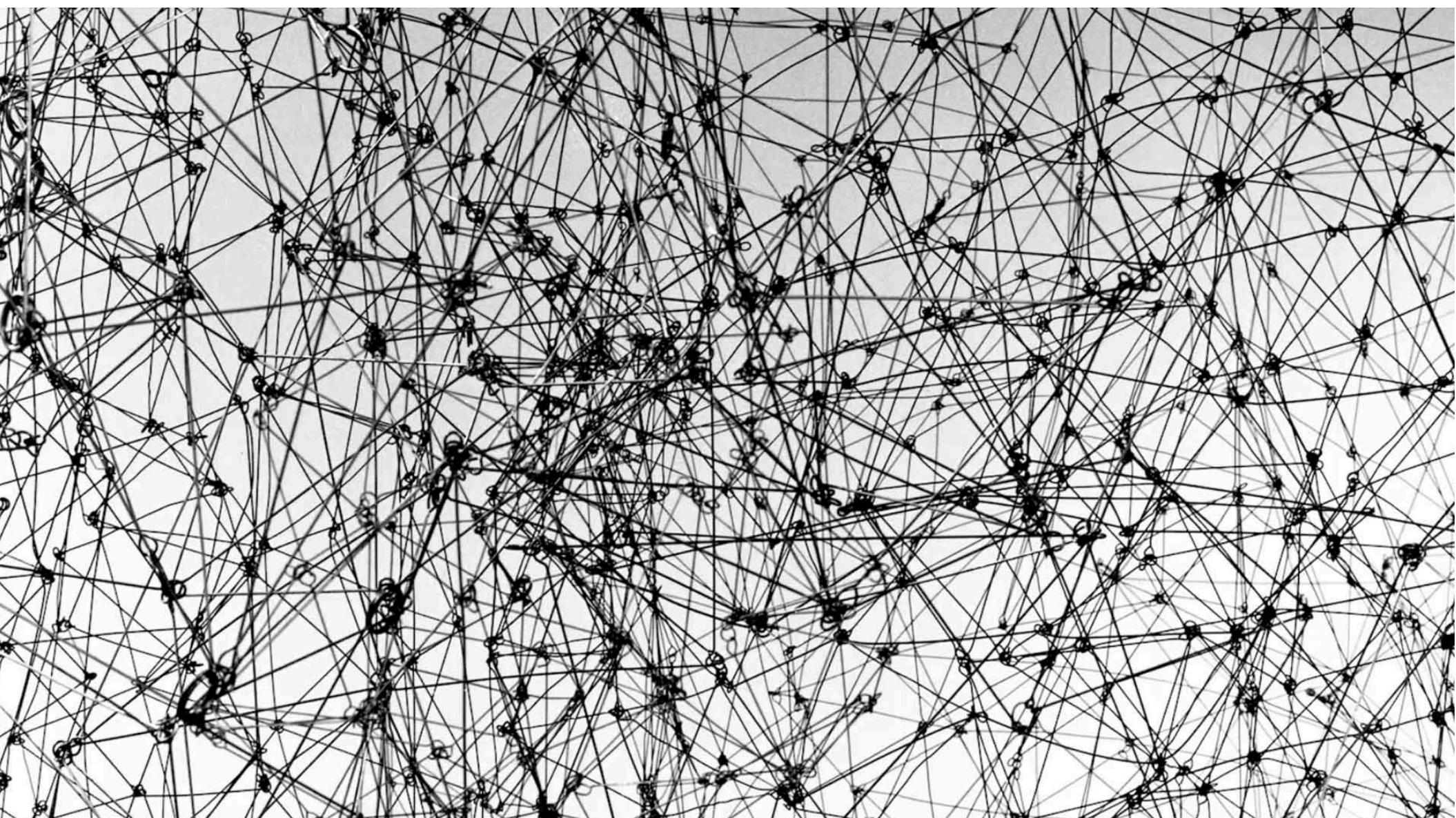


between transparency and the invisible

for Orchestra

Carlos Zárate

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

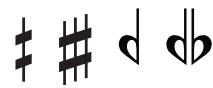
Piano

