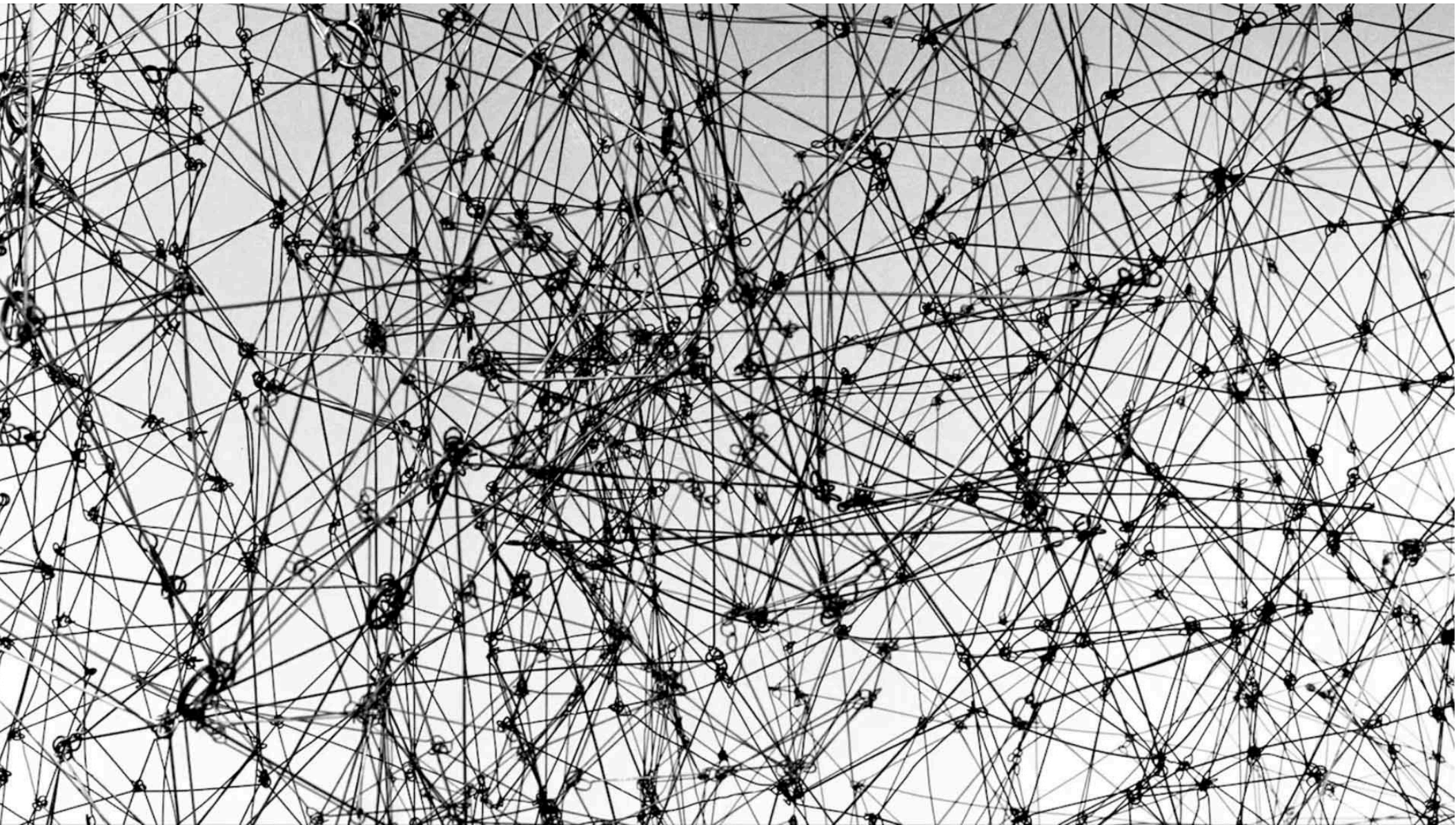


between transparency and the invisible

for Orchestra

Carlos Zárata

2022-2023



Aprox length 10 min

TRANSPOSED SCORE

INSTRUMENTATION

3 Flutes

3 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

3 Bassoons

4 Horns

3 Trumpets in C

3 Trombones

Tuba

2 Percussionists

1: Bass Drum, Snare Drum, Suspended Cymbal, Gong

2: Vibraslap, Low Woodblock, High Woodblock, Suspended Cymbal, Vibraphone

Piano

Strings

TRANSPPOSED SCORE

PERFORMANCE NOTES

General Remarks



A quarter tone sharp, three quarter tones sharp, a quarter tone flat, three quarter tones flat.

Gradual transitions from one state to another. ----->

Brass

+ closed mute ○ open mute

Woodwinds

♩ Slap Tongue. ○ "Airy" tone **ord.** Ordinary tone

M Any multiphonic where the notated pitch is predominant.

Strings


msp : molto sul ponticello.

sp: sul ponticello.

st: sul tasto.

mst: molto sul tasto.


ovp: overpressure, apply extra pressure to the bowing, the result must be a scratch-like tone with a bit of presence of the fundamental pitch .

 Circular bowing, bow in a circular motion from the bridge to the fingerboard following the directions regarding the speed and size of the motion.

Percussion

 Woodblock Mallet.

 Timpani Mallet.

 Concert Bass Drum Mallet.

 Drumstick.

 Hand.

 Cello bow

 A spray can's lid (not the cap, but the cover of the can). Experiment with different sizes.

 Mute the instrument right after the attack.

-Always let vibrate unless a mute sign is present.

