



GENERAL MOTORS

Setup: 6 violins, 2 viola, 3 cello, 1 contrabass

The collection involves 12 pieces of 9:50 minutes each. Time of entry and exit is indicated individually for each part. Each of four measures must be repeated for one minute, before the whole sequence repeats. During the process of repetition the indicated changes must be performed.

Players must agree on a basic tempo for each piece, in relation to which accelerations (**acc**) and decelerations (**rit**) must be performed, always gradually targeting the value indicated in the following measure.

An arrow on a note-stem indicates a gradual change of pitch, to be executed with each turn, starting with the respective note, adding up to the value indicated in the following measure.

Fade marks refer to the whole cycle of repetitions.

Timbre indications denote transitions: from sul tasto (**st**) to ordinario (**ord**) to sul ponticello (**sp**) and vice versa, to be performed just as gradually as tempo and dynamic fades.

Pendulums (in **I**, **III**, **IV**, **V**, **VI**) must be executed on two strings. Slurred notes must be executed in one bowing; bow change with each turn. Temolos (pulsations) must be executed in actual values. In **VII** naturals with tics indicate 6th-tones.

1 1:10 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:40

2 0:20 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 8:20

3 1:30 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:30

4 0:40 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:40

5 1:50 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:50

6 1:00 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:00

7 0:10 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 8:10

8 1:20 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:20

9 0:30 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 8:30

10 1:40 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 9:40

11 0:50 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 8:50

12 0:00 *st* → *ord* → *sp* → *ord* →
pp — *mf* — *acc* — *mf* — *acc* — *hit* — *mf* — *hit* 8:00

always on 2 strings

II

Handwritten musical score for 12 staves, numbered 1 to 12 on the left. Each staff contains a musical line with notes, rests, and dynamic markings. Above each staff are performance instructions: 'st' with an arrow, 'ord' with an arrow, 'sp' with an arrow, and 'acc' with an arrow. Below each staff are dynamic markings: 'pp', 'mf', and 'rit'. Time signatures are indicated at the beginning and end of each staff.

- Staff 1: 1:40 to 3:40. Includes circled 'A' above the first measure.
- Staff 2: 0:50 to 8:50.
- Staff 3: 0:00 to 8:00.
- Staff 4: 1:10 to 9:10.
- Staff 5: 0:20 to 8:20.
- Staff 6: 1:30 to 9:30.
- Staff 7: 0:40 to 8:40.
- Staff 8: 1:50 to 9:50.
- Staff 9: 1:00 to 9:00.
- Staff 10: 0:10 to 8:10.
- Staff 11: 1:20 to 9:20.
- Staff 12: 0:30 to 8:30. Includes '(B)' below the first measure.



1 0:20 *st* → *ord* → *sp* → *ord* → 8:20
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

2 1:30 *st* → *ord* → *sp* → *ord* → 9:30
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

3 0:40 *st* → *ord* → *sp* → *ord* → 8:40
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

4 1:50 *st* → *ord* → *sp* → *ord* → 9:50
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

5 1:00 *st* → *ord* → *sp* → *ord* → 9:00
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

6 0:10 *st* → *ord* → *sp* → *ord* → 8:10
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

7 1:20 *st* → *ord* → *sp* → *ord* → 9:20
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

8 0:30 *st* → *ord* → *sp* → *ord* → 8:30
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

9 1:40 *st* → *ord* → *sp* → *ord* → 9:40
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

10 0:50 *st* → *ord* → *sp* → *ord* → 8:50
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

11 0:00 *st* → *ord* → *sp* → *ord* → 8:00
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*

12 1:10 *st* → *ord* → *sp* → *ord* → 9:10
pp — *mf* — *pp* — *mf* —
acc *acc* *rit* *rit*
(8)

always on 2 strings

IV

1 0:00 *st* → *ord* → *sp* → *ord* → 8:00
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

2 1:10 *st* → *ord* → *sp* → *ord* → 8:10
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

3 0:20 *st* → *ord* → *sp* → *ord* → 8:20
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

4 1:30 *st* → *ord* → *sp* → *ord* → 8:30
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

5 0:40 *st* → *ord* → *sp* → *ord* → 8:40
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

6 1:50 *st* → *ord* → *sp* → *ord* → 8:50
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

7 1:00 *st* → *ord* → *sp* → *ord* → 9:00
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

8 0:10 *st* → *ord* → *sp* → *ord* → 8:10
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

9 1:20 *st* → *ord* → *sp* → *ord* → 9:20
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

10 0:30 *st* → *ord* → *sp* → *ord* → 8:30
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

11 1:40 *st* → *ord* → *sp* → *ord* → 9:40
pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

12 0:50 *st* → *ord* → *sp* → *ord* → 8:50
(8) pp — *acc* — *mf* — *acc* — *mf* — *hit* — *hit*

always on 2 strings

V

1 0:10 st → ord → sp → ord → 8:10
pp acc mf acc mf rit

2 1:20 st → ord → sp → ord → 9:20
pp acc mf acc mf rit

3 0:30 st → ord → sp → ord → 8:30
pp acc mf acc mf rit

4 1:40 st → ord → sp → ord → 9:40
pp acc mf acc mf rit

5 0:50 st → ord → sp → ord → 8:50
pp acc mf acc mf rit

6 0:00 st → ord → sp → ord → 8:00
pp acc mf acc mf rit

7 1:10 st → ord → sp → ord → 9:10
pp acc mf acc mf rit

8 0:20 st → ord → sp → ord → 8:20
pp acc mf acc mf rit

9 1:30 st → ord → sp → ord → 9:30
pp acc mf acc mf rit

10 0:40 st → ord → sp → ord → 8:40
pp acc mf acc mf rit

11 1:50 st → ord → sp → ord → 9:50
pp acc mf acc mf rit

12 1:00 st → ord → sp → ord → 9:00
pp acc mf acc mf rit

always on 2 strings

VI

1 1:00 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:00

2 0:10 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:40

3 1:20 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:20

4 0:30 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:30

5 1:40 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:40

6 0:50 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:50

7 0:00 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:00

8 1:10 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:10

9 0:20 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:20

10 1:30 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:30

11 0:40 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 8:40

12 1:50 *st* → *ord* → *sp* → *ord* → *acc* *mf* *acc* *mf* *pp* *mf* *pp* *mf* 3:50