Strings

TRANSPOSED 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

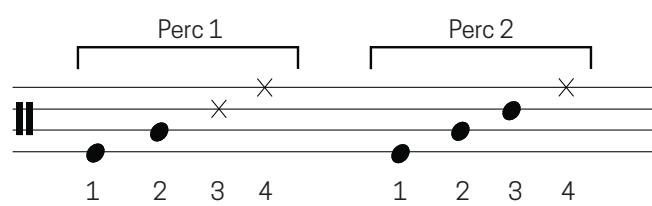
Perc 2

1 Vibra Slap

2 Low Woodblock

3 High Woodblock

4 Suspended Cymbal



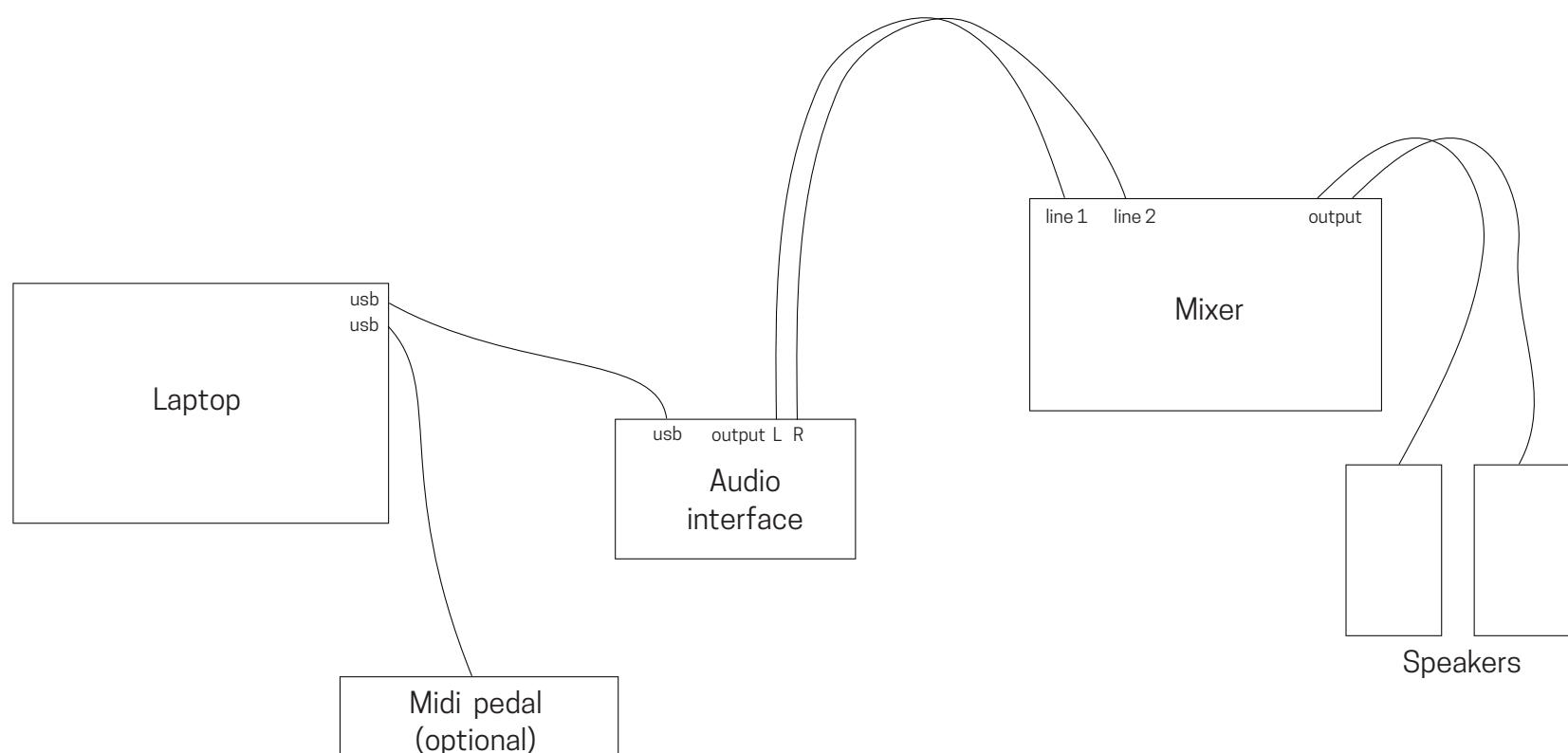