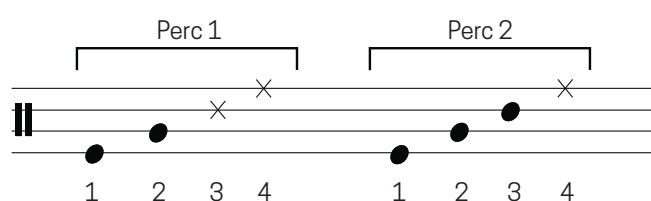
Perc 1

1 Bass Drum

2 Snare Drum

3 Suspended Cymbal

4 Gong



Perc 2

1 Vibra Slap

2 Low Woodblock

3 High Woodblock

4 Suspended Cymbal

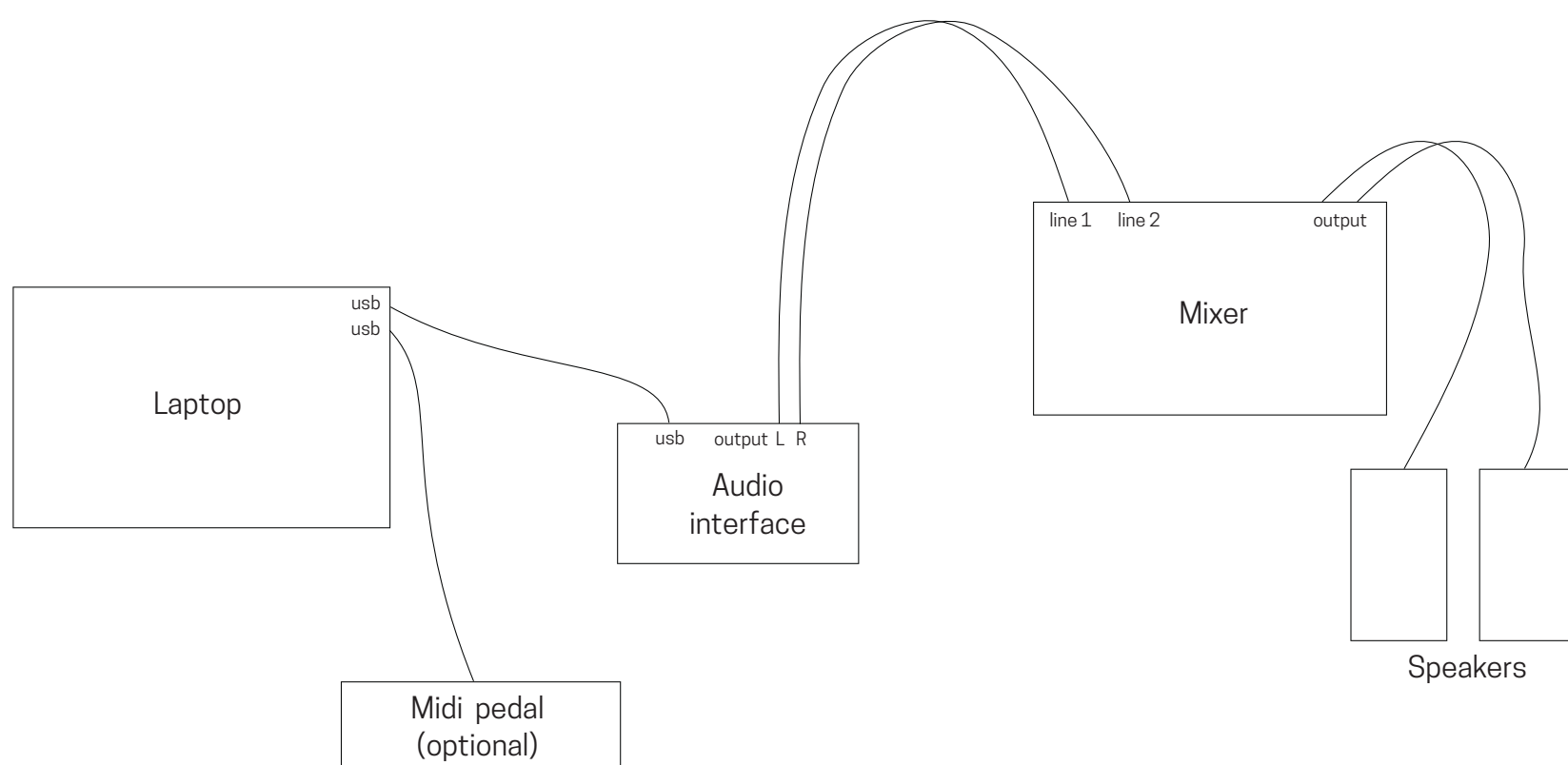
Electronics

Electronics in this piece require the use of the software Max. It is not necessary to buy the software, the free version allows you to interact with patches programmed in Max.

Electronics will be triggered by the pianist using a Max patch. The volume must be set so that the loudest track (cue 6) is at the same level that the orchestra is on that part. They will be played back through a pair of speakers that will be set on the floor, next to the piano touching its legs to use it as a resonance box.

Required items:


- Laptop with Max installed
- 2 channel usb audio interface
- XLR cable
- Midi pedal (optional)




Electronic cues

Triggering of the electronics is indicated on the score and the piano part with cues numbered from 1 to 7 written inside boxes. Here are the instructions to trigger the cues:

1.- Turn on the audio by clicking this button.

