

≡ EDITION WILHELM HANSEN ≡

Kaija Saariaho

MAA

Ballet in 7 sections
for chamber group, tape live electronics

Score

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Ballet in 7 sections
for chamber group, tape and live electronics

Duration: c.1 hour 30'

Score



EDITION WILHELM HANSEN AS

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For special notes concerning the instruments to be used and the electronic apparatus, see the preliminary page for each movement.

Duration 1 hour 30'

NOTATION

The harp sound should always be allowed to ring as long as possible

When vibrato markings are not specified, players can use their usual vibrato.

'Molto vibrato' always means a rapid and narrow vibrato, unless otherwise specified.

Tremolo should always be as dense as possible.

GENERAL MARKS

—————> Change very gradually from one way of playing, or one type of sound, to another

≡ Diminuendo al niente

○ ≡ Crescendo da niente

S.V. Senza vibrato

l.v. Let vibrate as long as possible


Microintervals:


♯ Note raised a $\frac{1}{4}$ tone (between \natural and \sharp)

♭ Note lowered a $\frac{1}{4}$ tone (between \natural and \flat)

Glissandi:

 or  this glissando should always be played very evenly, without vibrato or accentuations

 Glissando with much vibrato.

 (Strings only). Glissando with artificial harmonics, in which the upper finger is constantly moving, thus creating a rich variety of sound with vividly varying pitches, instead of one gliding pitch.

All glissandi should begin immediately, at the start of the note value. Pitches in parenthesis during the glissandi are intended to indicate the approximate speed of the glissando, and are not to be played with any accentuation or tenuto.

FLUTE

Unless otherwise marked, all glissandi are $\frac{1}{2}$ tone



Breath tone. Use the fingering needed to produce the indicated pitch. However, don't produce the normal tone but just blow air through the instrument.



Normal tone following breath tone



Whisper the given phonemes in the rhythm indicated into the instrument while simultaneously playing the pitches and other events as marked.

Pronunciation follows the general rules of the French language as follows:

d as in French *de*

f as in French *feuilles*

k as in French *écartées*

r as in French *mur*

t as in French *toi*

zs as in French *jaune*

s as in French *soleil*

l as in French *le*

mr as in French *mur*

etc.

Always stress the phonemes as if there were an accentuation mark on them.

HARPSICHORD

The registers and keyboards indicated are for guidance only. These can be modified according to the instrument available. In the score the lower keyboard is 'I' and the upper keyboard is 'II'.

Slurs over a group of notes indicate *legatissimo possibile*, ie., all keys are kept down as long as possible.

STRINGS

S.P. Sul ponticello (*estremamente*).

S.T. Sul tasto.

N Normale (to contradict S.P. or S.T.)

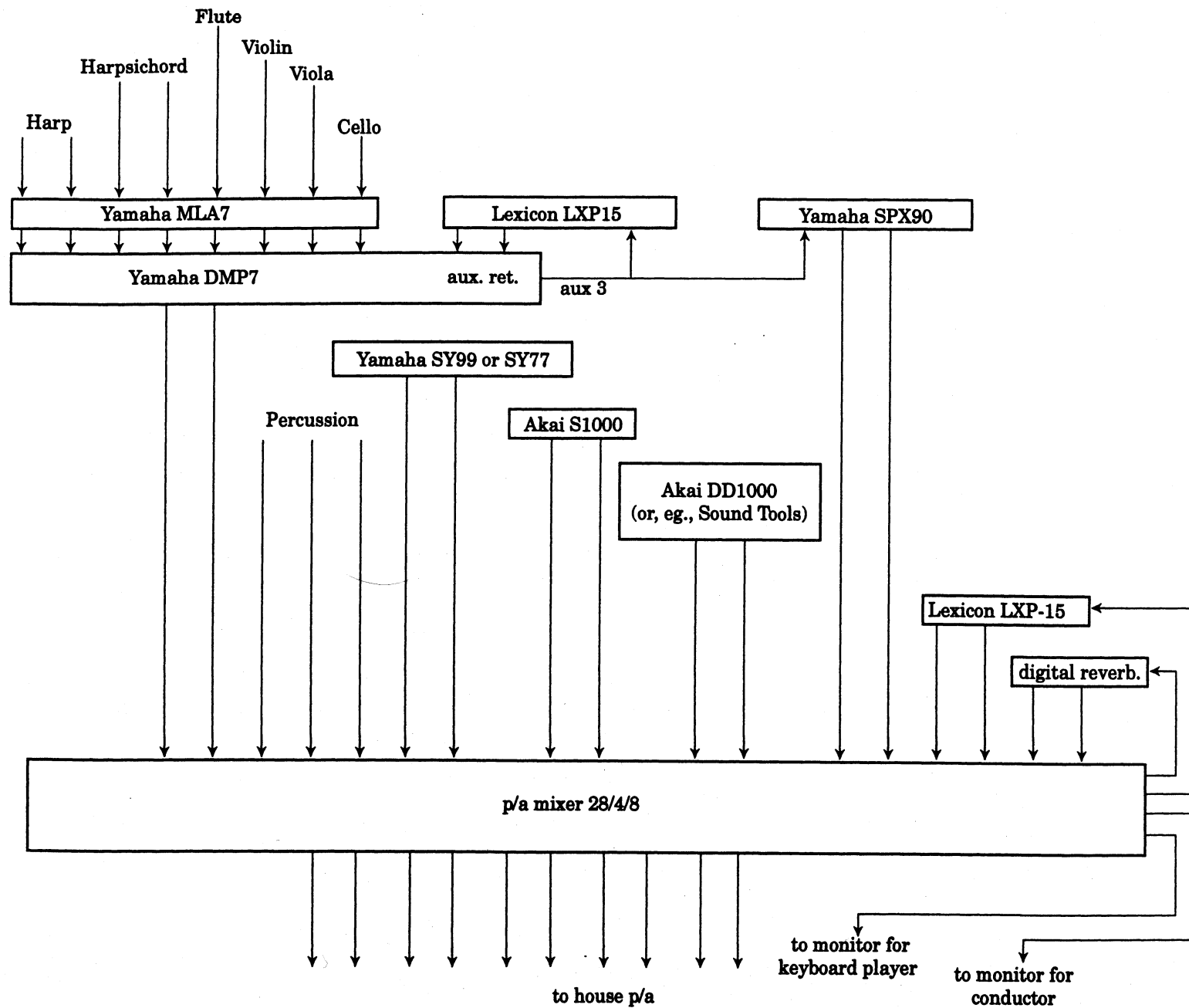
° Natural harmonic.

 Add bow pressure to produce a scratching sound in which the note is totally replaced by noise.

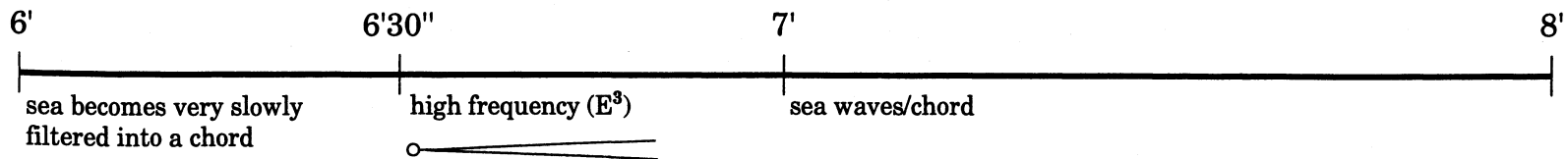
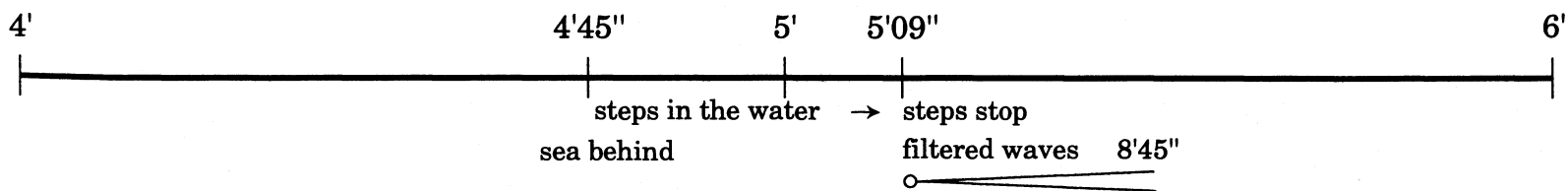
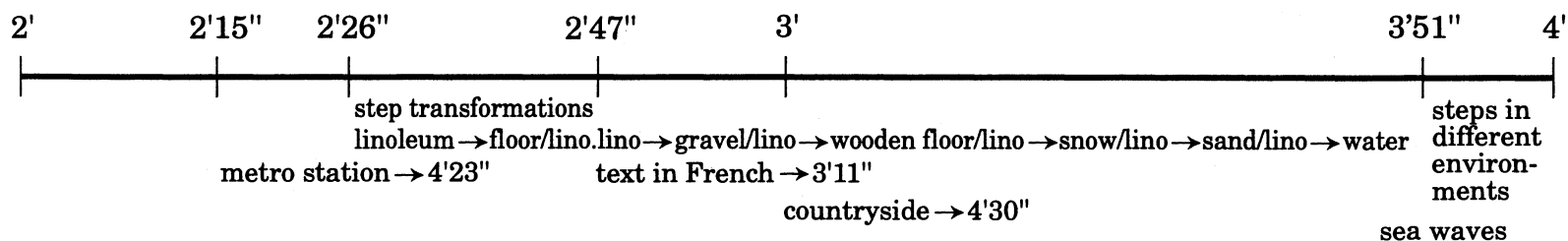
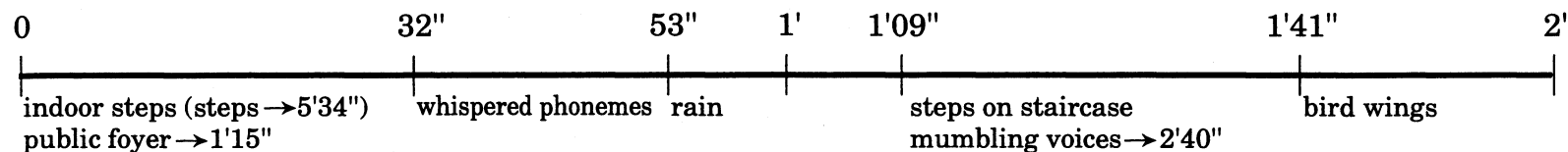
 As above but return to normal tone again.

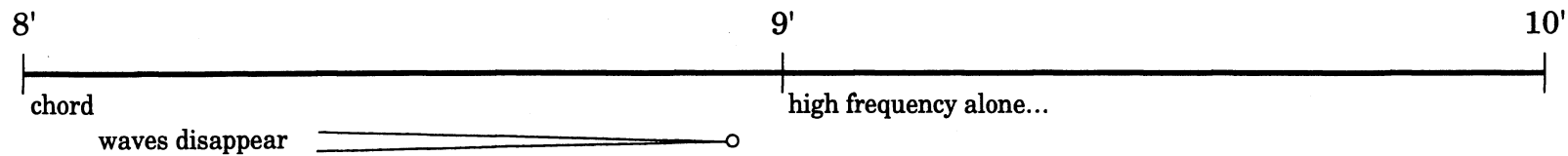
When playing long sustained tones the bow changes should always be made imperceptible and independently of other players. During long slurs which include several long sustained notes, a change of note should not coincide with a change of bow.

ELECTRONICS



I. JOURNEY





GATES

*for flute, cello, and harpsichord,
with optional electronics*

(second part of **Maa**, ballet music in seven parts)

'Gates' can be played either in an acoustic or, often preferably, in an amplified version. The acoustic version is suitable for small and resonant halls, or for example in the context of an early music programme, in which case the piece can also be played on original instruments.

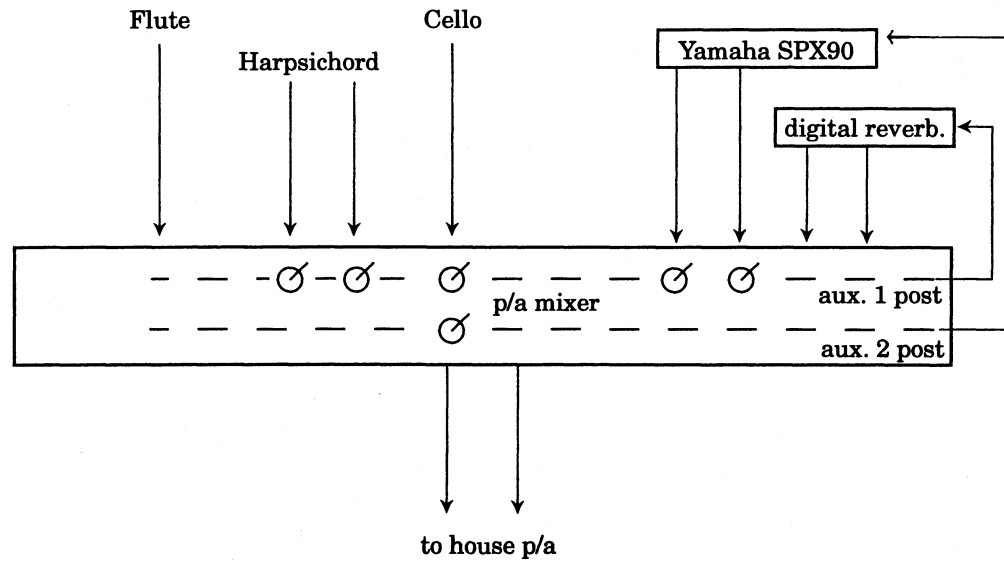
For the electronic version the following was used at the first performance and is shown here for reference. A CD is available from the publisher.

4 good quality directional microphones
Digital reverberation (eg. Lexicon PCM70)
Yamaha SPX90 or similar. (the effect needed is *pitch change*)
Mixer
Stereo amplification

When the instruments are amplified, care should be taken to create a rather intimate sound image of the instruments. Send the instruments to the reverb. Also the pitch change effect is reverberated (see diagram below). The reverb time should be around 3 seconds depending on the acoustic of the concert space. The flute sound can be slightly more reverberated than the other instruments. The ideal effect is one of a clear, intimate foreground which blends softly into a rather resonant background.

The pitch shift effect is used only for the cello. In the score the effect is marked H (harmonizer). The changes in the degrees of the effect are marked approximately with crescendi and diminuendi from a previous level to a new one. The percentages marked are guidelines only and will have to be adjusted at each performance according to the space.

ELECTRONICS



SPX programming:

Use program 22 (pitch change B)

-pitch 1 +0/fine 1 +45/delay 1 20ms

-pitch 2 +0/fine 2 -50/delay 2 15ms

Digital reverb. programming:

Depending on the hall, a rather long, warm reverberation should be used.

2. Gates

Sempre intenso rubato ♩ = 40

Flute

(at least 10")

Cello

S.V. N N S.P. gliss. molto vibr.

pppp fff

Harpsichord

I 8'+4' II 8'

Harmonize

40% 20%

Detailed description of the musical score: The score is for a piece titled '2. Gates'. It consists of three main parts: Flute, Cello, and Harpsichord. The Flute part begins with a whole note rest, followed by a series of eighth notes and a glissando. The Cello part features sustained notes with dynamic markings and glissandos. The Harpsichord part has two staves with specific register markings. A 'Harmonize' section at the bottom shows two tapering lines representing 40% and 20% dynamics.

A ♩ = 80

Fl. 7

vibr. → S.V. S.V. gliss.

Vlc. S.V. S.P. S.P. → N N → S.P.

Hd. II *f poss.* I

H. 20% 60% 30%

(accentuate each of the given, whispered phonemes, as if reciting an important and powerful text.)

11

Fl. S.V. \rightarrow molto vibr. $\bullet = 40$ gliss. S.V. \rightarrow S.V. sempre intenso $\circ \rightarrow \bullet$

Vlc. S.V. S.P. \rightarrow N \rightarrow S.P. gliss. gliss. gliss. gliss. con violenza

Hd. Π $\text{sempre } f \text{ poss.}$ L.v. Π 8'+4'

H. 30% \rightarrow 80%

14

Fl. S.V. \rightarrow gliss. B $\bullet = 80$ S.V. \rightarrow 3 gliss. S.V. \rightarrow molto vibr.

Vlc. S.P. S.V. \rightarrow con violenza gliss. gliss. gliss. N \rightarrow S.P. gliss. gliss. S.V. \rightarrow molto vibr.

Hd. (II) tr. (I) $\text{sempre } f \text{ poss.}$

H. 50% \rightarrow 100%

17

Fl. *sfz* *mf* *sfz* *mp* *ff* *fff* *mf*

doloroso
S.V. *gliss.* *molto vibr.*

Vlc. *fff* *sempre* *gliss.* *gliss.* *gliss.* *gliss.* *fff*

S.P. *gliss.* S.V. S.P. N S.V. N

Hd. *tr* *tr* *tr*

H. 40% 100%

21 **C**

Fl. *mp* *mf* *ffz* *mp* *mf* *mf* *ff*

S.P. *gliss.* *gliss.* *mf* *ff* *gliss.* *gliss.* *gliss.* *gliss.* *ff*

S.V. *gliss.* *3* *vibr.* *molto vibr.*

S.V. *5* *molto vibr.* *molto vibr.*

Hd. (II) (I)

H. 40% 80% 20%

25

Fl. *ff* *poco disperato* *S.V. molto vibr.*

N *S.P.* *S.V.*

Vlc. *gliss.* *gliss.* *ff* *S.V. molto vibr.* *3* *mf*

Hd. *6* *3* *6* *3* *9* *3* *5*

H. 20% 80% 0

29

D meno mosso

Fl. *mf* *S.P. molto vibr.* *sempre intenso* *S.V.* *S.P.* *N* *S.P.* *S.V. gliss.* *mp* *f*

Vlc. *gliss.* *gliss.* *very evenly* *mp* *f*

Hd. *espr.* *sempre legatissimo* *3* *5* *3* *5* *3* *5* *3*

H.

