

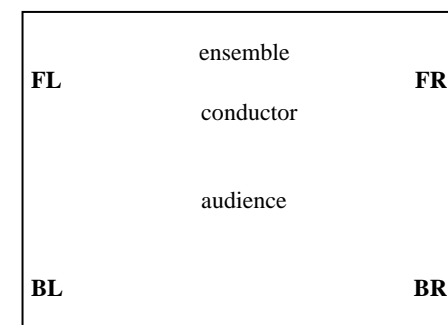
nemo
for
Ensemble and Electronics

Jukka Tiensuu 1997

Jukka Tiensuu:
nemo (1997)
for ensemble and electronics

Ensemble (note the 1st violin and the clarinet at the extreme left and right ends of the stage):

keyboard	horn	picc. trumpet B ^b	trombone	percussion	
bass clarinet	violin II	oboe	viola	cello	contrabass
violin I	bassoon			flute	clarinet
		<u>conductor</u>			



4 loudspeakers in the corners

Notation

Small note-heads have two meanings. In *glissandi* passages they indicate approximate pitches. In the fast note repetitions the note head size presents 'symbolically' the *diminuendo al niente* - the last notes being just about (or not any more) audible.

Accidentals apply to the whole bar (as in traditional notation). However, to avoid ambiguity, micro-tonal accidentals are placed before each note they apply to. Also, any accidental, including a micro-tonal one, cancels the previous accidental.

♯ ♭ quarter-tone sharp and flat respectively. (Using always the natural as reference, no combined accidentals are used.)

▼ cuneiform symbol above or below a note indicates a sharp staccato, which is always short, regardless of the length of the note or the surrounding musical texture, while normal staccato dots (•) are interpreted in conform with the length of the note and the musical texture.

Glissandi should be played evenly through the whole indicated duration (to differentiate them from mere *portamento*). *Glissandi* should never be replaced by a (chromatic) scale. Where performance of the total glissando is beyond the player's capability, a maximal bending of the tone to the direction indicated by *glissando* is to be performed.

Articulation: where not indicated (by slurs, dots etc.) articulation is left to the players' discretion, but should reflect the character of the music played. In general the notes should be played in full length but well articulated. Very rapid passages (like sixteenth-note triplets at MM. 120) may be slurred. It is not necessary to aim at a uniform tonguing and bowing. Rather, the players are encouraged to make individual decisions and even vary their articulation principles within their part.

General

Bars 263-267: the players perform *individual* diminuendi and (molti) rallentandi and will thus arrive to bar 265 at different times. There, while letting the instrumental sound slowly die away, the players will pick up the indicated pitch and sing the passage (transposing an octave if necessary) gradually moving from one phoneme to the next. The beginning of the voice part is not synchronous (wind-players still playing their instruments, whereas the others *must* start singing while still playing), but bar 267 should be sung in synchron. In bar 267 the sampler fades in on the very chord sung by the players and in bar 268 the players should fade in tuning to the pitches and dynamics of the sampler-chord. In the following bars (276-280) the sampler-chord does small pitch-deviations but the musicians should not change their pitches (the result being a variable rate of beat).

The tempi in bars 106-131, 161-186, 386-413 and 518-545 must be exact to synchronise with the sampler part *). Also the long, "static" sampler sounds in 267-280 and 446-459 should be taken in exact tempo. Elsewhere tempi may be taken slightly slower (but not faster) than indicated depending on the acoustic conditions of the performance situation. It is then recommended that when approaching any of the above-mentioned bars, an *accelerando* is performed the exact tempo reached already before reaching those bars.

Bars 205-216 and 424-445 (inclusive) are played by all musicians "portamento/glissando e con molto vibrato lentissimo" all the time. Sporadic ornament and glissando signs function mainly as reminders. Creativity (with good taste) is encouraged.

Bars 226-263 and 460-471 the accented notes should be very loud, but reasonably balanced between the instruments, to create a continuous "melody". Everything else is played *pp(p)* to create a soft, "distant" background harmony.

Keyboardist: The keyboardist uses a MIDI keyboard (preferably Yamaha, for quick program/channel changes) to control a software sampler (e.g. Kontakt). The keyboardist should play the indicated dynamics, although sometimes the resulting dynamics are pre-programmed (i.e. insensitive to the velocity (force) of the key-press. This is indicated in the part, The resulting dynamic level of the sounds may also vary greatly depending on the samples/programs used and the simultaneous positions of the mixer's faders. The circled numbers (1.-15.) indicate the programs selection. Care should be taken to not perform these changes too to avoid any clipping in the preceding sounds' possible "tails" (fade, reverb, delays etc.).

There are short sound files for the musicians to help practise the synchronisation in bars 120-131/402-413, 161-186 and 518-545:

<https://tiensuu.fi/nemoMatskut/nemoPracticeClips/>

nemo was commissioned by the French Ministry of Culture ("commande d'Etat") for Nouvel Ensemble Moderne (conducted by Lorraine Vaillancourt). The electronic part was partly realised at IRCAM with Ipke Starke as musical assistant.

nemo
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$\text{♩} = 120$ con brio

fl *f*

ob *f* *mp* *f*

cl *f* *f*

bc *f*

bsn *f*

hn *f*

tpt *f*

tnc *f*

perc marimba

kbd ①

v.1 *f*

v.2 *f* *p* *f*

va *f* *f*

vc

cb (with C-string)

mx $\frac{3}{4}$ (above line:) MIXER ACTIONS
(below:) SAMPLER (program numbers are chosen by the player)

11

fl *f* 3 3 3

ob *mp* *f* 3

cl *p* *f* *p* *f*

bsn *p* *f* 3

hn *f* *p* 6:4 6:4

tpt *f* 3 *f* *pp*

tne *cuivré* *ord.*

v.1 *ff* *f* *p* *f*

v.2 *ff* *f* *pp*

va *ff* *f*

vc *pp* *ff* 3

cb *s.pont.* *pp* *ff* 3

mx

17

fl *mp* *f*

ob

cl *pp* *f*

bc

bsn *f*

hn *f*

tpt *f*

tne

perc

kbd

v.1 *f*

v.2 *f*

va *f*

vc *f* *pizz.* *arco*

cb *f* *pizz.* *arco*

mx 3/8 7/8 3/4

21

fl
6
pp \triangleleft f \triangleright pp
f vibr. molto
lunga!
ord. 6

ob
6
pp \triangleleft f \triangleright pp
lunga!

cl
3
p \triangleleft f \triangleright pp
lunga!
6
f
f

bcl
p \triangleleft f \triangleright pp
lunga!
f

bsn
lunga!
p \triangleleft f

hn
pp \triangleleft f \triangleright pp
f
lunga!
3 3

tpt
lunga!