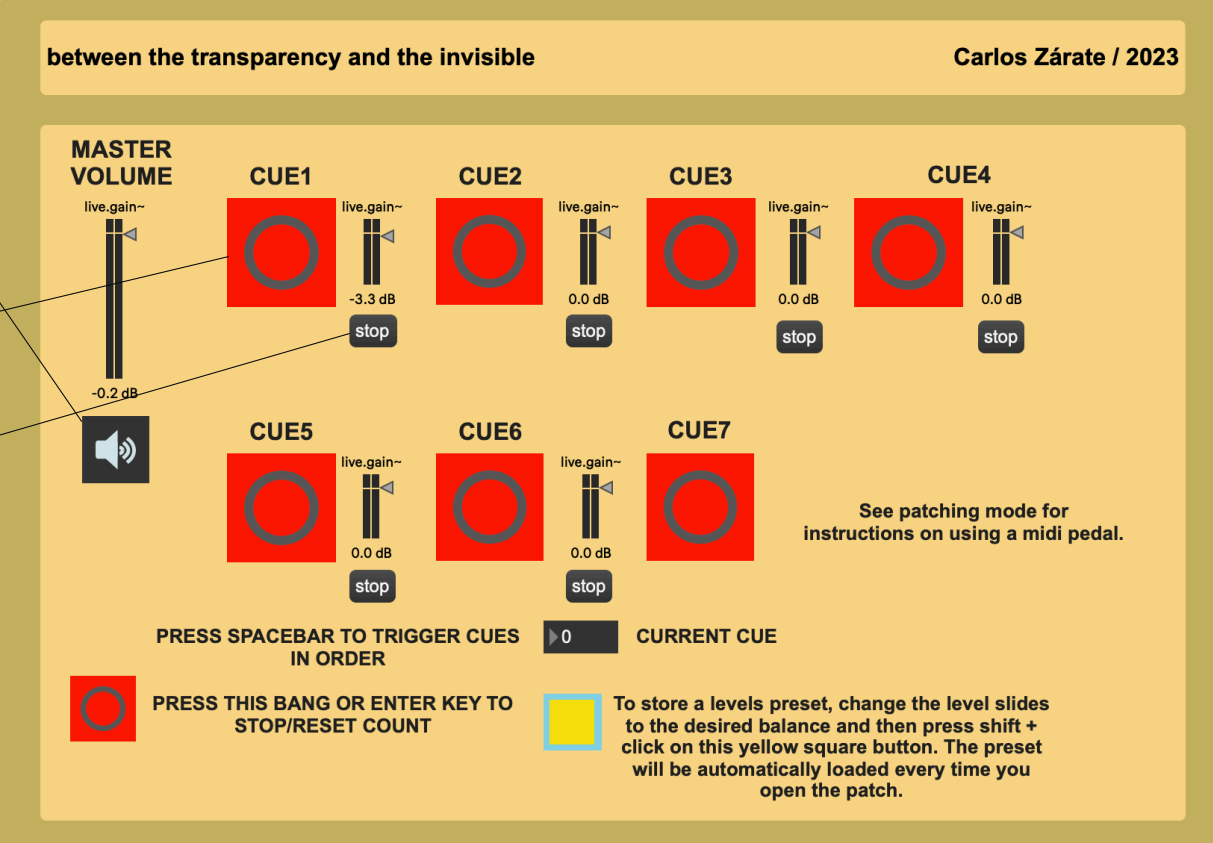
When it's off it will look like this 

when it's on it will look like this 

2.- To trigger the electronic tracks just click on each of these red buttons whenever it's indicated with a cue in the score.

3.- To stop each track just click on its stop button.

4.- It's also possible to trigger the tracks using a midi pedal, but this requires a deeper knowledge on the software and the paid version to see the instructions in the "patching mode."



between the transparency and the invisible Carlos Zárate / 2023

MASTER VOLUME live.gain~ -0.2 dB

CUE1 live.gain~ -3.3 dB stop

CUE2 live.gain~ 0.0 dB stop

CUE3 live.gain~ 0.0 dB stop

CUE4 live.gain~ 0.0 dB stop

CUE5 live.gain~ 0.0 dB stop

CUE6 live.gain~ 0.0 dB stop

CUE7 live.gain~ 0.0 dB stop

See patching mode for instructions on using a midi pedal.