35

Fl. *p* *f* *gliss.* *p* *f* S.V. *molto vibr.* S.V.

Vlc. *subito mp* *f* *subito mp* *f* S.P. *molto vibr.* S.T. S.P. S.V.

Hd. 6 5 5 6 6 3

H. 0 60% 0 60% 0

poco rit. **rit.** **E** **Dolce, ma sempre intenso** ♩ = 74

39 Fl. *tr* *mp* *p* *mf* 3 5

Vlc. S.P. → N S.V. *molto vibr.* S.V. *very evenly* S.V. S.P. *subito mp* *mf* *poco libero* 3

Hd. 5 6 5 6 3 *f poss.*

H. 0 80% 0

II 8'+4' +C (tutti)

poco rit.

44

Fl.

N

molto vibr.

mf

S.V.

gliss.

sfz

N

S.P.

gliss.

sfz

S.T.

gliss.

sfz

S.P.

gliss.

sfz

Vlc.

mf

gliss.

gliss.

mf

Hd.

tr

tr

tr

tr

tr

tr

H.

50 **F** $\text{♩} = 60$ **G** *misterioso, calmato*

Fl. *gliss.* *sfz* *mp*

Vlc. *gliss.* *poco sfz* *poco sfz* *poco sfz* *mp* *S.P.*

Hd. *tr* *3* *3* *3* *3* *3*

H.

56 *mp* *gliss.* *p* *gliss.* *gliss.* *espr.* *S.V.* *molto vibr.*

Vlc. *sempre S.V. calando* *N* *very evenly* *S.P.* *N* *espr. S.V.* *p*

Hd. *-C* *II 8' (I 8'+4')*

H.

H piu mosso ♩ = 74

63 S.V. molto vibr. → S.V. *gliss.* *mp* *tr* *mf* *energico* *mf* *molto vibr.* (vibr. ord.) N

Vlc. *molto vibr.* *mf* *energico*

Hd. *energico* *tr* *6* *tr* *5* *I* *(I)*

H.

70

Fl. (vibr. ord.) S.V. \rightarrow molto vibr. molto vibr. (vibr. ord.) S.V.

poco sfz mf poco sfz mf poco sfz mf f

Vlc. N \rightarrow S.T. N \rightarrow S.P. N \rightarrow S.P. molto vibr. N \rightarrow S.P. N \rightarrow S.P. molto vibr.

$gliss.$ mf poco sfz mf poco sfz mf poco sfz mf ffz

Hd. tr 3 I

H. 3 I

75

Fl. $gliss.$ S.V. $gliss.$ molto vibr. \rightarrow S.V. $gliss.$ molto vibr. molto vibr.

f f ffz f mf mf

Vlc. S.P. molto vibr. S.P. molto vibr. S.P. molto vibr. S.P. molto vibr. N \rightarrow S.P. molto vibr.

f ffz f ffz f ffz f ffz mf poco sfz

Hd. 3 II 3 II (II) 7

H. 0 80% 0 80% 20% 100% 0 100% 30%

poco rit.

rubato

I

a tempo ♩ = 74

molto vibr.

→ S.V.

80

Fl.

mp mp

p poss.

N → S.T. N → S.T.

(vibr. ord.)

mp p

ppp

p mp

N S.V. N S.V.

Hd.

I

6

7

(I)

H.

0

85

Fl.

Vlc.

Hd.

H.

very evenly

S.P.

N

N

gliss.

S.V.

mf

6

9

6

90

Fl.

Vlc.

Hd.

H.

S.V.

S.V.

molto vibr.

pp

mf

pp

S.P.

molto vibr.

N

N

molto vibr.

mf

5

3

J dolce ♩ = 40

95

Fl.

Vlc.

Hd.

H.

S.P.

S.V.
sul D

gliss.

pp

pp

gliss.

S.P.

mp

II

6

0 ————— 60%

p

p

f k r l sz s r l mr l f k r t s

I 4'

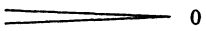
poco piu mosso*sempre dolce**molto vibr.**(vibr. ord.)*

99

Fl. *mp*

Vlc. *S.T.* *mp* *(vibr. ord.)* *mp* *S.P.* *mp* *N* *S.P.* *N*

Hd. *II* *II*

H.  0

102

Fl. *gliss.* *mf* *3* *gliss.* *p poss.* *mf* *molto vibr.* *S.V.*

Vlc. *S.P.* *3* *intenso* *mp* *mf* *gliss.* *gliss.* *S.P.* *N*

Hd. *pp* *3* *mp* *I* *I 4'* *5* *3*

H.

105 S.V. *gliss.*

Fl. *mf* *p* *poss.* *mf*

Vlc. S.P. *gliss.* *gliss.* N

Hd. 6

H. 0 60%

This musical score page features four staves. The Flute staff (Fl.) begins at measure 105 with a half note G4, marked *mf*, followed by a glissando to a half note A4 marked *p* *poss.*. The Violin staff (Vlc.) has a sustained half note G4 marked S.P. with a glissando to a half note A4, then a half note B4 marked N. The Horns staff (Hd.) shows a sixteenth-note figure with a slur and the number 6. The Harp staff (H.) has a dynamic marking of 0 to 60% with a slur. The score is in 3/4 time and includes various musical notations such as slurs, glissandos, and dynamic markings.

109 *poco rubato* **K** *calmo, misterioso* $\text{♩} = 60$

Fl. *sempre p*

Vlc. S.P. *pp* S.V. (always imperceptible bow changes) S.T. *p* S.P.

Hd.

H. 0

d f k r t d z s d s l m r l f k r t z s s l m r l f k r t z s

116 *tr*

Fl. *5* *p* *mp*

Vlc. S.V. *molto vibr.* S.V. *gliss.*

Hd.

H.

- s r l r l f l f k r t z s s r s l m r l l f

L

121

Fl. S.V. \rightarrow molto vibr. \rightarrow molto vibr. \rightarrow

mp

Vlc. S.V. \rightarrow S.T. S.T. \rightarrow

p \rightarrow pp \rightarrow mp

Hd. II (mp) play very evenly

I (mp)

H.

124 S.V.

Fl.

Vlc.

Hd.

H.

S.P.

S.P. → S.T.

S.T. → S.P.

tr

mp *pp* *pp* *mp* *pp*

f s l s l z s k r t f s s l z s

tr

(mp) *(mf)*

II

I 7

129

M

Fl.

Vlc.

Hd.

H.

S.T. *dolce* S.T.

S.T. *tr*

mp *5*

f k r d z s

7

I

133

Fl. *p* *tr* *Calmo ma intenso* *mp* *pp* *mp* *3* *5* *zs d s* *d zs d s*

Vlc. *S.P.* *calmo, intenso* *tr* *S.T.* *gtiss.* *very evenly* *S.P.*

Hd. *mp*

H. *mp*

139 *rit.* *molto* $\text{♩} = 40$ **N** $\text{♩} = 60$

Fl. *gliss.* S.T. S.P.

Vlc. *mp*

Hd. I 8' + 4' I

H.

143 S.V. S.V. S.V. S.V.

Fl. *gliss.* *mf* S.T.

Vlc. *poco rubato* *tr.*

Hd. *tr.* *5* *tr.* *5* *tr.* *5* *tr.* *5*

H.

148 S.V. \longrightarrow molto vibr. \longrightarrow S.V. \longrightarrow

Fl. *gliss.* *mf* *mf* *gliss.*

Vlc. S.V. S.T. *p* \longrightarrow *mp* S.V. S.T. \longrightarrow

Hd. *tr* *3* *tr* *II* *tr* *3* *tr* *5* *II* (II) *7* *7*

H.

Detailed description of the musical score: The score is for measures 148-151. The Flute (Fl.) part begins in measure 148 with a glissando (gliss.) and a mezzo-forte (mf) dynamic. It continues with a half note, a quarter rest, and a half note. In measure 149, it has a triplet of eighth notes, a half note, and a half note. In measure 150, it has a glissando (gliss.) and a half note. In measure 151, it has a half note. The Violoncello (Vlc.) part begins in measure 148 with a half note. In measure 149, it has a half note. In measure 150, it has a half note. In measure 151, it has a half note. The Horns (Hd.) part begins in measure 148 with a trill (tr) and a triplet (3). In measure 149, it has a trill (tr) and a triplet (3). In measure 150, it has a trill (tr) and a triplet (3). In measure 151, it has a trill (tr) and a triplet (3). The Horn (H.) part begins in measure 148 with a trill (tr) and a triplet (3). In measure 149, it has a trill (tr) and a triplet (3). In measure 150, it has a trill (tr) and a triplet (3). In measure 151, it has a trill (tr) and a triplet (3).

153 *molto vibr.* \rightarrow S.V. \square $\text{O} = 60$ S.V. \rightarrow

Fl. *gliss.* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Vlc. S.P. *molto vibr.* S.T. *mp* 5

Hd. II 5 I *tr*

H.

159 molto vibr.

Fl. *mp* *tr* *mp* *mf*

Vlc. *mp* *S.T.* *gliss.* *tr* *S.P.* *tr* *mp* *mf* *S.T.* *mp* *mf*

Hd. *mp* *mf* *tr* *mp* *mf*

H.

163

Fl. *tr* *p* *tr* *mf* *p* *poco sfz*

Vlc. S.P. *tr* *p* *mf* S.T. *tr* *p* *sfz* *poco sfz*

Hd. +C (tutti) *f poss.* *sim.*

H. 80% 0

P 167

Fl. *gliss.* *p* *sfz* *p* *ff* *tr* *pp*

Vlc. *S.T.* 6 *pp* *S.P.* *tr* *sfz*

Hd. *I* *f poss.* 3 *8^{va}* 7

H. 0 80%

Q *Sempre intenso* $\text{♩} = 40$

170

Fl. *gliss.* *ff* *tr* *pp* 10 *fff* *gliss.* *S.V.* *S.V.*

Vlc. *S.T.* 6 *pp* *S.T.* 3 *S.P.* *tr* *sfz*

Hd. *tr* *3* *8^{va}* *loco* 9 *-C*

H. 0 100% 0

174

Fl. *gliss.*

Vlc. *S.P.* *mf* *con violenza* *ffz* *f*

Hd. *tr* *tr* *10* *10* *10* *10*

H. 0 100%

177

Fl. *disperato* *ff* *disperato* *molto vibr.* *gliss.* *ff*

Vlc. *S.P.* *gliss.* *f* *sempre con violenza* *f* *fff*

Hd. *12* *14* *14*

H. 100% 100% 60%

R misterioso ♩ = 80

180

Fl. *S.V.* *mp* *mp* *ff*

Vlc. *S.V.* *S.P.* *mp* *ff* *molto vibr.*

Hd. *7* *6*

H. 60% 100%

183

Fl.

l m d f r t l z s s r f k l z s

S.P. N S.P. *intenso*

Vlc.

mp *mp*

Hd.

8^{va}

H.

20% 0

sempre intenso

188 *sempre intenso*

Fl. *mp*

Vlc. *mp*

Hd. (8♭)

H.

Fl. $\text{S} \text{ } \text{♩} = 40$ $\text{T} \text{ } \text{♩} = 54$ poco grave

192 *tr.* *gliss.* *3* *gliss.* *ff* *N* *S.P.*

Vlc. *sempre intenso* *3* *gliss.* *gliss.* *S.P.* *S.P.* *gliss.* *gliss.* *sempre ff*

Hd. *loco* *+C (tutti)* *I* *tr.* *(f poss.)* *3* *tr.* *5* *tr.* *tr.*

199

Fl.

Vlc.

Hd.

H.

S.T. S.P.

S.P.

*gliss.****ff****gliss.**gliss.*(8^{va})

20%

100%

212

Fl. *intenso*

Vlc. *subito pp* *mf subito pp*

Hd.

H. 60% 0

Fl.

f poss. *ffz*

d zs d s l m r l f

kkk r tk zs l s

Vlc.

S.T. S.T. → N S.T. → S.P. tr

subito *pp* *mf* subito *pp* *mf*

Hd.

H.

The musical score is for measures 219 to 224. The Flute (Fl.) part is in treble clef and has lyrics 'd zs d s l m r l f' and 'kkk r tk zs l s'. It features dynamic markings *f* poss. and *ffz*. The Violoncello (Vlc.) part is in bass clef and has lyrics 'S.T.', 'N', 'S.P.', and 'tr'. It features dynamic markings 'subito *pp*' and '*mf*'. The Horns (Hd.) and Horns (H.) parts are also shown.

V

225

Fl. *gliss.* *mf* 5 *ffz* *gliss.* *ffz* *con uig. 6*

Vlc. *S.P.* *mf* *ffz* *S.P.* *con violenza* *ffz* *S.P.* *mf* 7

Hd. *I* *I* 6 7

H. 0 — 80% — 0 — 100% — 0 — 100%

W intenso, poco rubato

229

Fl. *gliss.* *ffz* *mf* 3 *ff* *gliss.* *p poss.*

Vlc. *S.P.* *tr* *ff* *gliss.* *molto vibr.* *calando* *mp* *play very evenly*

Hd. *L.v.* 7 *I 4', II 8'*

H. 0 — 0 — 100% — 30%

X dolce, calmato ♩ = c.80

Y molto vibr. sempre calmo

235

Fl. *sempre dolce* *sempre mp* *sempre mp*

Vlc. S.V. N *mp* S.V. N → S.P. S.V. → vibr. S.V. N *mp sempre* *sempre mp*

Hd. I II (*mp*) *sempre mp*

H. 30% 0

Detailed description of the musical score: The score is for a section of a larger work, starting at measure 235. It features four staves: Flute (Fl.), Violoncello (Vlc.), Horn (Hd.), and Harp (H.). The Flute part begins with a rest for 16 measures, then enters with a melodic line in the right hand, marked 'sempre dolce' and 'sempre mp'. The Violoncello part has a sustained note in the right hand, marked 'mp', with a vibrato indicated by a wavy line. The Horn part has a sustained note in the right hand, marked 'sempre mp'. The Harp part has a sustained note in the right hand, marked '30%', and a wavy line indicating a vibrato. The score includes various musical notations such as rests, notes, and dynamics.

242

molto vibr. molto vibr. molto vibr. S.V. *gliss.*

molto vibr. → S.P. S.V. → molto vibr. S.V. → molto vibr. S.V. → molto vibr.

N → S.P. N → S.P. N → S.P.

(mp)

(pp)

(mp)

249

vibr. S.V. *gliss.* vibr. S.V. *gliss.* vibr. S.V.

S.V. → molto vibr. S.V. → molto vibr. S.V. → molto vibr.

N → S.P. N → S.P. N → S.P.

(pp)

(mp)

255

F1.

vibr.

S.V.

vibr.

Z

(mp)

l zs

s l

vibr. ord.
N → S.P.

gliss.

N → S.P.

gliss.

N → S.P.

gliss.

Hd.

(mp)

H.

Detailed description: This is a musical score for four instruments: Flute 1 (F1.), Violoncello (Vlc.), Horns (Hd.), and Horn (H.). The score is in 2/4 time and consists of 255 measures. The Flute 1 part starts with a vibrato (vibr.) and a 'Z' box. It has a dynamic marking of (mp) and includes the letters 'l zs' and 's l'. The Violoncello part has a vibrato (vibr.) and a 'Z' box. It has a dynamic marking of (mp) and includes the letters 'l zs' and 's l'. The Horns part has a vibrato (vibr.) and a 'Z' box. It has a dynamic marking of (mp) and includes the letters 'l zs' and 's l'. The Horn part has a vibrato (vibr.) and a 'Z' box. It has a dynamic marking of (mp) and includes the letters 'l zs' and 's l'.

260

Fl.

S.V.

Vlc.

S.V.

S.P.

N

gliss.

molto vibr.

Hd.

H.

265

Fl.

S.V.

gliss.

1 zs s

Vlc.

S.P.

S.V.

S.T.

gliss.

Hd.

tr.

l.v.

H.

269

sempre calmato

rubato

Fl.

Vlc.

Hd.

H.

s l — l zs —

molto vibr.

S.P.

N

S.P.

S.T.

pp

DE LA TERRE

for violin and electronics

(third part of **Maa**, ballet music in seven parts)

Equipment used at first performance:

One good quality directional microphone
Lexicon LXP-15
Digital reverberation (eg. Lexicon PCM70)
Akai DD 1000 hard disk recorder system or DAT recorder
Mixer
Stereo amplification

The sound ideal for the amplification is a clear and rich close sound. The microphone should be placed rather close to the instrument. The amount of amplification depends, naturally, on the concert space, but in this piece the amplified sound can cover the acoustic sound of the instrument. The general level can be set to be rather loud, but not painfully so.

REVERBERATION EFFECT

The reverberation used on the Lexicon LXP-15 is a program in which the reverb time is changed constantly by the amplitude of the input signal. The general idea here is, the quieter the sound, the longer the reverb.

The parameters of the program are marked in the set-up drawing (page 26).