Electronics

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.

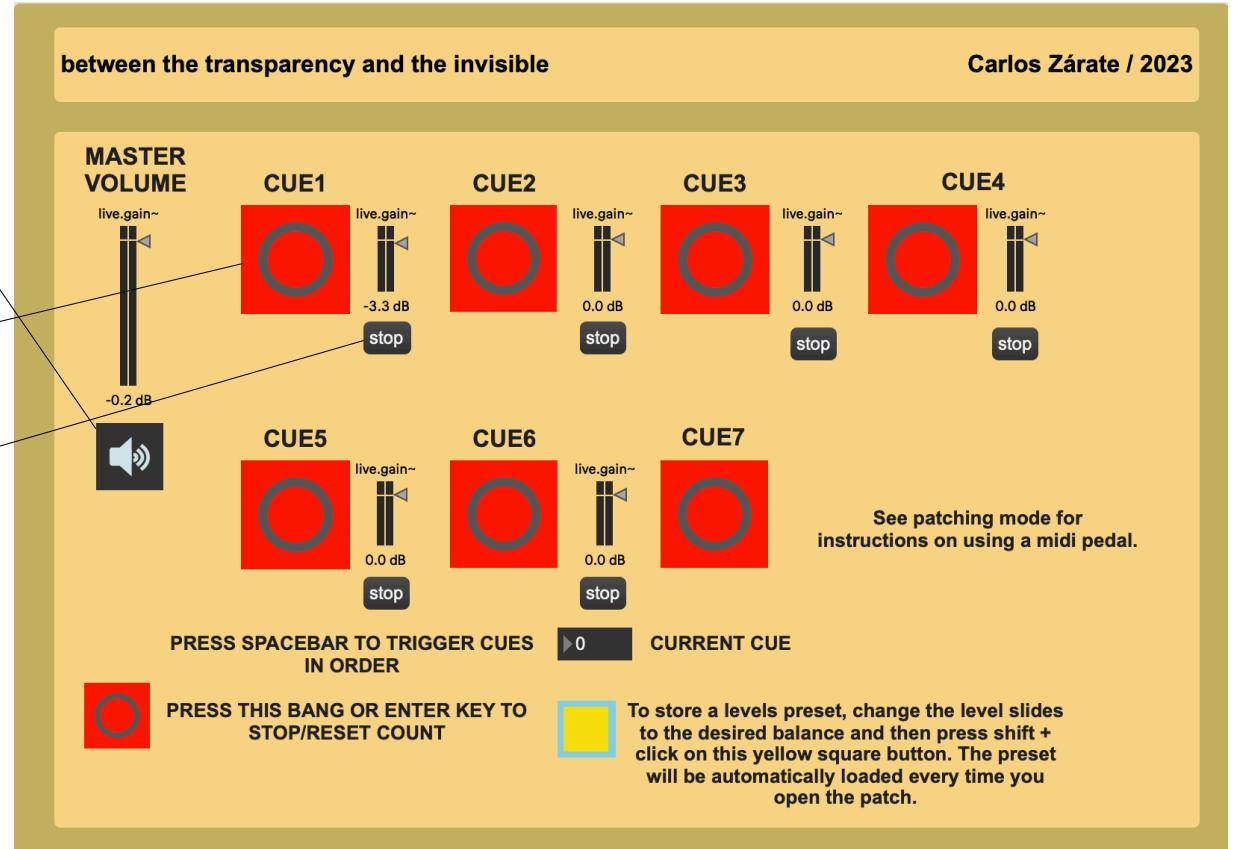
When it's off it will look like this 

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."