tnc
pp \triangleleft f \triangleright
lunga!
p \triangleleft f

perc
lunga!

kbd
lunga!

v.1
V
mp \triangleleft ff
lunga!
pp \triangleleft f

v.2
V
mp \triangleleft ff
lunga!
pp \triangleleft f

va
V
p \triangleleft ff
lunga!
pp \triangleleft f

vc
3
ff
ff
lunga!
pp \triangleleft f
6

cb
s.p.
ff
ff
lunga!
pizz.

mx

♩=60

30

fl
 ob
 cl
 bcl
 bsn
 hn
 tpt
 tnc
 perc
 kbd

2

♩=60

v.1
 v.2
 va
 vc
 cb
 mx

2

34 $\text{♩} = 120$

fl *f* 3 6 3 3

ob *f* pp 3 *f* 3

cl 6 *f* *p* *f* *pp* 3 *f*

bsn *f* 3 3 3

hn *f*

tpt 6 *p* *f* 6:4 *f* pp *f*

tne *f*

perc

kbd

$\text{♩} = 120$

v.1 *ff* *f* *p* *f* 3

v.2 *ff* *f* *pp* *f* 3

va *ff* *f* *pp* *f* 3

vc *ff* *pizz.* *arco* *f* *pizz.*

cb *f*

mx $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

38

fl *p* 3 3 3 *f* 3 5 6 6 *f* 6
 ob 3 3 *p* *f* 3 *f* 6
 cl 3 3 3 *p* *f* *f* 6
 bc 3 5 6 *f* 6
 bsn *f* 6
 hn *f* 6
 tpt 3 *f* 6
 tnc *f* 6
 perc
 kbd
 v.1 3 3 3 *p*
 v.2 3 3 3 *p*
 va
 vc *ff* *v* 3 *p*
 cb *arco* *s.p.* *v* *p*
 mx 8 4 4 4

43 ♩=60

fl *f* 6 6 *f* *f* *f* *p*

ob *f* 6 6 *f* *f* *f*

cl *f* 6 6 3 *f* 5 6 3 6 *p*

bc *f* 6 6 5 *f* 6 *pp* *f*

bsn *f* 6 6 *f* *f* *f*

hn *f* 6 6 *f* *pp* *f* *f* *p* 6:4

tpt *f* 6 6 *f* 6:4 *f*

tne *f* 6 6 *f* *sf* *f* 6:4

perc

kbd (11) *non legato* *mp* *f* 3

v.1 *ff* *f* 3

v.2 *ff*

va *ff* *f* 3

vc *ff*

cb *ff*

Δ Δ
♩=60

mx (11)

48 ♩ = 120

fl *f* 3 3 6 3

ob *f* 3 *pp* *f* 3

cl *ff* *f* *pp* *f*

bc

bsn *f* 3 3

hn *f*

tpt *f* 6:4 *pp* *f*

tne

perc

kbd ② *f* (*ord.*) *f*

v.1 *f* *p* *f* 3

v.2 *f* *pp* *f* 3

va *f* *pp* *f*

vc *pizz.* *arco* *f* *pizz.*

cb *f*

slowly add some reverb.

52

This page of a musical score contains measures 52 through 55. The score is arranged in a multi-staff format with the following parts from top to bottom: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The time signature changes from 3/8 to 3/4 at measure 53 and back to 3/8 at measure 55. The key signature is B-flat major. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to forte (f). Specific performance instructions include *arco ord.* for the contrabass and *8va* for the keyboard. The bottom of the page shows the metronome markings for measures 52, 53, and 55.

60

This page of a musical score, page 14, begins at measure 60. It is written for a symphony orchestra in 2/4 time. The score includes staves for the following instruments: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. A forte (*ff*) dynamic marking is present in the woodwind parts. The score is divided into measures by vertical bar lines, and the key signature is indicated by a single flat (B-flat).

64

fl *f* 3 3 *p* *f*

ob *f* 3 3 *p* *f* *p*

cl *f* 3 3 *p*

bsn *f* 3 3 *p*

hn *f* 5 5 6 6 *pp* *f*

tpt *f* 6 6 *pp* *f*

tnc *f* 6 6 *pp* *f*

perc

kbd

v.1

v.2

va

vc

cb

mx $\frac{4}{4}$ $\frac{3}{4}$

68

fl *p* *f* *mf* *mp*

ob

cl *f* *mf* *mp*

v.1 *f* *mf* *mp*³

mx add delay: 0.7" (one shot). Front speakers only.

74

fl *mp* *f* *mp*

ob

cl *mp* *f* *p*

v.1 *p* *mp* *f* *mf*

80

81

fl *mf* *p* *f* *mp* *f* *mp*

ob G.P. G.P.

cl *mp* *p* G.P. *f*

v.1 *p* G.P. *f* *mp* *f* *mp*

87

fl *mf* 3 *f* 3 6 6

ob

cl

bsn

tpt

kbd 6 *p*

v.1 *mf* 3 *f* 3 6

mx 6

92 95

fl *p* 6 G.P. *p* *p*

ob G.P.

cl G.P. *p* 3 3 *p*

bsn G.P.

tpt G.P.

kbd 6 6 G.P. *p* 3 *p*

v.1 6 *p* 3 3 95 G.P. *p* 3 *p*

mx

100

fl *p* *mp*

ob *p* *p*

cl *p* (non stacc.)

bsn

tpt

kbd *p* *p* *mf*

v.1 *p* *p* *mf*

mx

105

fl *p* *mf* *mf* *p* *pp* *pp* *pp*

ob *pp* *pp* *pp*

cl *pp* *mf* *f* *pp*

bsn *p* *mf* *p* *f* *pp(subito)*

tpt *con sord.* *pp* *mp* *f* *pp* *mf* *pp*

kbd

v.1 *mp* *mf*

mx delay off

110

fl

ob

cl

bsn

tpt

kbd

v.l

mx

115

fl

ob

cl

bsn

tpt

kbd

v.l

mx

121

fl

ob

cl

bsn

tpt

kbd

v.1

mx

127

fl

ob

cl

bsn

tpt

kbd

v.1

mx

133

fl *f* [3]

ob *f* *mp* *pp* *f*

cl *f*

bcl *f*

bsn *f*

hn *f*

tpt *f* [3]

tnc *f*

perc (marimba) *f*

kbd ④ *f*

v.1 *ppp* *ff* *p* *f*

v.2 *p* *ff* *p* *f*

va *ff* *f*

vc *f*

cb

mx $\frac{1}{4}$ 4 $\frac{1}{4}$ 8 $\frac{1}{4}$ 8 $\frac{1}{4}$

137

This musical score page contains measures 137 through 140. The instrumentation includes Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), Contrabass (cb), and Mute (mx). The score is written in 4/4 time and features a variety of musical techniques such as triplets, sextuplets, and dynamic markings like *f*, *mp*, *p*, *pp*, and *ff*. The woodwinds and strings play melodic lines with complex rhythms, while the brass instruments provide harmonic support. The percussion part includes a triplet of eighth notes in measure 137. The keyboard part consists of sustained chords. The strings play a rhythmic pattern of eighth notes, with some parts marked *pizz.* (pizzicato) and *arco* (arco). The score concludes with a double bar line at the end of measure 140.