The amplified violin sound should blend well with the reverb sound but nevertheless remain slightly in the foreground.

The second reverb is used to soften the amplified violin sound and the Lexicon LXP-15 sound. No reverb is added to the pre-prepared audio material.

PRE-PREPARED AUDIO MATERIAL

Different equipment can be chosen to play the pre-prepared audio material:

1. Akai DD1000

2. DAT recorder

3. A hard disk recording/playback system eg SoundTools by DigiDesign). This will require:

MacII (or later)

Hard disk with 200MB free space (minimum)

(Accelerator card for pre-PowerMac models)

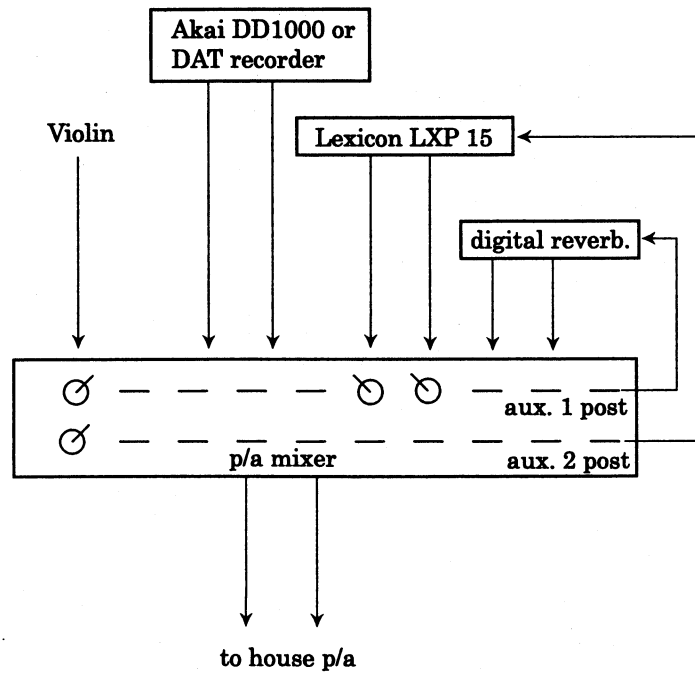
DAT I/O

Sound Designer II software

LiveList software

DATA software.

The audio material is available from the publisher as an optical disk for Akai DD1000 or DAT tape.

ELECTRONICS

LXP 15 programming:

Glidelay 0µs	Gldfbk 0%	Delay 2 17.0 ms		
HiCut 3.21 kHz	LoCut 19 Hz		Size 71 metre	Diffus. 71%
Decay Inf.	Treble Full	Bass Mpy 1.00x	DryP C	Outlvl 100%
Inlevel 100%	Mix 100%	WetP C		
LFO Rate 0.01Hz	RvbMix 100%			
Alghm Dly/Rvb			Scale 1 -176%	Offset 1 0a
SRC 1 Inlvl	Tresh 0	Dest 1 Decay		
SRC 2 off				
SRC 3 off				
SRC 4 off				

Digital reverb. programming:

A medium length, warm reverberation should be used.

...de la Terre

Violin

c.15" $\text{♩} = c.40$ **sempre dolcissimo, espressivo**

S.V. δ S.T. \rightarrow N

Sul A $\left(\begin{smallmatrix} \oplus \\ \ominus \end{smallmatrix} \right)$

Electronics

(Infinite reverb. throughout the piece)
(wind, birds, whispers)

① "S'attaché"
(new sound always begins at circled numbers)

"dans l'herbe"
"dans l'herbe"
"le lumière"

continues

p

ppp

S.P. \rightarrow very slow bow

Vibr. \rightarrow S.V.
S.T. \rightarrow N \rightarrow S.P.

(Sul A)

p

ppp

S.V. \rightarrow Molto Vibr.

N S.V.

(Sul A)

pizz. \rightarrow c.10"

p *ff* (endless reverb.)

(wind, birds)

② (dur. 25")

più mosso (♩ → ♩., ♩. = c.60)
S.P.

arco γ (☉)

meno mosso
S.P. → S.T.

3 Sul A, D 12
mp leggiero

whispers

continues

più mosso, dolce
S.P.

1, 2 4
P 10 10

gliss.

poco meno mosso N → S.P.

S.P. → N

legatiss. gliss.

Sul A (♯) 8^{va}

mp

10 (Sul D) 3 2

2 2 2 (♯)

2 2 1 2

più mosso (a tempo) sempre leggiero

S.P. → N gliss. S.P. → S.T.

gliss.

p

(Sul D)

poco sf p

poco sf p

p poco p

pp

poco meno mosso, rubato

legatiss.

S.T. → S.P. → N

a tempo

S.P. → N S.P. → N

gliss.

gliss.

gliss.

gliss.

mp

Sul A

ppp

pp

mp

pp

N → S.T.

gliss.

poco sf pp

sf

pp

gliss.

gliss.

sf > pp

sf > pp

gliss. *gliss.* *sf* *mp* *sf* S.T.

S.P. *mp* *pp* *mp* *pp* *mp* 5

rit. meno mosso, rubato S.P. S.T. S.P. *gliss.* pizz *ff*

(wind, birds, whispers)
 ④ (dur. 25")
 "les grains, les vagues" "s'attaché"

† play with light finger pressure
 (as harmonics)

$\text{♩} = \text{c.96}$
 N

c.6"

Endless reverb.

leggiere

S.P.

p (sempre)

6

S.P.

S.T.

tr

pp

N

S.P.

S.T.

S.P.

mp

p

pp

mp

S.T.

gliss.

S.T.

pp



S.P.



meno mosso

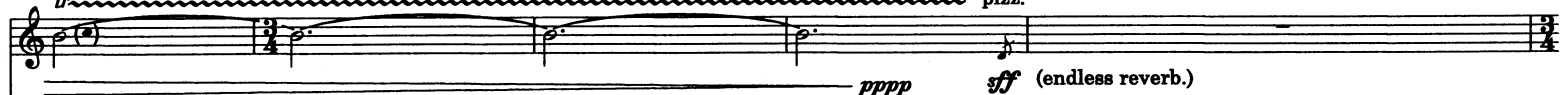
arco

→ col legno tratt.

tr

pizz.

c.9"



pppp

ff (endless reverb.)

(wind, whispers)

"les arbres sous la terre"

⑤

(dur. 30")

♩ = c.60

pizz. 5

mf p mf p mf p pp dolce

arco

pizz. 5

sf p sf p sf p

arco

(Sul D) dolce

5

continues

“re elle jusqu’au bord”

“de la lumière”

[illegible]

meno mosso
 "pizz." —————→ arco
tr —————→ *tr* —————→ arco
gliss. —————→ *gliss.*

"pizz.": strike the left hand fingers on the finger board

[illegible]

meno mosso, sempre poco rubato

con violenza

musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various dynamics (*p*, *mp*, *f*, *mp*), articulations (*gliss.*, *tr.*), and performance instructions (*N*, *S.T.*, *(S.T.)*, *dolce*). Time values are indicated as *c.4"*, *c.3"*, and *c.1"*. A bracket labeled *(endless reverb.)* spans the first measure. A bracket labeled *notes in parenthesis hold as long as possible* spans the final measure.

notes in parenthesis hold as long as possible

musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various dynamics (*mp*, *pp*, *p*), articulations (*tr.*), and performance instructions (*N*, *S.T.*, *(S.T.)*). Time values are indicated as *c.3"* and *c.1"*. A bracket labeled *(wind, birds,)* spans the first measure. A bracket labeled *(dur. 30")* spans the first measure. A bracket labeled *continues* spans the first measure.

musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various dynamics (*mp*, *p*, *mf*), articulations (*gliss.*), and performance instructions (*N*, *S.T.*, *(Sul D)*, *(Sul A)*, *S.P.*, *sempr. espress.*). Time values are indicated as *c.1"* and *c.1.5"*. A bracket labeled *S.T. very slow bow* spans the final measure.

musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various dynamics (*mp*, *p*), articulations (*gliss.*), and performance instructions (*N*, *S.T.*, *(Sul D)*, *(Sul A)*, *S.P.*, *sempr. espress.*). Time values are indicated as *c.1"* and *c.1.5"*. A bracket labeled *S.T. very slow bow* spans the final measure.

S.P. → S.T. S.P. → S.T. S.T. → S.P. S.T. → S.T.

mp *pp* *mf*

(wind, whispers)

⑦ "la mist" (dur. 30")

"s'attache"

continues

gliss. *tr.* *gliss.*

c.6" *gliss.* *gliss.*

3 1 4 5 4 1 3

sempre intenso

S.P. S.P. S.P. →

p *mf* *p* *f* *mf*

c.1" *gliss.* *tr.* *gliss.* *gliss.* *c.1.5"*

3 4 1 2 0 3 4 3

mp *poco sf* *mp* *poco sf*

gliss. *gliss.* *gliss.*

c.1" *c.1"* *c.1"*

3 4 2 3 1 3 4 1 3 4 1

(arco)

S.P. S.T. → S.P.

mp *poco sf* *mp* *poco sf*

gliss. *gliss.* *gliss.* *gliss.*

c.1" *c.1"*

5 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

S.T. → S.P. S.T. S.T.

(Sul D) (Sul E)

p *mf* *pp espress.*

c.2" *gliss.* *gliss.* *gliss.*

3 4 1 2 0 3 4 1 2 0 3 4 1 2 0

Lento ♩ = c.46, dolciss.

S.P. *gliss.* *c.7"* *pp* (wind, birds) *ppp* *mp* (Sul A) *gliss.* *poco sf* *tr* *ppp* *3*

8 (dur. 20") "les grains, les vagues"

legatiss.
sempre dolce, espr.

tr *mp* *poco sf* *ppp* (wind,) *c.9"* *Sul A*

9 (dur. 30")

a tempo

S.T. → S.P. S.P. → N → S.P.

tr *s* *tr* *s* *s* *gliss.* *gliss.*

poco sf *ppp*

c.13"

(wind, birds)

(dur. 30")

10

S.P. S.P. → N → S.T.

gliss. *tr* *gliss.*

(Sul A) *ppp* *mp* *poco sf*

continues

a tempo

S.T. → S.P.

tr *gliss.* *gliss.* *gliss.* *gliss.*

mp *ppp*

c.15"

(wind, birds, whispers)

(dur. 25")

11

"de la lumière"

N —————> S.P.

gliss. *ppp* *mp* *tr*

"s'attache"

ad libitum: E.F. glissandi on G and D strings. Imitate the wind.
c.20"

N —————> S.P.

ppp *p* *p dolcissimo*

(wind, birds, whispers) "les arbres"

(dur. 30") "sous la terre... rè elle jusqu'au bord de la nuit"

tr *tr* S.P. as above: glissandi on A and E strings. Imitate the wind.
c.25"

ppp *p*

(wind, birds)

(dur. 40")


LXP-15

FOREST

for percussion, harp, harpsichord / synthesizer, viola and cello

(fourth part of **Maa**, ballet music in seven parts)

The keyboard player plays in this section of MAA three instruments: harpsichord, sampler keyboard and synthesizer. The sampler keyboard starts six different sounds, depending which note is triggered:



The musical notation consists of a single staff with a treble clef. It contains six measures, each with a single note. The notes are: G4 (natural), A4 (sharp), B4 (natural), C5 (sharp), D5 (natural), and E5 (natural). Below each note is a text label describing the sound triggered by that note.

Note	Sound
G4	wind, whispers, water splash
A4	whispering choir
B4	intimate whispers
C5	women's whispers
D5	wind, birds
E5	birds

The sounds are triggered as marked in the score, sometimes separately, sometimes several of them together. The keys are held down during the durations marked.

(Timpani)

(Timpani)

Percussion

Frame Drum (tambourine without jingles, played with hand)

ppp sempre

Percussion, unless otherwise indicated, always use hard mallets
(matching the attack to the plucked instruments)

Harp

Db, Cb, Bb, Eb, Fb, Gb, Ab

Keyboard

Sampler keyboard

Viola

Cello

7

A

Timpani

Perc.

Hp.

Kbd.

Vla.

Vlc.

ppp

sempre pizz.

pp sempre

sempre pizz.

pp sempre

Harpsichord
I 8'+4', II 8'

This musical score page features five staves. The Percussion staff (Perc.) has a bass clef and shows rhythmic patterns in the first four measures, followed by a timpani part in the last two measures marked *ppp*. The Harp (Hp.) and Keyboard (Kbd.) staves have grand staves with treble and bass clefs; the Kbd. part begins in the fourth measure. The Viola (Vla.) and Violin (Vlc.) staves have alto and treble clefs respectively, with both parts starting in the fourth measure. The Viola part is marked *sempre pizz.* and *pp sempre*, while the Violin part is marked *sempre pizz.* and *pp sempre*. A section marker 'A' is placed above the fourth measure. A 'Timpani' label is above the fifth measure. A 'Harpsichord' label with specifications 'I 8'+4', II 8'' is placed above the sixth measure. A page number '7' is at the top left.

13

Perc.

Hp.

Kbd.

Vla.

Vlc.

pp

This musical score page contains measures 13 through 18. The percussion part (Perc.) is written on a single staff with a bass clef, alternating between 2/8 and 2/4 time signatures, playing a single eighth note in each measure. The harp (Hp.) is represented by two staves (treble and bass clefs) with whole rests in all measures. The keyboard (Kbd.) part consists of two staves; the right hand plays a melodic line in measures 13, 14, 17, and 18, while the left hand has whole rests. The melodic line in the right hand is marked *pp* (pianissimo). The viola (Vla.) and violin (Vlc.) parts are written on two staves each. The viola part features a melodic line with eighth and sixteenth notes, while the violin part provides a harmonic accompaniment with similar rhythmic patterns. The time signature for the string parts is 2/4.

19

19

Perc.

Hp.

Kbd.

Vla.

Vlc.

Xylophone

pp

mp

F \sharp

D \sharp , F \sharp , G \sharp

5

6

I

23

Perc. *p* *ppp*

Hp. *mp* *p* *pp* A# *mf*

Kbd. *ppp* *p*

Vla. *ppp* *p*

Vlc. *ppp* *p*

Detailed description: This musical score page contains five staves for measures 23 through 26. The Percussion staff (Perc.) uses a treble clef and a key signature of one sharp (F#), starting with a piano (*p*) dynamic and ending with a pianissimo (*ppp*) dynamic. The Harp (Hp.) and Keyboard (Kbd.) staves are grand staves with treble and bass clefs. The Harp part includes fingerings (5, 6, 5, 5, 3), dynamics (*mp*, *p*, *pp*, *mf*), and an accidental (A#). The Keyboard part includes fingerings (5, 6, 6, 5, 5) and a first finger (I) marking. The Viola (Vla.) and Violin (Vlc.) staves are in 3/4 time, with the Viola in alto clef and the Violin in treble clef, both in a key signature of one sharp. They both start with a pianissimo (*ppp*) dynamic and move to a piano (*p*) dynamic by measure 25.

C

27

Perc. *p* *ppp*

Hp. *pp* *mp* *light and hasty*

Kbd. *pp* *very evenly* *gliss.* *pp*

Vla.

Vlc.

The musical score is for a five-part ensemble. The Percussion part (Perc.) is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, marked with a crescendo hairpin and the dynamic *p*, followed by a series of eighth notes marked with a decrescendo hairpin and the dynamic *ppp*. The Harp (Hp.) part is in 2/4 time, starting with a treble clef and a key signature of one sharp. It begins with a series of eighth notes, marked with a crescendo hairpin and the dynamic *pp*, followed by a series of eighth notes marked with a decrescendo hairpin and the dynamic *mp*. The Keyboard (Kbd.) part is in 2/4 time, starting with a treble clef and a key signature of one sharp. It begins with a series of eighth notes, marked with a crescendo hairpin and the dynamic *pp*, followed by a series of eighth notes marked with a decrescendo hairpin and the dynamic *mp*. The Viola (Vla.) part is in 2/4 time, starting with a treble clef and a key signature of one sharp. It begins with a series of eighth notes, marked with a crescendo hairpin and the dynamic *pp*, followed by a series of eighth notes marked with a decrescendo hairpin and the dynamic *pp*. The Violoncello (Vlc.) part is in 2/4 time, starting with a treble clef and a key signature of one sharp. It begins with a series of eighth notes, marked with a crescendo hairpin and the dynamic *pp*, followed by a series of eighth notes marked with a decrescendo hairpin and the dynamic *pp*. The score includes various musical notations such as fingerings (5, 6), articulation (accents), and performance instructions (light and hasty, very evenly, gliss.).

30

Perc.

Hp.

Kbd.

Vla.

Vlc.

gliss.

gliss.

gliss.

gliss.

Detailed description: This page contains measures 30 through 33 of a musical score. The percussion part (Perc.) is represented by a single staff with a treble clef and a key signature of one sharp (F#), showing no activity. The harp (Hp.) part consists of two staves; in measure 31, the right hand plays a C# while the left hand is silent. The keyboard (Kbd.) part features a complex, fast-moving melodic line in the right hand, primarily using eighth and sixteenth notes with various accidentals, while the left hand remains silent. The viola (Vla.) part, in 12/8 time, plays a steady eighth-note pattern across all four measures. The violoncello (Vlc.) part begins with a glissando in measure 30 and continues with glissandos in measures 31, 32, and 33, each marked with a triplet '3' at the end of the measure.

34

Vibraphone
motor off

D

Perc.

sempre ped. *mp*

Hp.

pp

Kbd.

