

# orthostasis / excitotoxicity

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Grave, quasi senza tempo

wait until the sound ends *L.v.*

**THUNDER** (range 2C-1C)

Arpa { *f* *L.v.* *C*

Db-C-Bb--Eb-F#-G-Ab { *f* *L.v.* *C*

**PEDAL BUZZ** (sons métalliques)  
Hold the pedal halfway between two positions to create buzz.  
(In this case between C and C#.)

Pianoforte *f* *L.v.*

*una corda* *Ped.*

**MOLTO VIB.**  
gradually progressive vibrato

Violino *legato sempre* *fp*

**SCRATCH**  
gradually adding bow pressure until only the scratch sound is heard

Contrabbasso *legato sempre poco sul pont.* *fp* *gliss.* *gliss.* *gliss.*

3

Arp. *f* *L.v.* *G*

Vn. *p* *gliss.* *gliss.*

Cb. *mf* *p*

4

Arp. *f* *L.v.* *G*

Pft. *f* *Ped.*

Vn. *mf* *gliss.* *gliss.* *gliss.* *fp*

Cb. *mf* *gliss.* *fp*

HARP: Throughout the first part (until bar 34), never muffle the strings unless indicated otherwise (*toujours laisser vibrer - L.v.*).  
PIANO: Until bar 41, piano should sound one octave lower than notated. In Grave, quasi senza tempo hold the sustain pedal until the sound is present.

1

♩ = 58

Arp. *f* *8<sup>va</sup>*

Pft. *fp* (*p*) *fp* (*p*)

Vn. *fp*

Cb. *f* *mf* *p* *gliss.* *fp* *p*

8

Arp. *mp* *8<sup>va</sup>*

Pft. *fp* *p poco a poco crescendo*

Vn. *gliss.*

Cb. *fp* *p* *gliss.* *gliss.*

10

Arp. *mf* *ff* *8<sup>va</sup>*

Pft. *mp* *f*

Vn. *gliss.*

Cb. *gliss.* *gliss.* *f*







31

Arp.

Pft.

Cb.

33

Arp.

Pft.

Cb.

5  $\text{♩} = 54$

34 pedal change, without plucking the string

Arp.

Pft.

5 sul tasto

Vn.

Cb.

6 39 Grave, quasi senza tempo

Arp. *lv.*  
*f* 8<sup>va</sup>  
*mf* 8<sup>va</sup>  
*f* 8<sup>va</sup>

Pft. *f* 8<sup>va</sup>  
*f*

una corda  
 8<sup>va</sup>  
 Ped.

Vn. nat.  
*mf*  
*gliss.*  
 3

Cb. *f*

41 7

Arp. *pp poco a poco crescendo sempre*

Pft.

Vn. *gliss.*  
*pp poco a poco crescendo sempre*

Cb. *pp*

8 46

Arp.

Pft. *pp sempre*  
 6

Vn. *gliss.*  
 3

Cb.

51

Arp. *(p)*

Pft. *(pp)*

Vn. *(p)*

Cb.

55

Arp. *mp*

Pft. *(pp)*

Vn. *p* *mp*

Cb. *pp* *p* *sul Re* *sul Re* *sul Sol* *sul Sol* *mp*

61

Arp. *(mp)*

Pft. *(pp)*

Vn. *(mp)*

Cb. *(mp)*



64

Arp.

Pft.

Vn.

Cb.

*pp*

*p*

66

Arp.

Pft.

Vn.

Cb.

*mf*

*sul Re*

*sul Sol*

*sul Re*

68

Arp.

Pft.

Vn.

Cb.

*sul Re*

70

Arp.

Pft.

Vn.

Cb.

72

Arp.

Pft.

Vn.

74

Arp.

Pft.

Vn.

76

Arp.

Pft.

Vn.

79

Arp.

Pft.

Vn.

81

Arp.

Pft.

Vn.

The musical score consists of three systems of staves. The first system (measures 76-78) features an Arpeggiated Piano (Arp.) part with complex triplet patterns in both hands, a Piano (Pft.) part with rhythmic patterns, and a Violin (Vn.) part with melodic lines. The second system (measures 79-80) continues the Arp. part with similar triplet patterns, while the Pft. part plays a dense, rapid eighth-note texture. The Vn. part has sustained chords. The third system (measures 81) shows the Arp. part with a rest, the Pft. part with eighth-note patterns, and the Vn. part with sustained chords. Dynamics include *pp* and *p*.