PRESS SPACEBAR TO TRIGGER CUES IN ORDER 0 CURRENT CUE

PRESS THIS BANG OR ENTER KEY TO STOP/RESET COUNT

To store a levels preset, change the level slides to the desired balance and then press shift + click on this yellow square button. The preset will be automatically loaded every time you open the patch.

between transparency and the invisible

for orchestra
2022-2023
Carlos Zárate

Transposed score

4/4 = 84

This page contains the transposed score for the orchestral work "between transparency and the invisible" by Carlos Zárate. The score is written in 4/4 time with a tempo of 84 beats per minute. It is divided into two systems, each starting with a 4/4 = 84 time signature. The first system includes parts for Flute 1-3, Oboe 1-3, Clarinet in Bb 1-2, Bass Clarinet in Bb, Bassoon 1-3, Horn in F 1, 2 and 3, 4, Trumpet in C 1-3, Trombone 1-3, Tuba, Percussion 1 and 2, and Piano. The second system includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The score features a variety of dynamic markings such as *ff*, *mp*, *ppp*, and *fff*, along with performance instructions like "plunger mute", "slap tongue", "grd.", "pizz.", "ovp", and "arco". The notation includes complex rhythmic patterns, triplets, and slurs across multiple staves.

A ♩ = 48

7

Fl. 1 *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 2 *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 3 *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. 1 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. 2 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. 3 *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Cl. 1 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Cl. 2 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

B. Cl. *ord.* *ord.*

Bsn. 1 *ord.*

Bsn. 2 *ord.*

Bsn. 3 *ord.*

Hn. 1, 2 *ppp* *ff*

Hn. 3, 4 *ppp* *ff*

C Tpt. 1 *ppp* *ff* *senza sord*

C Tpt. 2

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2 *ff*

Tbn. 3 *ppp* *ff*

Tba. *ord.*

Perc. 1 *bdm* *ppp* *ff* *snd sus. cym.* *gong* *snd* *ppp*

Perc. 2 *sus. cym.* *ppp* *ff* *sus. cym. mute* *ppp*

Pno. *mp* *fff* *loco*

A ♩ = 48

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *ord.* *pizz.* *arco ovp*

Db. *ord.*

4

10 *molto accel.*

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Fl. 3 *ff* *mp*

Ob. 1 *ff* *mp*

Ob. 2 *mp* *ff* *mp*

Ob. 3 *mp* *ff* *mp*

Cl. 1 *ff* *mp* *ff* *mp*

Cl. 2 *ff* *mp* *ff* *mp*

B. Cl. *ord.*

Bsn. 1 *3*

Bsn. 2 *3*

Bsn. 3 *3*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *3*

Perc. 1 *rim shot* *p* *f* *p* *bdrm* *mf* *snd* *p* *3* *f* *p* *bdrm* *mf* *snd* *p* *f* *p*

Perc. 2 *sus. cym.* *ppp* *f* *vsl* *low wdbl*

Pno. *mf* *loco* *8va* *15va* *8va*

molto accel.

Vln. I *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *pizz.* *arco* *ovp* *3* *ovp*

Db. *fff* *pizz.* *arco* *ovp* *3* *ovp*

♩ = 100

B

subito ♩ = 44 accel.

24

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 2, 3, 4
C Tpt. 1, 2, 3
Tbn. 1, 2, 3
Tba.
Perc. 1, 2
Pno.

♩ = 100

B

subito ♩ = 44 accel.

24

Vln. I
Vln. II
Vla.
Vc.
Db.