Vla.

pp *mp*

Vlc.

gliss. *gliss.* *pp* *mp*

5

5

This musical score page contains measures 38 through 43 of the piece 'Le Chant du Rossignol'. The score is written for five staves: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Violin (Vla.), and Viola (Vlc.).

- Perc.:** The percussion part features a series of rhythmic patterns across measures 38-43, including eighth and sixteenth notes, and rests. The time signature changes from 3/8 to 2/4 and back to 3/8.
- Hp.:** The harp part begins in measure 38 with a five-note arpeggio (F4, A4, C5, E5, G5) marked with a forte (f) dynamic. It continues with various chords and single notes, including a triplet in measure 41. Dynamics include *mp* and *pp*.
- Kbd.:** The keyboard part starts in measure 39 with a five-note arpeggio (F4, A4, C5, E5, G5) marked with a forte (f) dynamic. It continues with various chords and single notes, including a triplet in measure 41. Dynamics include *pp* and *mp*.
- Vla.:** The violin part is mostly silent, with a single note (F4) in measure 42 marked with a mezzo-forte (*mp*) dynamic.
- Vlc.:** The viola part is mostly silent, with a single note (F3) in measure 42 marked with a mezzo-forte (*mp*) dynamic.

Additional markings include 'Ch, Ft, Ab' in measure 39, '+C(tutti)' in measure 40, and a tempo change 'ord.' in measure 42. The score is written in G major and 3/8 time, with a key signature of one sharp (F#).

This musical score is for measures 43 through 47 of the 'The Swan' section from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is arranged for five instruments: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Violin (Vla.), and Viola (Vlc.).

- Measure 43:** The Percussion part begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a half note G4 and a half note A4. The Harp part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note E4. The Keyboard part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Violin part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Viola part has a bass clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4.
- Measure 44:** The Percussion part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Harp part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note E4. The Keyboard part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Violin part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Viola part has a bass clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4.
- Measure 45:** The Percussion part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Harp part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note E4. The Keyboard part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Violin part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Viola part has a bass clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4.
- Measure 46:** The Percussion part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Harp part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note E4. The Keyboard part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Violin part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Viola part has a bass clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4.
- Measure 47:** The Percussion part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Harp part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note E4. The Keyboard part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Violin part has a treble clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4. The Viola part has a bass clef, a key signature of one sharp, and a 2/4 time signature, with a half note G4.

48

Perc. *poco sfz* *poco sfz* *mf* *ppp* *pp*

Hp. *mf* *poco sfz* *D \flat , E \flat , A \flat* *F \sharp , G \flat*

Kbd. *Sampler keyboard*

Vla. *mp*

Vlc. *mf* *mf* *pp*

Detailed description: This is a musical score for measures 48 through 51. The score is written for five parts: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.). The time signature is 2/4. The Percussion part starts with a half note in measure 48, then rests. In measure 49, it plays a half note. In measure 50, it plays a quarter note. In measure 51, it plays a quarter note. The Harp part plays a half note in measure 48, then rests. In measure 49, it plays a half note. In measure 50, it plays a half note. In measure 51, it plays a half note. The Keyboard part plays a half note in measure 48, then rests. In measure 49, it plays a half note. In measure 50, it plays a half note. In measure 51, it plays a half note. The Viola part plays a half note in measure 48, then rests. In measure 49, it plays a half note. In measure 50, it plays a half note. In measure 51, it plays a half note. The Violoncello part plays a half note in measure 48, then rests. In measure 49, it plays a half note. In measure 50, it plays a half note. In measure 51, it plays a half note.

52

Timpani

Perc.
 Hp.
 Kbd.
 Vla.
 Vlc.

56 Crotales (15^{ma})

Perc.

Hp.

Kbd.

Vla.

Vlc.

p *pp* *l.v.* *mp* *pp* *p* *mp* *pp* *gliss.* *mp*

F \sharp , G \flat C \sharp , D \flat , E \flat , F \flat

61

Perc.

p

pp

p

Hp.

mp

6

Kbd.

-C Harpsichord

mp

I

6

furioso f poss.

Vla.

p

p

mp

Vlc.

p

gliss.

mp

Detailed description of the musical score: The score is for five instruments: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.). The Percussion part starts with a 3/8 time signature, marked *p*, and features a series of eighth notes. The Harp part has a 3/8 time signature, marked *mp*, and includes a sixteenth-note figure. The Keyboard part has a 3/8 time signature, marked *mp*, and includes a sixteenth-note figure. The Viola part has a 3/8 time signature, marked *p*, and features a series of eighth notes. The Violoncello part has a 3/8 time signature, marked *p*, and includes a sixteenth-note figure. The score includes various dynamics and performance instructions, such as *pp*, *furioso f poss.*, and *gliss.*.

66

Perc. Xylophone

Hp.

Kbd.

Vla.

Vlc.

mp

mp

calando

II

gliss.

mp

pp

poco sfz

71

Perc.

Hp.

Kbd.

Vla.

Vlc.

ppp

p

mp

G♯, A♭

Sampler keyboard

The musical score consists of five systems, each with two staves. The first system is Percussion (Perc.), the second is Harp (Hp.), the third is Keyboard (Kbd.), the fourth is Viola (Vla.), and the fifth is Violoncello (Vlc.). The score is for measures 71 through 74. Measure 71 starts with a 3/4 time signature. In measure 72, the time signature changes to 2/4. In measure 73, it changes to 3/4. In measure 74, it changes to 2/4. The Percussion part has a melodic line in the first staff and a rhythmic line in the second staff. The Harp part has a chord of G# and A-flat in the first measure. The Keyboard part has a sampler keyboard in the first measure. The Viola part has a melodic line in the first staff. The Violoncello part has a melodic line in the first staff. Dynamics include ppp, p, and mp.

76 G

Perc. *ppp* *p* *mf*

Hp. *mp* *mf* *F#, A*

Kbd. Harpsichord +C (tutti) *f poss.*

Vla. *p* *mp* *mf*

Vlc. *poco sfz*

80 \flat

Perc.

Hp.

Kbd.

Vla.

Vlc.

poco sfz

p

mf

p

p

C#, D

The musical score is written for five instruments: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.). The time signature is 2/4. The key signature has one flat (B-flat). The score is divided into three measures. The first measure shows the Percussion part with a triplet of eighth notes, the Harp part with a *poco sfz* marking, the Keyboard part with a continuous eighth-note pattern, the Viola part with a continuous eighth-note pattern, and the Violoncello part with a *mf* marking. The second measure shows the Percussion part with a triplet of eighth notes and a *p* marking, the Harp part with a *C#, D* marking, the Keyboard part with a continuous eighth-note pattern, the Viola part with a continuous eighth-note pattern, and the Violoncello part with a *p* marking. The third measure shows the Percussion part with a triplet of eighth notes and a *p* marking, the Harp part with a *C#, D* marking, the Keyboard part with a continuous eighth-note pattern, the Viola part with a continuous eighth-note pattern, and the Violoncello part with a *p* marking.

83

Perc. *f* *mp* *p* Timpani

Hp. *sfz* *p* *p* Db, C#, E#

Kbd. Sampler keyboard

Vla. *f* *p*

Vlc. *f* *p*

Detailed description: This musical score page contains five staves for measures 83 through 86. The Percussion staff (Perc.) begins in 3/4 time with a forte (f) dynamic, playing a series of eighth notes. At measure 84, the time signature changes to 2/4, and the dynamic shifts to mezzo-piano (mp). In measure 85, the dynamic becomes piano (p). The Harp (Hp.) staff starts with a fortissimo (sfz) dynamic in 3/4 time, playing a single chord. In measure 84, the time signature changes to 2/4, and the dynamic becomes piano (p), with a triplet of eighth notes. In measure 85, the dynamic remains piano (p). The Keyboard (Kbd.) staff is in 3/4 time, playing a series of eighth notes. In measure 84, the time signature changes to 2/4, and the dynamic becomes piano (p). The Viola (Vla.) and Violoncello (Vlc.) staves are in 3/4 time, playing a series of eighth notes. In measure 84, the time signature changes to 2/4, and the dynamic becomes piano (p). The Viola staff has a fermata over the first measure of measure 84. The Violoncello staff has a triplet of eighth notes in measure 85. The Sampler keyboard is indicated in measure 85. The key signature changes from one sharp (F#) to one flat (Bb) at the beginning of measure 84.

Crotales

(15^{ma})

Timpani

Perc.

87

Score for Percussion (Crotales and Timpani). The Crotales part (top staff) is in 3/4 time, starting with a half note G4 (marked *p*) and a half note A4 (marked *mf*). The Timpani part (bottom staff) is in 3/4 time, starting with a half note G4 (marked *mf*). The score is divided into four measures, each with a 3/4 time signature.

Hp.

Score for Harpsichord (Hp.). The score is in 3/4 time, divided into four measures. The first measure contains a half note G4 (marked *p*) and a half note A4 (marked *mf*). The second measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The third measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The fourth measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The score is divided into four measures, each with a 3/4 time signature.

Kbd.

Score for Harpsichord (Kbd.). The score is in 3/4 time, divided into four measures. The first measure contains a half note G4 (marked *p*) and a half note A4 (marked *mf*). The second measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The third measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The fourth measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The score is divided into four measures, each with a 3/4 time signature.

Harpsichord
tutti*furioso*

Vla.

Score for Violoncello (Vlc.). The score is in 3/4 time, divided into four measures. The first measure contains a half note G4 (marked *p*) and a half note A4 (marked *mf*). The second measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The third measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The fourth measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The score is divided into four measures, each with a 3/4 time signature.

Vlc.

Score for Violoncello (Vlc.). The score is in 3/4 time, divided into four measures. The first measure contains a half note G4 (marked *p*) and a half note A4 (marked *mf*). The second measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The third measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The fourth measure contains a half note G4 (marked *mf*) and a half note A4 (marked *mf*). The score is divided into four measures, each with a 3/4 time signature.

mf

Perc.

mp

5

3

pp

Hp.

E \flat

F \sharp

p

Kbd.

Harpsichord

II

Vla.

mp

5

Vlc.

mp

5

5

5

101 **Calmo, misterioso**

Perc.

Hp.

Kbd.

Vla.

Vlc.

pp

p

pp

ppp

ppp

D \flat , C \sharp , E \flat

Synthesizer Sound: Internal D/1

Detailed description: The score is for measures 101 to 104. The tempo/mood is 'Calmo, misterioso'. The percussion part (Perc.) consists of a continuous eighth-note pattern in the bass clef. The harp (Hp.) part has chords in measures 101 and 102, marked with *pp* and *p* respectively, and is silent in measure 103. The keyboard (Kbd.) part is silent throughout. The viola (Vla.) part has a quintuplet in measure 101, marked *ppp*, and is silent in measures 102-104. The violoncello (Vlc.) part has a single note in measure 101, marked *ppp*, and is silent in measures 102-104. The key signature changes from one flat to two flats (D-flat major/C minor) in measure 102. The time signature changes from 4/4 to 3/4 in measure 103. The harp part in measure 103 is labeled 'D \flat , C \sharp , E \flat '. The keyboard part in measure 103 is labeled 'Synthesizer Sound: Internal D/1'.

I

♩ = 40

105

Perc.

mp

ppp

mp

ppp

mp

ppp

mp

ppp

mp

bisbigliando

Hp

ppp sempre

Kbd.

ppp

ppp

Vla.

Vlc.

108 5 10 10 11 11 10 10 5 5

Perc. *ppp* *mp* *ppp* *mp* *mf*

Hp. *gliss.* *gliss.* *Ch, Eb*

Kbd. *p* *ppp*

Vla.

Vlc.

112

Perc.

7 7 7 7 7 7

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

3/4 2/4

Hp.

$D\flat \rightarrow D\sharp$

$E\flat$ $A\sharp, B\flat$

gliss. (\sharp)

Kbd.

Vla.

Vlc.

3/4 2/4 2/4 2/4 2/4 2/4

Detailed description: This is a page of a musical score, page 112. It contains five staves. The first staff is for Percussion (Perc.) in 3/4 time, showing a rhythmic pattern of eighth notes with dynamic markings *p*, *mf*, *pp*, *mf*, *p*, and *mf*. The second staff is for Harp (Hp.) in 3/4 time, featuring a glissando and specific chord markings: $E\flat$ and $A\sharp, B\flat$. The third staff is for Keyboard (Kbd.) in 3/4 time, showing sustained chords. The fourth staff is for Viola (Vla.) in 3/4 time, and the fifth staff is for Violoncello (Vlc.) in 3/4 time, both of which are empty. The time signature changes from 3/4 to 2/4 at the end of the page.

J

116

Score for Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.) in 2/4 time.

Perc. (Percussion): *mf* (mezzo-forte) in measures 1-3, *pp* (pianissimo) in measures 4-5.

Hp. (Harp): Chords C#, Gb in measures 1-3; D#, C#, Bb, Eb, F#, Gb, A# in measure 4; *pp* in measure 5.

Kbd. (Keyboard): Sustained chords in measures 1-5, *pp* in measure 5.

Vla. (Viola): Rest in measures 1-5.

Vlc. (Violoncello): *pp* in measures 4-5.

Perc.

Hp.

Kbd.

Vla.

Vlc.

pp

pp

This musical score page contains five staves for measures 121 through 124. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes in measures 121 and 122, followed by rests in 123 and 124, with time signatures changing from 3/4 to 2/4 and back to 3/4. The Harp (Hp.) and Violoncello (Vlc.) staves play a melodic line with triplets in measures 121 and 122, and a descending line in measure 124. The Keyboard (Kbd.) staff provides harmonic support with sustained chords in measures 121 and 122, and a more active line in measures 123 and 124. The Viola (Vla.) staff is mostly silent, with a triplet of eighth notes in measure 124. The Violoncello (Vlc.) staff plays a melodic line with triplets in measures 121 and 122, and a descending line in measure 124. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *pp*.

125 Vibraphone **K**

Perc. *mp* *sempre ped.* *mp*

Hp. *mp* F \flat , G \sharp *mp*

Kbd. *pp*

Vla. *mp*

Vlc. *pp*

Measure 125: Percussion (Vibraphone) plays a melodic line with a quintuplet (5) and a triplet (3). Harp (Hp.) plays a melodic line with a quintuplet (5). Keyboard (Kbd.) plays a sustained chord. Viola (Vla.) plays a triplet (3). Violoncello (Vlc.) plays a melodic line with a quintuplet (5).

Measure 126: Percussion (Vibraphone) plays a melodic line with a quintuplet (5). Harp (Hp.) plays a melodic line with a quintuplet (5). Keyboard (Kbd.) plays a sustained chord. Viola (Vla.) plays a triplet (3). Violoncello (Vlc.) plays a melodic line with a quintuplet (5).

Measure 127: Percussion (Vibraphone) plays a melodic line with a quintuplet (5). Harp (Hp.) plays a melodic line with a quintuplet (5). Keyboard (Kbd.) plays a sustained chord. Viola (Vla.) plays a triplet (3). Violoncello (Vlc.) plays a melodic line with a quintuplet (5).

Measure 128: Percussion (Vibraphone) plays a melodic line with a quintuplet (5). Harp (Hp.) plays a melodic line with a quintuplet (5). Keyboard (Kbd.) plays a sustained chord. Viola (Vla.) plays a triplet (3). Violoncello (Vlc.) plays a melodic line with a quintuplet (5).

130

Perc.

pp

mp

mp 5 5

Hp.

pp

mp

pp

mp

Kbd.

pp

pp

Vla.

pp

mp

pp

mp 3 3

Vlc.

pp

pp

L

135

Perc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Kbd. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. $\frac{12}{15} \frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vlc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

mp *pp* *pp*

7 7 6 6 5 5

M

♩ = 80

furioso

137

Perc.

3/4

2/4

p

f

Hp.

C#, Bb, F#, Ab

Kbd.

Vla.

Vlc.

pp

mf

7

7

7

140

Perc.

Hp.

Kbd.

Vla.

Vlc.

Harpichord
(+C tutti)

The musical score for measures 140-143 is as follows:

- Measure 140:** Percussion (Perc.) plays a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F

147

Perc.

f

mf

p 5

Hp.

f

B \flat , A \sharp

p

Kbd.

II \flat

Vla.

f

mp

pp

Vlc.

f

mf

pp

This musical score is for measures 151 through 156 of the piece 'The Swan' from 'The Nutcracker'. The score is written for five instruments: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing five measures. The first system (measures 151-155) features a Percussion part with a melodic line in the first measure, followed by rests. The Harp part has a melodic line in the second measure, followed by rests. The Keyboard part has a melodic line in the first measure, followed by rests. The Viola part has a melodic line in the first measure, followed by rests. The Violoncello part has a melodic line in the first measure, followed by rests. The second system (measures 152-156) features a Percussion part with a melodic line in the first measure, followed by rests. The Harp part has a melodic line in the second measure, followed by rests. The Keyboard part has a melodic line in the first measure, followed by rests. The Viola part has a melodic line in the first measure, followed by rests. The Violoncello part has a melodic line in the first measure, followed by rests. The score includes dynamic markings such as *p*, *pp*, and *mp*, and articulation markings such as *acc.* and *acc.*. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

156 O Crotales (15^{ma})

Perc. *p* *ppp* *mp* *pp* *p sempre*

Hp. *p* *mp* *mp*

Kbd.

