

Condensation and Refraction II

Andrew Nathaniel McIntosh

acc. → rit. → (sim.)

violin

f 12/7 7/4 16/9 9/5 11/6

(-36c) (-27c) (-22c) (-31c)

violin

f 7/3 16/7 9/4 20/9 24/11

(-36c) (-27c) (-22c) (-31c)

24/13 15/8 64/33 63/32 2/1 128/63 33/16

(-13c) (-50c) (-59c) (-26c) (-27c) (-27c) (-26c)

13/6 32/15 33/16 128/63 2/1 63/32 64/33

(-13c) (-50c) (-59c) (-26c) (-27c) (-27c) (-26c)

32/15 13/6 24/11 20/9 9/4 16/7 7/3

(-59c) (-50c) (-13c) (-31c) (-22c) (-27c) (-36c)

15/8 24/13 11/6 9/5 16/9 7/4 12/7

(-59c) (-50c) (-13c) (-31c) (-22c) (-27c) (-36c)

Oscillate between the two pitches in each measure (sometimes repeating pitches, sometimes going back and forth, but without a pattern) following the tempo fluctuations as indicated within a range of 80 - 240 bpm. The length of each measure should remain constant, regardless of the speed of the notes therein: 5" per measure if the piece is performed in the whole set, 5 - 20" per measure if performed as a standalone work.