4 = 84

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Bassoon 3
Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Trombone 3
Tuba
Percussion 1
Percussion 2
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

4 = 84

Violin I
Violin II
Viola
Violoncello
Double Bass

Gong
Suspended Cymbal
Snare Drum
Bass Drum
Suspended Cymbal
High Woodblock
Low Woodblock
Overlap

molto rall.

Fl. 1 ff — mp ff — mp ff — mp ff — mp ff — mp

Fl. 2 mp — ff — mp ff — mp ff — mp ff — mp ff — mp

Fl. 3 ff — mp ff — mp

Ob. 1 ff — mp ff — mp

Ob. 2 ff — mp ff — mp

Ob. 3 ff — mp ff — mp

Cl. 1 ff — mp ff — mp ff — mp ff — mp ff — mp

Cl. 2 mp — ff — mp ff — mp ff — mp ff — mp ff — mp

B. Cl. 3 — 3 — 3 ord. 3 — 3 — 3 ord. 3 — 3 — 3 ord. 3 — 3 — 3

Bsn. 1 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3

Bsn. 2 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3

Bsn. 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3

Hn. 1, 2 ppp — ff — ppp ppp — f — ppp

Hn. 3, 4 ppp — ff — ppp senza sord ppp — f — ppp

C Tpt. 1 + — 5 — + — 5 — + — 5 — + — 5 —

C Tpt. 2 ff — ppp — ff senza sord senza sord

C Tpt. 3 5 — ppp — ff — 5 —

Tbn. 1 ff — ppp — ff senza sord senza sord

Tbn. 2 5 — ppp — ff — 5 —

Tbn. 3 5 — ppp — ff — 5 —

Tba. 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3 3 — 3 — 3

Perc. 1 f — bdm — φ snd — sus. cym. — φ

Perc. 2 high wdbl — low wdbl — vsl sus. cym. — vsl

Pno. loco mfp — fff — mp loco fff — loco mf

molto rall.

Vln. I mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp

Vln. II mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp

Vla. mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp mp — pp — mp — pp

Vc. pp — arco ovp — pizz. — 3 — pizz. — 3 — arco ovp — pizz. — 3 — arco ovp — pizz. — 3 — pizz. — 3 —

Db. pizz. — arco ovp — 3 — pizz. — 3 — arco ovp — pizz. — 3 — arco ovp — pizz. — 3 — pizz. — 3 —

A ♩ = 48

This musical score page shows a section for woodwind instruments (Flutes 1-3, Oboes 1-3, Clarinets 1-2) and brass instruments (Bassoon 1-3). The score is in common time (♩ = 48). The instrumentation includes Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Bassoon 3. The music consists of three measures. In the first measure, Flute 1 has a sixteenth-note pattern. Flutes 2 and 3 play eighth-note patterns. Oboe 1 has a sixteenth-note pattern. Oboe 2 has a eighth-note pattern. Oboe 3 has a sixteenth-note pattern. Clarinet 1 has a sixteenth-note pattern. Clarinet 2 has a eighth-note pattern. Bassoon 1 has a sixteenth-note pattern. Bassoon 2 has a eighth-note pattern. Bassoon 3 has a sixteenth-note pattern. Dynamics include ff (fortissimo), mp (mezzo-forte), and ff (fortissimo). Measure 2 continues with similar patterns and dynamics. Measure 3 concludes with a dynamic ff (fortissimo).

