

FP2-F4  
F4-C4  
C4-P4  
P4-O2  
FP2-F8  
F8-T4  
T4-T6  
T6-O2  
FP1-F3  
F3-C3  
C3-P3  
P3-O1  
FP1-F7  
F7-T3  
T3-T5  
T5-O1

04/08/2015  
11:41:22 AM  
Page# 20  
00:03:10

**J.N. Redelinghuys**

**AURAS**

**introduction, theme, and symptoms of  
temporal lobe epilepsy**

FP2-F4  
F4-C4  
C4-P4  
P4-O2  
FP2-F8  
F8-T4  
T4-T6  
T6-O2  
FP1-F3  
F3-C3  
C3-P3  
P3-O1  
FP1-F7  
F7-T3  
T3-T5  
T5-O1

8Hz

26/06/2015  
11:47:26 AM  
Page# 80  
00:13:10

**for Clarinettist, Cellist, Pianist,  
and Live Electronics**



# Auras

## Introduction, theme, and symptoms of temporal lobe epilepsy

### Programme Note

Temporal Lobe Epilepsy (TLE) has a notably large range of symptoms, from physical sensations, to hallucinations, to loss of consciousness, and others. Many of these symptoms are experienced in the period before a seizure, known as an aura. This work attempts to interpret some of the more common experiences: macropsia and micropsia (also called Alice in Wonderland Syndrome), and indescribable feelings of sudden, vivid clarity, unprovoked feelings of paranoia leading into anxiety, and déjà vu.

### Instrumentation

Clarinetist: Clarinet in B-flat  
Bass Clarinet in B-flat

Cellist: Violoncello 1, tuned as per usual (i.e. C, G, D, A)  
Violoncello 2, scordatura so that the strings are very slack  
(NB only 1 bow required)

Pianist: Largest Grand available

Electronics: Outputted through 1 speaker, placed towards the back of the stage, ideally not visible to the audience.

(Transposing score)

### Other equipment

Four music stands, two of which are required to be easily raised/lowered smoothly, and can be carried easily. Four instrument stands are required, 1 for B-flat Clarinet, 1 for Bass Clarinet, and 2 for Cellos. Two microphones are to be placed next to each stand. Three chairs are to be placed stage right, and two additional chairs, one behind each stand (see [Initial Layout](#)).

### Staging

There are three possible stagings: firstly, in a traditional concert auditorium, no extra considerations are needed, though the audience may be encouraged to sit close to the stage. Secondly, for a small audience, the audience should be backed against a wall/corner, with the performers very close by, or even intermingled with the audience. The performance space should be set up to evoke some sense of claustrophobia. Thirdly, the piece may be performed in

a round space. In this case the piano should be in the centre of the room, with the audience around the edge. The clarinettist and the cellist (along with all of their associated stands etc.) need not be next to each other, but may be anywhere in the centre of the room.

The performance space should have little-to-no natural light, and all available lights should be on. All the performers should be dressed so as to be indistinguishable from an audience member, or from a stage hand.

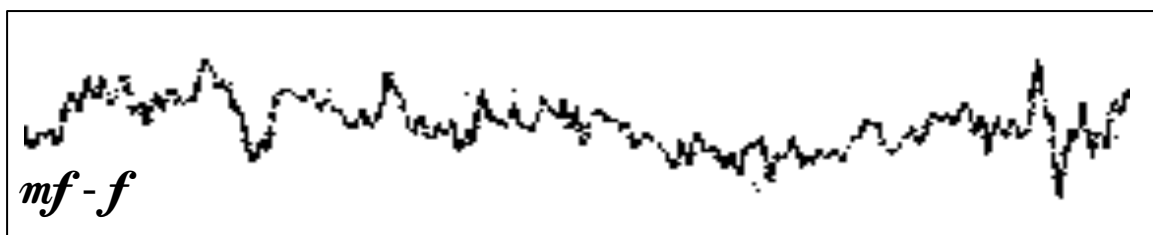
### Interpreting the graphics

A persistent resource in the piece is an extract from my own EEGs. They are to be read with pitch on the x-axis, and time on the y-axis (in the same way as traditional notation). For each graphic the range and other performance directions are given. The graphic can be read in two ways (the performers may use either of these methods at any point). Either played each maximum point, or play the entire contour, moving between each still point. The pianist may play these as clusters (sliding a flat hand or fist across the keys), and the cellist may interpret these as glissandi.

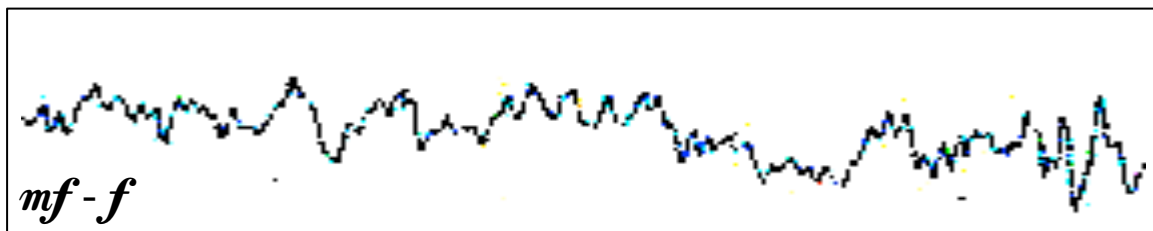
### Prior to performance

The clarinettist should record extract A on the B-flat Clarinet (this will be referred to as Track 2), and the cellist should record extract B on the standardly tuned Cello (this will be referred to as Track 3). Both performers should use the entire compass of their instruments. The entirety of the extract need not be played, but should not be repeated. The total length of the recording *must be as close as possible to 20 seconds* (+/- half a second). Track 1 is fixed, also lasting 20 seconds.

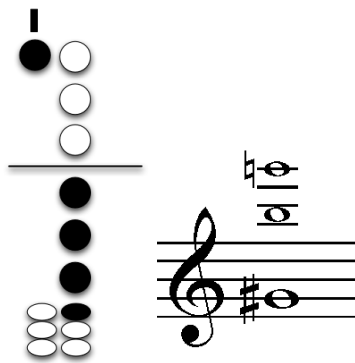
#### Extract A



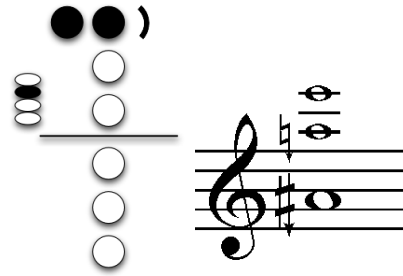
#### Extract B



## Clarinet multiphonics



SW105



SW254

'SW multiphonics' – Sarah Watts

## Introduction

The piece should ideally be first on a programme, and begin as the audience are moving to their seats, so that it initially appears that the performers are setting up the stage.