6 16 $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 52$

Fl. 1 *ff mp ff mp ff mp*

Fl. 2 *mp ff mp ff mp ff*

Fl. 3 *mp ff mp ff mp ff*

Ob. 1 *ff mp ff mp ff mp*

Ob. 2 *ff mp ff mp ff mp*

Ob. 3 *mp ff mp ff mp ff*

Cl. 1 *ff mp ff mp ff mp*

Cl. 2 *ff mp ff mp ff mp*

B. Cl. *ord. 3*

Bsn. 1 *3*

Bsn. 2 *3*

Bsn. 3 *3*

Hn. 1, 2 *ff ppp*

Hn. 3, 4 *ff ppp*

C Tpt. 1 *senza sord 5 ppp ff ppp ff*

C Tpt. 2 *senza sord 5 ppp ff ppp*

C Tpt. 3 *5 ppp ff*

Tbn. 1 *senza sord 5 ppp ff ppp*

Tbn. 2 *5 ppp ff*

Tbn. 3 *senza sord 5 ppp ff*

Tba. *5 ppp*

Perc. 1 *snd sus. cym. φ ppp f gong φ*

Perc. 2 *vsl low wdbl*

Pno. *8va 7 loco 15va 7 loco 3 8va 6*

$\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 52$

Vln. I *pp mp pp mp pp mp pp*

Vln. II *mp pp mp pp mp pp mp pp*

Vla. *mp pp mp pp mp pp mp pp*

Vc. *3 arco ovp*

Db. *3 arco ovp*

Fl. 1 *pp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 2 *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 3 *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. 1 *ff* *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. 2 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Ob. 3 *mp* *ff* *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Cl. 1 *ff* *mp* *ff* *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp*

Cl. 2 *ff* *mp* *ff* *mp* *pp* *ff* *mp* *ff* *mp* *ff* *mp*

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2 *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Hn. 3, 4 *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

C.Tpt. 1 *ff* *ff* *pp* *fff*

C.Tpt. 2 *ff* *ff* *pp* *fff*

C.Tpt. 3 *ff* *ff* *pp* *fff*

Tbn. 1 *ff* *ff* *p* *fff* *ppp* *fff*

Tbn. 2 *ff* *ff* *p* *fff* *ppp* *fff*

Tbn. 3 *ff* *ff* *p* *fff* *ppp* *fff*

Tba.

Perc. 1 *ppp* *ff* *ff* *ppp* *f* *ppp* *f*

Perc. 2 *ppp* *ff* *ff* *ppp* *f*

Pno. *loco* *loco* *loco* *loco* *loco* *loco*

Vln. I *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc.

Db.

senza sord *senza sord* *senza sord*

bdrm *bdrm* *bdrm* *snd* *gong*

sus. cym. *vsl* *sus. cym.* *vsl*

sp *ord* *sp* *ord* *sp* *ord* *sp* *ord*

8 22

Fl. 1 *ff* *mp* *mp*

Fl. 2 *ff* *mp* *ff*

Fl. 3 *ff* *mp* *ff*

Ob. 1 *ff* *mp* *ff*

Ob. 2 *mp* *ff* *mp*

Ob. 3 *mp* *ff* *ff*

Cl. 1 *ff* *mp* *ff*

Cl. 2 *ff* *mp* *ff*

B. Cl. *ff* *mp* *ff*

Bsn. 1 *fff* *pp*

Bsn. 2 *fff* *ppp* *fff* *pp*

Bsn. 3 *fff* *ppp* *fff* *pp*

Hn. 1, 2 *ppp* *fff*

Hn. 3, 4 *ppp* *fff*

C Tpt. 1 *fff* *ppp* *fff*

C Tpt. 2 *ppp* *fff* *ppp* *fff*

C Tpt. 3 *ppp* *fff* *ppp* *fff*

Tbn. 1 *ppp* *fff* *ppp* *fff*

Tbn. 2 *ppp* *fff* *ppp* *fff*

Tbn. 3 *ppp* *fff* *ppp* *fff*

Tba. *ppp* *fff* *ppp* *fff*

Perc. 1 *bdm* *fff*

Perc. 2 *ppp* *sus. cym* *fff*

Pno. *loco* *3* *mf* *fff* *p*

Vln. I *mp* *pp* *ord* *sp* *ord* *ovp* *sp* *ff*

Vln. II *pp* *ord* *ord* *sp* *ord* *ovp* *sp* *ff*

Vla. *mp* *pp* *ord* *ord* *sp* *ord* *ovp* *sp* *ff*

Vc. *pp* *mp* *pp* *ord* *ord* *sp* *ord* *ovp* *sp* *ff*

Db. *pp* *mp* *pp* *ord* *ord* *sp* *ord* *ovp* *sp* *ff*

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp \leftarrow fff

mf

pp

ord.

