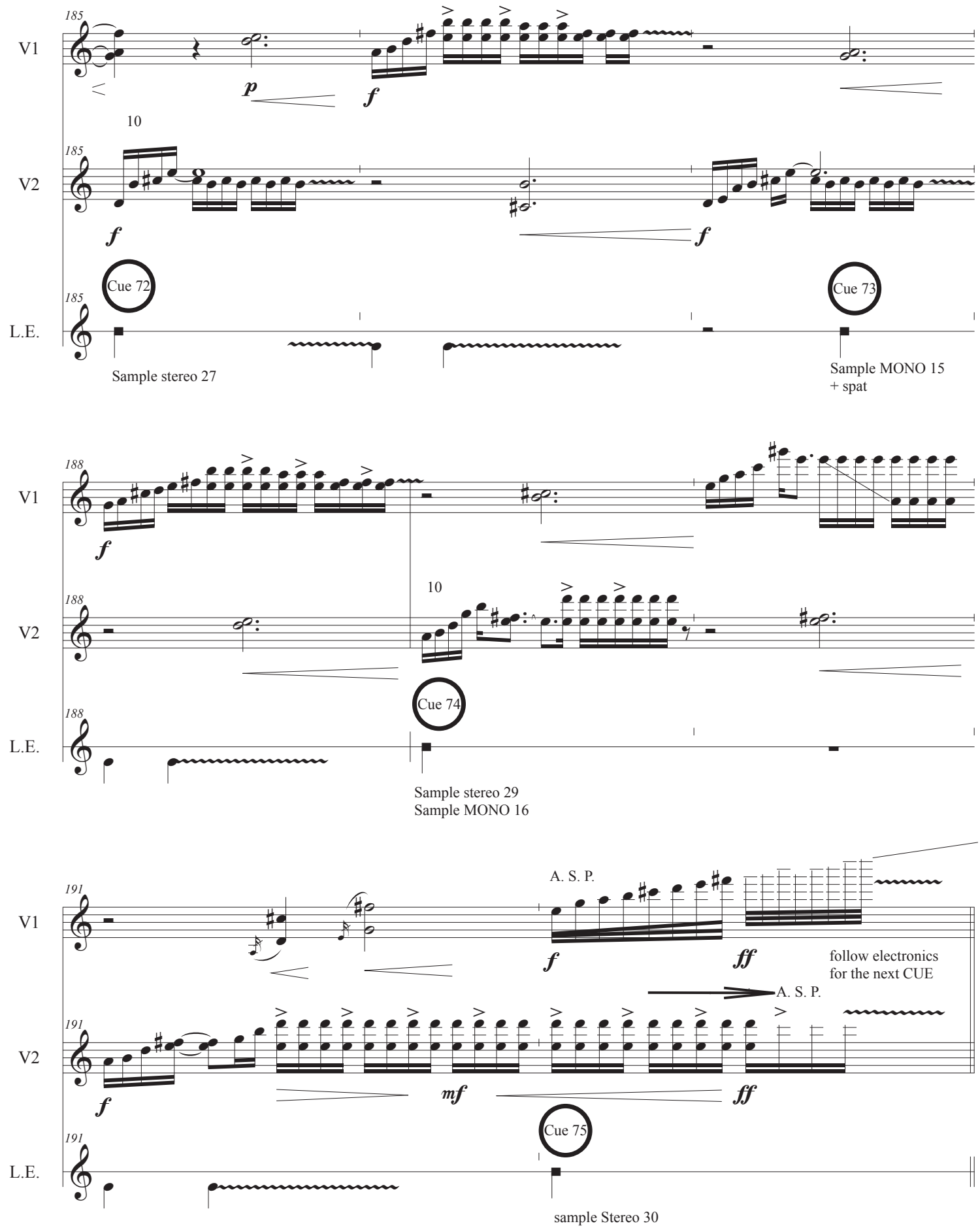
L.E.