142

fl *f* 6 3 *f* 3 *p* 3 *f* 3

ob 6 *p* *f*

cl 6 *p* *f* *p* *f* *pp*

bsn 6 *f* 3 *f*

hn *cuivré* *ord.* *p* *f* *f* *p* *f* 6 3 6:4

tpt 6:4 *f* *p* *f* *pp* 3

tne *cuivré* *ord.* *p* *f* *f*

perc

kbd

v.1 *ff* *p* *f* *p* *f*

v.2 *ff* *f* *pp*

va *ff* *p* *f*

vc *pp* *ff* *p* *f*

cb *s.p.* 3 *pp* *ff*

mx

148

This musical score page contains measures 148 through 151. The instrumentation includes:

- Flute (fl):** Starts with a triplet of eighth notes, followed by a dynamic change from *p* to *f* and a triplet of eighth notes.
- Oboe (ob):** Features a triplet of eighth notes and a triplet of eighth notes.
- Clarinet (cl):** Includes a triplet of eighth notes and a dynamic change from *f* to *p* to *f*.
- Bassoon (bsn):** Plays a sixteenth-note triplet.
- Horn (hn):** Plays a half note.
- Trumpet (tpt):** Features a triplet of eighth notes and a triplet of eighth notes.
- Trombone (tne):** Plays a half note.
- Percussion (perc):** Plays a half note.
- Keyboard (kbd):** Plays a half note.
- Violin 1 (v.1):** Starts with a triplet of eighth notes, followed by a dynamic change to *ff* and a triplet of eighth notes.
- Violin 2 (v.2):** Plays a half note.
- Viola (va):** Plays a half note.
- Violoncello (vc):** Includes performance instructions *pizz.* and *arco*, and a dynamic change from *f* to *ff* to *f*.
- Contrabass (cb):** Includes performance instructions *pizz.* and *ord.*, and a dynamic change from *f* to *ff*.

 The score is divided into four measures, with a key signature change from 3/8 to 2/4 between measures 149 and 150.

153

This page of a musical score, numbered 153, contains measures 153 through 156. The score is arranged in a standard orchestral format with the following parts:

- fl** (Flute): Measures 153-155 feature a melodic line with slurs and fingerings (5). Measure 156 has a rest.
- ob** (Oboe): Measures 153-155 have rests. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- cl** (Clarinet): Measures 153-155 have rests. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- bcl** (Bass Clarinet): Measures 153-155 feature a rhythmic pattern with slurs and fingerings (3). Measure 156 has a rest.
- bsn** (Bassoon): Measures 153-155 feature a rhythmic pattern with slurs and fingerings (3). Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- hm** (Horn): Measures 153-155 have rests. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- tpt** (Trumpet): Measures 153-155 have rests. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- tne** (Trombone): Measures 153-155 have rests. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- perc** (Percussion): Measures 153-155 feature a rhythmic pattern with slurs. Measure 156 features a sixteenth-note scale with a slur and fingerings (6).
- kbd** (Keyboard): Measures 153-155 feature a rhythmic pattern with slurs. Measure 156 has a rest.
- v.1** (Violin I): Measures 153-155 have rests. Measure 156 features a melodic line with slurs, fingerings (3), and a dynamic marking of *f*.
- v.2** (Violin II): Measures 153-155 have rests. Measure 156 features a melodic line with slurs, fingerings (3), and a dynamic marking of *f*.
- va** (Viola): Measures 153-155 have rests. Measure 156 features a melodic line with slurs, fingerings (3), and a dynamic marking of *f*.
- vc** (Violoncello): Measures 153-155 have rests. Measure 156 features a melodic line with slurs, fingerings (3), and a dynamic marking of *f*.
- cb** (Cello): Measures 153-155 have rests. Measure 156 features a melodic line with slurs, fingerings (3), and a dynamic marking of *f*.
- mx** (Mixing): A line at the bottom of the page with a time signature change from 3/4 to 4/4.

157

This page contains the musical score for measures 157 through 160. The instruments and parts are as follows:

- Flute (fl):** Measures 157-160, dynamics *p*, *f*, *p*, *pp*.
- Oboe (ob):** Measures 157-160, dynamics *f*, *f*, *mf*, *p*.
- Clarinet (cl):** Measures 157-160, dynamics *f*, *pp*, *f*, *f*, *p*, *mf*.
- Bassoon (bsn):** Measures 157-160, dynamics *f*, *pp*, *f*, *pp*.
- Horn (hn):** Measures 157-160, dynamics *f*, *f*, *pp*, *f*.
- Trumpet (tpt):** Measures 157-160, dynamics *f*.
- Trombone (tne):** Measures 157-160, dynamics *f*, *f*, *sf*.
- Percussion (perc):** Measures 157-160, dynamics *f*.
- Keyboard (kbd):** Measures 157-160, dynamics *p*, *f*, *p*, *p*. Includes instruction *non legato* and circled numbers 11 and 13.
- Violin I (v.1):** Measures 157-160, dynamics *ff*, *p*, *mf*, *mp*, *p*. Includes instruction *v*.
- Violin II (v.2):** Measures 157-160, dynamics *ff*.
- Viola (va):** Measures 157-160, dynamics *ff*.
- Voice (vc):** Measures 157-160, dynamics *ff*.
- Cello (cb):** Measures 157-160, dynamics *ff*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The key signature has one sharp (F#) and the time signature is 4/4.