A ♩ = 48

Vln. I

Vln. II

Vla.

Vc.

Db.

4

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. 3 3 3 3 3 3 3

Bsn. 1 3 3 3 3 3 3 3

Bsn. 2 3 3 3 3 3 3 3

Bsn. 3 3 3 3 3 3 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 3 3 3 3 3 3

Perc. 1 rim shot 3 bdrm snd sus. cym. vsl bdrm snd low wdbl

Perc. 2 ppp — f

Pno. mf — loco 8vb

molto accel.

Vln. I mp — pp

Vln. II mp — pp

Vla. mp — pp

Vc. mp — pp

D. b. pizz. 3 arco ovp 3 ovp

Db. ff arco ovp 3 ovp

6

2 16 **4**

= 52

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.

Musical score for orchestra, page 10, measures 2-4. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. Measure 2 starts with a dynamic of sp . Measures 3 and 4 show sustained notes with grace notes and dynamics of mp and pp . Measure 4 ends with a dynamic of sp . Measure 5 begins with a dynamic of pp . Measure 6 shows sustained notes with grace notes and dynamics of mp and pp . Measure 7 ends with a dynamic of sp . Measure 8 begins with a dynamic of pp . Measure 9 shows sustained notes with grace notes and dynamics of mp and pp . Measure 10 ends with a dynamic of sp . Measure 11 begins with a dynamic of pp . Measure 12 shows sustained notes with grace notes and dynamics of mp and pp . Measure 13 ends with a dynamic of sp . Measure 14 begins with a dynamic of pp . Measure 15 shows sustained notes with grace notes and dynamics of mp and pp . Measure 16 ends with a dynamic of sp . Measure 17 begins with a dynamic of pp . Measure 18 shows sustained notes with grace notes and dynamics of mp and pp . Measure 19 ends with a dynamic of sp . Measure 20 begins with a dynamic of pp . Measure 21 shows sustained notes with grace notes and dynamics of mp and pp . Measure 22 ends with a dynamic of sp . Measure 23 begins with a dynamic of pp . Measure 24 shows sustained notes with grace notes and dynamics of mp and pp . Measure 25 ends with a dynamic of sp . Measure 26 begins with a dynamic of pp . Measure 27 shows sustained notes with grace notes and dynamics of mp and pp . Measure 28 ends with a dynamic of sp . Measure 29 begins with a dynamic of pp . Measure 30 shows sustained notes with grace notes and dynamics of mp and pp . Measure 31 ends with a dynamic of sp . Measure 32 begins with a dynamic of pp . Measure 33 shows sustained notes with grace notes and dynamics of mp and pp . Measure 34 ends with a dynamic of sp . Measure 35 begins with a dynamic of pp . Measure 36 shows sustained notes with grace notes and dynamics of mp and pp . Measure 37 ends with a dynamic of sp . Measure 38 begins with a dynamic of pp . Measure 39 shows sustained notes with grace notes and dynamics of mp and pp . Measure 40 ends with a dynamic of sp . Measure 41 begins with a dynamic of pp . Measure 42 shows sustained notes with grace notes and dynamics of mp and pp . Measure 43 ends with a dynamic of sp . Measure 44 begins with a dynamic of pp . Measure 45 shows sustained notes with grace notes and dynamics of mp and pp . Measure 46 ends with a dynamic of sp . Measure 47 begins with a dynamic of pp . Measure 48 shows sustained notes with grace notes and dynamics of mp and pp . Measure 49 ends with a dynamic of sp . Measure 50 begins with a dynamic of pp . Measure 51 shows sustained notes with grace notes and dynamics of mp and pp . Measure 52 ends with a dynamic of sp .

19

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.