Vla. *p* *p*

Vcl. *pp* *gliss.* *p*

Detailed description: The score is for measures 156 to 160. Measure 156 is in 3/4 time. Percussion plays a rhythmic pattern of eighth notes, starting with a dynamic of *p*, reaching *ppp* by the end of the measure, and then *mp* in measure 157. Harp plays a chord of *E♭* in measure 156 and *G♭* in measure 157. In measure 160, the harp plays a six-measure arpeggiated figure. Keyboard is silent throughout. Viola plays a melodic line in 3/4 time, starting with a dynamic of *p*. Violoncello plays a melodic line in 3/4 time, starting with a dynamic of *pp*, followed by a glissando in measure 159, and then *p* in measure 160. The time signature changes to 2/4 in measure 157 and remains there.

P

161

Perc.

Hp.

Kbd.

Vla.

Vlc.

Bb, Ab

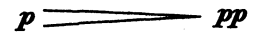
mp

leggiere

pp

gliss.

gliss.

p  *pp*

3

3

166

Perc. Xylophone

Hp.

Kbd.

Vla.

Vlc.

gliss.

gliss.

pp *mp*

p

5

170

Perc.

Hp

Kbd.

Vla.

Vlc.

170 171 172 173 174

3/4 2/4 2/4 3/8 2/4

ppp p ppp

E \flat , G \sharp , A \flat

Sampler keyboard

ppp p

p

175 Q

Perc. Vibraphone

Hp. A \sharp

Kbd. Harpsichord

Vla. Vlc.

pp *mf* *f* *mp* *pp* *f* *p* *f* *p* *sfz*

f poss.

3 *3* *3* *3* *3* *5* *5* *5*

I *I*

179

Perc.

mf

Hp.

D \sharp , F \sharp , A \flat

B \sharp

mp

3

3

Kbd.

5

Vla.

poco sfz

Vlc.

f

Detailed description: This is a page of a musical score, measures 179-182. The score is for five instruments: Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Violin (Vlc.), and Viola (Vla.). Measure 179 starts with a rehearsal mark '179' and a key signature of one flat. The Percussion part has a melodic line of eighth notes. The Harp part has a whole note chord of D \sharp 4, F \sharp 4, and A \flat 4 in measure 180, and a whole note chord of B \sharp 4 in measure 182. The Keyboard part has a complex melodic line with a quintuplet in measure 181. The Violin part has a melodic line starting in measure 179. The Viola part has a melodic line starting in measure 179. Dynamics include mf, mp, f, and poco sfz. Rehearsal mark 179 is at the top left.

183

Perc.

f

f

sfz

mf

Cl → C#

6

gliss.

sfz

A#

Kbd.

f

f

poss.

Vla.

poco sfz

f

sfz

sfz

Vlc.

f

sfz

sfz

sfz

R

187

Perc.

Hp.

Kbd.

Vla.

Vlc.

Musical score for Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.). The score is in 2/4 time and features various dynamics and articulations.

Perc. (Percussion): The staff shows a sequence of notes with dynamics *sfz* (sforzando) and *f* (forte), transitioning to *mp* (mezzo-piano) at the end.

Hp. (Harp): The staff includes chords and melodic lines. Chords are labeled: E#, F#; D#; F#; B#. Dynamics include *f* (forte) and *sfz* (sforzando).

Kbd. (Keyboard): The staff shows sustained chords and melodic lines.

Vla. (Viola): The staff includes a *sfz* (sforzando) dynamic and a melodic line.

Vlc. (Violoncello): The staff includes a *sfz* (sforzando) dynamic and a melodic line.

192

Xylophone

Perc.

mp *ff*

furioso

S

C \flat → C \sharp

gliss.

E \flat , D \flat

Kbd.

furioso f poss.

Vla.

con violenza
f sempre

Vlc.

con violenza gliss.
f sempre

gliss.

196

Perc.

Hp.

Kbd.

Vla.

Vlc.

ff

gliss.

3

5

This musical score page contains five staves for measures 196 through 199. The Percussion staff (Perc.) has a treble clef and shows a forte (ff) melodic phrase in measure 197. The Harp (Hp.) staff has a grand staff with treble and bass clefs, featuring a forte (ff) arpeggiated accompaniment. The Keyboard (Kbd.) staff has a grand staff with treble and bass clefs, playing a melodic line with slurs and accents. The Viola (Vla.) staff has a single treble clef and plays a continuous sixteenth-note pattern. The Violoncello (Vlc.) staff has a single bass clef and plays a glissando (gliss.) with triplets in measures 196-198 and quintuplets in measures 199.

200

Perc. *ff* *mf* *mp*

Hp. *f* *mf* *mp* Ch Bb, Ab

Kbd.

Vla.

Vlc. *sfz sfz sfz sfz poco sfz* *mf*

T

205

Perc.

pp

mp

Hp.

mp

3

3

6

Kbd.

II

5

Vla.

mp

p

Vlc.

mp

This musical score page contains five staves for measures 205 through 209. The Percussion staff (Perc.) begins with a *pp* dynamic and a 2/4 time signature, transitioning to 3/8 and 2/4. The Harp (Hp.) staff features a *mp* dynamic and a 2/4 time signature, with triplets and a sixteenth-note run in measures 206-207. The Keyboard (Kbd.) staff has a 2/4 time signature and includes a section marked 'II' in measure 209. The Viola (Vla.) staff starts with a *mp* dynamic and a 2/4 time signature, moving to 3/8 and 2/4, with a *p* dynamic in measure 208. The Violoncello (Vlc.) staff has a 2/4 time signature and a *mp* dynamic in measure 209.

209

Perc.

Hp.

Kbd.

Vla.

Vlc.

p

mf

sfz

p

mf

mp

sfz

f

mp

mf

sfz

sfz

A#

E#, F#

D \flat

F#

214 U Timpani

Perc. *f* *p* Triangle *p* *mf*

Hp. *sfz* Eb, Ab Db, Gb, F# C# Eb, Ab

Kbd. Sampler keyboard

Vla. *p* *sfz*

Vlc. *f* *p* *sfz*

[illegible]

223

Crotales

V

(15^{ma})

Perc.

3/4 *p* 2/4 *mf* 3/4 *p* 2/4 *mp* 3/4 *p* 2/4

Hp.

3/4 *mf* 3/4 *mp* Eb 3/4 3/4

Kbd.

3/4 3/4 3/4 3/4 3/4 3/4

Vla.

3/4 *mf* 3/4 *mp* 3/4 3/4

Vlc.

3/4 *mf* 3/4 *mp* 3/4 3/4

228

Perc.

mp

p

Hp.

mp

mp

G \sharp

mp E \flat , F \sharp

Kbd.

Vla.

mp

mp

Vlc.

mp

mp

233

Perc.

Percussion staff with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 2/4, and finally 5/4. The bottom staff contains rhythmic patterns: a quarter rest followed by eighth notes, and groups of eighth notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Hp.

Harp staff with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 2/4, and finally 5/4. The top staff has a half note with a sharp sign in the second measure and a half note in the fourth measure. The bottom staff has a half note with a sharp sign in the second measure. Dynamics include *mp* (mezzo-piano).

Kbd.

Keyboard staff with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 2/4, and finally 5/4. The top staff has a half note in the first measure and a half note with a sharp sign in the third measure. The bottom staff is mostly empty.

Vla.

Viola staff with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 2/4, and finally 5/4. The top staff is mostly empty. The bottom staff has a half note with a flat sign in the fourth measure. Dynamics include *mp* (mezzo-piano).

Vlc.

Violoncello staff with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 2/4, and finally 5/4. The top staff is mostly empty. The bottom staff has a half note with a sharp sign in the second measure and a half note with a sharp sign in the fourth measure. Dynamics include *mp* (mezzo-piano).

W

237

Score for Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Viola (Vla.), and Violoncello (Vlc.) across measures 237 to 242.

Perc. (Percussion): Measures 237-242. Measure 237 features a snare drum pattern marked *p*. Measures 238-242 feature a tom-tom pattern marked *mp*.

Hp. (Harp): Measures 237-242. Measure 237 features a chord marked *mp*. Measure 238 features a chord marked *mp*. Measure 239 features a chord marked *mp*. Measure 240 features a chord marked *mp*. Measure 241 features a chord marked *mp*. Measure 242 features a chord marked *mp*.

Kbd. (Keyboard): Measures 237-242. Measure 237 features a sustained chord marked *mp*. Measure 238 features a sustained chord marked *mp*. Measure 239 features a sustained chord marked *mp*. Measure 240 features a sustained chord marked *mp*. Measure 241 features a sustained chord marked *mp*. Measure 242 features a sustained chord marked *mp*.

Vla. (Viola): Measures 237-242. Measure 237 features a chord marked *mp*. Measure 238 features a chord marked *mp*. Measure 239 features a chord marked *mp*. Measure 240 features a chord marked *mp*. Measure 241 features a chord marked *mp*. Measure 242 features a chord marked *mp*.

Vlc. (Violoncello): Measures 237-242. Measure 237 features a chord marked *mp*. Measure 238 features a chord marked *mp*. Measure 239 features a chord marked *mp*. Measure 240 features a chord marked *mp*. Measure 241 features a chord marked *mp*. Measure 242 features a chord marked *mp*.

Perc.

pp *mp* *gliss.*

p

Hp.

E \flat , F \sharp , G \sharp *mp* E \flat , F \sharp , G \flat *p*

Kbd.

Vla.

Vlc. *mp*

243 Timpani

Crotales (15ma)

Perc.

pp *mp* *gliss.*

p

Hp.

E \flat , F \sharp , G \sharp *mp* E \flat , F \sharp , G \flat *p*

Kbd.

Vla.

Vlc. *mp*

249

Perc. Timpani Crotales (15^{ma})

mp *gliss.* *p*

Hp. E \flat , F \sharp , G \flat *p* *p*

Kbd.

Vla. *p*

Vlc. *p*

ritardando

258 Timpani

Perc.

p

Hp.

p

Kbd.

Vla.

p

Vlc.

p

Timpani part, measures 258-263. The part begins in 2/4 time, then changes to 4/4. It features a series of eighth notes in the first measure, followed by a long note in the fifth measure.

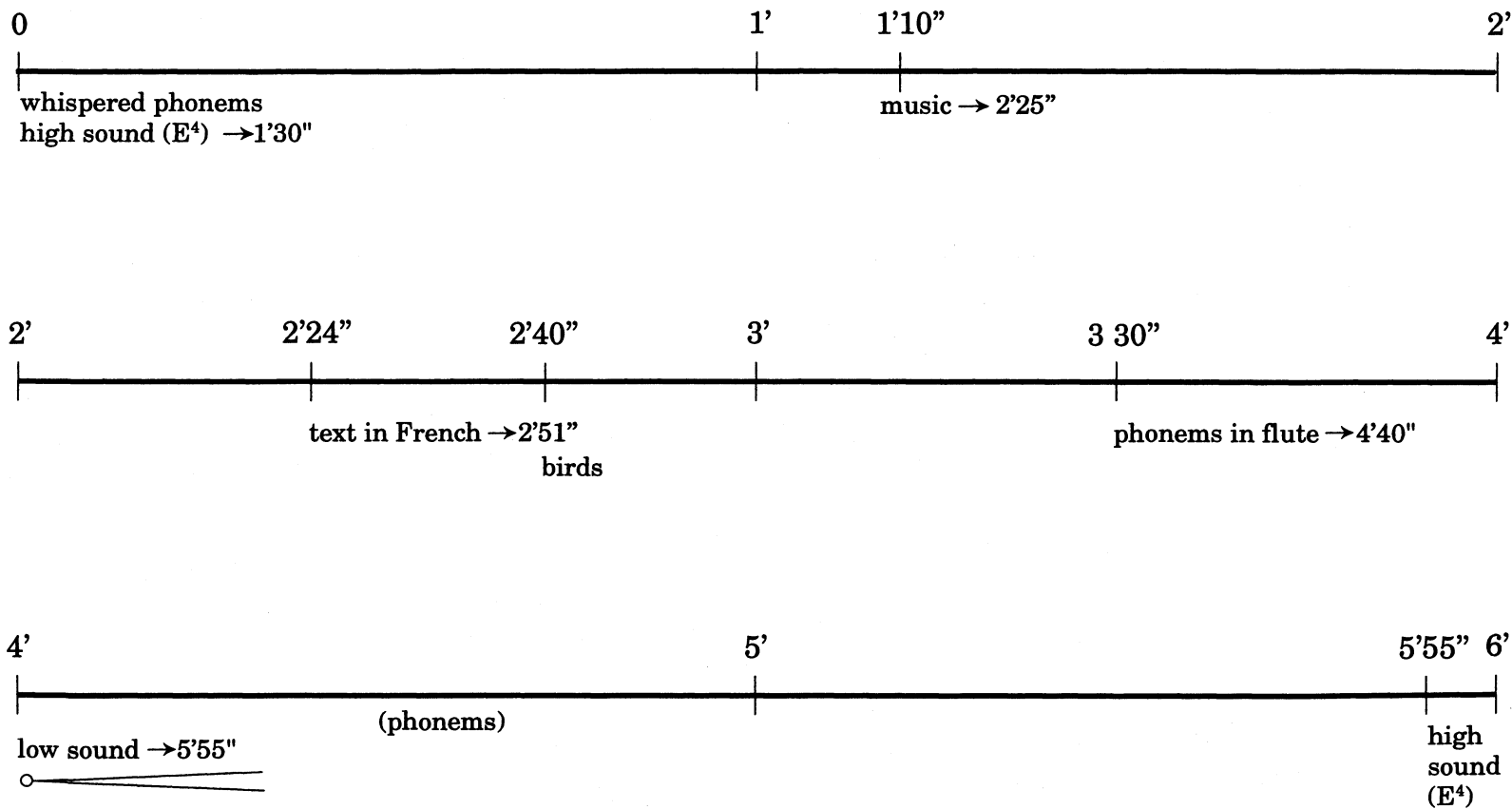
Harp part, measures 258-263. The part begins in 2/4 time, then changes to 4/4. It features a series of eighth notes in the first measure, followed by a long note in the fifth measure.

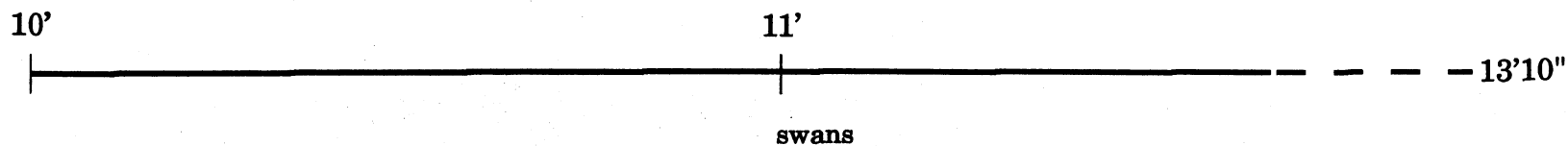
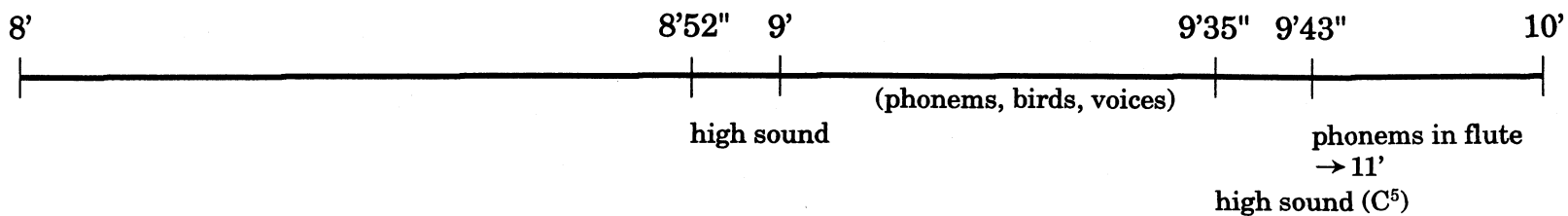
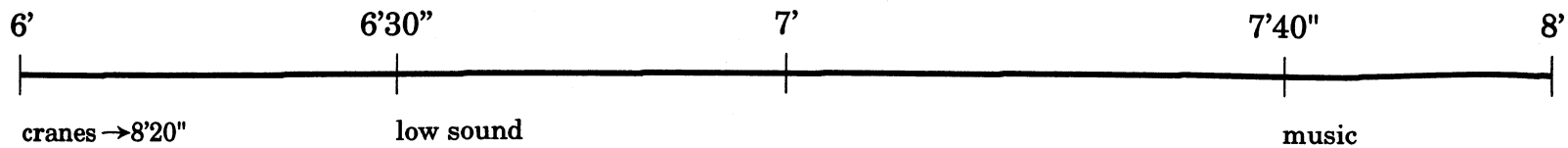
Piano part, measures 258-263. The part begins in 2/4 time, then changes to 4/4. It features a series of eighth notes in the first measure, followed by a long note in the fifth measure.

Viola part, measures 258-263. The part begins in 2/4 time, then changes to 4/4. It features a series of eighth notes in the first measure, followed by a long note in the fifth measure.

Violoncello part, measures 258-263. The part begins in 2/4 time, then changes to 4/4. It features a series of eighth notes in the first measure, followed by a long note in the fifth measure.

5. WINDOW





FALL

for harp and optional electronics

(fifth part of **Maa**, ballet music in seven parts)

FALL can be played either as an acoustic or, often preferably, an amplified version. The acoustic version is suitable for small and resonant halls, or in the context of, for example, an early music programme. The following layout was used at the first performance.