## Electronics

The direction “play with fragments of” is left largely up to the performer. It should be more improvised than planned, and sound as though the performer is testing out the sound system and tracks, as though occurring prior to a performance.

Rehearsal Marks B, D, E: Tracks 1-3 should be simultaneously played on separate channels, all outputted to a single speaker. The performer operating the electronics should be able to adjust the volume of each track individually, and switch mute/unmute each track instantly and independently. The tracks are muted when not being played, and unmuted when notated.

## Stage Layouts:

### Initial Layout

(all instruments are next to the chairs stage right)

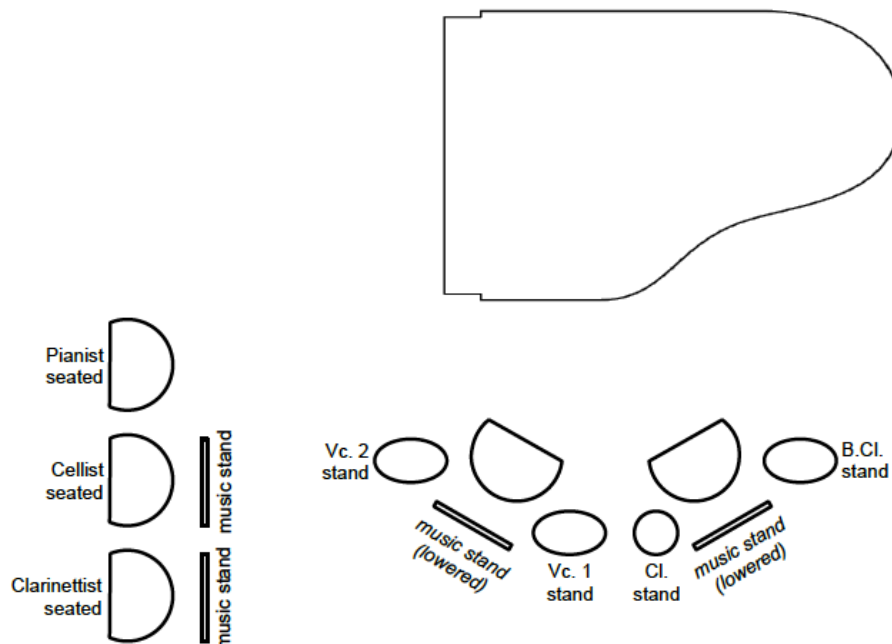


Diagram 2: Rehearsal Mark A  
 (Cl. and Vc. 1 *only* are on their respective stands)

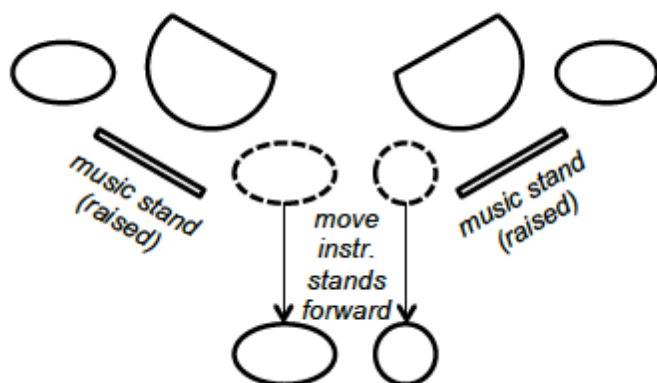
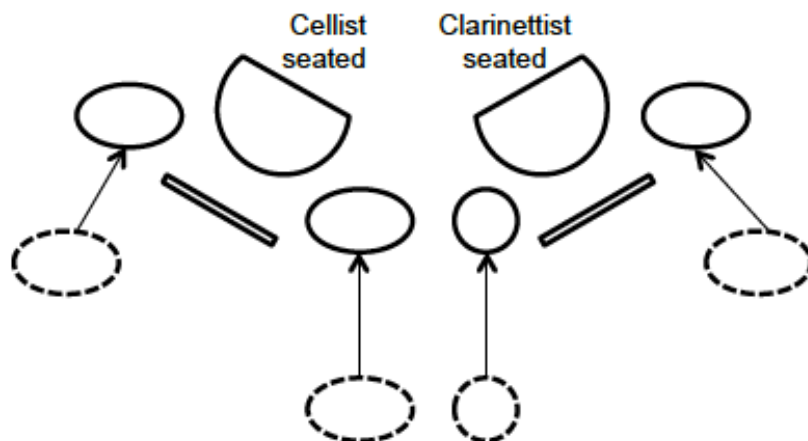


Diagram 3: Rehearsal Mark C  
 (all instruments are on their respective stands)



Diagram 4: Rehearsal Mark E  
 (Cl. and Vc. 1 *only* are on their respective stand)



## Theme

The first part of the theme directly references Stockhausen's *Klaviersück XI*. Each performer plays/speaks between 8 and 20 fragments. The ensemble should determine approximately how long this part should last before performance.

## Symptom 2

The clarinettist and cellist move around the piano in a circle from the fourth beat of bar five. The total length of the circumference should be a minimum of 15m and a maximum of 20m (giving the radius from the middle of the piano at between 2.2m and 2.5m). If the stage does not allow for a circle of such a radius, then the performers may move in an ellipse, provided the circumference remains between 15m and 20m. The clarinettist moves in a counter clockwise direction, and the cellist moves in a clockwise direction. Where the performers paths intersect, the clarinettist moves on the inside of the path (that is, closest to the piano).

The speeds that the performers move at are given by numbers. **Speed 1** indicates a very slow walk, and **Speed 10** indicates the performers fastest *walking* speed. (Note that the fastest walking speed in the movement is **Speed 5**, which will therefore be at about medium speed). The change in walking speed should be instantaneous, on the beat indicated. The walking should be fluid and calm, no matter the speed.

(I am grateful to Gaia Blandina for the invention of this system.)

## Symptom 3

### Electronics

From the beginning of this movement until the end of the piece tracks 1-3 are to be played on repeat, muted. The electronics are then controlled as directed in *Introduction*.