161

fl *p* *cresc. p. a p.* 5:6 3 *mp*

cl *p*

perc

kbd (play "pp", real dynamics are pre-programmed)

• (sempre)

v.1 *s.pont.* *pp cresc. p. a p.*

v.2 *s.pont.* *pp cresc. p. a p.*

mx 7 8 13

flute slowly to Back Right speaker

166

fl 6 3 3

cl

perc

kbd

v.1 *f* *dim. p. a p.*

v.2 *f* *dim. p. a p.*

mx

170

fl

cl

perc

kbd

v.1

v.2

mx

174

fl

cl

perc

kbd

v.1

v.2

mx

1. violin to Back Left speaker

178

fl (p) (pp) 6 3 (ppp) (dim. al niente)

perc

kbd

v.1 3 6 3 3

v.2

mx 1. violin slowly (6 bars) to Front Left

182

fl (mime only, no sound) 3 5:6

perc

kbd

v.1 (mf) f 3 5:6

v.2

mx flute to Front Right speaker

186

(ord.)

fl *f* *p* *f* 3

ob *f* *p* *f* 3

cl *f* *p* *f* 3

bc *f* 3

bsn *f* 3

hn *f*

tpt *f* 3

tne *f* 3

perc *f*

kbd

v.1 *f* *p* 3

v.2 *f* *p* 3

va *f*

vc *pizz.* *f* *arco*

cb *pizz.* *f* *arco*

mx | $\frac{1}{4}$ | $\frac{1}{4}$ | $\frac{1}{4}$ | $\frac{1}{4}$ |

190

This page of a musical score contains measures 190, 191, and 192. The score is written for a large ensemble including woodwinds, brass, percussion, keyboard, and strings, along with a solo voice part.

- Measures 190-191:** The woodwind and brass sections play complex rhythmic patterns, primarily consisting of sixteenth and thirty-second notes. Many of these passages are marked with a forte (*f*) dynamic and include slurs and accents. The keyboard part (measures 190-191) is marked with a circled number 11.
- Measure 192:** The woodwinds and brass continue with similar rhythmic motifs. The strings (violin 1, violin 2, viola, cello) play sustained notes, with dynamic markings ranging from piano (*p*) to fortissimo (*ff*). The voice part (vc) has a forte (*ff*) dynamic in measure 190 and then moves to piano (*p*) in measure 191. The keyboard part (measures 192-193) is marked *non legato* and *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwind parts often feature sixteenth-note runs and slurs. The string parts are characterized by long, sustained notes with dynamic swells. The keyboard part in measure 192 is marked *non legato*.

♩=60

♩=120

193

fl

ob

cl

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

2

♩=60

♩=120

pp

f

sf

p

ff

f

3

6

6:4

2

197

This musical score page, numbered 197, contains measures 197 through 200. The instrumentation includes Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), Contrabass (cb), and Mixer (mx). The score is written in 4/4 time and features a variety of dynamic markings and articulations. Key features include:

- Measures 197-198:** Flute and Bassoon play a sixteenth-note triplet followed by a sixteenth-note sextuplet. Oboe and Clarinet play a triplet of eighth notes. Percussion and Keyboard are silent.
- Measure 199:** Flute, Oboe, Clarinet, Bassoon, and Trumpet play a triplet of eighth notes. Horn and Trombone play a half note. Percussion and Keyboard are silent.
- Measure 200:** Flute, Oboe, Clarinet, Bassoon, and Trumpet play a triplet of eighth notes. Horn and Trombone play a half note. Percussion and Keyboard are silent.

Dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). Articulations include accents (*>*) and breath marks (*v*). Specific performance instructions include *(ord.)* for the keyboard and *s.p.* (sordano) for the cello and contrabass.

201

This musical score page contains measures 201 through 203. The instruments and their parts are as follows:

- Flute (fl):** Measures 201-202 feature a melodic line with triplets, starting at *f* and ending at *p*. Measure 203 is a whole rest.
- Oboe (ob):** Measure 201 has a melodic line starting at *mf* and ending at *p*. Measures 202-203 are whole rests.
- Clarinet (cl):** Measures 201-202 have a melodic line with triplets, alternating between *f* and *p*. Measure 203 has a melodic line with triplets, ending at *p*.
- Bassoon (bsn):** Measures 201-202 have a melodic line with triplets. Measures 203-204 are whole rests.
- Horn (hn):** Measures 201-202 are whole rests. Measures 203-204 have whole notes.
- Trumpet (tpt):** Measures 201-202 are whole rests. Measure 203 has a triplet. Measures 204-205 are whole rests.
- Trombone (tne):** Measures 201-202 are whole rests. Measures 203-204 have whole notes.
- Percussion (perc):** Measures 201-202 have a rhythmic pattern. Measures 203-204 are whole rests.
- Keyboard (kbd):** Measures 201-202 are whole rests. Measures 203-204 have a melodic line with triplets.
- Violin 1 (v.1):** Measures 201-202 have a melodic line with triplets, starting at *p* and ending at *mf*. Measure 203 is a whole rest. Measure 204 has a melodic line with triplets.
- Violin 2 (v.2):** Measures 201-202 have a melodic line with triplets, starting at *p* and ending at *ff*. Measure 203 has a melodic line with triplets. Measure 204 has a melodic line with triplets.
- Viola (va):** Measures 201-202 are whole rests. Measure 203 has a melodic line with triplets, starting at *ff*. Measure 204 has a melodic line with triplets.
- Violoncello (vc):** Measures 201-202 are whole rests. Measure 203 has a melodic line with triplets, starting at *ff*. Measures 204-205 are whole rests.
- Double Bass (cb):** Measures 201-202 are whole rests. Measure 203 has a melodic line with triplets, starting at *ff*. Measures 204-205 are whole rests.
- Mixing (mx):** The bottom staff shows the 3/4 time signature.

207

This page contains a musical score for measures 207 through 210. The score is arranged in a standard orchestral format with the following parts:

- Flute (fl):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 207 and a sixteenth-note sextuplet in measure 209.
- Oboe (ob):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 209.
- Clarinet (cl):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 207 and a sixteenth-note triplet in measure 209.
- Bassoon (bsn):** Measures 207-210. Dynamics include *ff*, *p*, *f*, and *ff*. Features a sixteenth-note triplet in measure 207, a sixteenth-note triplet in measure 208, and a sixteenth-note triplet in measure 209.
- Horn (hn):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 209.
- Trumpet (tpt):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 209.
- Trombone (tne):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 207, a sixteenth-note triplet in measure 208, and a sixteenth-note triplet in measure 209.
- Woodwind/Brass (v.1, v.2, va):** Measures 207-210. Dynamics include *mf* and *ff*. Features a sixteenth-note triplet in measure 207 and a sixteenth-note triplet in measure 209.
- Voice (vc):** Measures 207-210. Dynamics include *mp* and *ff*. Features a sixteenth-note triplet in measure 207.
- Contra Bass (cb):** Measures 207-210. Dynamics include *ff* and *ff*. Features a sixteenth-note triplet in measure 207, a sixteenth-note triplet in measure 208, and a sixteenth-note triplet in measure 209.
- Drum (perc):** Measures 207-210. No notation.
- Piano (kbd):** Measures 207-210. No notation.
- Mixer (mx):** Measures 207-210. No notation.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play sixteenth-note patterns, while the brass and voice parts have more melodic lines. The percussion and piano parts are silent throughout these measures.