EQUIPMENT NEEDED

Two good quality directional microphones
Lexicon LXP-15
Digital reverberation (eg. Lexicon PCM70)
Mixer
Stereo amplification

The sound ideal for the amplification is a clear and rich 'close' sound. The microphone should be placed rather close to the instrument. The amount of amplification depends, naturally, on the concert space, but in this piece the amplified sound can nearly cover the acoustic sound of the instrument. The general level can be set to be rather loud, but not painfully so.

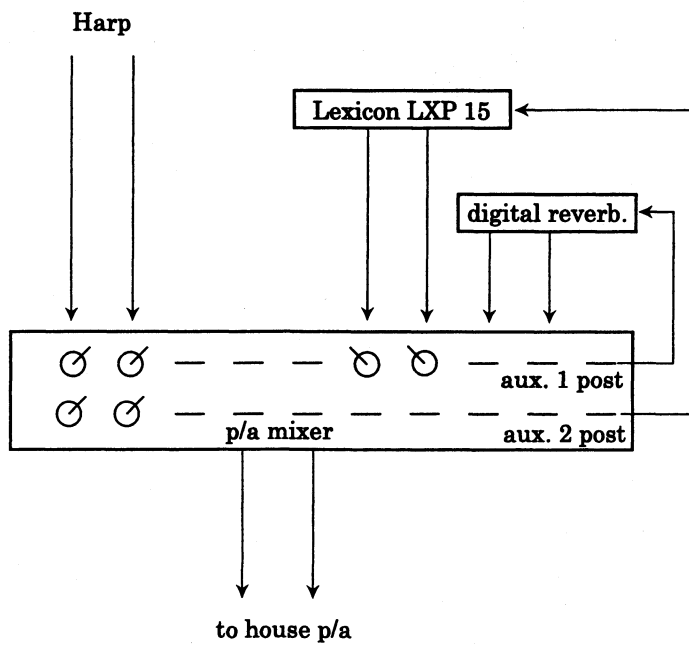
REVERBERATION EFFECT

The reverberation used on the Lexicon LXP-15 is a program in which the delay time and feedback are controlled by an LFO

The parameters of the program are marked in the set-up drawing (page 66).

The amplified harp sound should blend well with the delay sound but nevertheless remain slightly in the foreground.

The second reverb is used to soften the amplified harp sound and the Lexicon LXP-15 sound.

ELECTRONICS

LXP 15 programming:

Predelay 419ms	PdlyFbk 0%	Delay L 325 ms	Feedback 44%	Delay R 196ms
--------------------------	----------------------	--------------------------	------------------------	-------------------------

Pitch Off	Intervl Unison	PchFine 0	HiCut Full	LoCut Full
---------------------	--------------------------	---------------------	----------------------	----------------------

Decay 0.9s	Treble 6.94KHz	Bass Mpy 1.10x	Size 20meter	Diffus. 75%
----------------------	--------------------------	--------------------------	------------------------	-----------------------

Inlevel 100%	Mix 100%	WetP C	DryP C	Outlvl 100%
------------------------	--------------------	------------------	------------------	-----------------------

LFO Rate 0.26Hz	RvbMix 100%
---------------------------	-----------------------

Alghm
Pch/Dly

SRC 1 LFO out	Tresh 0	Dest 1 PdlyFbk	Scale 1 -60%	Offset 1 0
-------------------------	-------------------	--------------------------	------------------------	----------------------

SRC 2 LFO out	Tresh2 0	Dest2 Feedback	Scale 2 60%	Offset2 15%
-------------------------	--------------------	--------------------------	-----------------------	-----------------------

SRC 3
off

SRC 4
off

Digital reverb. programming:

A medium length, warm reverberation should be used.

Fall

$\text{♩} = \text{c.80}$

Dolente, sempre espressivo

Harp

pp

$\text{Db}, \text{Cb}, \text{Bb}, \text{Eb}, \text{Fb}, \text{Gb}, \text{A}\sharp$

Electronics

0

delay and feedback controlled by an LFO

modify the effects level slowly and continuously throughout the piece

Hp.

mf

El.

6

Hp.

El.

pp

mf

7

7

7

9

Hp.

El.

pp

mf

poco rit.

meno mosso

G♭ → G♯

gliss.

70

a tempo

12

Hp.

pp

F#

El.

16

6

7

Hp.

mf

El.

20

6

Hp.

El.

Hp. 24

poco rit. $F\sharp \rightarrow F\flat$

pp *mp* gliss.

El.

Detailed description: This musical system covers measures 24 to 27. Measure 24 begins with a treble clef and a 2/4 time signature. The Harp part has a complex melody with many beamed sixteenth notes. A long slur covers measures 24 through 27. In measure 25, the Harp has a *pp* dynamic. In measure 26, the Harp has an *mp* dynamic and a glissando. The Electric Lute part has a few notes in measure 25. Above the staff, a tempo change to 'poco rit.' is indicated, along with a pitch change from $F\sharp$ to $F\flat$.

Hp. 28

a tempo

poco rit. a tempo

ppp *mf* *p* *mf* 6

El.

Detailed description: This musical system covers measures 28 to 31. Measure 28 begins with a treble clef and a 2/4 time signature. The Harp part has a complex melody with many beamed sixteenth notes. A long slur covers measures 28 through 31. In measure 28, the Harp has a *ppp* dynamic. In measure 29, the Harp has an *mf* dynamic. In measure 30, the Harp has a *p* dynamic. In measure 31, the Harp has an *mf* dynamic and a sixteenth note marked with a '6'. The Electric Lute part has a few notes in measure 29. Above the staff, a tempo change to 'poco rit.' is indicated, followed by a return to 'a tempo'.

Hp. El.

poco rit. a tempo

32 7

mp *mf* *mf* D#

Measure 32: Harp (Hp.) starts with a 7-measure rest, then plays a melodic line. Electric Lute (El.) is silent. Measure 33: Harp continues the melodic line. Electric Lute is silent. Measure 34: Harp continues the melodic line. Electric Lute is silent. Measure 35: Harp continues the melodic line. Electric Lute is silent. A D# note is marked in measure 35.

Hp. El.

meno mosso, pesante

36 6

mf *gliss.* G# → G#

Measure 36: Harp (Hp.) starts with a 6-measure rest, then plays a melodic line. Electric Lute (El.) is silent. Measure 37: Harp continues the melodic line. Electric Lute is silent. Measure 38: Harp continues the melodic line. Electric Lute is silent. A glissando (gliss.) is marked in measure 38. Measure 39: Harp continues the melodic line. Electric Lute is silent. A G# note is marked in measure 39.

Hp. El.

a tempo, espr.

40

ppp *f*

Measure 40: Harp (Hp.) starts with a melodic line. Electric Lute (El.) is silent. Measure 41: Harp continues the melodic line. Electric Lute is silent. Measure 42: Harp continues the melodic line. Electric Lute is silent. Measure 43: Harp continues the melodic line. Electric Lute is silent. A forte (f) note is marked in measure 43.

43

Hp.

El.

$C\sharp \longrightarrow C\sharp$

$C\sharp \longrightarrow C\sharp$

gliss.

gliss.

6

$B\flat, A\sharp, C\sharp$

ppp

47

Hp.

El.

$C\sharp \longrightarrow C\sharp$

rit.

meno mosso

a tempo

$D\sharp \longrightarrow D\flat$

gliss.

ppp

mf

mp

ppp

f

gliss.

72

Hp.

El.

rit.

Hp.

El.

calmato **a tempo**

ord. ord.

59 *mf* *p* *mf*

Hp.

El.

près de la table

62 *f* *gliss.* *f*

Hp.

El.

C# *C#* *près de la table* **a tempo**

ord. ord.

65 *gliss.* *pp* *mf* *B#*

Hp.

El.

69

Hp.

El.

f *gliss.* *sf*

F# ————— F#

9

73

Hp.

El.

ppp *mp* *p*

près de la table

ord.

a tempo, intenso

9

77

Hp.

El.

A#

mf *p* *mf* *p* *f*

9

83

Hp.

gliss. *mp* *p* *mf* *mp* *mf* *gliss.*

El.

Detailed description: This system contains measures 83 through 87. The piano part is written in treble and bass staves. Measure 83 has a glissando in the bass staff and a half note in the treble. Measure 84 has a half note in the bass and a half note in the treble. Measure 85 has a half note in the bass and a half note in the treble. Measure 86 has a half note in the bass and a half note in the treble. Measure 87 has a glissando in the bass staff and a half note in the treble. The electric guitar part is represented by a single line with no notes.

88

Hp.

f *gliss.* *sf* *mf* *mp* *D#*

El.

G₄ → G₄ → G₄

Detailed description: This system contains measures 88 through 92. The piano part continues with various dynamics and glissandos. Measure 88 has a half note in the bass and a half note in the treble. Measure 89 has a half note in the bass and a half note in the treble. Measure 90 has a half note in the bass and a half note in the treble. Measure 91 has a half note in the bass and a half note in the treble. Measure 92 has a half note in the bass and a half note in the treble. The electric guitar part has notes G₄, G₄, and G₄ indicated above the staff in measures 89, 90, and 91 respectively.

E1.

E1.

El.

108

près de la table —————> ord. D \flat —————> D \sharp

Hp. *p* *mf* *gliss.* 5 5 *gliss.* *gliss.*

El.

111

D \flat —————> D \flat A \flat —————> A \sharp B \flat —————> B \sharp

Hp. 5 5 5 5 *gliss.* *gliss.* *gliss.* *gliss.* *p* *mf*

El.

114 C# → C \sharp *gliss.* D \sharp → D \flat *gliss.* *gliss.* (•)

Hp. *5* *5* *5* *5* *3* *3* *gliss.* *ff*

El.

117 *agitato* *ff*

118 *mf*

119 *mf*

120 *mf*

121 *mf*

122 *feroce*

123 *feroce*

124 *feroce*

121 *gliss.*

G# ————— G# A# ————— A#

6 6 6 6

gliss. *gliss.* *gliss.* *gliss.*

3 3 6 6 6 6

gliss. *gliss.*

dolce
près de la table →

ord.

F \flat — 6 —> F \sharp **poco agitato**

124

Hp.

mp

gliss.

mp

f

El.

con violenza

agitato

127

Hp.

ff

gliss.

mf

El.

6

El.

→ord.

El.

E1.

139

Hp.

El.

f

ff

ff

près de la table

142

Hp.

El.

ff

ff

ff

ff

ord.

gliss.

gliss.

gliss.

ff

ff

ff

ff

furioso
con violenza

l.v.

l.v.

0

AER

for flute, percussion, harp, harpsichord/synthesizer, violin, viola and cello with electronics

(seventh part of **Maa**, ballet music in seven parts)

EQUIPMENT USED AT FIRST PERFORMANCE:

Yamaha SY99 (SY77) synthesizer

Eight good quality directional microphone (11 if percussion are amplified)

Yamaha XPX 90 or similar (the effect needed: pitch change)

Digital reverberation (eg. Lexicon PCM70)

Akai DD 1000 hard disk recorder system or DAT recorder

Mixer

Stereo amplification

When the instruments are amplified, care should be taken to create a rather intimate sound image of the instruments. Send the instruments to the reverb. Also the pitch change effect is reverberated (see diagram on page 76). The reverb time should be around three seconds depending on the acoustics of the concert space. The flute sound can be slightly more reverberated than the other instruments. The ideal effect is of a clear, intimate foreground which blends softly into a rather resonant background.

The pitch shift effect is used only for the strings. In the score the effect is marked with "H" (harmonizer). The changes in the degrees of the effect are marked approximately with crescendi and diminuendi from the previous level to the new level. The percentages marked are guidelines only, and will have to be adjusted according to the performance space.

PRE-PREPARED AUDIO MATERIAL

Different equipment can be chosen to play the pre-prepared audio material:

1. Akai DD1000

2. A hard disk recording/playback system eg SoundTools 9by DigiDesign). This will require:

MacII (or later)

Hard disk with 200MB free space (minimum)

(Accelerator card for pre-Power Mac models)

DAT I/O

Sound Designer II software

LiveList software

DATa software.

The audio material is available from the publisher as an optical disk for Akai DD1000 or DAT tape.

SXP90 programming:

Use program 22 (pitch change B), and set the parameters as follows:

pitch1 +0 fine1 +45 delay1 20ms

pitch2 +0 fine2 -50 delay2 15ms

Digital reverb. programming:

Depending on the hall, a rather long, warm reverberation should be used.

7. Aer

Sempre intenso, $\text{♩} = 40$
espressivo

S.V. —————> molto vibr.

A

Flute

Percussion

Harp

Keyboard

The musical score is written for four instruments: Flute, Percussion, Harp, and Keyboard. The time signature is 4/4. The Flute part begins with a melodic line marked 'S.V.' (Sostenuto) and 'molto vibr.' (molto vibrato), with a dynamic marking of *p* (piano). The Percussion part features a Tamtam with a dynamic marking of *sf* (sforzando) and a 'l.v.' (lento) marking. The Harp part is marked 'sempre l.v.' (sempre lento) and features a dynamic marking of *sf*. The Keyboard part is marked 'Synthesizer' and features a dynamic marking of *sf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin

ff

S.P. S.V.

S.P. S.V. molto vibr.

S.V.

Viola

sul C, G

S.P. S.V.

sul G tr.

S.P. S.T.

S.P. S.V.

ff

Cello

S.P. S.V.

S.P. S.V.

S.T. molto vibr.

S.P. S.V.

ff

Electronics

TAPE

1

H 0% 100% 0%

TAPE

2

H 100%

9 S.V. dolente S.V. —————> molto vibr.

Fl. *gliss.* *mf* *gliss.* *mp* *gliss.* *gliss.* *tr*

Perc.

Hp.

Kbd.

d s l mr s l f k t k z s s

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with an empty staff for Electric Bass (El.). The score is written in 3/4 time and includes performance instructions such as *molto vibr.*, *S.P.*, *S.T.*, *mp*, and *p*.

Vln. (Violin): The first staff is in treble clef. It begins with a note marked *> p*. Above the staff, a line with an arrow points from the first measure to the fifth, labeled *molto vibr.*. Above the fifth measure, a line with an arrow points to the sixth measure, labeled *S.P.*. Above the sixth measure, a line with an arrow points to the seventh measure, labeled *S.T.*. The staff ends with a triplet of eighth notes in the seventh measure.

Vla. (Viola): The second staff is in alto clef (C-clef on the third line). It begins with a note marked *mp*. Above the staff, a line with an arrow points from the first measure to the fifth, labeled *S.V.*. Above the fifth measure, a line with an arrow points to the sixth measure, labeled *molto vibr.*. The staff ends with a triplet of eighth notes in the seventh measure.

Vc. (Violoncello): The third staff is in bass clef. It begins with a note marked *p*. Above the staff, a line with an arrow points from the first measure to the fifth, labeled *S.V.*. Above the fifth measure, a line with an arrow points to the sixth measure, labeled *molto vibr.*. Above the sixth measure, a line with an arrow points to the seventh measure, labeled *S.P.*. Above the seventh measure, a line with an arrow points to the eighth measure, labeled *S.T.*. The staff ends with a triplet of eighth notes in the eighth measure.

El. (Electric Bass): The fourth staff is empty.

Below the empty staff, there is a line with an arrow pointing to the right, labeled *0%*.

15 **B** ♩ = 80

Fl.

3
1 mr—

Perc.

Vibraphone

p (sempre ped.) *mf*

8^{va}—
ff

Hp.

Kbd.

ff

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Lute (El.).

Violin (Vln.): S.V. S.P. *ff* *mp* molto vibr.

Viola (Vla.): S.V. S.P. *ff* *mp*

Violoncello (Vc.): S.P. *ff*

Electric Lute (El.): TAPE 3 H 80% 0%

20

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 20 through 24. The Flute (Fl.) part is mostly silent, with a whole rest in measure 20 and a 2/4 time signature change at the start of measure 21. The Percussion (Perc.) part features a complex rhythmic pattern of eighth and sixteenth notes, starting with a melodic line in the treble and a bass line in the bass, both marked *mp*. The Harp (Hp.) part begins in measure 20 with a *mf* dynamic, playing a sequence of chords in the bass and single notes in the treble, with a *pp* dynamic marking in measure 24. The Keyboard (Kbd.) part consists of sustained chords in the treble and rests in the bass. A *8va* marking with a dashed line indicates an octave shift for the treble staff in measures 21-24.

[illegible]

C ♩ = 60 **Sempre intenso**

Fl. 26 $\overset{3}{\curvearrowright}$ (♩ → ♩) S.V. $\xrightarrow{\hspace{10em}}$ molto vibr.

Perc. *Crotales* p ff p

Hp. *loco* $p < mf$ ff $8va$ pv

Kbd. ff pv pv pv pv

Kbd.

Staff for Keyboard (Kbd.). The staff is divided into two systems. The first system has a treble clef and a key signature of two sharps (F# and C#). The second system has a bass clef. The music consists of sustained chords with a forte (ff) dynamic marking. There are slurs over the chords in the first system.

Vln.

Staff for Violin (Vln.). The staff is divided into two systems. The first system has a treble clef and a key signature of two sharps (F# and C#). The second system has a bass clef. The music consists of sustained chords with a forte (ff) dynamic marking. There are slurs over the chords in the first system. Above the staff, there are markings: "S.V." and "S.P." with a wedge-shaped crescendo hairpin, and "S.V." with an arrow pointing to "vibr.".

Vla.