## Symptom 6

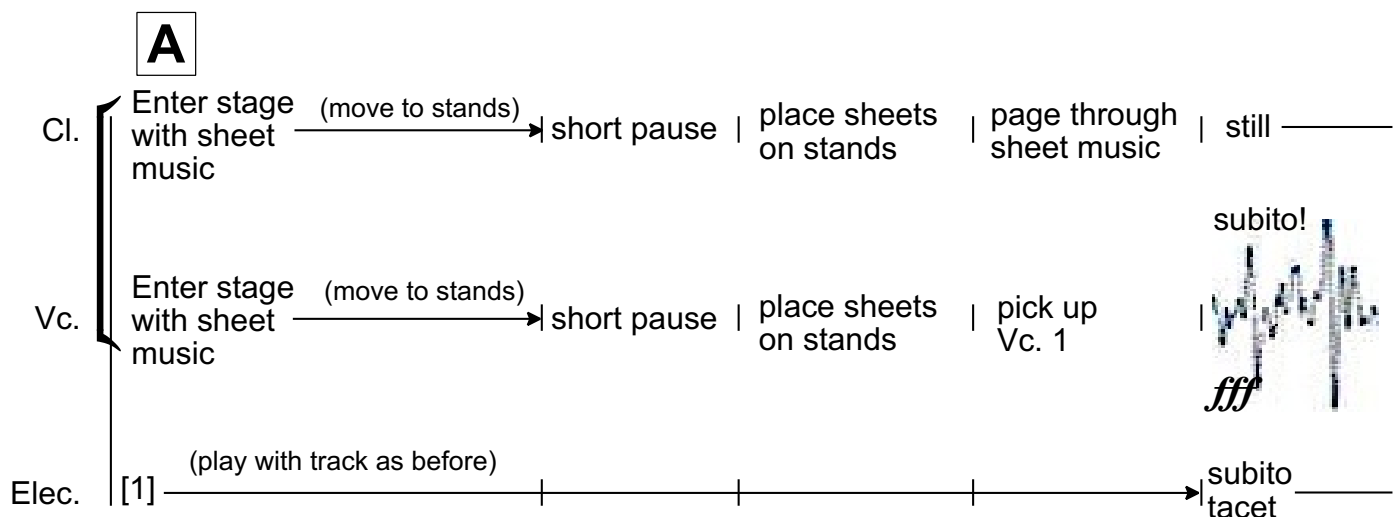
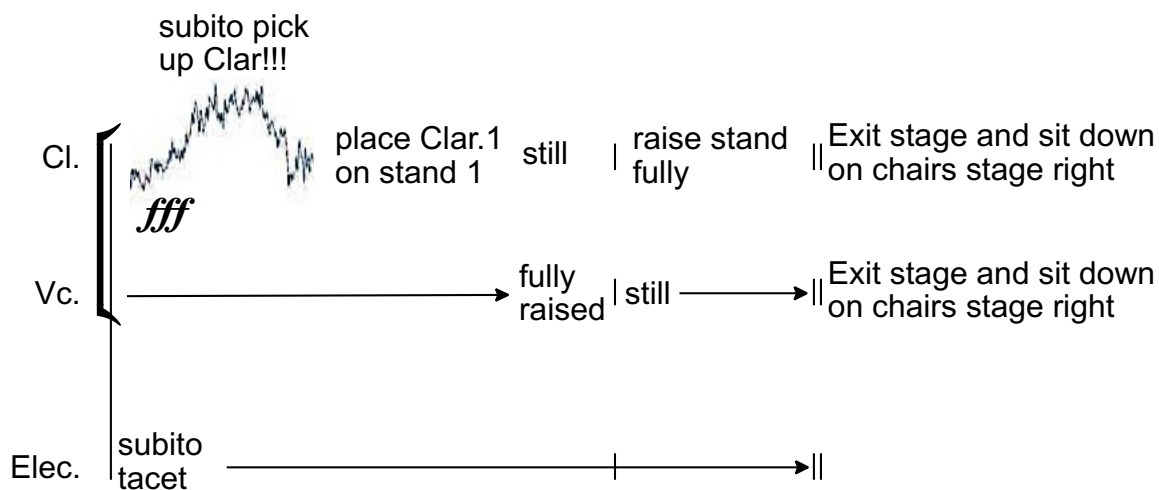
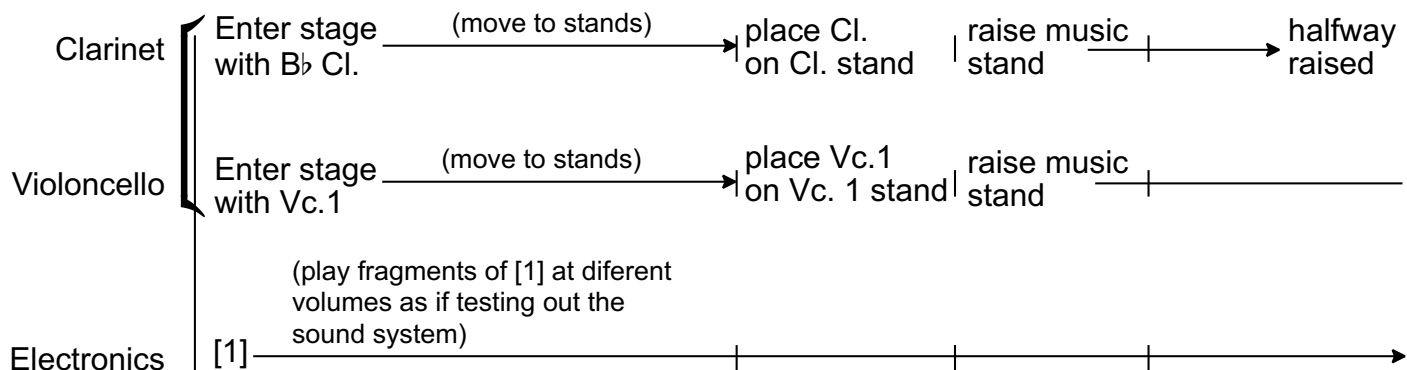
This movement is primarily conceptual, and I cannot truly expect this to be played at every performance (though I would certainly encourage it!). A possible alternative may be to record the piece (audio-video or audio) and replay it after *Symptom 5* with all lights turned off.