211

This page of a musical score contains measures 211 through 214. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (fl):** Features a melodic line with trills and triplets in measures 211 and 212.
- Oboe (ob):** Provides harmonic support with sustained notes and trills.
- Clarinet (cl):** Plays a melodic line with trills and triplets.
- Bassoon (bsn):** Features a melodic line with triplets and sixteenth-note patterns.
- Horn (hn):** Plays a melodic line with triplets and sixteenth-note patterns.
- Trumpet (tpt):** Features a melodic line with triplets.
- Trombone (tne):** Provides harmonic support with sustained notes and triplets.
- Percussion (perc):** No notation is present.
- Keyboard (kbd):** No notation is present.
- Violin 1 (v.1):** Features a melodic line with triplets and sixteenth-note patterns.
- Violin 2 (v.2):** Provides harmonic support with sustained notes and triplets.
- Viola (va):** Provides harmonic support with sustained notes and triplets.
- Violoncello (vc):** Provides harmonic support with sustained notes and triplets.
- Double Bass (cb):** Features a melodic line with triplets and sixteenth-note patterns.
- Mixing (mx):** No notation is present.

The score includes various musical notations such as trills, triplets, sixteenth-note patterns, and dynamic markings like *ff* (fortissimo). The key signature has one sharp (F#) and the time signature is 7/8.

♩=90

215

fl

ob

cl

bc

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

less reverb.

delay off

♩=90

218

fl *mf* 3

ob *f* 3 *p* 3

cl *f* 3 *p* 3

kbd

v.1 *mf* 3

v.2 *mf* 3

mx

221

fl *f* 3 6 *p* 6 *p* 6

ob *f* 3 3 3 *p* 3 3 *p* 3 3

cl *f* 6 6 *p* 6 *p* 6

kbd *p* 3 3 6

v.1 *p* 3 6 *f* 6 *p* 6 *p* 3

v.2 *p* 3 3 3 *f* 3 3 3 *p* 3 3 *p*

mx 6

228

ff pp ff (simile)

fl
ob
cl
tpt
perc
kbd
v.1
v.2

This musical score covers measures 228 to 231. It features a woodwind section with flute (fl), oboe (ob), and clarinet (cl), a trumpet section (tpt), a percussion section (perc) with a snare drum pattern marked with asterisks and 'Ba', and a keyboard section (kbd). The strings are divided into two parts (v.1 and v.2). The oboe part includes dynamic markings: *ff*, *pp ff*, and *(simile)*. The flute and clarinet parts have frequent accents (*v*). The percussion part has a consistent snare drum pattern.

232

fl
ob
cl
tpt
perc
kbd
v.1
v.2

This musical score covers measures 232 to 235. It continues the instrumentation from the previous system. The woodwind and trumpet parts have accents (*v*). The percussion part continues with the snare drum pattern. The keyboard and string parts provide harmonic support. The flute part has accents (*v*) in measures 232 and 233.

236

fl

ob

cl

tpt

perc

kbd

v.1

v.2

This musical score block covers measures 236 to 240. It features eight staves: flute (fl), oboe (ob), clarinet (cl), trumpet (tpt), percussion (perc), keyboard (kbd), violin 1 (v.1), and violin 2 (v.2). The flute, oboe, and clarinet parts are highly active, with frequent sixteenth-note patterns and slurs. The trumpet part consists of sustained notes with accents. The percussion part has a rhythmic pattern of eighth notes, with asterisks and 'Ba' markings below the staff. The keyboard part provides harmonic support with chords and moving lines. The violin parts play sustained notes with accents.

240

fl

ob

cl

tpt

perc

kbd

v.1

v.2

This musical score block covers measures 240 to 244. It features the same eight staves as the previous block. The flute, oboe, and clarinet parts continue with their active sixteenth-note patterns. The trumpet part remains with sustained notes and accents. The percussion part maintains its rhythmic pattern with asterisks and 'Ba' markings. The keyboard part continues with harmonic support. The violin parts play sustained notes with accents.

244

fl

ob

cl

tpt

perc

kbd

v.1

v.2

* Ba *

This musical score covers measures 244 to 247. It features a woodwind section with flute (fl), oboe (ob), and clarinet (cl), a trumpet section (tpt), a percussion section (perc) with a bass drum (Ba) pattern, a keyboard section (kbd), and a string section (v.1, v.2). The flute and clarinet parts are highly active with sixteenth-note patterns. The oboe and trumpet parts have more sparse, sustained notes. The percussion part features a consistent bass drum pattern marked with asterisks. The keyboard and string parts provide harmonic support with sustained notes and some melodic movement.

248

fl

ob

cl

tpt

perc

kbd

v.1

v.2

* Ba *

This musical score covers measures 248 to 251. The instrumentation remains the same as in the previous system. The flute and clarinet parts continue with their intricate sixteenth-note passages. The oboe and trumpet parts maintain their sparse, sustained textures. The percussion part continues with the bass drum pattern. The keyboard and string parts provide harmonic support, with the strings showing some melodic activity in the upper voices.

252

Musical score for measures 252-255. The score is for a full orchestra and includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Trumpet (tpt), Percussion (perc), Keyboard (kbd), Violin 1 (v.1), and Violin 2 (v.2). The percussion part features a rhythmic pattern of eighth notes with the word 'Ra' written below the staff. The woodwinds and strings play complex melodic and harmonic lines.

256

Musical score for measures 256-259. The score continues with the same instrumentation as the previous system. The percussion part maintains the 'Ra' rhythmic pattern. The woodwinds and strings continue their complex melodic and harmonic lines.

260

rallentandi e diminuendi individuali

fl *pp* (sempre legato)

ob *pp* (sempre legato)

c *pp* (sempre legato)

bcf

bsn

hmn

tpt *pp* (legato sempre)

tnc

rallentandi e diminuendi individuali

perc * *mf* *pp*

kbd *pp* (legato)

rallentandi e diminuendi individuale

v.1 *pp* (sempre legato)

v.2 *p* *pp* (sempre legato)

va

vc

cb

rallentandi e diminuendi individuale

mx | spatialisation ends in Front (sampler also in Front) | add some reverb. (Front only) |

