

Dmitri Kourliandski
ARTIFICIAL LIFE-SUPPORT MACHINERY
for orchestra
(2004)

Comments

Woodwinds:

□ + ❶ or ❷ - two different multiphonics

Brass:

T + ■ - only air noise into instrument with sharp tongue starting and ending

Violins I:

Instruments placed vertically on knees (like cello)

▲ sul E – find high double harmonics (multiphonic on one string)

Violins II (sheet of newspaper for each musician):

▢ - very slowly crumple the sheet of newspaper

Viola (sheet of newspaper for each musician):

✂ - very slowly tear along the sheet of newspaper

Cello:

♯ ▢ sul A – hard pressed bowing over the bridge as close as possible to the stringholder

Механизмы искусственного поддержания жизни

Дмитрий Курляндский

Contrabasso

14

4/4 3/4 1/4 4/4 3/4 3/8 4/4 3/4 1/4 4/4 3/4 1/8 4/4 2/4

Fl. pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

3 T-be

4 C-nl in F

3 T-nl

Tuba

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no/
Fr.

14

4/4 3/4 1/4 4/4 3/4 3/8 4/4 3/4 1/4 4/4 3/4 1/8 4/4 2/4

V-nl I

V-nl II

V-le

V-cell

C-bassi

B
C

27 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

FL. pic.

FL. 1

FL. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

27 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

3 T-be

4 C-nl in F

3 T-nl

Tuba

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no/
Fr.

27 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

V-nl I

V-nl II

27 V-le

V-cell

C-bassi

This page of the musical score covers measures 40 to 49. The instrumentation includes woodwinds (Flute, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon), strings (Violin I, Violin II, Viola, Cello, Double Bass), and percussion (Tuba, Trombones 3 & 4, Trumpets 3 & 4). The score is characterized by frequent time signature changes: 3/8, 4/4, 3/4, 1/4, and 1/8. The woodwind section has complex rhythmic patterns with many slurs and articulation marks. The string section provides a steady accompaniment, with the double bass and cello parts featuring prominent slurs and dynamics like *f* (forte) and *pp* (pianissimo). The percussion section includes parts for tuba, trombones, and trumpets, with the tuba part having a significant role in the later measures.

D
E

System 1:

- Woodwinds:** Fl. pic., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. Ing., Cl. 1, Cl. 2, Cl. basso, Fg. 1, Fg. 2, C. fg.
- Strings:** 3 T-be, 4 C-nl in F, 3 T-nl, Tuba
- Percussion:** C.M.1, Inc./C.M.2, Cat./C.M.3
- Other:** P-no/ Fr.

System 2:

- Brass:** 3 T-be, 4 C-nl in F, 3 T-nl, Tuba
- Woodwinds:** C.M.1, Inc./C.M.2, Cat./C.M.3

System 3:

- Strings:** V-nl I, V-nl II, V-le, V-cell, C-bassi
- Percussion:** P-no/ Fr.

Measure 53: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 54: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 55: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 56: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 57: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 58: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 59: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

Measure 60: 4/4, 2/4, 1/8, 4/4, 1/4, 4/4, 1/4, 4/4, 3/8, 4/4, 2/4

65

2/4 1/8 4/4 3/4 1/4 4/4 3/4 3/8 4/4 3/4 1/4 4/4 3/4 1/8

Fl. pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

3 T-be

4 C-ni in F

3 T-ni

Tuba

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no / Fr.

65

2/4 1/8 4/4 3/4 1/4 4/4 3/4 3/8 4/4 3/4 1/4 4/4 3/4 1/8

V-ni I

V-ni II

V-le

V-cell

C-bassi

f

mp

mp

F
G

Instrument List:

- FL. pic.
- FL. 1
- FL. 2
- Ob. 1
- Ob. 2
- C. Ing.
- Cl. 1
- Cl. 2
- Cl. basso
- Fg. 1
- Fg. 2
- C. fg.
- 3 T-be
- 4 C-nl in F
- 3 T-nl
- Tuba
- C.M.1
- Inc./C.M.2
- Cat./C.M.3
- P-no / Fr.
- V-nl I
- V-nl II
- V-le
- V-cell
- C-bassi

Measure Markings: 79, 80, 81, 82, 83, 84, 85, 86, 87, 88

Time Signatures: 1/8, 4/4, 2/4, 3/8, 4/4, 1/4, 4/4, 1/4, 4/4, 1/8, 4/4

Dynamics: *f*, *pp*, *mp*, *sf*

This page of a musical score, numbered 105 and 106, contains staves for the following instruments and parts:

- Woodwinds:** Fl. pic., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. Ing., Cl. 1, Cl. 2, Cl. basso, Fg. 1, Fg. 2, C. fg.
- Brass:** 3 Tbe, 4 C-ni in F, 3 T-ni, Tuba
- Strings:** C.M.1, Inc./C.M.2, Cat./C.M.3, P.no./Fr., V-ni I, V-ni II, V-le, V-cell, C-bassi

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mp*). Time signatures are indicated at the top of the page, including 3/4, 3/8, 4/4, 2/4, and 1/8. The page is divided into two systems, with the first system ending at measure 105 and the second system starting at measure 106.

1

118

3/8 4/4 2/4 4/4 3/4 4/4 1/4 4/4

Fl. pic. 10 rep. *mf*

Fl. 1 10 rep. *mf*

Fl. 2 10 rep. *mf*

Ob. 1 10 rep. *mf*

Ob. 2 10 rep. *mf*

C. Ing. 10 rep. *mf*

Cl. 1 10 rep. *mf*

Cl. 2 10 rep. *mf*

Cl. basso 10 rep. *mf*

Fg. 1 10 rep. *mf*

Fg. 2 10 rep. *mf*

C. fg. 10 rep. *mf*

3 T-be 10 rep. *mf*

4 C-ni in F 10 rep.

3 T-ni 10 rep.

Tuba 10 rep. *mf*

C.M.1 118 10 rep. *pp* *mf*

Inc./C.M.2 10 rep. *pppp* *mf*

Cat./C.M.3 10 rep. *pppp* *mf*

P-no/ Fr. 10 rep. *pppp* *mf*

V-ni I 118 3/8 4/4 2/4 4/4 3/4 4/4 1/4 4/4

V-ni II 10 rep. *f* *quasi marcia*

V-le 118 10 rep. *f* *quasi marcia*

V-cell 10 rep. *f* *quasi marcia*

C-basi 10 rep. *f* *quasi marcia*

f

J

K

132

FL. pic. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

FL. 1

FL. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

3 T-be $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

4 C-ni in F $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

3 T-ni

Tuba

132

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no/
Fr.

132

V-ni I $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

V-ni II

132

V-le

V-cell $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

C-bassi

mf

p

mf

mf

mf

145

Fl. pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. hg.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

3 T-be

4 C-ni in F

3 T-ni

Tuba

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no / Fr.

V-ni I

V-ni II

V-le

V-cell

C-bassi

12

157

FL. pic. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

FL. 1

FL. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

3 T-be

4 C-ni in F

3 T-ni

Tuba

157

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no / Fr.

157

V-ni I

V-ni II

V-le

V-cell

C-bassi

M

con sord.

mf

mf

mf

mf

V

V

V

ppp

N

171

FL. pic. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

FL. 1

FL. 2

Ob. 1

Ob. 2

C. Ing.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

C. fg.

171

3 T-be $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

4 C-nl in F

3 T-nl

Tuba

171

C.M.1

Inc./C.M.2

Cat./C.M.3

P-no/
Fr.

171

V-nl I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

V-nl II

171

V-le

V-cell

C-bass

V