# Introduction

(setting up the stage)

**Rather slowly**



Cl. *fff* | place Clar. on stand 1 | move instr. stand forward (diagram 2) || Exit stage and sit down on chairs stage right

Vc. short pause | *fff* | place Vc.1 on stand 1 | move instr. stand forward (diagram 2) || Exit stage and sit down on chairs stage right

Elec. (play with track as before) [1]

**B** Begin playing all tracks

$\text{♩} = 60 \text{ exactly}$

Elec. [1]  $\frac{2}{4}$  *pp* |  $\frac{2}{3}$  *f* |  $\frac{7}{8}$  *pp* |  $\frac{2}{4}$  |  $\frac{1}{3}$  *f* |  $\frac{2}{4}$  |  $\frac{3}{8}$  *pp*

18 seconds

Elec. [1] *f* | (play with track as before) | *ff, harsh*

[2]  $\frac{3}{8}$  *f* |  $\frac{4}{4}$  *mp* |  $\frac{6}{4}$  *pp* |  $\frac{5}{16}$  *pp* | *ff, harsh*

[3] *f* | *mp* | *pp* | *pp* | *ff, harsh*

**C**

Cl. Enter stage (move to stands) with B.Cl. | still | mime | page through sheet music | still

Vc. Enter stage (move to stands) with Vc. 2 | place Vc.2 on Vc. 2 stand | page through sheet music | pick up Vc. 2 | mime

Elec. tacet | Perform any fragments of the tracks, all at *mf* | [1] | [3]

Cl. *mime* | still → *mf* | *mime* layout stage diagram 3, then sit down stage right

Vc. | still → *mf* | *mime* layout stage diagram 3, then sit down stage right

Elec. [2] → [3] | tacet | → [1]

**D** Begin playing all tracks

19 seconds

♩ = 60 exactly

Elec. [1] [2] [3] | *f* |  $\frac{2}{4}$  |  $\frac{3}{16}$  |  $\frac{7}{8}$  | *pp* |  $\frac{2}{4}$  |  $\frac{7}{16}$  |  $\frac{5}{8}$  | *ff, harsh* |  $\frac{2}{4}$  |  $\frac{2}{4}$  |

**E**

Cl. layout stage diagram 4, then sit down with B.Cl. | still | *pp* ————— *ff*

Vc. layout stage diagram 4, then sit down with Vc. 2 | still | *pp* ————— *ff*

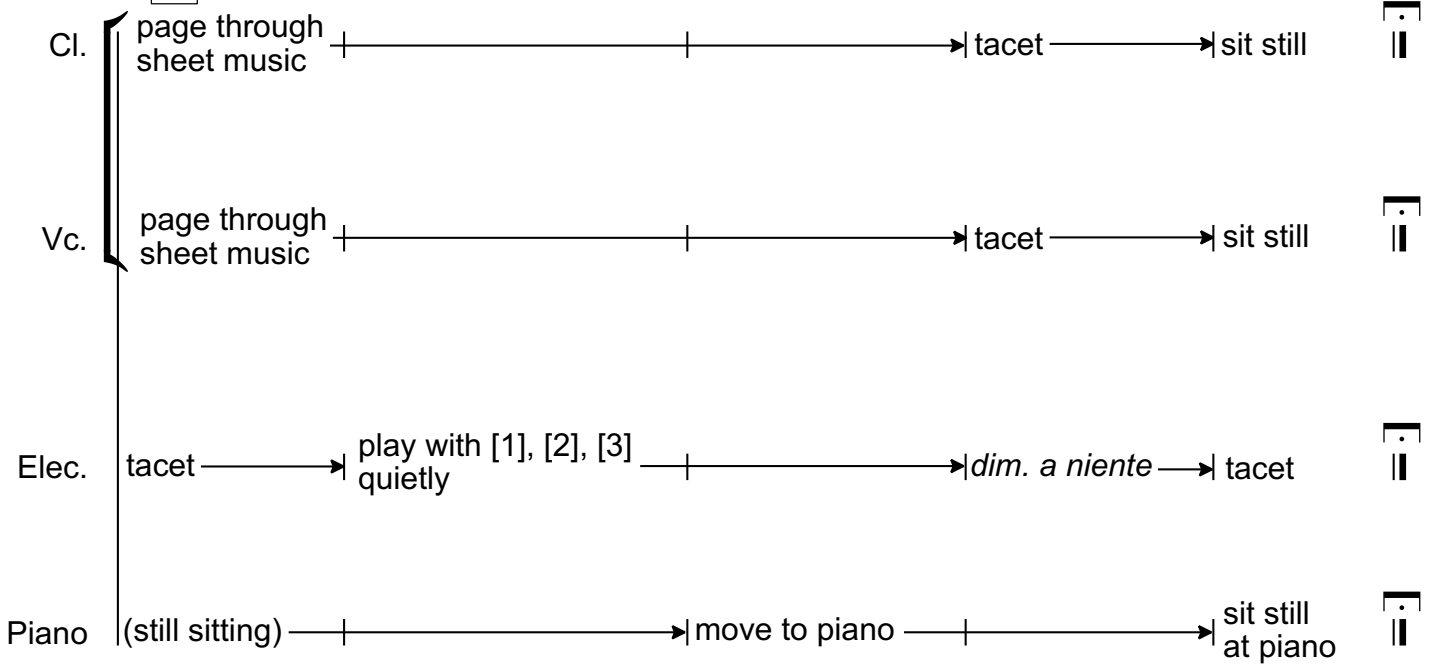
Elec. [1] (play with track as at the beginning) | *pp* |  $\frac{2}{4}$  |  $\frac{3}{4}$  | tacet | → [1] | enter imperceptibly

Cl. subito still → move to seats on stage left with B.Cl., place B.Cl. down next to chair

Vc. subito still → move to seats on stage left with Vc. 2, place Vc. 2 down next to chair