always on 2 strings

VII

Handwritten musical score for 12 staves, numbered 1 through 12. Each staff contains musical notation with dynamic markings (pp, mf, acc, rit, st, ord, sp) and time signatures (e.g., 1:30, 0:40, 1:50, 1:00, 0:10, 1:20, 0:30, 1:40, 0:50, 0:00, 1:10, 0:20). The notation includes notes, rests, and slurs, with some staves starting with a circled 'A' and a 'st' marking. The score is written on a grand staff with treble and bass clefs.

1 1:30 9:30
2 0:40 8:40
3 1:50 9:50
4 1:00 9:00
5 0:10 8:10
6 1:20 9:20
7 0:30 8:30
8 1:40 9:40
9 0:50 8:50
10 0:00 8:00
11 1:10 9:10
12 0:20 8:20

VIII

1 0:30 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:30
 pp mf pp mf
acc *acc* *rit* *rit*

2 1:40 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:40
 pp mf pp mf
acc *acc* *rit* *rit*

3 0:50 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:50
 pp mf pp mf
acc *acc* *rit* *rit*

4 0:00 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:00
 pp mf pp mf
acc *acc* *rit* *rit*

5 1:10 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:10
 pp mf pp mf
acc *acc* *rit* *rit*

6 0:20 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:20
 pp mf pp mf
acc *acc* *rit* *rit*

7 1:30 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:30
 pp mf pp mf
acc *acc* *rit* *rit*

8 0:40 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:40
 pp mf pp mf
acc *acc* *rit* *rit*

9 0:50 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:50
 pp mf pp mf
acc *acc* *rit* *rit*

10 1:00 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:00
 pp mf pp mf
acc *acc* *rit* *rit*

11 0:10 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 8:10
 pp mf pp mf
acc *acc* *rit* *rit*

12 1:20 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ 3:20
 pp mf pp mf
acc *acc* *rit* *rit*

IX

Handwritten musical score for 12 staves, numbered 1 to 12 on the left. Each staff contains a sequence of notes with dynamic markings and performance instructions. The notes are organized into four groups of three staves each, with time signatures and repeat signs. The dynamic markings include *pp*, *mf*, *acc*, *rit*, and *rit*. Performance instructions include *st* (staccato), *ord* (order), and *sp* (sostenuto). The time signatures for the groups are 4/4, 3/4, and 9/8.

Staff 1: 0:50, 8:50. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 2: 0:00, 8:00. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 3: 1:10, 3:10. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 4: 0:20, 8:20. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 5: 1:30, 3:30. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 6: 0:40, 8:40. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 7: 1:50, 9:50. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 8: 1:00, 9:00. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 9: 0:10, 8:10. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 10: 1:20, 9:20. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 11: 0:30, 8:30. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

Staff 12: 1:40, 9:40. Dynamics: *pp*, *mf*, *acc*, *mf*, *rit*. Instructions: *st*, *ord*, *sp*, *ord*.

X

1 0:40 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:40

2 1:50 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:50

3 1:30 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:30

4 0:40 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:40

5 1:10 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:10

6 0:30 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:30

7 0:50 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:50

8 1:40 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:40

9 0:00 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:00

10 1:20 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:20

11 0:20 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 8:20

12 1:00 $\text{st} \rightarrow$ $\text{ord} \rightarrow$ $\text{sp} \rightarrow$ $\text{ord} \rightarrow$ mf mf mf mf 9:00

XI

1 1:50 9:50
pp acc mf acc rit mf rit

2 1:00 9:00
pp acc mf acc rit mf rit

3 0:10 9:10
pp acc mf acc rit mf rit

4 1:20 9:20
pp acc mf acc rit mf rit

5 0:30 8:30
pp acc mf acc rit mf rit

6 1:40 9:40
pp acc mf acc rit mf rit

7 0:50 8:50
pp acc mf acc rit mf rit

8 0:00 8:00
pp acc mf acc rit mf rit

9 1:10 9:10
pp acc mf acc rit mf rit

10 0:20 8:20
pp acc mf acc rit mf rit

11 1:30 9:30
pp acc mf acc rit mf rit

12 0:40 8:40
pp acc mf acc rit mf rit

XII

Handwritten musical score for 12 staves, numbered 1 to 12. Each staff contains a musical line with dynamic markings (pp, mf, acc, rit) and performance directions (st →, ord →, sp →). Time signatures and measure counts are provided for each staff.

- Staff 1: 1:20, 9:20
- Staff 2: 0:30, 8:30
- Staff 3: 1:40, 9:40
- Staff 4: 0:50, 8:50
- Staff 5: 0:00, 8:00
- Staff 6: 1:10, 9:10
- Staff 7: 0:20, 8:20
- Staff 8: 1:30, 9:30
- Staff 9: 0:40, 8:40
- Staff 10: 1:50, 9:50
- Staff 11: 1:00, 9:00
- Staff 12: 0:10, 8:10

Dynamic markings include *pp*, *mf*, *acc*, and *rit*. Performance directions include *st →*, *ord →*, and *sp →*. The score is written in treble clef with a key signature of one sharp (F#).