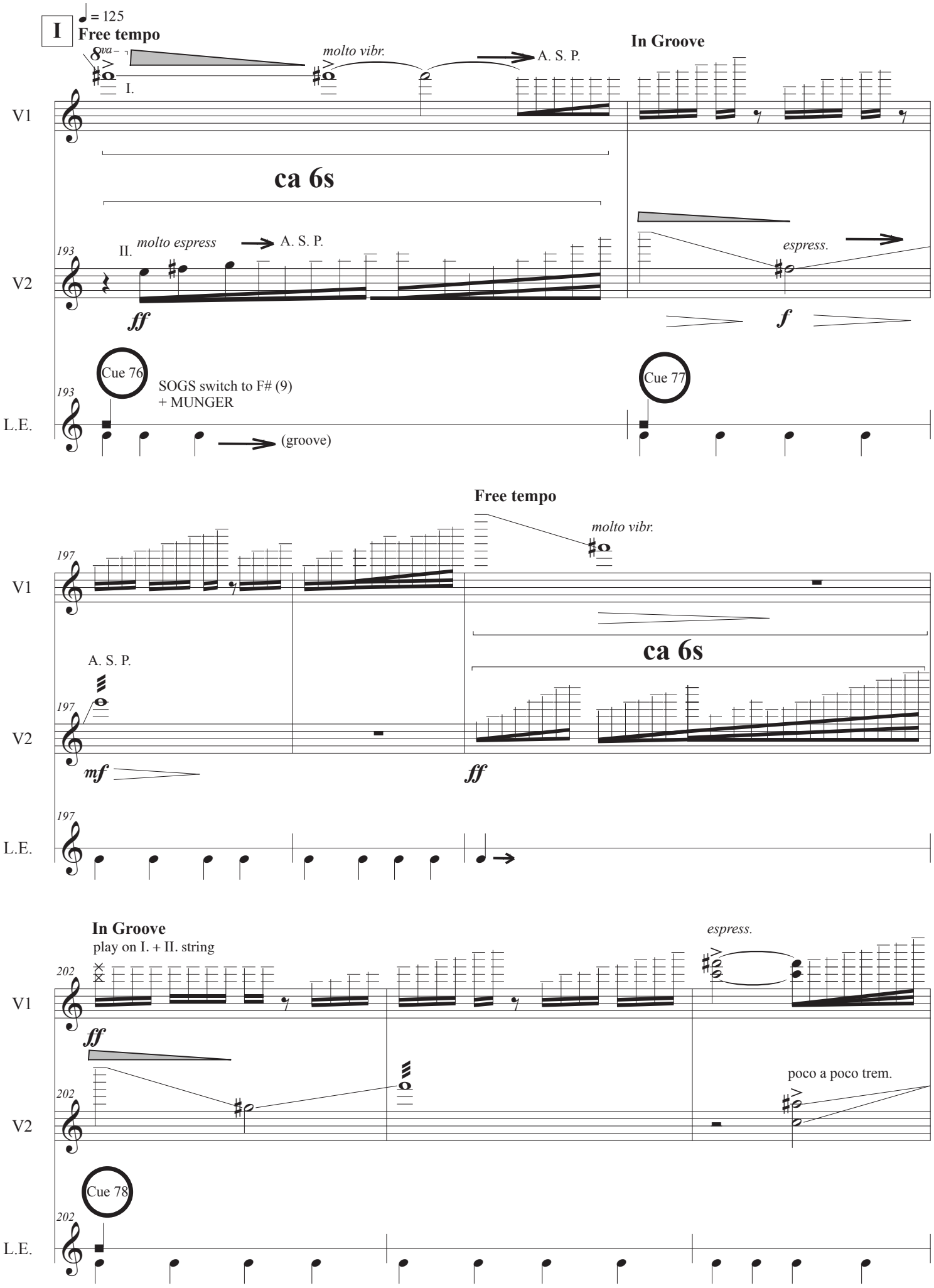
Sample MONO 14
SOGs 1 + 2 slow fade in

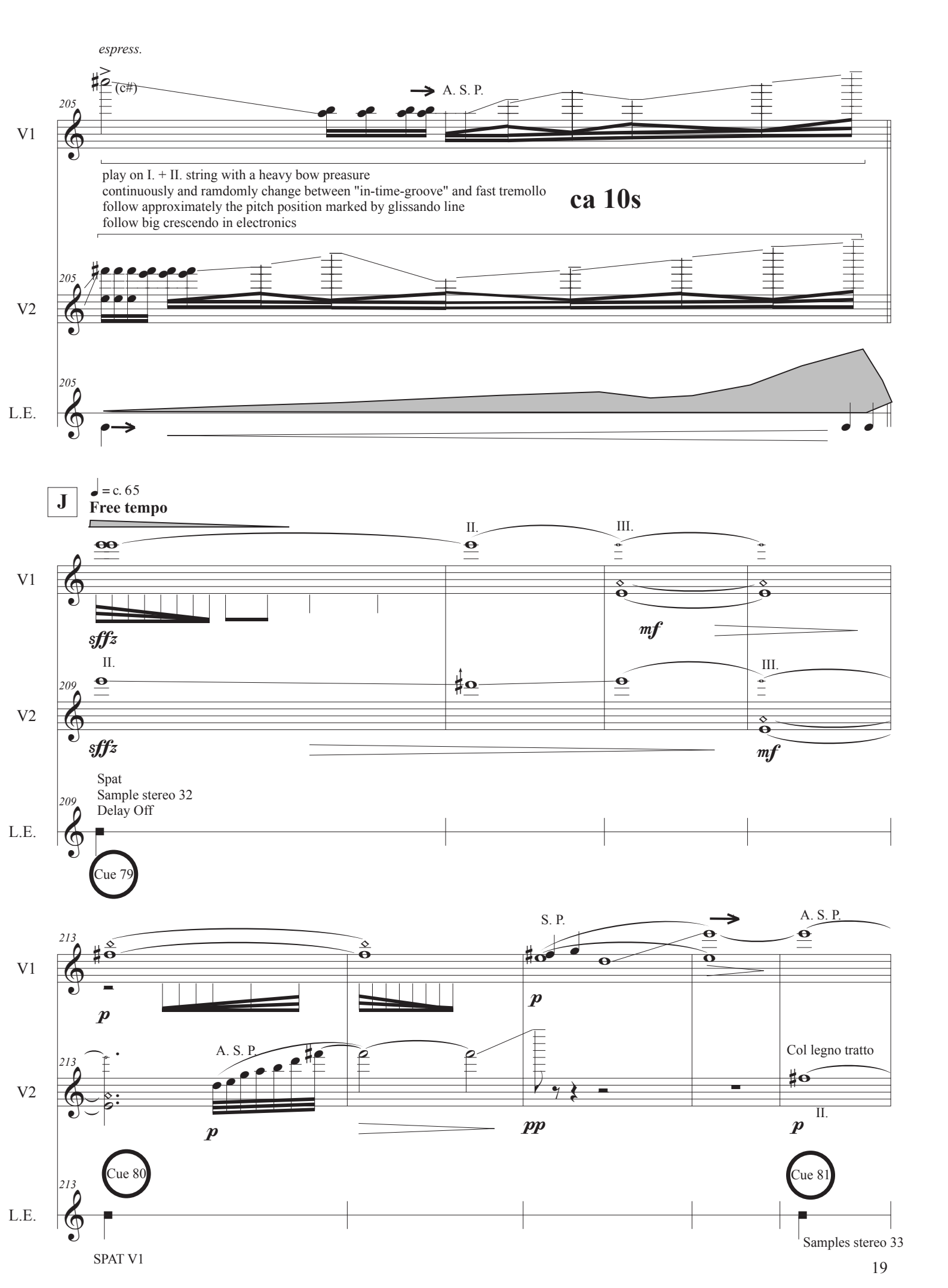

G
Free tempo
♩ = c. 60
V1
V2
L.E.
149
fp
ff
fp
mf
p
f
p
Cue 60
Cue 61
Cue 62
Cue 63
SPAT
slow groove start
V1 SPAT
SPAT fade out
154
f
mf
f
II.
V1 SPAT
10
Cue 64
Sample-MONO 11
159
f
f
mf
f
III.
I.
II.
S. P.
p
mf
f
Cue 65
Cue 66
V1 + V2 SPAT
Samples 22