Elec. *p*

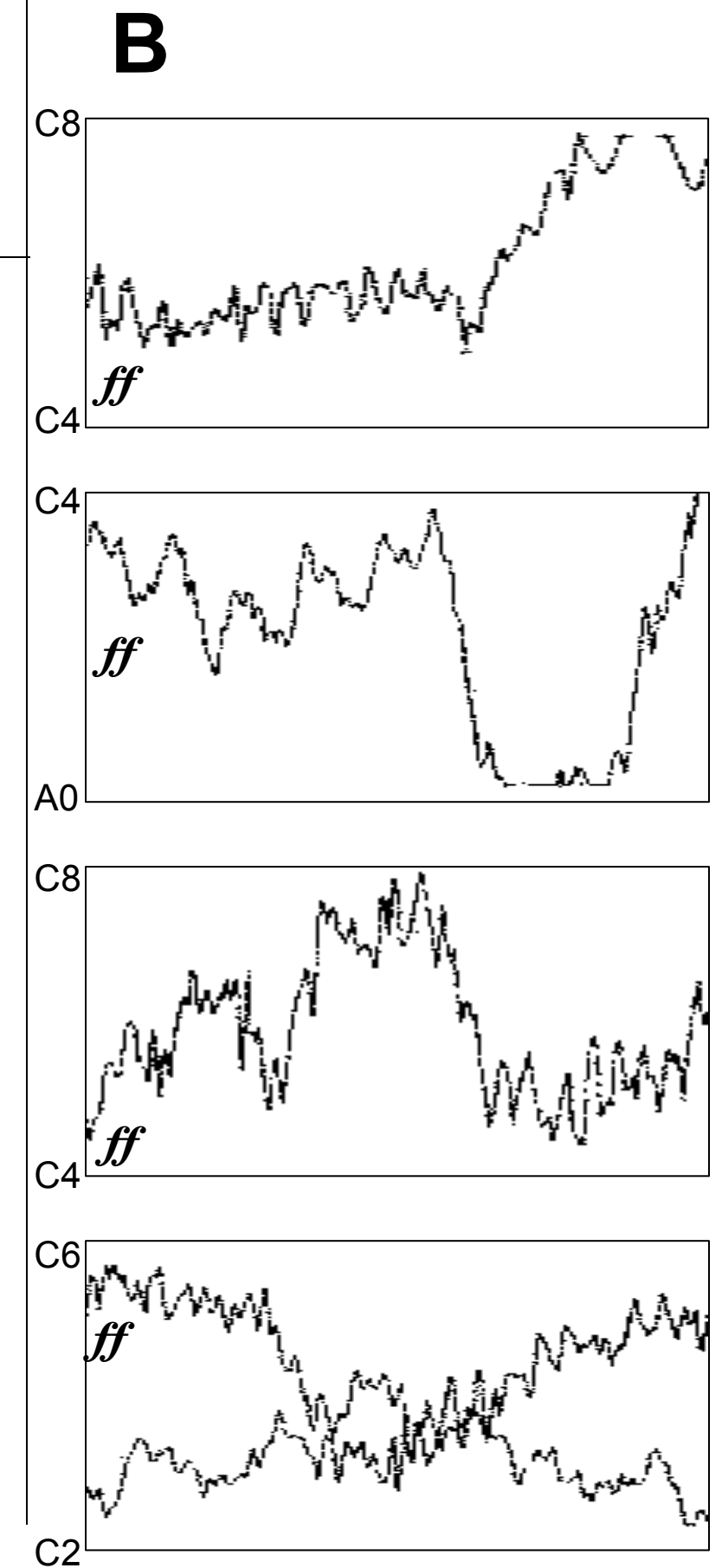
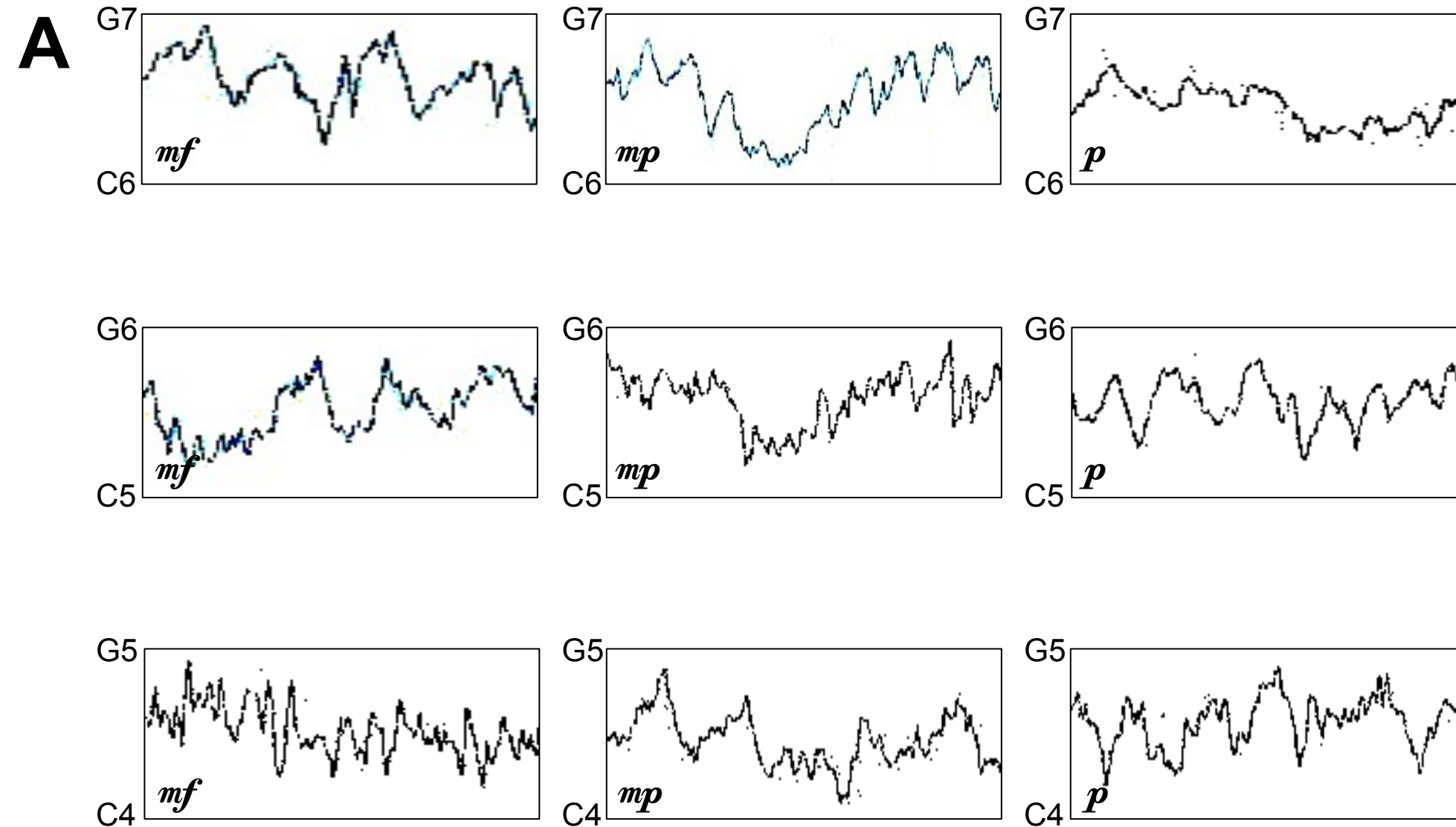
**F**



Piano

# Theme: Compos Mentis (Part I)

Play at least 8 **A** fragments. Each fragment may be played twice, but not successively.  
 A maximum of 2 **B** fragments may be played, but not successively.





Clarinet  
Violoncello

## Theme: Compos Mentis (Part I)

Say at least 8 **A** fragments. Each fragment may be said twice, but not successively.

