

Deniz Aslan

The Time Regulation Institute

for Viola, Violoncello, and Electronics

written for Laurent Camatte and Clotilde Lacroix

2023

PERFORMANCE NOTES

General

All trills and tremolos are to be played as fast as possible.

Accidentals apply to whole measure but occasionally some are written for convenience.

Generally senza vibrato but should the performer feel like it, it is encouraged. It is also sometimes indicated as poco vibrato, or molto vibrato.



A bit longer than the duration of the note or the rest. The exact length is left to the performers.



Very long fermata. Only used when there is only electronics.



Short fermata, a short pause. It usually divides different sections. During phrases, it is a momentary pause.

Noteheads



On the bridge. Complete noise sound, no pitch whatsoever.



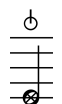
Col legno battuto. (Col legno tratto is indicated with an ordinary notehead and verbal indication.)



Col legno battuto with the strings dampened. The string is indicated with its corresponding note.



Hit the body of the instrument with fingernails.



Bartok pizzicato with the string dampened. The string is indicated using the pitch.



Scape tone. Extremely slow bow with high pressure. The string is indicated above.

PERFORMANCE NOTES (cont.)

Indicators

<i>s.p.</i>	Sul ponticello.
<i>m.s.p.</i>	Molto sul ponticello (almost on the bridge – very noisy with little pitch definition).
<i>s.t.</i>	Sul tastò.
<i>m.s.t.</i>	Molto sul tastò.
<i>p.n.</i>	Posizione normale.
ord.	Ordinario.
flaut.	Flautando.
c.l.t.	Col legno tratto.
c.l.b.	Col legno battuto.
<i>s.p.</i> —————→ <i>s.t.</i>	Gradually go from one position to another.
	Jete. As many bow strokes as possible in the indicated duration without extra movement. It is used with ordinario and col legno.
	Short ricochet: 2-3 bow strokes in a short duration.
	Longer ricochet: 4-5 bow strokes in a short duration.

The Time Regulation Institute

for HANATSUmiroir

♩ = 78 very agile and dynamic

Deniz Aslan

Viola

Cello

Sound File

mf

p

f

sub. pp

mp

f

sub. pp

Vla.

Vc.

f

sub. pp

ff

sub. p

ppp

p

ppp

6

Vla. *c.l.t.* *crini* *s.p.* *p.n.* strings dampened

Vc. *ord. p.n.* *s.t.* *sub. pp* *mf* *pp* *mp* *sub. ppp*

pp *f* *pp* *p*

High Frequency

p

1

9

Vla. *p.n.* *n* *sub. ppp* *p* *sub. ppp*

Vc. *II s.p.* *III* *n* *p* *pp* *mp* *sub. ppp*

n *p* *pp* *mp* *sub. ppp*

S.F.

I

12

Vla. *I* *c.l.t.* *crini* *II*

Vc. *III* *IV s.p.*

n *pp* *mf* *sub. p* *pp* *f* *sub. ppp* *mf*

ff

16

Vla. *p.n.* *s.p.* *s.p.* → *s.t.* *s.p.* → *s.t.*

f *sub. p* *mf* *p* *mf* *p*

Vc. *s.p.* *mf* *f* *mp* *mf*

S.F. Battuto and Ricochet *mf*

19

Vla. *s.t.* *pp* *mp* *p*

Vc. *s.p.* *s.p.* → *s.t.* *p* *ppp* *mf* *f* *mp* *p*

S.F. 19

23

Vla. *pp* (dampen string)

Vc. *mp* *p* *pp* *p* *pp*

S.F. 23 *p*

A

Vla. *c.l.b.* *mf* *p* *3* *crini III* *f* *sub. pp* *f* *c.l.t.* *sub. pp*

Vc. *f* *sub. p* *s.t. flaut.* *c.l.t.* *mp* *f* *sub. pp* *flaut. III* *ord.* *f* *sub. p* *ppp*

3

Vla. *30* *f* *sub. p* *crini s.p.* *c.l.t.* *crini* *s.p.* *f* *pp* *mp* *sub. pp* *mp*

Vc. *ff* *sub. p* *c.l.b. p.n.* *crini* *s.t.* *sub. pp* *mf* *sub. p* *mp* *pp*

S.F. *30* *p* *ff* *sub. pp* *mf* *sub. p* *mp* *pp*

*rit.***Much Slower**

Vla. *33* *n* *m.s.t.* *pp* *ppp* *flaut.* *3* *n*

Vc. *mp* *pp* *m.s.t.* *ppp* *flaut.* *5* *3* *n*

④ a tempo ♩ = 78

36

Vla. c.l.t. s.t. s.p.