ppp \leftarrow fff

pp

ppp \leftarrow fff

pp

ppp \leftarrow fff

pp

snd

vsl

pp

8^{va}

8^{va}

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

fff *ppp < fff* *mf* *pp* *mf* *pp* *fff* *pp* *mp*

p *pp* *fff* *mf*

fff *pp* *ppp* *fff*

31

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 2
Hn. 3, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *fff* *pp* *arco sp* *fff* *fff* *mf* *arco ord ovp* *pizz.* *p* *arco ord ovp* *pizz.* *pp* *arco ord ovp* *pizz.*

12

rall.

34

ord

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Pno.

slowly scrape the face of the gong doing wide circles with a spray can lid to produce a squeaky but delicate sound

gong

bow sus. cym.

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo sp

ppp

f

arco sp

ppp

fff

ovp

pizz

37

Fl. 1 *ff mp ff mp ff mp ff mp*

Fl. 2 *ff mp ff mp ff mp ff mp*

Fl. 3 *ff mp ff mp ff mp ff mp*

Ob. 1 *ff mp ff mp ff mp ff mp*

Ob. 2 *ff mp ff mp ff mp ff mp*

Ob. 3 *ff mp ff mp ff mp ff mp*

Cl. 1 *ff mp ff mp ff mp ff mp*

Cl. 2 *ff mp ff mp ff mp ff mp*

B. Cl. *p ord. fff p fff*

Bsn. 1 *fff ppp fff p fff*

Bsn. 2 *fff ppp fff p fff*

Bsn. 3 *fff ppp fff p fff*

Hn. 1, 2 *fff ppp ff ppp*

Hn. 3, 4 *fff ppp ff ppp*

C Tpt. 1 *ppp ff senza sord ppp ff ppp*

C Tpt. 2 *ppp ff ppp ff ppp*

C Tpt. 3 *ff ppp f ppp*

Tbn. 1 *ppp ff ppp*

Tbn. 2 *ppp ff ppp*

Tbn. 3 *ppp ff ppp*

Tba. *ppp fff ppp p fff*

Perc. 1 *ff bdrum snd sus. cym. gong ppp ff ppp*

Perc. 2 *ff sus. cym. sus. cym. ppp f*

Pno. *fff ff loco*

tutti

Vln. I *mp pp mp pp mp pp mp pp*

Vln. II *mp pp mp pp mp pp mp pp*

Vla. *mp pp mp pp mp pp mp pp*

Vc. *arco sp p fff p fff*

Db. *fff ppp fff ppp ppp ppp ppp*

arco sp ppp arco ovp ord ppp ppp ppp

44

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Vib.
Pno.

bdm gong
mf

bdm gong

motor: on, slow
p
Ped

loco
pp
mf
pp
fff
pp
Ped

Vln. I
Vln. II
Vla.
Vc.
Db.

solo, sp
ppp
fff

solo, sp
ppp
fff

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Vib.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Vib.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

66

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

69

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. To Vib.

Vibraphone motor: on, slow

mp

mf

p

Pno.

Freeze! ca. 10"

Vln. I

Vln. II

Vla.

Vc.

Db.

H

72

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 2
Hn. 3, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Vib.
Electronics
Perc.

motor: off
p
240

CUE 1

p

3
5

8th
240
(Pedal depressed all the way until the end)

H

st, senza vibrato

ppp *p* *mp* *ppp* *f*

sp, senza vibrato

ppp < *p* < *ppp* < *mp* *mp* *ppp* *f*

senza vibrato
st

ppp *p* *mp* *ppp* *f*

sp, senza vibrato

ppp < *p* < *ppp* < *mp* *mp* *ppp* *f*

sp, senza vibrato

ppp *p* *mp* *ppp* *f*

sp, senza vibrato

ppp < *p* < *ppp* < *mp* *mp* *ppp* *f*

sp, senza vibrato

ppp *mf* *ppp* *f*

Vln. I
Vln. II
Vla.
Vc.
Db.