A maximum of 2 **B** fragments may be said, but not successively.

---

### **A**

suddenly amid the sadness, spiritual darkness and depression

happiness that is impossible in an ordinary state

their brain seemed to catch fire at brief moments

awareness increased tenfold at those moments which flashed by like lightning

agitation, doubts and worries, seemed composed in a twinkling

culminating in a great calm, full of understanding

heaven descended to earth and swallowed me

mind and heart were flooded by a dazzling light

all of you healthy people don't even suspect what happiness is

---

### **B**

that second was, of course, unbearable

all agitation, doubts and worries

final second – never more than a second – of course unbearable

these glimmerings were still but a premonition of that final second

# Compos Mentis

(Part II)

Andante alla ciaccona ♩ = 48

Piano

*mp without nuance  
legato sempre*

5

9

4

13

\* all appoggiaturas occur before the proceeding note

\*\* suddenly interrupt the flow of the music, and turn head to face the audience,  
with a blank expression



17

head to side\*\* head forward

"down the rabbit hole"

*f en dehors*

20

head to side head forward

22

head to side Wild! head forward

*fff*

*mp*

24 a tempo

head to side head forward

*mp*

26

head to side

**Wild!**

*fff*

Musical score for measures 26-27. Measure 26 features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with accompaniment. Measure 27 begins with a dynamic marking of *fff* and includes the instruction "Wild!" and "head to side".

head forward

**a tempo**

*mp*

senza rit.

head to side

(27)

Musical score for measures 27-30. Measure 27 starts with a dynamic marking of *mp* and the instruction "a tempo". Measure 28 includes "senza rit.". Measure 30 ends with a fermata and the instruction "head to side".

# Interlude

head forward

play until the next movement is set up

repeat as necessary

range: between a 5th and an 8ve



*ppp*

Seated, the clarinetist and cellist read several of the following text fragments (in any order) in a clear voice:

*fall very slowly*

*tumbling down*

*never come to an end*

*fallen by this time*

*down down down*

then move with B.Cl. and Vc. 2 to the stage.

# Symptom 1: Marcopsia/Micropsia

Clarinet in B $\flat$

Violoncello

Piano

Electronics

full parts on separate pages

$\text{♩} = 15, \text{♩} = 90$

*seemed... so many...*

$\text{♩} = 15, \text{♩} = 90$

*mp sempre*

Cl.

Vc.

Pno.

Elec.

6

**A**

*Which way?*

begin playing

**A**

begin recording Cl. and Vc.



30  
15  
Pno.

35  
Cl.  
Vc.  
Pno.

C

Lie still underneath the piano

C

*ffz*

*f cresc. molto*

39  
15  
Pno.  
Elec.

*ff*

*ffff*

the movement ends when Elec. playback has finished

⊕ on a Bösendorfer Imperial model, this pattern may be continued:

Clarinet in B $\flat$   
Violoncello

# Symptom 1: Macropsia/Micropsia

Clarinet in B $\flat$  *seemed to be in a very unpleasant state of mind* *so many different*

Violoncello *seemed to be in a very unpleasant state of mind* *so many*

Piano  $\text{♩} = 15, \text{♩} = 90$

Cl. *sizes in a day* *Which way?*

Vc. *different sizes in a day* *Which way?*

Pno.

00'26"

**A**  $\text{♩} = 72$  accel. poco a poco

Cl. *mf*

Vc. *mf*

Pno. **A**  $\text{♩} = 72$  accel. poco a poco

**molto accel.**

12

Cl.

Vc.

00'42"

**♩. = 96 sempre accel.**

17

Cl.

Vc.

*meno f*

*meno f*

22

Cl.

Vc.

00'55"

**♩. = 112 sempre accel.**

27

Cl.

Vc.

*p*

*p*



32

Cl.

Vc.

37

Cl.

Vc.

01'07"

♩. = 120 senza accel.

*pp*

42

Cl.

Vc.

47

Cl.

Vc.

01'17"

*fff*

52

Cl.

Vc.

*pp* *f* *p* *fff*

01'24"

rit. al ♩ = 72

57

Cl.

Vc.

*p* *p*

62 (rit.)

Cl.

Vc.

(rit.)

66

Cl.

Vc.

02'24"

**B** 01'36"**C** TACET

Cl.

Vc.

Slowly put down instruments, and move underneath the piano

Lie still underneath the piano

# Symptom 2: Vividly clear, yet disturbed

$\text{♩} = 72$

Bass Clarinet in B $\flat$  gradually stand up

Violoncello gradually stand up

$\text{♩} = 72$

Piano

*legato sempre*  
*p sempre without nuace*  
*half pedal sempre*

3

B. Cl. move to and pick up B.Cl.

Vc. move to and pick up Vc. 2

Pno.

5

N.B. from memory pitches second time only

Speed 1

Speed 3

second time only

9

B. Cl.

Vc.

Pno.

Speed 5

Speed 1

3

3

Detailed description: This system covers measures 9 to 12. The B. Cl. part consists of a series of half notes with a 'Speed 5' marking. The Vc. part consists of a series of eighth notes with a 'Speed 1' marking. The Pno. part features a melody with accents and triplets in the right hand, and a bass line in the left hand.

13

B. Cl.

Vc.

Pno.

Speed 1

Speed 2

3

Detailed description: This system covers measures 13 to 16. The B. Cl. part consists of a series of half notes with a 'Speed 1' marking. The Vc. part consists of a series of eighth notes with a 'Speed 2' marking. The Pno. part features a melody with accents and a triplet in the right hand, and a bass line in the left hand.

17

B. Cl.

Vc.

Pno.

Speed 3

Speed 5

3

Detailed description: This system covers measures 17 to 20. The B. Cl. part consists of a series of half notes with a 'Speed 3' marking. The Vc. part consists of a series of eighth notes with a 'Speed 5' marking. The Pno. part features a melody with accents and a triplet in the right hand, and a bass line in the left hand.

21

B. Cl.

Vc.

Pno.

Speed 4

Speed 3

25

B. Cl.

Vc.

Pno.

Speed 2

Speed 4

1. begin playing breath when necessary

*pp* begin playing repeated pizz.

1. begin playing R.H.

30

B. Cl.

Vc.

Pno.