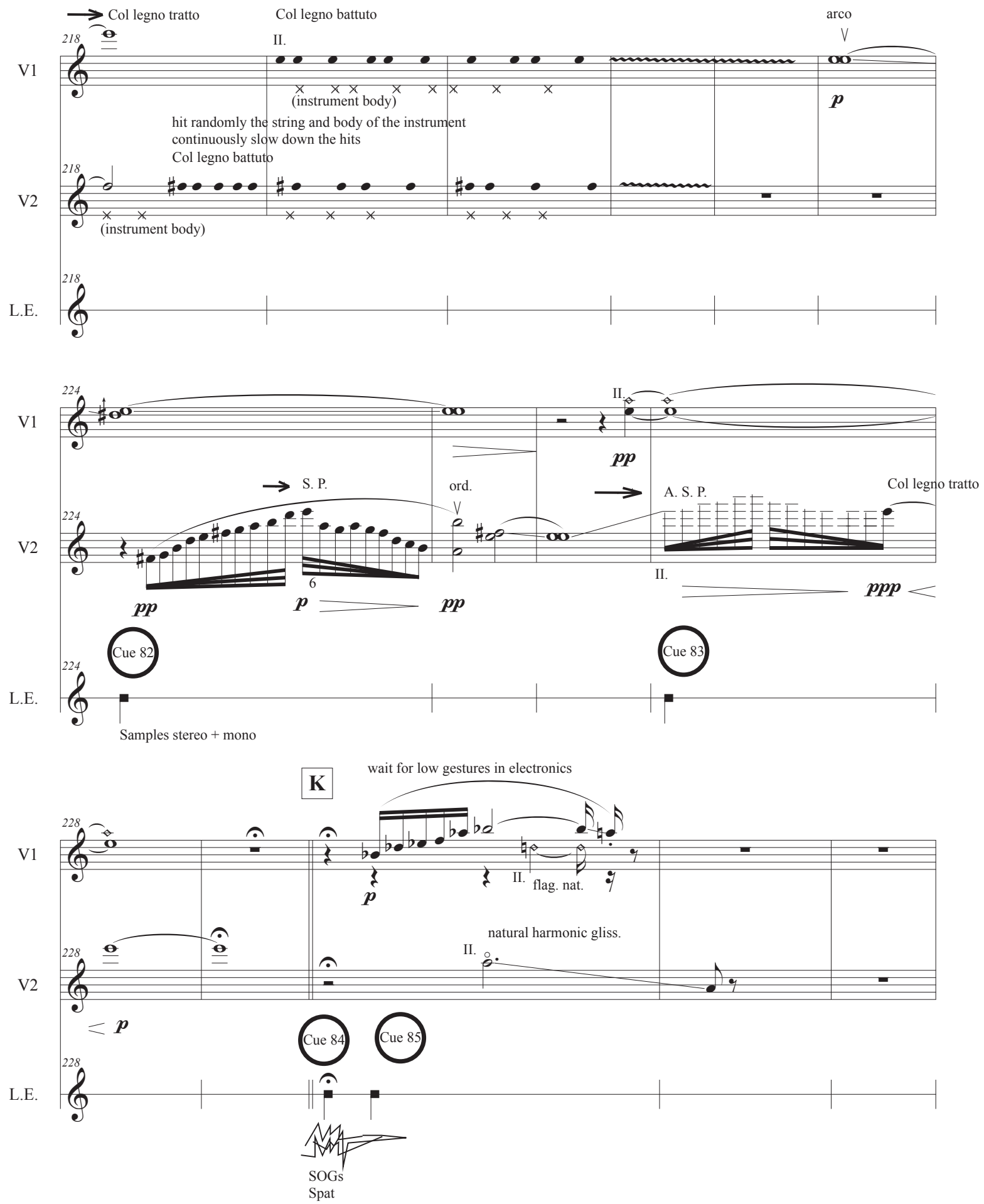

A. S. P.
wait for the peak in electronics
S. P.
V1
mf
12
II.
V2
f
III.
wait for the peak in electronics
II.
f
Cue 67
L.E.
Sample stereo 22
Sample mono 12
SOGs crescendo
H
= c. 110
(follow playback)
V1
f
no bars, relative lenght of phrases
keep beat feeling all the time
V1 and V2 overlap in time iregularly
it is an impro-based instrument-communication
each barline marked = sync point
V2
f
Cue 68
SOGs switch to G
Sample stereo 23
L.E.
V1
f
sim.
V2
f
sim.
f
sim.
L.E.