3

pp *f* *n* *pp* *p*

s.t. ord.

Vc.

36

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

S.F.

p

40

Vla. flaut. crini s.p.

3

mf *sub. pp* *f* *sub. pp* *n*

s.t. s.p.

Vc.

p *mf* *f* *ppp* *n* *p*

sub. p

43

Vla. c.l.t. s.t.

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

crini p.n. s.p. m.s.t.

Vc.

3

f *p* *f* *pp*

3/4

5

46

Vla.

Vc.

S.F.

s.t.

mp

pp

Tremoli

s.p.

50

Vla.

Vc.

S.F.

m.s.p.

s.p.

n

53

Vla.

Vc.

S.F.

pizz. strings dampened

p

pizz.

B ♩ = 66

Vla. arco c.l.b. crini II

Vc. arco s.t. flaut. c.l.t. crini s.t. IV

mf *p* *f* *sub. pp* *f* *sub. pp* *p* *sub. ppp*

59 s.t. → s.p. s.t. → s.p.

Vla. *mf* *sub. p* *mf* *sub. p* *mp*

Vc. *f* *pp* *f* *mf* *pizz.* *hit on body w/ fingernails* 3 3

62 II (s.p.) c.l.t. s.t.

Vla. *p* *ppp* *pp* *ppp*

Vc. arco (on the bridge) *mp* *p* *pp* *p*

66

Vla. crini s.t. IV s.p. (s.p.)

Vc. crini p.n. II s.p.

pp *ppp* *n* *p* *n* *mfpp* *mf*

p *ppp* *n* *p* *n* *p* *n*

69

Vla. hit on body w/ fingernails arco s.t. s.p. III

Vc. IV s.t. II s.p.

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

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

72

Vla. I p ppp mf p.n. sub. pp s.t. flaut.

Vc. II p ppp p f sub. pp

p *ppp* *mf* *p* *f* *sub. pp*

p *ppp* *p* *f* *sub. pp*

75 III

Vla. *ppp* *p* *pp* *p* *c.l.b.* *p*

Vc. *p* *ppp* *p* *mf*

S.F. 75

79 Very gentle, fast but not in a hurry

7 Enter this measure when you feel it

Vla. *ppp* *n*

Vc. *ppp* *n*

S.F. 79 *Rain*

C ♩ = 40 as dynamic as possible

8

Vla. *pp* *ppp* *f* *sub. pp* *p* *ppp* *mfpp*

Vc. *s.t. → s.p.* *c.l.t.* *crini s.t.* *p* *pp* *sub. pp* *II s.p.*

S.F. 83 *f* *sub. pp*

86

Vla.

Vc.

S.F.

10

3

mp

pp

mp

II

p.n.

c.l.t. m.s.t.

s.p.

c.l.t. s.p.

s.t.

poco vib.

n

pp

n

pp

86

89

Vla.

Vc.

S.F.

11

(s.p.)

c.l.t. s.t.

III

crini s.p.

s.t.

m.s.p.

III s.p.

ppp

p

mp

ppp

n

senza vib. p.n.

c.l.t. s.t.

s.p.

crini s.p.

III

m.s.t.

ppp

pp

p

n

pp

ppp

n

89

92

Vla.

Vc.

12

c.l.t. m.s.t.

s.p.

p

mp

ppp

c.l.t.

II s.p.

s.t.

pp

pp

n

pp

pp

92

crini
m.s.t.

III
s.p.

m.s.p.

Vla.

p *mf* *p* *sub. ppp* *mf*

Vc.

crini
m.s.t.

poco vib.

I senza vib.

II
s.p.

p *mf* *p* *sub. ppp*

S.F.

95

D ♩ = 52

13

98

Vla.

pp *mf* *n* *f* *sub. pp*

s.t. → m.s.p.

s.t. → s.p.
flaut.

crini

Vc.

mf *n* *f* *sub. p*

Birds

S.F.