Speed 1

Speed 2

Speed 3

Speed 4

34

B. Cl.   
Vc.   
Pno.

Detailed description: This musical score page, numbered 34, features three staves. The top two staves are for B. Cl. and Vc., both in treble clef. Each has a box containing the text 'move back to seat' in the first measure and 'sit down, still' in the second measure, with a double arrow pointing from the first to the second. The Pno. staff is in treble clef and contains a melodic line in the right hand and a bass line in the left hand. The right hand has a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4. The left hand has a half note G2, a quarter note A2, a quarter note B2, a half note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a whole note F2. The key signature has one sharp (F#) and the time signature is 4/4.

# Symptom 3: Paranoia

Hurried ♩ = 144-168

*mp* (spoken)

Clarinet  
clear-ly      ten sion      faint      round and round and round

Violoncello  
*mp* (spoken)  
fuz - zy      ten sion      faint      round and round and round

Piano  
(*mute*)  
*p*

5

Cl.  
stress sleep med      me-di-ca tion round and round and round

Vc.  
stress sleep med      me-di-ca tion round and round and round

Pno.  
(hit fallboard)  
*mp*

10

Cl.  
clear - ly      round and round and round

Vc.  
fuz - zy      round and round and round

Pno.

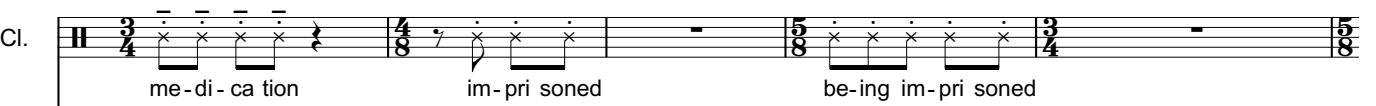
14


Cl.  clear-ly round and round and round

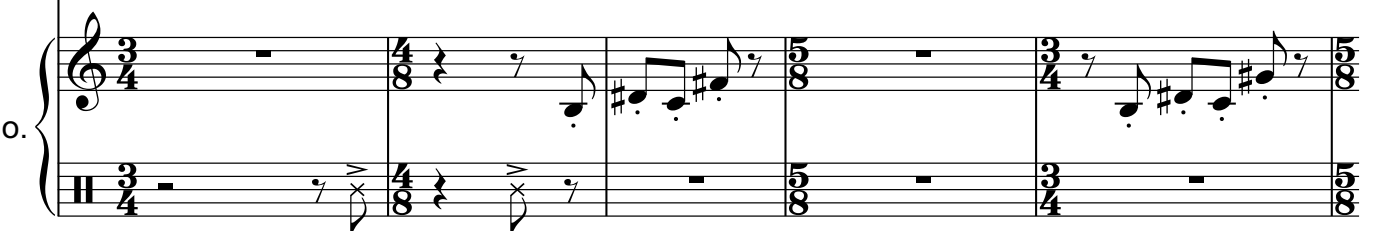
Vc.  fuz-zy round and round and round

Pno. 

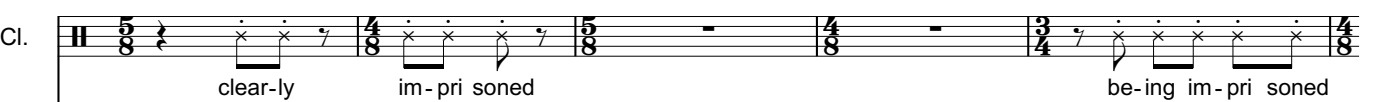
18


Cl.  me-di-ca tion im-pri soned be-ing im-pri soned

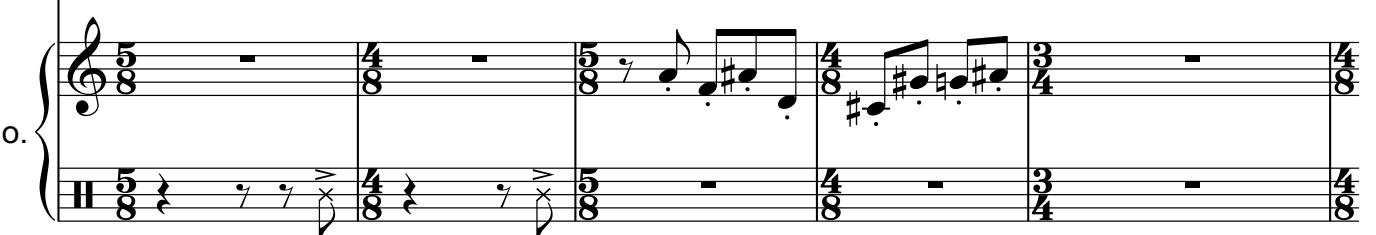
Vc.  me-di-ca tion im-pri soned be-in im-pri soned

Pno. 

23

Cl.  clear-ly im-pri soned be-ing im-pri soned

Vc.  fuz-zy im-pri soned be-ing round and

Pno. 



28

Cl. round and round and round e-cho stress med be-ing im-pri soned

Vc. round and round e-cho sleep stress med be-in im-pri soned

Pno.

33

Cl. round and round and me - di - ca - tion

Vc. round and round and me - di - ca - tion

Pno.

35

Cl. round and round and clear - ly pick up Cl.

Vc. round and round and fuz - zy pick up Vc. 2

Pno.

**A** L'istesso tempo

38

Clarinete in B $\flat$   
(key clicks)

*mf*

Violoncello 1 (tap wood)

*mf*

Pno.

*mf*

Elec.

Microphones on, through speaker with 1 second delay, just on the edge of audibility.

44

Cl.

Vc.

Pno.

Elec.

*pp*

[1]  
[2]  
[3]

49

c.4s

Cl.

Vc.

Pno.

Elec.

*sf*

*pp*

3

3

51 **B**

Cl. *mf*

Vc. *f* *mf*

Pno.

Elec. [1] [2] [3]

55

Cl. *fff* *p sub.* *pp*

Vc. *fff* *p* *fff*

Pno.

Elec. [1] [2] [3] *fff* *pp*

61

Cl.

Vc. *p*

Pno.

Elec. [1] [2] [3]

66 move to pick up Bass Clarinet

Cl. *f*

Vc. *mf*

Pno.

Elec. *mf*

[1]  
[2]  
[3]

71

Vc. *mf*

Pno.

Elec. *mf*

[1]  
[2]  
[3]

75 C Bass Clarinet

Cl. *mf*

Vc. *mf*

Pno. *mf*

Elec. *p*

[1]  
[2]  
[3]

82

Cl.

Vc.

Pno.

Elec.

89

Cl.

Vc.

Pno.

Elec.

97

Cl.

Vc.

Pno.

Elec.

103

Cl.

Vc.

Pno.

Elec.

109

Cl.

Vc.

Pno.

Elec.

113

**D**

$\text{♩} = 76$

Clarinet in B $\flat$

*attaca*

Cl.