♩=20

264

fl sing: [m - u - o - a -] (play) *molto f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

ob sing: [m - u - o - a -] (play) *molto f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

cl sing: [m - u - o - a -] (play) *molto f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

bc sing: [m - u - o - a -] (play) *p* *molto f* sing: [u - a - o - um -] (play) *f* *mf*

bsn sing: [m - u - o - a -] (play) *p* *molto f* sing: [u - a - o - um -] (play) *f* *mf*

hn sing: [m - u - o - a -] (play) *p* *molto f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

tpt sing: [m - u - o - a -] (play) *molto f* *mp* *senza sord.* sing: [u - a - o - um -] (play) *f* *mf*

tne sing: [m - u - o - a -] (play) *p* *molto f* sing: [u - a - o - um -] (play) *f* *mf*

perc *pp* sing: [m - u - o - a -] *p* *f* sing: [u - a - o - um -] *f*

kbd sing: [m - u - o - a -] *p* *f* sing: [u - a - o - um -] *f*

14 *mf*

♩=20

(tutti senza vibr. al 285)

v.1 sing: [m - u - o - a -] (play) *p* *f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

v.2 sing: [m - u - o - a -] (play) *p* *f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

va sing: [m - u - o - a -] (play) *p* *f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

vc sing: [m - u - o - a -] (play) *p* *f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

cb sing: [m - u - o - a -] (play) *p* *f* *mp* sing: [u - a - o - um -] (play) *f* *mf*

mx *f* (fade-in) (fade-out) (fade-in)

14 (fade-in) (fade-ins/outs already in the samples)

286

This page contains the musical score for measures 286 through 289. The score is arranged in a standard orchestral format with the following parts:

- Flute (fl):** Mostly rests, with some notes in measure 289.
- Oboe (ob):** Rests in measures 286-287, then a triplet in measure 288.
- Clarinet (cl):** Rests in measures 286-287, then notes in measure 288.
- Bassoon (bsn):** Active throughout, featuring triplets in measures 286-287, and triplets, quintuplets, and sextuplets in measure 288. Dynamics range from *f* to *ff*.
- Horn (hn):** Rests in measures 286-287, then a triplet in measure 288.
- Trumpet (tpt):** Rests in measures 286-287, then notes in measure 288, including a triplet in measure 289.
- Trombone (tne):** Rests in measures 286-287, then notes in measure 288.
- Percussion (perc):** Rests in measures 286-287, then notes in measure 288.
- Keyboard (kbd):** Rests in measures 286-287, then notes in measure 288.
- Violin 1 (v.1) and Violin 2 (v.2):** Rests throughout.
- Viola (va):** Rests in measures 286-287, then notes in measure 288, including a triplet in measure 289. Dynamics range from *p* to *ff*.
- Violoncello (vc):** Rests throughout.
- Double Bass (cb):** Rests in measures 286-287, then notes in measure 288, including a triplet in measure 289. Dynamics range from *mp* to *ff*.
- Musical Director (mx):** Shows the 4/4 time signature and bar lines.

290

This page of a musical score contains measures 290 through 294. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (fl):** Measures 290-294. Dynamics range from *f* to *mf*. Includes sixteenth-note runs and slurs.
- Oboe (ob):** Measures 290-294. Dynamics range from *f* to *mf*. Includes a *V* (vibrato) marking.
- Clarinet (cl):** Measures 290-294. Dynamics range from *f* to *mf*. Includes sixteenth-note runs and slurs.
- Bassoon (bsn):** Measures 290-294. Dynamics range from *f* to *p*. Includes sixteenth-note runs and slurs.
- Horn (hn):** Measures 290-294. Dynamics range from *f* to *mf*.
- Trumpet (tpt):** Measures 290-294. Dynamics range from *p* to *f*. Includes a *3* (triple) marking and a *6:4* (sixteenth-note) marking.
- Trombone (tne):** Measures 290-294. Dynamics range from *mp* to *f*. Includes a *3* (triple) marking and a *p* to *f* dynamic change.
- Percussion (perc):** Measures 290-294. Dynamics range from *f* to *mf*.
- Keyboard (kbd):** Measures 290-294. Dynamics range from *f* to *mf*.
- Violin 1 (v.1):** Measures 290-294. Dynamics range from *p* to *ff*. Includes sixteenth-note runs and slurs.
- Violin 2 (v.2):** Measures 290-294. Dynamics range from *p* to *ff*. Includes sixteenth-note runs and slurs.
- Viola (va):** Measures 290-294. Dynamics range from *f* to *ff*. Includes a *< ff >* marking.
- Violoncello (vc):** Measures 290-294. Dynamics range from *f* to *ff*. Includes a *ff* marking.
- Contrabass (cb):** Measures 290-294. Dynamics range from *f* to *ff*. Includes a *ff* marking.
- Mixing (mx):** Measures 290-294. Dynamics range from *f* to *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*, *ff*, *p*, *mp*, *pp*, *s.p.*). It also features performance instructions like *V* (vibrato) and *6:4* (sixteenth-note). The key signature is one sharp (F#) and the time signature is 2/4.

This page contains the musical score for measures 296 through 300. The score is arranged in a standard orchestral format with the following parts:

- Flute (fl):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents.
- Oboe (ob):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents.
- Clarinet (cl):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents.
- Bassoon (bc):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents, including triplet markings.
- Bassoon (bsn):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents, including triplet markings.
- Horn (hn):** Measures 296-297 play a triplet figure with dynamics $f > pp$. Measures 298-300 play a melodic line with accents.
- Trumpet (tpt):** Measures 296-297 play a sixteenth-note figure with dynamics f and a slur. Measures 298-300 play a melodic line with accents.
- Trombone (tne):** Measures 296-297 play a sixteenth-note figure with dynamics p and f . Measures 298-300 play a melodic line with accents.
- Percussion (perc):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents.
- Piano (kbd):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents, including a *sva* marking.
- Violin 1 (v.1):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents and dynamics f .
- Violin 2 (v.2):** Measures 296-297 are silent. Measures 298-300 play a melodic line with accents and dynamics f .
- Viola (va):** Measures 296-297 play a melodic line with dynamics f . Measures 298-300 play a melodic line with accents and dynamics f .
- Violoncello (vc):** Measures 296-297 play a melodic line with dynamics f . Measures 298-300 play a melodic line with accents, including a *ord.* marking and dynamics p and f .
- Double Bass (cb):** Measures 296-297 play a sixteenth-note figure with dynamics f and a slur. Measures 298-300 play a melodic line with accents and dynamics f .
- Mixing (mx):** Shows the time signature changes for measures 296, 297, 298, 299, and 300.

307

This page of a musical score, numbered 52, contains measures 307 through 310. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The music is in 2/4 time and features a variety of dynamic markings including *f* (forte), *ff* (fortissimo), and *ord.* (ordinario). The score includes complex rhythmic patterns such as sixteenth-note runs, triplets, and quintuplets. Specific performance instructions include accents, slurs, and fingerings (e.g., 6, 5, 3, 7, 3). The percussion part shows a sequence of notes with a *ff* dynamic. The string parts feature sustained notes and rhythmic patterns. The bottom of the page shows the meter changes for the measures: 2/4, 3/4, and 3/4.