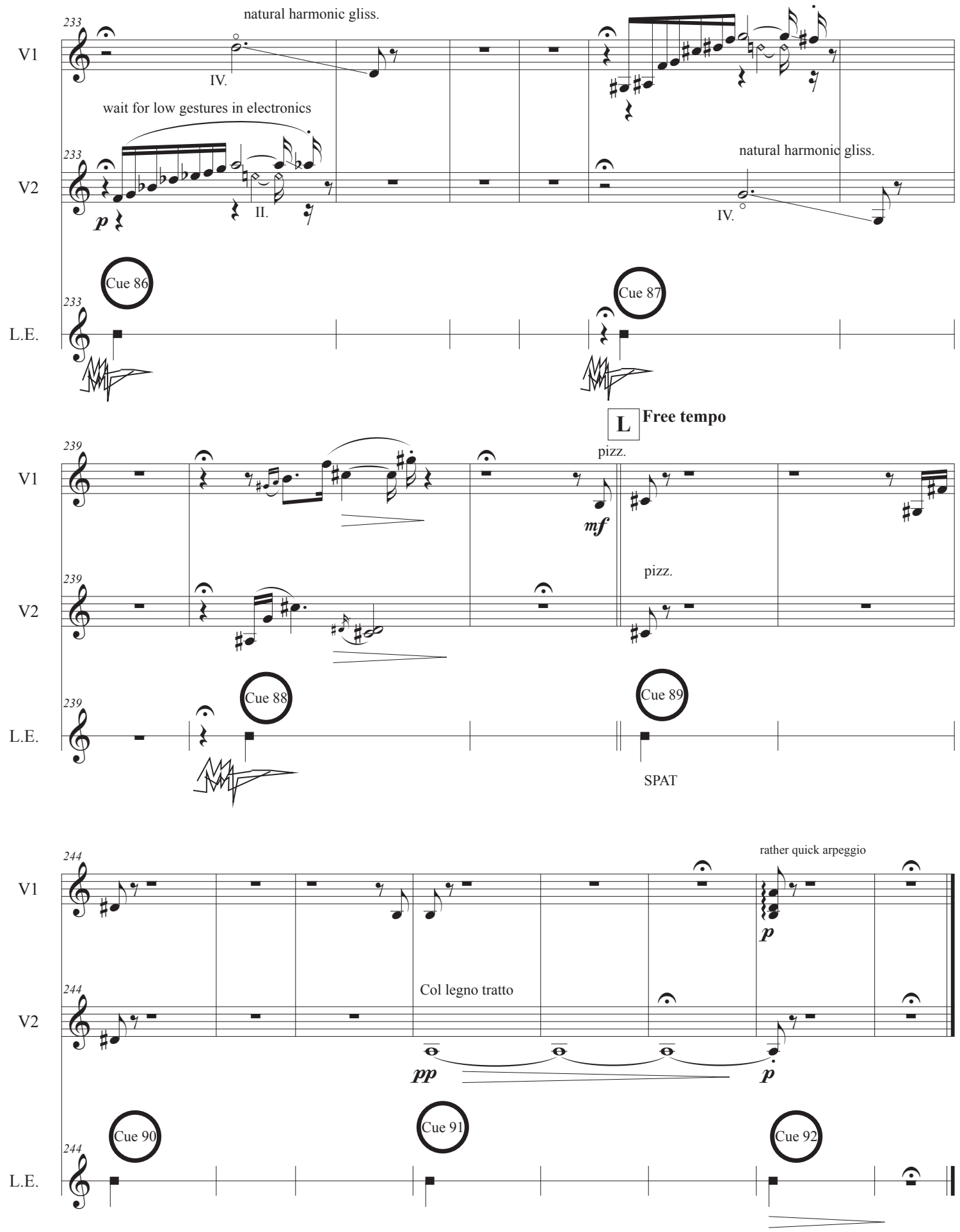

175
V1
f
f
175
V2
f
Cue 69
175
L.E.
178
V1
f
178
V2
f
ord.
f
Cue 70
Cue 71
178
L.E.
Samples Mono
Spat V1
Sample stereo 26
181
V1
f
f
181
V2
ord.
f
f
181
L.E.


185
V1
p
f
10
185
V2
f
f
Cue 72
Cue 73
185
L.E.
Sample stereo 27
Sample MONO 15
+ spat
188
V1
f
188
V2
10
Cue 74
188
L.E.
Sample stereo 29
Sample MONO 16
191
V1
A. S. P.
f
ff
follow electronics
for the next CUE
A. S. P.
191
V2
f
mf
ff
Cue 75
191
L.E.
sample Stereo 30


I
= 125
Free tempo
8va
molto vibr.
A. S. P.
In Groove
V1
I.
ca 6s
193
II.
molto espress
A. S. P.
espress.
V2
ff
f
Cue 76
SOGS switch to F# (9)
+ MUNGER
Cue 77
L.E.
(groove)
Free tempo
molto vibr.
197
A. S. P.
mf
ff
In Groove
play on I. + II. string
espress.
202
poco a poco trem.
Cue 78


espress.
(c#)
A. S. P.
205
V1
play on I. + II. string with a heavy bow preasure
continuously and ramdomly change between "in-time-groove" and fast tremollo
follow approximately the pitch position marked by glissando line
follow big crescendo in electronics
ca 10s
V2
L.E.
J
= c. 65
Free tempo
II.
III.
sffz
mf
209
Spat
Sample stereo 32
Delay Off
Cue 79
213
S. P.
p
pp
Col legno tratto
Cue 80
Cue 81
SPAT V1
Samples stereo 33


Col legno tratto
Col legno battuto
arco
V1
V2
L.E.
(instrument body)
hit randomly the string and body of the instrument
continuously slow down the hits
Col legno battuto
S. P.
ord.
A. S. P.
Col legno tratto
Cue 82
Cue 83
Samples stereo + mono
K
wait for low gestures in electronics
flag. nat.
natural harmonic gliss.
Cue 84
Cue 85
SOGs
Spat


233
V1
natural harmonic gliss.
IV.
wait for low gestures in electronics
V2
p
II.
natural harmonic gliss.
IV.
Cue 86
Cue 87
L.E.
L
Free tempo
239
pizz.
mf
pizz.
Cue 88
Cue 89
SPAT
244
rather quick arpeggio
p
Col legno tratto
pp
p
Cue 90
Cue 91
Cue 92