Vc.

Pno.

Elec.

# Symptom 4: Anxiety

Very stressed ♩ = 152

Clarinet in B $\flat$

Violoncello

Piano

TACET

Ped. sempre  $\longrightarrow$

Microphones still on, through speaker with 1 second delay, at same volume as instruments.

Electronics [1]  $\text{---}$  (sustain throughout)  
*ppp cresc sempre*

6

Cl.

Vc.

pizz.

10

Cl.

Vc.

arco pizz. arco

14

Cl.

Vc.

18

Cl.

Vc.

22

Cl.

Vc.

25

Cl.

Vc.

28

Cl.

Vc.

This page contains musical notation for measures 14 through 28, featuring a Clarinet (Cl.) and Violoncello (Vc.).

- Measures 14-17:** Both instruments play a rhythmic pattern of eighth notes. The Cl. part includes a sharp sign (#) on the first measure. The Vc. part includes a sharp sign (#) on the first measure.
- Measures 18-21:** The Cl. part features a melodic line with a dynamic marking of *mf* and a *p* marking at the end. The Vc. part includes *pizz.* (pizzicato) and *arco* (arco) markings, with a dynamic marking of *mf*.
- Measures 22-24:** The Cl. part continues with eighth notes. The Vc. part includes *pizz.* and *arco* markings, with a dynamic marking of *p* at the beginning.
- Measures 25-27:** The Cl. part continues with eighth notes. The Vc. part includes *pizz.* and *arco* markings.
- Measures 28:** Both instruments play a melodic line with a dynamic marking of *f*.



30

Cl. *mf*

Vc. *mf*

33

Cl.

Vc. pizz. arco pizz. arco pizz.

35

Cl. *ff*

Vc. arco *ff*

38

Cl. *f*

Vc. *f*

42

Cl.

Vc. pizz. arco

45

Cl.

Vc.

pizz.

arco

pizz.

51

Cl.

Vc.

arco

pizz.

arco

pizz.

54

Cl.

Vc.

arco

58

Cl.

Vc.

**A**

**Recitativo** ♩ = 60

Cl.



Vc.



||: He was thinking a moment or two before the fit itself suddenly amid the sadness fire at brief moments being alive, flashed like lightning agitation, doubts and worries but a premonition of that final second of course, unbearable. :||

**L'istesso** ♩ = 152

Pno.

*mp legg.*

senza Ped.  
una corda

Elec.

All electronics muted

**B**

**Very stressed** ♩ = 152

Cl.

*pp*

Vc.

*pp*

Pno.

**TACET**

Ped. sempre →

Microphones on, through speaker with 1 second delay, at same volume as instruments.

Elec.

[1] ——— (sustain throughout)  
*ppp cresc sempre*

67

Cl.

Vc.

pizz.

71

Cl.

Vc.

arco

pizz.

arco

74

Cl.

Vc.

76

Cl.

Vc.

pizz.

80

Cl.

Vc.

arco

pizz.

arco

*mf*

*p*

*mf*

*p*

84

Cl.

Vc.

pizz. arco pizz. arco

88

Cl.

Vc.

*f*

91

Cl.

Vc.

*mf* pizz. arco pizz.

96

Cl.

Vc.

arco pizz. arco

*ff*

100

Cl.

Vc.

*f*

*f*

104

Cl.

Vc.

pizz. arco

$\frac{9}{16}$

$\frac{9}{16}$

108

Cl.

Vc.

arco

pizz. arco pizz.

$\frac{9}{16}$

$\frac{9}{16}$

$\frac{9}{16}$

$\frac{9}{16}$

114

Cl.

Vc.

arco

arco pizz. arco pizz.

$\frac{12}{8}$

$\frac{9}{8}$

$\frac{6}{8}$

117

arco

Cl.

Vc.

121

Cl.

Vc.

124

Cl.

Vc.

Pno.

Elec.

attaca

Place Cl. on stand.  
Take B.Cl. and sit down  
on chairs stage right

Place Vc. 1 on stand.  
Take Vc. 2 and sit down  
on chairs stage right

*mp legg.*

senza Ped.

Microphones off

[1]

## Symptom 5: Déjà vu

full parts on separate pages

♩. = 15, ♩ = 90

Bass Clarinet in B $\flat$

Violoncello

Piano

*mf* sempre

half Ped. *sempre*

Electronics [1] *gradually dim. a niente*

**A** 0'20"

6

Pno.

**B** 0'40"

11

Pno.



**C** 1'00"

16

Pno.

**D** 1'20"

21

Pno.

**E** 1'40"

26

Pno.

**F** 2'00"

31

Pno.

*dim. poco a poco a niente*

34

**senza rit.** **attaca**

Pno.

Bass Clarinet in B $\flat$   
Violoncello 2

## Symptom 5: Déjà vu

L'istesso tempo  $\text{♩} = 152$

Bass Clarinet in B $\flat$

Violoncello 2

*mf*

*mf*

5

B. Cl.

Vc. 2

*ff*

pizz.

*ff*

10

B. Cl.

Vc. 2

*mf*

arco

*ff*

pizz.

*mf*

arco

*mf*

*mf*

*ff*

*mf*

15

B. Cl.

Vc. 2

*p*

*sf*

*p*

*sf*

*ff*

*p*

*sf*

*p*

*sf*



**B** 0'40"

48

B. Cl.

Vc. 2

*pp* *sffz* *mf* *pp* *mf*

*pp* *sffz* *mp*

**C** 1'00"

52

B. Cl.

Vc. 2

pizz. as in Symptom 2 *pp* *mf*

*p* *mp*

**D** 1'20"

57

B. Cl.

Vc. 2

*mf* *p* *mp*

pizz. as in Symptom 2 *pizz.*

*p* *mf*

62

B. Cl.

Vc. 2

67

B. Cl.

Vc. 2

71

B. Cl.

Vc. 2

arco

pizz.

76

B. Cl.

Vc. 2

**E** 1'40"

*mf* *f* *ff*

*mf* *sf sf sf sf*

81

B. Cl.

Vc. 2

*mp* *ff* *mp* *f* *mf*

arco *mp* pizz. *sf sf* arco *mp* pizz. *f*

86

B. Cl.

Vc. 2

*f* *mf* *f* *mf* *f* *mf*

*mp* *f* *mp* *f* *mp* *f*



## Symptom 6: Status Epilepticus

(Optional)

*Ad lib.* repeat the piece as many times as desired from *Interlude*.

*status epilepticus*

a condition in which epileptic fits follow one another without recovery of consciousness between them.