78

senza vibrato

ppp *mp* *mf* *ppp*

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Vib.

p *f* *mp*

3

8^{va}

CUE 2

Electronics

f *mp*

3

8^{va}

sp, senza vibrato

ppp *mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < p* *ppp < pp*

ppp *mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < p* *ppp < pp*

ppp *mp* *mf* *ppp*

ppp *mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < p* *ppp < pp*

ppp *mp* *mf* *ppp*

ppp *mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < mp* *ppp < p* *ppp < pp*

ppp *mp* *mf* *ppp*

st flautando

Vln. I

Vln. II

Vla.

Vc.

Db.

82

Fl. 1

Fl. 2

Fl. 3

Ob. 1
senza vibrato
ppp p ppp

Ob. 2

Ob. 3

Cl. 1
senza vibrato
ppp mp ppp

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Vib.
p 3 f

CUE 3
Electronics

Pno.
f 7 5

senza vibrato
st
ppp mp ppp mp ppp

Vln. I

senza vibrato
st
ppp mp ppp mp ppp

Vln. II

senza vibrato
st
ppp mp ppp mp ppp

Via.
ppp mp ppp mp ppp

Vc.

Db.

2
4

4

4 = 72

87 *senza vibrato*
f *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

senza vibrato
f *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

senza vibrato
f *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

senza vibrato
f *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

senza vibrato
f *ppp* *mf* *pp* *mp* *pp* *mp* *pp*

senza vibrato
f *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.

Perc. 1
 Vib.
f *ppp*

CUE 4

Electronica

Pno.
f

2
4

4

4 = 72

Vln. I
 Vln. II
senza vibrato
ord
f *ppp* *mf* *sp*

Vc.
 Db.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Vib.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

106

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Vib.
Pno.
Vln. I
Vln. II
Via.
Vc.
Db.

pp *ff* *mp* *mf* *p* *mf* *p* *ff* *mp*
pp *ff* *mp* *mf* *p* *mf* *p* *ff* *mp*
pp *ff* *mp* *mf* *p* *mf* *p* *ff* *mp*
pp *ff* *p* *mf* *p* *mf* *p* *ff* *mp*
pp *mf* *p* *mf* *p* *mf* *p* *ff* *mp*
ppp *mf* *ppp* *mf*
ppp *mp* *ppp*
ppp *mp* *ppp* *mp* *ppp* *mp*
ppp *mp* *ppp* *mp* *ppp* *mp*
ppp *mp* *ppp* *mp* *ppp* *mp*
ppp *mf* *ppp* *mf* *ppp* *mf*

ord sp ord
ord sp ord
ord sp ord
ord sp ord
ord sp ord
ord sp ord
ord sp ord

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl. *f > ppp*
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2 *ppp* *mp* *ppp*
Hn. 3, 4 *ppp* *mp*
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba. *ppp* *mf* *ppp* *mf*
Perc. 1
Vib.

Pno.

Vln. I *ppp* *mp* *ppp* *mp* *ppp*
Vln. II *ppp* *mp* *ppp* *mp*
Vla.
Vc. *mf* *ppp* *mf* *ppp*
Db. *ppp* *mf* *ppp* *mf*

114

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

4.
ppp *mp* *ppp*

ppp *mf* *ppp* *mf* *ppp*

CUE 7 (fade out)

Electronics

ord sp ord sp ord

ppp *mp* *ppp* *mp* *ppp*

mf *ppp* *mf* *ppp*

ppp *mf* *ppp* *mf* *ppp*