7

2

4 C subito ♩ = 76

8

Fl. 1 ff mp

Fl. 2 ff mp

Fl. 3 ff mp

Ob. 1 ff mp

Ob. 2 mp ff mp

Ob. 3 mp

Cl. 1 ff mp

Cl. 2 ff mp

B. Cl.

Bsn. 1

Bsn. 2 fff ppp fff pp

Bsn. 3

Hn. 1, 2 ppp fff

Hn. 3, 4 ppp fff

C Tpt. 1 fff

C Tpt. 2 ppp fff

C Tpt. 3 ppp fff

Tbn. 1 ppp fff

Tbn. 2 ppp fff

Tbn. 3 ppp fff

Tba.

Perc. 1 bdm

Perc. 2 sus. cym

Pno. loco 3 mf fff p

2

4 C subito ♩ = 76

Vln. I mp pp ff ovp sp

Vln. II pp ord ovp sp

Vla. mp pp ff ovp sp

Vc. pp mp pp ff ovp sp

D. b.

25

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

In. 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.

D. B.

28

♩ = 58

rall.

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.

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

♩ = 58

3 arco

3 sp

3 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

In. 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.

D. b.

D ♩ = 48

13

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. 3 ord. 3 3 3

Bsn. 1 p — fff 3 p — fff 3 p — fff 3

Bsn. 2 fff — p — fff 3 — p — fff 3 — p — fff 3 — p — fff

Bsn. 3 p — fff — 3 — p — fff — 3 — p — fff — 3 —

Hn. 1, 2 ff — 3 — 3 — ppp — ff — ppp

Hn. 3, 4 ff — 3 — 3 — ppp — ff — ppp

C Tpt. 1 5 — + ----- o senza sord

C Tpt. 2 — — — — —

C Tpt. 3 5 — + ----- o 3 — ppp — f —

Tbn. 1 — — — — — ppp — ff — ppp

Tbn. 2 ff — 5 — + ----- o ppp — f — 3 — ppp — ff — ppp

Tbn. 3 ff — 5 — + ----- o ppp — ff —

Tba. ppp — ff — 3 — ppp — ff — p — fff

Perc. 1 bdrm snd sus. cym. gong φ snd sus. cym.

Perc. 2 sus. cym. ff — ff —

Pno. fff — ff — loco

D ♩ = 48

Vln. I tutti mp — pp mp — pp mp — pp mp — pp

Vln. II tutti mp — pp mp — pp mp — pp mp — pp

Vla. mp — pp mp — pp mp — pp mp — pp

Vc. arco sp — 3 — p — fff — 3 — 3 — p — fff — 3 — mp — pp mp — pp

D. b. fff — ppp — fff — 3 — p — fff — 3 — mp — pp fff — 3 — pizz. — arco ov —

14

E subito ♩ = 54

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.

Fl. 3: ord
f — ppp

Tbn. 2: practice mute: on
ppp — fff
practice mute: on
ppp — fff

Perc. 1: gong
p
To Vibraphone
Vibraphone
motor: off
pp

Perc. 2: motor: on, slow
mp p
ppp

Pno.: loco
pp fff fff mf pp fff pp fff

Vln. I: solo con sord st
ppp
con sord st solo
ppp

Vln. II: pp
mp — pp

Vla.: pp
mp — pp

Vc.: pp
mp — pp

Db.: pp
mp — pp

very delicate solo msp

A detailed musical score page featuring a complex arrangement of instruments. The top half of the page contains staves for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1,2, Trombone 3, Trombone 2, Trombone 1, Tuba, and Percussion 1. The middle section includes staves for Trombone 2, Trombone 3, Trombone 1, Vibraphone, and Piano. The bottom section includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The score is marked with various dynamics such as fff, ppp, ff, and ff, and includes performance instructions like 'bdm gong' and 'motor: on, slow'. Measure numbers 44 and 45 are visible at the top left.