316

fl *f* *f*

ob *f*

cl *f*

bc *f* *f* *p*

bsn *f* *pp* *f* *p*

hn *p* *f* *f* *pp*

tpt *f*

tne *f* *p* *f* *pp* *f* *p*

perc

kbd *8va*

v.1 *ff* *f*

v.2 *ff* *f*

va *ff* *f* *pp* *f*

vc *ff* *f* *p* *f*

cb *ff* *f* *pp* *f*

mx $\frac{3}{4}$

326

fl *ff*

ob *ff sf f*

cl *ff pp f*

bc *ff f*

bsn *ff f*

hrt *ff f*

tpt *ff pp f*

tne *ff sf pp f*

perc

kbd

Δ Δ
♩=60 ♩=120

v.1 *f pp ff*

v.2 *ff pp ff*

va *ff pp ff*

vc *ff pp ff*

cb *ff pp ff*

mx

331

fl *f*

ob

cl *f*

bc *f*

bsn *f* *pp* *f* *p*

hn *f* *pp* *f*

tpt

tnc *f* *pp* *f* *ff* *f* *p*

perc

kbd

v.1 *f*

v.2 *f*

va *f* *pp* *f*

vc *f* *p* *f*

cb *f* *pp* *f*

mx

344

This page of a musical score contains measures 344 through 347. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), and Trombone (tne). The brass section includes Percussion (perc) and Keyboard (kbd). The string section includes Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The conductor's part (mx) is at the bottom. The score features various musical notations such as dynamics (ff, p, f), articulation (accents), and complex rhythmic patterns including triplets and sextuplets. The key signature has one flat, and the time signature is 3/4. The piece concludes with a double bar line at the end of measure 347.

348

ob *mp*

c *mp*

bc *mp* *f* *mp* *f* *p* *f* *p*

bsn *mp* *f* *mp* *f* *p*

tne *mp* *f* *p*

vc *f* *p*

add delay: 0.7" (one shot, Back speakers only)

mx

353

bcl *mf* *mp* *mp*

bsn *p* *pp* *mp*

tne *mf*

vc *mf* *mp* *mf* *mp* *mp*

mx

359

bcl *mp* *mp* *p* G.P.

bsn *f* *mp* *p* G.P. *f*

tne *mp* *f* *p* G.P. *f*

vc *f* *mp* *p* G.P. *f*

mx

366

bcl

bsn

tne

vc

mp *f* *mf*

6 5 3

371

bcl

bsn

tne

vc

f

3 3 3 3 3 3 3 3

3 6 6 6 6

375

bcl

bsn

tne

vc

p *G.P.* *p*

p *G.P.* *p*

p *G.P.* *p*

3 3 6 6 3 3

381

bcl

bsn

tne

vc

mp *mf* *p* *mf*

mp *mf* *pp* *p*

mp *mf* *p* *mf*

3

bc1

bsn

h11

tnc

vc

mx

delay off

bc1

bsn

h11

tnc

vc

bc1

bsn

h11

tnc

vc

bcl *mf*
 bsn *pp*
 hn *pp*
 tne *p*
 kbd *f*
 vc *mf* *p* *f* *pp* *mf*

mx 3

bcl *mp*
 bsn *mf* *pp* *ff* *pp* *mp*
 hn *mf* *pp* *fz* *mf* *mf* *p*
 tne *p* *sf* *f* *ff* *pp* *f* *pp* *pp*
 kbd
 vc *mf* *pp* *mf* *pp* *f* *pp* *mf* *f* *pp* *f* *ff* *pp* *p* *mf* *pp* *f*

mx

414

This page of a musical score contains measures 414 through 417. The score is arranged in a standard orchestral format with the following parts:

- Flute (fl):** Measures 414-415 are silent. In measure 416, it plays a triplet of eighth notes (G4, A4, B4) marked *ff*. In measure 417, it plays a triplet of eighth notes (G4, F4, E4) marked *ff*.
- Oboe (ob):** Measures 414-415 are silent. In measure 416, it plays a triplet of eighth notes (G4, A4, B4) marked *ff*. In measure 417, it plays a triplet of eighth notes (G4, F4, E4) marked *ff*.
- Clarinet (cl):** Measures 414-415 are silent. In measure 416, it plays a triplet of eighth notes (G4, A4, B4) marked *ff*. In measure 417, it plays a triplet of eighth notes (G4, F4, E4) marked *ff*.
- Bassoon (bsn):** Measures 414-415 are silent. In measure 416, it plays a triplet of eighth notes (G4, A4, B4) marked *ff*. In measure 417, it plays a triplet of eighth notes (G4, F4, E4) marked *ff*.
- Horn (hn):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *p*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *f*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *f*, followed by a sixteenth-note figure (G4, F4, E4, D4) marked *pp*, and finally a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*.
- Trumpet (tpt):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *f*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *f*, followed by a sixteenth-note figure (G4, F4, E4, D4) marked *pp*, and finally a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*.
- Trombone (tnc):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *mp*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *mf*, followed by a sixteenth-note figure (G4, F4, E4, D4) marked *f*, and finally a sixteenth-note figure (G4, A4, B4, A4, G4) marked *f*.
- Percussion (perc):** Silent throughout.
- Keyboard (kbd):** Silent throughout.
- Violin 1 (v.1):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*.
- Violin 2 (v.2):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*.
- Viola (va):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*.
- Violoncello (vc):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *pp*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*.
- Contrabass (cb):** Measures 414-415 are silent. In measure 416, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *p*. In measure 417, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*. In measure 418, it plays a sixteenth-note figure (G4, A4, B4, A4, G4) marked *ff*.
- Mix (mx):** Silent throughout.

♩ = 40 or less

422

fl

ob

c

bc

bsn

hn

tpt

tnc

mp

f

ff

mp

(sempre legato)

mf

ff

mp

(sempre legato)

mp

f

ff

mp

(sempre legato)

mp

f

ff

mp

(sempre legato)

5

5

mp

f

ff

mp

(sempre legato)

mp

f

ff

mp

(sempre legato)

mp

f

ff

mp

(sempre legato)

perc

kbd

8va

♩ = 40 or less

v.1

v.2

va

vc

cb

mp

(sempre legato)

mp

(sempre legato)

mp

mp

mp

(sempre legato)

mp

(sempre legato)

add reverb. "molto"

mx

427

fl (simile ~ and gliss.)

ob (simile ~ and gliss.)

cl (simile ~ and gliss.)

bc (simile ~ and gliss.)

bsn (simile ~ and gliss.)

hn (simile ~ and gliss.)

tpt (simile ~ and gliss.)

tne (simile ~ and gliss.)

perc

kbd

v.1 (simile ~ and gliss.)

v.2 (simile ~ and gliss.)

va (simile ~ and gliss.)

vc (simile ~ and gliss.)

cb (simile ~ and gliss.)

mx

Detailed description of the musical score: This page contains measures 427 through 431 of a musical score. The instrumentation includes flute (fl), oboe (ob), clarinet (cl), bassoon (bc), bass saxophone (bsn), horn (hn), trumpet (tpt), trombone (tne), percussion (perc), keyboard (kbd), violin 1 (v.1), violin 2 (v.2), viola (va), violoncello (vc), and double bass (cb). The woodwind and string parts are marked with '(simile ~ and gliss.)'. The woodwinds and strings play melodic lines with various dynamics (f, p, sf, fff) and articulation. The keyboard part features chords and triplets. The percussion part is mostly silent. The score is divided into five measures, with measure numbers 427, 428, 429, 430, and 431 indicated at the bottom of each staff.