Staff for Viola (Vla.). The staff is divided into two systems. The first system has a treble clef and a key signature of two sharps (F# and C#). The second system has a bass clef. The music consists of sustained chords with a forte (ff) dynamic marking. There are slurs over the chords in the first system. Above the staff, there are markings: "S.V." and "S.P." with a wedge-shaped crescendo hairpin, and "S.P." with an arrow pointing to "S.T.".

Vc.

Staff for Violoncello (Vc.). The staff is divided into two systems. The first system has a treble clef and a key signature of two sharps (F# and C#). The second system has a bass clef. The music consists of sustained chords with a forte (ff) dynamic marking. There are slurs over the chords in the first system. Above the staff, there are markings: "S.V." and "S.P." with a wedge-shaped crescendo hairpin, and "S.V." with an arrow pointing to "vibr.".

El.

TAPE

4
H 0% 40%

poco agitato
D ♩ = 80
molto vibr.

31 *poco disperato*
gliss.
f

Fl.

Perc.

Hp.

Kbd.

Harpichord *tr*
mf

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, spanning measures 1 through 8.

Violin (Vln.): Part 1. Starts with a whole note G4, marked *S.T.* (Sordina/Tasto). The part continues with whole notes in measures 2-4, and a half note G4 in measure 5. The final measure (8) features a half note G4 marked *molto vibr.* and *S.P.* (Sordina/Pedale).

Viola (Vla.): Part 2. Starts with a whole note G3, marked *vibr.* (vibrato). The part continues with whole notes in measures 2-4, and a half note G3 in measure 5. The final measure (8) features a half note G3 marked *molto vibr.* and *S.P.* (Sordina/Pedale).

Violoncello (Vc.): Part 3. Starts with a whole note G2, marked *N.* (Nasale) and *mp* (mezzo-piano). The part continues with whole notes in measures 2-4, and a half note G2 in measure 5. The final measure (8) features a half note G2 marked *molto vibr.* and *S.P.* (Sordina/Pedale). The part is marked *dolce* (dolce) in measures 3-5.

El. (Electricity): A horizontal line at the bottom of the page, with a **TAPE** label in a box at the end.

→ S.T.

Vln.

Vla.

sempre molto vibr.
S.P.

mp

S.P.

Vc.

mp

gliss.

El.

E

44

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 44 through 48. The Flute (Fl.) part is mostly silent, with a whole rest in measure 44 and a whole note E in measure 45. The Percussion (Perc.) part features a melodic line with triplets and slurs, marked *mp* in measure 46. The Harp (Hp.) part also features a melodic line with triplets and slurs, marked *mp* in measure 46. The Keyboard (Kbd.) part features a complex melodic line with triplets, slurs, and trills, marked *mp* in measure 46. The time signature changes from 2/4 to 3/4 in measure 45 and back to 2/4 in measure 48.

Score for Vln., Vla., Vc., and El. (Electric Bass).

The score is written for four staves, each with a 2/4 time signature. The Vln. staff is in treble clef, the Vla. staff is in treble clef, the Vc. staff is in bass clef, and the El. staff is a single line.

Vln. (Violin): The staff contains rests for the entire duration of the piece.

Vla. (Viola): The staff contains a melodic line starting with a half note G4, followed by a half note F#4, and then a half note E4. The line is marked with a fermata and a slur. The notation includes a "p." (piano) dynamic marking and an "S.T." (Sordano/Tutti) marking.

Vc. (Violoncello): The staff contains a single half note G2, followed by rests for the remainder of the piece. The notation includes a "p." (piano) dynamic marking and an "S.T." (Sordano/Tutti) marking.

El. (Electric Bass): The staff is empty.

49

Fl.

Perc.

Hp.

Kbd.

F ♩ = 40 molto vibr.

Glockenspiel

Tamtam

mf *mp*

ppp *p*

ff

l.v.

3 3 6 3 6 3 6 3

tr

6 3

musical score for Vln., Vla., Vc., and El. (Electric guitar) in 4/4 time, featuring a tape effect and vibrato markings.

Vln. *mf* *mp* *molto vibr.* *S.P.* *mf* *mp*

Vla. *mf* *p* *molto vibr.* *S.P.* *mf* *p*

Vc. *mf* *p* *molto vibr.* *S.P.* *mf* *p*

El. *TAPE*

H 0% — 40% 6

53

Fl.

G ♩ = 60
molto vibr.
(♩) dolce

p poss. *mp* *gliss.*

Perc.

ppp *ppp* *Crotales*

L.v.

Hp.

Kbd.

3/4 3/4 3/4 3/4

S.P. —————> N. —————> S.P. *intenso* —————> S.P. —————>

dolciss.
tr

molto vibr.

Vln. *mp* *intenso* S.P. *molto vibr.* S.P.

Vla. *mp* *intenso* S.P. *molto vibr.* S.T.

Vc. *mp*

El. TAPE

0%

7

The musical score is written for four parts: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric (El.). The Vln. and Vla. parts are in treble clef, and the Vc. part is in bass clef. The El. part is represented by a single line. The score is divided into four measures. The first measure shows the Vln. part with a trill and the Vc. part with a half note. The second measure shows the Vln. and Vla. parts with a half note and the Vc. part with a half note. The third measure shows the Vln. and Vla. parts with a half note and the Vc. part with a half note. The fourth measure shows the Vln. and Vla. parts with a half note and the Vc. part with a half note. The El. part is labeled 'TAPE' and '0%'. A circled number '7' is at the bottom.

57 H

Fl.

Perc.

Hp.

Kbd.

57 58 59

mf *ppp* *mp*

pp *mp* *pp*

pp

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Lute (El.).

The score is divided into three measures, each with a 4/4 time signature. The key signature is one flat (B-flat).

Violin (Vln.):

- Measure 1: Starts with a half note G4 (labeled S.T.). A slur with "molto vibr." covers the first half of the measure.
- Measure 2: Continues the slur from Measure 1. Ends with a half note G4 (labeled S.V.).
- Measure 3: Starts with a half note G4 (labeled S.T.). A slur covers the second half of the measure. Ends with a half note G4 (labeled S.P.). The dynamic *mp* is marked at the beginning of the measure.

Viola (Vla.):

- Measure 1: Starts with a half note G4 (labeled S.T.). A slur with "molto vibr." covers the first half of the measure.
- Measure 2: Continues the slur from Measure 1. Ends with a half note G4 (labeled S.V.).
- Measure 3: Starts with a half note G4 (labeled S.T.). A slur covers the second half of the measure. Ends with a half note G4 (labeled S.P.). The dynamic *mp* is marked at the beginning of the measure.

Violoncello (Vc.):

- Measure 1: Starts with a half note G3 (labeled S.P.). A slur covers the entire measure.
- Measure 2: Continues the slur from Measure 1. Ends with a half note G3 (labeled S.T.).
- Measure 3: Starts with a half note G3 (labeled S.T.). A slur covers the entire measure. Ends with a half note G3 (labeled S.P.). The dynamic *mp* is marked at the beginning of the measure.

Electric Lute (El.):

The Electric Lute part is represented by a single line at the bottom of the score, with the label "El." to its left. It contains no musical notation.

Dynamic and Performance Markings:

- mp* (mezzo-piano) is marked at the beginning of the third measure for Vln., Vla., and Vc.
- "molto vibr." (molto vibrato) is marked above the first half of the first measure for Vln. and Vla.

Staff Labels: Vln., Vla., Vc., El.

Measure Labels: 1, 2, 3

Staff 1 (Vln.): Treble clef, 4/4 time signature.

Staff 2 (Vla.): Alto clef, 4/4 time signature.

Staff 3 (Vc.): Bass clef, 4/4 time signature.

Staff 4 (El.): Single line, no clef or time signature.

Staff 5: Labeled "H 0%" at the bottom right.

60

Fl.

Perc.

Hp.

Kbd.

mf

poco sf

ppp

mp

mp

mf

poco sf

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Piano (El.).

The score is divided into three measures, each with a 4/4 time signature.

Violin (Vln.):

- Measure 1: *poco sf* (poco fortissimo)
- Measure 2: *mp* (mezzo-piano)

Viola (Vla.):

- Measure 1: *poco sf* (poco fortissimo)
- Measure 2: *mp* (mezzo-piano)

Violoncello (Vc.):

- Measure 1: *poco sf* (poco fortissimo)
- Measure 2: *mp* (mezzo-piano)

Electric Piano (El.):

- Measure 1: 80%

Performance Markings:

- S.P.** (Sustained Pedal) is indicated above the Violin and Viola staves in Measures 1 and 2.
- S.V.** (Sustained Pedal) is indicated above the Violoncello staff in Measure 1.
- S.T.** (Sustained Pedal) is indicated above the Violoncello staff in Measure 2.

63 I

Fl.

Perc.

Hp.

Kbd.

mp

poco sf

mf

poco sf

mf

mf

musical score for Vln., Vla., Vc., and El.

Vln. *molto vibr.* *S.T.*

Vla. *S.V.* *S.T.* *molto vibr.* *S.T.*

Vc. *S.T.*

El. 0%

The image shows a musical score for four parts: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Lute (El.). The Vln. part is in treble clef, Vla. in alto clef, and Vc. in bass clef. The El. part is a single line. The score is divided into three measures by vertical bar lines. The first measure has a key signature of one flat (Bb) and a 4/4 time signature. The second measure has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The third measure has a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. Performance instructions include 'molto vibr.' (molto vibrato) and 'S.T.' (Sostenuto/Tenuto). The Vln. part has a long note in the first measure, a long note in the second measure, and a long note in the third measure. The Vla. part has a long note in the first measure, a long note in the second measure, and a long note in the third measure. The Vc. part has a long note in the first measure, a long note in the second measure, and a long note in the third measure. The El. part has a long note in the first measure, a long note in the second measure, and a long note in the third measure.

66

Fl.

Glockenspiel

Perc.

Hp.

Kbd.

p

f

p

poco sf

grandioso

mf

f

poco sf

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

The score is written in 3/4 time and consists of three measures. The Violin (Vln.) and Viola (Vla.) parts are marked *f* (forte) and *S.P.* (Sustained Pedal). The Violoncello (Vc.) part is marked *S.T.* (Sustained Tremolo) and *S.P.* (Sustained Pedal). The Electric Bass (El.) part is marked *H 0%* (Harmonics 0%) and *40%* (Harmonics 40%).

The Violin (Vln.) part features a melodic line starting on G4, moving to A4 in the second measure, and then to B4 in the third measure. The Viola (Vla.) part features a melodic line starting on E3, moving to F3 in the second measure, and then to G3 in the third measure. The Violoncello (Vc.) part features a melodic line starting on C3, moving to D3 in the second measure, and then to E3 in the third measure. The Electric Bass (El.) part is marked *H 0%* and *40%*.

Vln. *f* *S.P.*

Vla. *f* *S.P.*

Vc. *S.T.* *S.P.*

El. *H 0%* *40%*

69 **J** *leggero, dolce*
♩ = 74

Fl.

Perc. Crotales

Hp.

Kbd.

p *mf* *pp* *f* *ppp* *p*

d s

D \sharp , C \sharp , E \flat , B \flat , F \sharp , G \sharp , A \flat

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, along with an Electronic (El.) section.

The score is divided into measures, with time signatures changing from 3/4 to 2/4.

Violin (Vln.) Part:

- Measure 1: *f* (forte), *molto vibr.* (molto vibrato), *S.T.* (Sustained Tremolo).
- Measure 2: *pp* (pianissimo), *S.T.* (Sustained Tremolo).

Viola (Vla.) Part:

- Measure 1: *f* (forte), *molto vibr.* (molto vibrato), *S.T.* (Sustained Tremolo).
- Measure 2: *pp* (pianissimo), *S.T.* (Sustained Tremolo).

Violoncello (Vc.) Part:

- Measure 1: *f* (forte), *molto vibr.* (molto vibrato), *S.T.* (Sustained Tremolo).
- Measure 2: *pp* (pianissimo), *S.T.* (Sustained Tremolo).

Electronic (El.) Section:

- Measure 1: *0%* (0 percent).
- Measure 2: **TAPE** (Tape).

73 K

Fl.

l mr l f k r t zs s l mr

Perc.

pp *ppp* *pp*

Hp.

ppp *ppp* *p*

Kbd.

ppp *p* *ppp* *ppp* *p*

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Euphonium (El.).

The score is divided into four measures, with time signatures changing from 3/4 to 2/4 in the third measure.

Violin (Vln.): The first measure contains a half note G4 with a fermata. The second measure contains a half note A4 with a fermata. The third measure contains a half note B4 with a fermata. The fourth measure contains a half note C5 with a fermata. Above the staff, there are two long horizontal lines with arrows pointing right, labeled "S.P." and "S.T." respectively.

Viola (Vla.): The first measure contains a half note G3 with a fermata. The second measure contains a half note A3 with a fermata. The third measure contains a half note B3 with a fermata. The fourth measure contains a half note C4 with a fermata. Above the staff, there are two long horizontal lines with arrows pointing right, labeled "S.P." and "S.T." respectively. Below the staff, there is a *pp* dynamic marking with a wedge-shaped hairpin.

Violoncello (Vc.): The first measure contains a half note G2 with a fermata. The second measure contains a half note A2 with a fermata. The third measure contains a half note B2 with a fermata. The fourth measure contains a half note C3 with a fermata. Above the staff, there are two long horizontal lines with arrows pointing right, labeled "S.P." and "S.T." respectively. Below the staff, there is a wedge-shaped hairpin.

Euphonium (El.): The staff is empty.

77

Fl.

Perc.

Hp.

Kbd.

The musical score consists of four staves. The Flute staff (Fl.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note F#4, followed by a half note G#4, and then a quarter note A5. The Percussion staff (Perc.) has a treble clef and a key signature of one sharp. It features a series of eighth notes in the first measure, followed by a half note in the second measure, and then a quarter note in the third measure. The Harp staff (Hp.) has a treble clef and a key signature of one sharp. It begins with a whole note F#4, followed by a half note G#4, and then a quarter note A5. The Keyboard staff (Kbd.) has a treble clef and a key signature of one sharp. It begins with a whole note F#4, followed by a half note G#4, and then a quarter note A5. The score includes various musical notations such as dynamics (pp, mf, ppp), articulation (accents), and fingerings (1, 3, 5).

1 f

1 f

mf

l mr

l r k r

l zs s

l mr

pp

3

3

3

5

5

5

5

ppp

p

ppp

D#, B#

ppp

ppp

p

ppp

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with an empty line for Electric Bass (El.). The score is divided into four measures.

Measure 1:

- Vln.:** Treble clef, 3/4 time signature. A half note G4 with a fermata.
- Vla.:** Alto clef, 3/4 time signature. A half note G3 with a fermata. Dynamics: *ppp*.
- Vc.:** Bass clef, 3/4 time signature. A half note G2 with a fermata.

Measure 2:

- Vln.:** Treble clef, 2/4 time signature. A half note G4 with a fermata. Dynamics: *p*. Above the staff: "N." and "gliss." with a slur over a triplet of eighth notes (G4, A4, B4).
- Vla.:** Alto clef, 2/4 time signature. A half note G3 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G3, A3, B3).
- Vc.:** Bass clef, 2/4 time signature. A half note G2 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G2, A2, B2).

Measure 3:

- Vln.:** Treble clef, 2/4 time signature. A half note G4 with a fermata. Dynamics: *p*. Above the staff: "N." with a slur over a triplet of eighth notes (G4, A4, B4).
- Vla.:** Alto clef, 2/4 time signature. A half note G3 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G3, A3, B3).
- Vc.:** Bass clef, 2/4 time signature. A half note G2 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G2, A2, B2).

Measure 4:

- Vln.:** Treble clef, 3/4 time signature. A half note G4 with a fermata. Dynamics: *p*. Above the staff: "N." and "gliss." with a slur over a triplet of eighth notes (G4, A4, B4).
- Vla.:** Alto clef, 3/4 time signature. A half note G3 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G3, A3, B3).
- Vc.:** Bass clef, 3/4 time signature. A half note G2 with a fermata. Dynamics: *pp*. Above the staff: "N." with a slur over a triplet of eighth notes (G2, A2, B2).

81

Fl.

tr

mf

f

l f k t l zs

l f

Perc.

pp

very evenly

pp

3

3

3

Hp.

p

ppp

ppp

pp

Kbd.

ppp

5

5

3

3

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with a separate line for Electronic (El.) effects.

The score is divided into three measures, each with a key signature change indicated by a double bar line and a sharp sign (#).

Measure 1: Vln. and Vla. parts are marked *S.P.* (Soprano/Piano). Vc. part is marked *S.P.*. The key signature changes to C major (no sharps or flats).

Measure 2: Vln. and Vla. parts are marked *S.P.*. Vc. part is marked *S.P.*. The key signature changes to D major (one sharp, F#).

Measure 3: Vln. and Vla. parts are marked *N.* (Normal). Vc. part is marked *N.*. The key signature changes to E major (two sharps, F# and C#). Dynamics are indicated: *mp* (mezzo-piano) for Vln. and Vla., and *p* (piano) for Vc.

The El. line is marked **TAPE** in a box.

85 L

Fl.

mf *f* *l* *mr* *r* *t* *zs* *s* *l* *f*

Perc.

Xylophone

pp *3* *p* *pp* *p*

Hp.

p *5* *ppp* *pp* *pp* *G#* *pp* *3* *3*

Kbd.

pp *pp* *p* *ppp* *p*

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

The score is divided into two systems, each with four measures.

