

à André Ristic

" No truth is right, except all"

so many-dreams are explored

Uncorrupt Installation System (U.I.S.)

Components are being rightly presented

Instructions: This U.I.S. can be performed as often as playing the game requires it.

U.I.S. can be presented entirely in the following order or

S.I.S. can be presented entirely in the following order of by sections (delimited by barlines) or by free combinaisons of sections.

U.I.S. can be performed alone or with several players.

U.I.S. can not be loaded by two players at two different points, so if two or more people want to play U.I.S. they first have to know the sections concerned to be together otherwise everyone must wait the end of the current presentation.

To leave U.I.S. after a barline you must develop at least one of the component you presently exposed to build a letter-object and a material. There is no obligation to leave together, nor to go to the same object or to build the same material if you have choice of it.

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S O

Violin: $\text{min. } 60$, *sempre arco al talone e sulla corda G*. *pizz.* **fff** *pizz.* **fff** *pizz.* *arco*

Violoncello: $\text{min. } 60$, **S** *sul G* **O** *sempre arco al punto e sulla corda C, ma non flautando*. **f pizz.** *pizz.* *l.v.*

Piano: $\text{min. } 60$. **S** *p* **O** *M* *rfz* **A** *pp* *ped.* *** *ped.* *** *ped.* *** *ped.* ***

* Conceive a mechanic, electric or informatic system that leaves you ability to play independantly G2 and G4 together, whatever you must performe.

N Vln. **O**

sempre al principio del talone *(sempre al talone sulla corda G)*

mp *fff pizz.* *arco* *secco e non* *mp*

N Vc. **O**

sempre V al principio del punto e sulla corda C

mp

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N Pno. **M**

p *rfz* *p* *p*

u.c. *t.c.* *t.c.* *so mani-dreams are explored*

Ped. *

N

Vln. *sempre □ al talone sulla corda G*

Vc. *sempre V al principio del punto e sulla corda C*

Pno. *r fz* *p* *t.c.* *Ped.* *** *u.c.* *t.c.* *Ped.* ***

M

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I

Vln. *arco* *mp* *(sempre al talone sulla corda G)*

Vc. *arco* *mp* *(sempre al fino del punto sulla corda C)*

Pno. *p* *r fz* *p* *u.c.* *t.c.* *Ped.* ***

battuto *ff* *tratto* *batt.* *batt.* *tratto*

A

ff *spingere* *Ped.* ***

R

Vln.

Vc.

Pno.

D

R

D

R

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* this glissando must be played "alla Ristic" with woolen fingers cut gloves, "main à plat".

Doppio Tempo

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*il più lontano del ponticello,
sul tasto, con movimento dell' arco verso il ponticello*

Vln.

Vc.

Pno.

pp flautando

pp

pp legg. e bene stac. cato

gliss.

so mani-dreams are explored

5

Vln.

flautando

X*

pp

Vc.

pp

*il più lontano del ponticello,
sul tasto, con movimento dell' arco verso il ponticello*

Pno.

pp

bene staccato

nat.

pp espressivo

nat.

p espressivo

ppp

legato

* The tempo of this sequenza
must be performed in the same
velocity as last part you performed.

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E

Vln. flautando *v.* *pp*

min.60: Tempo primo subito

Vc. *f pizz.*

min.60: Tempo primo subito

Pno. *pizz.* *E* *f pizz.* *p*

*al punto e sulla corda C,
ma non flautando*

arco v.

8va *pppp*

p

M

f

Ped. *

so mani-dreams are explored

N

Vln. *arco, al talone e sulla corda G*
f pizz. secco *mp* *fff pizz.* *pizz. secco e non dō*

Vc. *arco, al punto e sulla corda C, non flaut.*
ff pizz. secco *mp* *fff pizz.* *pizz. secco e non dō*

P

P

Pno. *mf* *fff* *p* *fff* *ped.* *

M

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A

Vln. *arco* *mp* *fff pizz.* *mp arco*

Vc. *fff* *mp arco*

A

Pno. *p* *f* *mp* *ped.* *

so mani-dreams are explored

Vln. *mp*

Vc. *mp* *battuto*

Pno. *p* *bene staccato* *vibrato* *f* *battuto*

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Vln. *mf* *normale e vibrato sempre*

Vc. *(battuto)* *mf* *normale e vibrato sempre*

Pno. *mute* *f* *p* *l.v.* *l.v.* *l.v.* *A* *ppp* *mp* *sost.* *ped.* ***

Musical score for strings and piano. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The piano staff is grouped with a brace. The key signature is common time (indicated by a 'C'). The music features a repeating pattern of four eighth-note chords: G-C-E-B. The first two chords are marked with a large bold 'M' above the staves. The third chord is marked with a large bold 'E' above the staves.