432

fl *f* *f* *f* *f*
 ob *f* *p* *f* *f*
 cl *f* *p* *f*
 bc *f* *p* *f* *f* *pp*
 bsn *f* *p* *f* *f* *f*
 hn *f* *p* *f* *f* *pp*
 tpt *f* *p* *f* *f* *pp*
 tnc *p* *f* *p* *f*
 perc
 kbd
 v.1 *f* *p* *ff* *f* *p* *f*
 v.2 *f* *p* *ff* *f* *pp*
 va *f* *p* *ff* *f* *pp*
 vc *f* *p* *ff* *f* *p* *f*
 cb *p* *ff* *f* *pp*
 mx $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

442

♩=60

fl

ob

cl

bc

bsn

f 3

ff

f 3

ff

f 3

ff

f 3

ff

hrt

tpt

tne

f

f 3

ff

ff

f

ff

con sord

perc

kbd

8

sampler solo 52"
(not conducted)

♩=60

v.1

v.2

va

vc

cb

f 3

ff

f

ff

f 3

ff

f 3

ff

sampler in all loudspeakers
with maximal reverb.

mx

♩=60

8

♩=40

accel. p. a p.

454 459

fl *p pp p pp (simile) (pp) (mp) cresc. on accented notes (small notes stay pp)*

ob *p pp p p pp mp simile cresc. (on accented notes only)*

cl *p pp p pp (simile) cresc. on accented notes (small notes stay pp)*

bcf

bsn

hn

tpt *con sord. pp (p)*

tne

perc **vibraphone** *p pp p pp p pp cresc. on accented notes (small notes stay pp)*

kbd *p pp p pp cresc. on accented notes (small notes stay pp)*

12



♩=40

accel. p. a p.

♩=48

v.1 *p pp p pp (simile) accel. e cresc. p. a p. cresc. on accented notes (small notes stay pp)*

v.2 *pp (p)*
(bars 460-472 optional)

va

vc

cb

less reverb. (ensemble + sampler)
spatial rotation (see perf. note!)

462

fl (mf) (pp)

ob (ppmf)

cl (mf) (pp)

tpt (mf)

perc (mf) (pp) * Lda

kbd (mf) (pp)

v.1 (mf) (pp) (f)

v.2 (mp) (mf)

(♩=56) (♩=64) (♩=76) (♩=92)

466

fl (f) (pp) (ff) (pp)

ob (pp f) (pp ff)

cl (f) (pp) (ff) (pp)

tpt (f) (ff)

perc (f) (ff) (pp) * Lda

kbd (f) (pp) (ff) (pp)

v.1 (pp) (ff) (pp)

v.2 (f)

(♩=56) (♩=69) (♩=82) (♩=96)

475

fl

ob

cl

bc

bsn

hn

tpt

tne

perc

kbd

v.1

v.2

va

vc

cb

mx

7

(sampler now in rear speakers only)

479

fl
ob
cl
bc
bsn

hn
tpt
tne

perc
kbd

v.1
v.2
va
vc
cb

mx $\frac{2}{4}$ reverb. OFF (acoustic ensemble only)

487

This musical score page contains measures 487 through 492. It is a full orchestral score with the following parts: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tne), Percussion (perc), Keyboard (kbd), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The score is in 3/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groupings. The keyboard part features a more complex texture with triplets and dynamic markings. Dynamic markings include *pp* (pianissimo) and *f* (forte). The score is divided into six measures, with dynamic changes occurring at the beginning and end of several measures.

494

This musical score page contains measures 494 through 499. The instrumentation includes Flute (fl), Oboe (ob), Clarinet (c), Bass Clarinet (bc), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tnc), Percussion (perc), Keyboard (kbd), Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), Contrabass (cb), and Mixer (mx). The woodwinds and strings play a melodic line with frequent triplet markings. The keyboard part features a rhythmic accompaniment with triplets and dynamic markings of *f*, *mp*, and *pp*. The woodwinds and strings are marked *pp* in the final measure. The score is written in a common time signature with a key signature of one flat.

501

This musical score is for a full orchestra, starting at measure 501. The score is organized into systems for different instrument groups. The woodwind section includes Flute (fl), Oboe (ob), Clarinet (cl), Bass Clarinet (bc), Bassoon (bsn), Horn (hn), Trumpet (tpt), and Trombone (tne). The brass section includes Percussion (perc), Keyboard (kbd), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The score is divided into measures, with dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo) indicating volume changes. Fingerings and articulations are also indicated throughout the score.

508

This page contains a musical score for measures 508 through 512. The score is arranged in a system with 15 staves. The instruments are: Flute (fl), Oboe (ob), Clarinet (c), Bass Clarinet (bc), Bassoon (bsn), Horn (hn), Trumpet (tpt), Trombone (tnc), Percussion (perc), Keyboard (kbd), Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Contrabass (cb). The music is in a key with one sharp (F#) and a 4/4 time signature. Measures 508-511 feature complex rhythmic patterns with many sixteenth notes, often grouped in fives and threes. Measure 512 is a final measure with a sustained chordal texture. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). Fingerings and articulations are clearly marked throughout the score.

519

fl

cl

perc

kbd

v.1

v.2

mx

p. a p. diminuendo

f

(play "pp", real dynamics are pre-programmed)

p. a p. dim.

f

mp

525

cl

perc

kbd

v.1

mx

mf

mf

530

cl *mp* 6 7:4 5:6 3

perc

kbd

v.1 *mp* 3 3 3 3 5

clarinet to Back Right, violin to Back Left slowly...

add reverb. to all "poco a poco" till "molto"

535

cl *p* 3 3 3

perc

kbd

v.1 *p* 6 *pp* 3 3

(all sounds now from Back speakers only)

540

cl *pp* 3 *ppp* 3 3 (mime only, repeat 4-6 times)

perc

kbd (repeat 4-6 times)

v.1 *ppp* 5 5 First time "ppp", then 3-5 repeats in pantomime

perc. sampler very slow fade-out... (15"-20")