98

102

Vla.

f *sub. pp* *ppp* *p* *mf* *f*

s.p.

s.t.

arco
s.t.
flaut.

IV

Vc.

f *mp* *pp* *mp* *sub. pp* *p* *ff* *fff*

105

Vla. II

Vc. II

108

Vla. I

Vc. II

S.F. 108

110

Vla. p.n.

Vc. III s.t.

S.F. 110

14

15

mf

pp

p

mf

pp

f

p

pp

f

p

ppp

mf

p

ppp

p

ppp

mf

p

ppp

mp

113 ord. p.n.

Vla. *pp* *mf* *f*

Vc. II s.p. IV *pp* *p* *mf* *ff*

S.F. 113 *mp* Scratch Cut

16 ♩ = 92

116 s.t. s.p. m.s.t. s.p. m.s.t. s.p.

Vla. *f* *fp*

Vc. *f* *p* *mf* *f* *p* *mf* *fp* *fp*

S.F. 116

119

Vla. *ff* *fff* *mf* (dampen string) s.t.

Vc. *ff* *fff* *f* *mp*

S.F. 119

(dampen string)

122

Vla. *f* *s.p.*

Vc. *f*

S.F. 122

125

Vla. *sub. pp* *f*

Vc. *f* *sub. pp* *f*

S.F. 125

E ♩ = 120

19

Vla. *mf* *p* *f* *sub. pp*

Vc. *f* *sub. p* *mf* *f* *sub. pp*

S.F. 128 *ff*

crini III

c.l.b.

s.t. flaut.

c.l.t.

crini s.t.

20

130

Vla. *f* *sub. pp* *f* *pp* *f* *pp* *crini* *s.p.*

Vc. *f* *sub. p* *ppp* *ff* *p* *fff* *sub. pp* *s.p.*

S.F. 130

flaut. III

132

Vla. *mf* *sub. pp* *mf* *p* *s.t.* *s.p.*

Vc. *mf* *f* *ff* *sub. pp* *pizz.* *pp* *(s.p.)*

S.F. 132

135

Vla. *mf* *sub. p* *ppp* *mf* *f* *s.t.* *s.p.* *m.s.t.*

Vc. *f* *mf* *sub. pp* *arco s.p.* *mp* *mf* *pizz.*

S.F. 135

21

138

Vla. *p.n.* *sub. pp* *mf* *ff* *III m.s.p.*

Vc. *m.s.p.* *s.t.* *5* *3* *ff* *II m.s.p.*

S.F. *sub. pp* *ff*

141

Vla. *sub. pp* *s.p.*

Vc. *s.t.* *pp*

S.F. *f* *pp*

144

Vla. *s.t.* *s.p.* *p.n.* *sub. pp* *mf* *ff* *III II*

Vc. *f* *ff* *3*

S.F. *f* *ff*

147

Vla. *arco m.s.p.* 5 6 7 *fff* *very wide vib.* *s.p.* *.(highest possible note)* *m.s.p.*

Vc. *fff*

S.F. *fff*

151

Vla. *p*

Vc. *p*

S.F. *pp* *High Frequency*

23 Spend a little time Enter this measure when you feel it

F tempo primo ♩ = 78

Vla. *c.l.b.* *mf* *p* *3* *f* *sub. pp* *f*

Vc. *s.t. flaut.* *c.l.t.* *crini s.t.* *pizz.* *f* *sub. pp* *p*

S.F. *f* *sub. p* *n*

160

5-6"

crini III

3

4-5"

Vla.

mf

f

arco
s.t.
flaut.

c.l.t.

Vc.

f

sub.
p

mp

f

G ♩ = 40 dying away

crini III

3

Vla.

pp

ppp

mp

s.t. flaut.

c.l.t.

Vc.

ppp

pp

p

crini I

24

166

Vla.

pp

mp

n

p.n.

n

s.p.

I

I

II

Vc.

pp

pp

n

166

S.F.

Harmonics

n

ppp

169

Vla.

mp *sub. ppp* *p* *sub. ppp*

III

Vc.

p *pp* *p* *sub. ppp*

169

S.F.

I

25

Wait until the electronics die out

171

Vla.

n

Vc.

n

171

S.F.

n