48

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

mp — *ppp* *#* *ff*

ppp

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

ppp — *p* — *ppp* — *p* — *ppp* — *f*

ppp — *p* — *ppp* — *p* — *ppp*

Perc. 1
Vib.
Pno.

bdm
mf
motor: on, slow
p *#*
mf
mf
mf

mf *#* *mf* *mf* *mf*

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

solo senza sord.
ppp — *mf*

solo senza sord.
ppp — *mf*

solo
ff solo
sp

ppp — *ff*

51

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.

motor: on, slow

p

ppp *ff*

mp

ppp *ppp*

ppp *ff*

solo sp

ppp *ff*

solo sp

tutti arco

F = 66

2

19

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.

F = 66

2

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.

F = 66

2

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

tutti
tutti
tutti
tutti
tutti

F = 66

2

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

F = 66

2

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.

D. B.

G

♩ = 40

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

This section shows staves for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon, and Bassoon 3. All parts are silent throughout the measures.

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

This section shows staves for Horn 1, 2, Horn 3, 4, Cornet Trompt 1, Cornet Trompt 2, Cornet Trompt 3, Trombone 1, Trombone 2, Trombone 3, Tuba, and Percussion 1. Various dynamics like *ppp*, *ff*, *pp*, and *fff* are indicated. The piano part is also shown at the bottom.

Pno.

This section shows the piano part. It includes dynamic markings *ppp*, *mp*, and *ppp*. Measure 15 consists of eighth-note patterns with a tempo of 88 BPM.

G ♩ = 40

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

This section shows staves for Violin 1, Violin 2, Viola, Cello, Double Bass, and the piano. The piano part continues from the previous section, ending with a forte dynamic. The strings are mostly silent.

69

Freeze! ca. 10"

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.
Vibraphone
motor: on, slow
mp
ff

To Vib.

Freeze! ca. 10"

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

24

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Vib. motor: off
 p

Electronics

Perc. 3
 5
 p
 Pedal depressed all the way until the end

CUE 1

78

senza vibrato

Fl. 1 *ppp* — *mp*

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. *p* *z*
Ped.

CUE 2

Electronics II

Pno. *f* *mp*
8^b

Vln. I *sp, senza vibrato*
ppp — *mf* *ppp* < *mp* *ppp* < *mp* *ppp* < *mp* *ppp* < *mp* *ppp* < *p* *ppp* < *pp*

Vln. II *sp, senza vibrato*
ppp — *mp* *ppp* < *p* *ppp* < *pp*

Vla. *sp, senza vibrato*
ppp — *mp* *ppp* < *mp* *ppp* — *mp* *ppp* < *mp* *ppp* < *mp* *ppp* < *p* *ppp* < *pp*

Vc.

D. b.

25

Fl. 1

Fl. 2

Fl. 3

Ob. 1 *senza vibrato*
ppp

Ob. 2

Ob. 3

Cl. 1 *senza vibrato*
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* *p* *ppp* *f*

CUE 3
Electronics

Pno. *f* *g* *g*

Vln. I *senza vibrato*
ppp *st* *senza vibrato*

Vln. II *senza vibrato*
ppp *st* *senza vibrato*
ppp *st* *senza vibrato*
ppp *st* *senza vibrato*

Vla. *ppp*

Vc.

D. b.

87 **4** ♩ = 72

Fl. 1 senza vibrato
f — ppp

Fl. 2 senza vibrato
f — ppp

Fl. 3 senza vibrato
f — ppp

Ob. 1 senza vibrato
f — ppp

Ob. 2

Ob. 3

Cl. 1 senza vibrato
f — ppp

Cl. 2 senza vibrato
mf — pp

B. Cl. senza vibrato
f — ppp

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. f 3 ♪

CUE 4

Electronics

Pno. f 8th

4 ♩ = 72

Vln. I

Vln. II

Vla. senza vibrato ord
f — ppp

Vc.

D. b.

2 4 4

28

4

92

Fl. 1 *ppp < p*

Fl. 2

Fl. 3

Ob. 1 *ppp < p*

Ob. 2

Ob. 3

Cl. 1 *ppp < p*

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.

f

8th = 5

CUE 5

Electronics

4

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

Vln. I

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

Vln. II

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

sp, senza vibrato

ppp — *f* — *ppp* — *f* — *ppp* — *f* — *ppp* — *f* — *ppp*

Vla.

ppp — *p*

Vc.

Db.

97

I ♩ = 40

ca. 20"

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

ca. 20"

Hn. 3, 4

ca. 20"

CTpt. 1

ca. 20"

plunger mute: on

CTpt. 2

ca. 20"

plunger mute: on

CTpt. 3

ca. 20"

plunger mute: on

Tbn. 1

ca. 20"

plunger mute: on

Tbn. 2

ca. 20"

plunger mute: on

Tbn. 3

ca. 20"

plunger mute: on

Tba.

ca. 20"

Perc. 1

Vib.

CUE 6

Electronics ♪

ca. 20"

Pno.

I ♩ = 40

ca. 20"

Vln. I

ca. 20"

ord → sp → ord → sp

ca. 20"

ord → sp → ord → sp

ca. 20"

ord → sp → ord → sp

Vln. II

ca. 20"

ord → sp → ord → sp

ca. 20"

ord → sp → ord → sp

Vla.

ca. 20"

Vc.

ca. 20"

ord → sp → ord → sp

ca. 20"

ord → sp → ord → sp

D. b.

102

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

This section of the score shows staves for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Bassoon 3. The music consists primarily of sustained notes across all staves.

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

This section includes staves for Horn 1 & 2, Horn 3 & 4, Cornet Trompete 1, Cornet Trompete 2, Cornet Trompete 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Percussion 1, and Vibraphone. The Trombones and Tuba play eighth-note patterns with dynamics like pp, ff, pp, and pp. The Vibraphone has sustained notes.

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

This section includes a staff for Piano and staves for Violin 1, Violin 2, Viola, Cello, and Double Bass. The Violins play eighth-note patterns with dynamics like ppp, mp, pp, and mp. The Cello and Double Bass provide harmonic support with sustained notes. The woodwind staves from the previous section are also present here.

106

Fl. 1 *pp ff mp mf p mf p ff mp*

Fl. 2 *pp ff mp mf p mf p mf p ff mp*

Fl. 3 *pp ff mp mf p mf p mf p ff mp*

Ob. 1 -

Ob. 2 -

Ob. 3 -

Cl. 1 *pp ff p mf p mf p mf p ff mp*

Cl. 2 *pp mf p mf p mf p mf p ff mp*

B. Cl. *pp mf p mf p mf p ff mp*

Bsn. 1 -

Bsn. 2 -

Bsn. 3 -

Hn. 1, 2 -

Hn. 3, 4 *4. ppp mp ppp*

C Tpt. 1 -

C Tpt. 2 -

C Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Tba. *ppp mf ppp mf*

Perc. 1 -

Vib. -

Pno. *F# C# E# G# F# C# E# G# F# C# E# G# F# C# E# G#*

Vln. I *ord sp ppp mp ord sp ppp ord sp ppp mp ord sp ppp*

Vln. II *ord sp ppp mp ord sp ppp mp ord sp ppp mp ord sp ppp*

Vla. -

Vc. *sp ord sp ppp mp sp ord sp ppp mp*

D. b. *ppp mf ppp mf ppp mf*

110

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

Bassoon section dynamics: f > ppp

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

2. *ppp* *mp* *ppp*
3. *ppp* *mp*

Tuba dynamics: *ppp* *mf* *ppp* *mf*

Pno.

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

3

ord
sp
ord
sp

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 4.
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Vib.
Pno.
Vln. I
Vln. II → ord → sp → ord → sp → ord
Vla.
Vc. → ord → sp → ord
Db. → ppp → mf → ppp → mf → ppp

CUE 7 (fade out)

Electronics