Violin (Vln.): The first system has a melodic line starting on G4, moving to A4, and then to B4. The second system has a melodic line starting on C5, moving to D5, and then to E5. The dynamics are *mp* (mezzo-piano) and *pp* (pianissimo).

Viola (Vla.): The first system has a melodic line starting on G3, moving to A3, and then to B3. The second system has a melodic line starting on C4, moving to D4, and then to E4. The dynamics are *mp* (mezzo-piano) and *p* (piano).

Violoncello (Vc.): The first system has a melodic line starting on G2, moving to A2, and then to B2. The second system has a melodic line starting on C3, moving to D3, and then to E3. The dynamics are *mp* (mezzo-piano).

Electric Bass (El.): The electric bass part is not present in this score.

91 M

Fl.

Marimba

Perc.

Hp.

Kbd.

The musical score is written for five instruments: Flute (Fl.), Marimba, Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The score spans measures 91 to 94. Measure 91 is marked with a box containing the letter 'M'. The Flute part begins with a whole note G4, followed by a half note A4, and then a half note B4. The Marimba part plays a series of eighth notes, mostly on G4 and A4, with some sixteenth notes. The Percussion part is mostly silent, with some light taps indicated by short vertical lines. The Harp part features a series of chords and single notes, including a B4 chord and a G4 note. The Keyboard part plays a series of chords and single notes, including a B4 chord and a G4 note. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mp*, *pp*, *f*, *mf*, and *p*. There are also articulation marks like 'tr' and 'zs' under the Flute part, and 'f' under the Marimba part. The time signature changes from 4/4 to 3/4 and back to 4/4.

→ S.T.
dolce
tr~~~~~

Vln. *mp*

Vla. → S.P. *mp* *p*

Vc. → S.P. *mp* *mf*

N. *mp*

N. *mp*

N. *mp*

El.

This musical score is for a string quartet, featuring Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and an Eb instrument (El.). The score is divided into two systems. The first system consists of three measures. The Violin part begins with a trill on a whole note, marked 'dolce' and 'tr'. The Viola and Violoncello parts play sustained notes. The second system also consists of three measures. The Violin part has a whole note, marked 'N.'. The Viola part has a half note, marked 'N.'. The Violoncello part has a quarter note, marked 'N.'. The Eb instrument part has a quarter note, marked 'N.'. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The time signature is 3/4.

96

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 96 through 99. The Flute (Fl.) part begins in measure 96 with a half note G4 (marked *mf*), followed by a quarter rest, then a half note A4 (marked *mp*), and ends with a half note G4 (marked *mf*). A trill is indicated above the staff in measure 97. The Percussion (Perc.) part is silent in measures 96 and 97, then plays a continuous eighth-note pattern in measures 98 and 99, starting at a *p* dynamic and increasing to *mf*. The Harp (Hp.) part features arpeggiated chords in measures 96 and 97, and a continuous eighth-note pattern in measures 98 and 99, with dynamics ranging from *p* to *mf*. The Keyboard (Kbd.) part plays a short melodic phrase in measure 96 and remains silent for the rest of the page.

96

97

98

99

musical score for Vln., Vla., Vc., and El. (Electricity) with performance instructions and dynamics.

Vln. (Violin):

- First measure: *p* (piano), triplet of eighth notes.
- Second measure: *mp* (mezzo-piano), *molto vibr.* (molto vibrato), *N.* (No bowing).
- Third measure: *mp*, *S.V.* (Sustained Vibrato).

Vla. (Viola):

- First measure: *p* (piano), *S.T.* (Sustained Tremolo).
- Second measure: *mp* (mezzo-piano), *tr.* (trill).
- Third measure: *mp*, *S.V.* (Sustained Vibrato).

Vc. (Violoncello):

- First measure: *mf* (mezzo-forte), *S.P.* (Sustained Pedal).
- Second measure: *mp* (mezzo-piano), *N.* (No bowing).
- Third measure: *mp*, *S.V.* (Sustained Vibrato).

El. (Electricity):

- TAPE

101 O

Fl. *poco rit.*

Perc. *p* *f*

Hp. *mf* *pp*

Kbd. *p*

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with a separate line for Electric Bass (El.).

Violin (Vln.):

- Staff 1: S.T. (Soprano Treble) part. Notes are marked *mp* (mezzo-piano).
- Staff 2: N. (Normal) part. Notes are marked *mp*.
- Staff 3: N. (Normal) part. Notes are marked *mp*.

Viola (Vla.):

- Staff 1: N. (Normal) part. Notes are marked *mp*.
- Staff 2: *gliss.* (glissando) marking.
- Staff 3: N. (Normal) part. Notes are marked *mp*.

Violoncello (Vc.):

- Staff 1: S.V. (Soprano Violoncello) and N. (Normal) parts. Notes are marked *mf* (mezzo-forte).
- Staff 2: S.V. (Soprano Violoncello) and N. (Normal) parts. Notes are marked *mp*.
- Staff 3: N. (Normal) part. Notes are marked *mp*.

Electric Bass (El.):

- Staff 1: Empty staff.

Performance Instructions:

- molto vibr.* (molto vibrato) and *S.P.* (Soprano Piano) markings are present in the Vc. part.
- vibr.* (vibrato) and *S.P.* (Soprano Piano) markings are present in the Vc. part.
- gliss.* (glissando) marking is present in the Vla. part.

107

♩ = 64

P ♩ = 40

Misterioso, calmato

vibr. → S.V.

S.V.

gliss.

Fl.

Perc.

Bass Drum

pp very evenly

Hp.

pp

f

D \flat , C \flat , B \flat , E \flat , F \sharp , G \flat , A \flat

Kbd.

Synthesizer

p

8 o

Detailed description of the musical score: The score is for measures 107-110. Measure 107: Flute (Fl.) has a wavy line (vibrato) and a dynamic of *mp*. Percussion (Perc.) has a triplet of eighth notes and a dynamic of *mp*. Harp (Hp.) has a triplet of eighth notes and a dynamic of *pp*. Keyboard (Kbd.) is silent. Measure 108: Flute (Fl.) has a triplet of eighth notes and a dynamic of *pp*. Percussion (Perc.) has a Bass Drum part with a dynamic of *pp* very evenly. Harp (Hp.) has a sixteenth note and a dynamic of *f*. Keyboard (Kbd.) has a synthesizer part with a dynamic of *p*. Measure 109: Flute (Fl.) has a glissando and a dynamic of *pp*. Percussion (Perc.) is silent. Harp (Hp.) is silent. Keyboard (Kbd.) has a sixteenth note and a dynamic of *p*. Measure 110: Flute (Fl.) has a glissando and a dynamic of *pp*. Percussion (Perc.) is silent. Harp (Hp.) is silent. Keyboard (Kbd.) has a sixteenth note and a dynamic of *p*.

TAPE

112 *dolce*
tr *mp*

vibr. → S.V.
gliss. *mp*

Perc.

Hp.

Kbd. *p*

(8^{va})

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Vln. (Violin):

- First measure: Long note with a crescendo hairpin.
- Second measure: Long note with a decrescendo hairpin.
- Third measure: Rest.
- Fourth measure: Triplet of eighth notes, marked *S.P.* (Sordano Piano) and *p* (piano).

Vla. (Viola):

- First measure: Long note with a crescendo hairpin.
- Second measure: Long note with a decrescendo hairpin.
- Third measure: Triplet of eighth notes, marked *p* (piano).
- Fourth measure: Triplet of eighth notes, marked *p* (piano).

Vc. (Violoncello):

- First measure: Long note with a decrescendo hairpin.
- Second measure: Long note with a decrescendo hairpin.
- Third measure: Long note, marked *gliss.* (glissando).
- Fourth measure: Long note with a decrescendo hairpin.

El.



116

S.V.

Fl.

mp

gliss.

tr

3

3

3

3

6

6

6

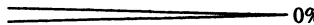
Perc.

Hp.

Kbd.

p

The musical score consists of four staves. The Flute staff (Fl.) begins with a rest, followed by a half note with a glissando marking, then a quarter note triplet, and a half note with a trill marking. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes and sixteenth notes, with triplet and sextuplet markings. The Harp staff (Hp.) and Keyboard staff (Kbd.) are mostly silent, with the keyboard playing a sustained bass line marked with a piano dynamic.

50%  0%

El.

Vc.

sul D

gliss.

3

3

S.P.

Vla.

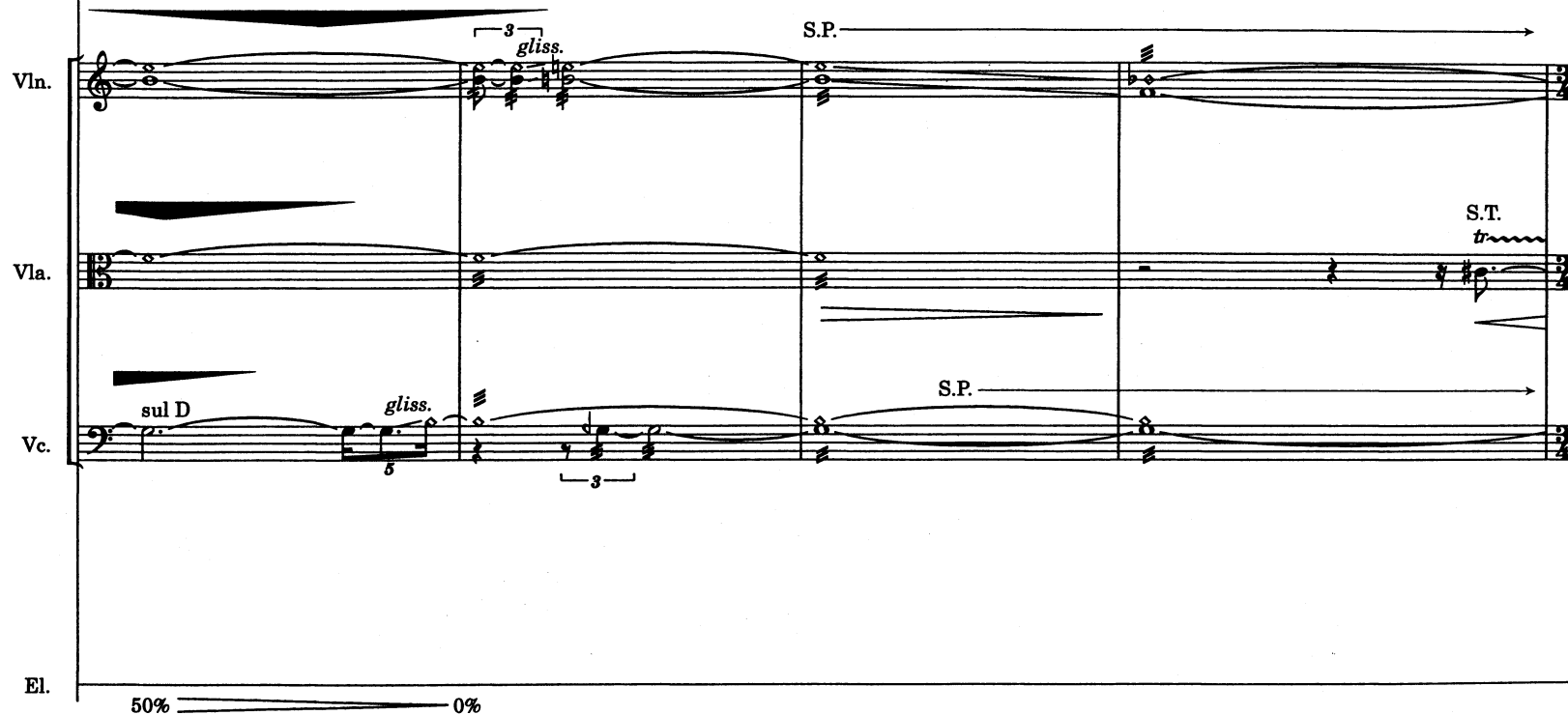
S.T.
tr

Vln.

gliss.

3

S.P.



Q

120

Fl. *mp* *vibr.* *gliss.* *S.V.* *dolce* *S.V.* *gliss.* *vibr.* *dolce* *S.V.*

Perc. *pp*

Hp. *very evenly* *p*

Kbd. *mp* *mp*

The musical score is for a piece in 4/4 time, marked with a tempo of 120. The Flute (Fl.) part begins with a melodic line in the treble clef, starting on a middle C. It includes a triplet of eighth notes, a glissando, and various ornaments (S.V.) and dynamics (mp, dolce). The Percussion (Perc.) part is in the bass clef, providing a rhythmic accompaniment with a series of eighth notes and a dynamic of pp. The Harp (Hp.) part is in the treble clef, providing a harmonic accompaniment with sustained chords and a dynamic of p. The Keyboard (Kbd.) part is in the bass clef, providing a harmonic accompaniment with sustained chords and a dynamic of mp.

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

The score is divided into five measures, each with a specific key signature and time signature indicated by a double bar line and a key signature change.

Measure 1: Key signature: one sharp (F#), Time signature: 4/4. Vln. starts with a note marked *mp* and a dynamic marking *N.* above it. Vla. starts with a note marked *mp*. Vc. starts with a note marked *mp*. El. is silent.

Measure 2: Key signature: one sharp (F#), Time signature: 4/4. Vln. continues with a note marked *pp*. Vla. continues with a note marked *mp*. Vc. continues with a note marked *mp*. El. is silent.

Measure 3: Key signature: one sharp (F#), Time signature: 4/4. Vln. continues with a note marked *mp*. Vla. continues with a note marked *mp*. Vc. continues with a note marked *mp*. El. is silent.

Measure 4: Key signature: one sharp (F#), Time signature: 4/4. Vln. continues with a note marked *pp*. Vla. continues with a note marked *pp*. Vc. continues with a note marked *pp*. El. is silent.

Measure 5: Key signature: one sharp (F#), Time signature: 4/4. Vln. continues with a note marked *mp*. Vla. continues with a note marked *pp*. Vc. continues with a note marked *sub. mp*. El. is silent.

Additional markings include *S.P.* (Sustained Pedal) and *S.T.* (Sustained Tremolo) above the Vln. staff, and *gliss.* (glissando) above the Vla. staff in Measure 3.

Fl. *molto vibr.*
125 *dolce* *mp* *3* *tr.* *S.V.* *gliss.* *mp* *dolce* *3* *7* *mp* *mf*

Perc. *Vibraphone* *p*

Hp.

Kbd.

The musical score for measures 105-108 is as follows:

- Flute (Fl.):**
 - Measure 105: *molto vibr.*, *dolce*, *mp*. Note 125.
 - Measure 106: *3*, *tr.*, *S.V.*, *gliss.*, *mp*.
 - Measure 107: *dolce*, *3*, *7*, *mp*.
 - Measure 108: *mf*.
- Percussion (Perc.):**
 - Measure 105: *Vibraphone*.
 - Measure 106: *p*.
- Harp (Hp.):**
 - Measure 105: Sustained chord.
 - Measure 106: Sustained chord.
 - Measure 107: Sustained chord.
 - Measure 108: Sustained chord.
- Keyboard (Kbd.):**
 - Measure 105: Sustained chord.
 - Measure 106: Sustained chord.
 - Measure 107: Sustained chord.
 - Measure 108: Sustained chord.

Violin (Vln.) part: The first staff shows a melodic line starting with a half note, followed by a trill (tr) and a glissando (gliss.) leading to a sustained note. Dynamics include *pp*, *sub. mp*, and *pp*. A breath mark (N.) is indicated above the staff.

Viola (Vla.) part: The second staff shows a melodic line starting with a half note, followed by a trill (tr) and a glissando (gliss.) leading to a sustained note. Dynamics include *mp* and *pp*. A breath mark (N.) is indicated above the staff.

Cello (Vc.) part: The third staff shows a melodic line starting with a half note, followed by a trill (tr) and a glissando (gliss.) leading to a sustained note. Dynamics include *pp*, *sub. mp*, and *pp*. A breath mark (N.) is indicated above the staff.

Electric guitar (El.) part: The fourth staff is empty.

R

129

Fl.

Perc.

Hp.

Kbd.

mp

p

mp

mf

f

gliss.

S.V.

7

5

3

3

3

3

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Harp (El.).

Vln.

sub. *mf*

gliss.

p

sub. *mf*

S.P.

Vla.

sub. *mf*

p

sub. *mf*

S.P.

tr

Vc.

sub. *mf*

p

sub. *mf*

S.P.

sul D

El.

H 0% 60% 0%

The image shows a musical score for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Harp (El.). The Vln. part is in treble clef, Vla. in alto clef, and Vc. in bass clef. The El. part is represented by a horizontal line with a percentage scale from 0% to 60% to 0%. The score is divided into four measures. The first measure shows the Vln. and Vla. parts with a 'sub. mf' marking. The second measure shows the Vln. part with a 'gliss.' marking and the Vla. part with a 'p' marking. The third measure shows the Vln. part with a 'p' marking and the Vla. part with a 'p' marking. The fourth measure shows the Vln. part with a 'sub. mf' marking and the Vla. part with a 'sub. mf' marking. The Vc. part is marked 'sub. mf' in the first and third measures. The El. part is marked 'H 0% 60% 0%' at the bottom. There are also 'S.P.' markings above the Vln. and Vla. parts in the fourth measure, and a 'tr' marking above the Vla. part in the fourth measure. A 'sul D' marking is present above the Vc. part in the fourth measure.

133

(vibr.)

[S]

Fl.

poco sf *mf* *gliss.* *mf* *f* *mp*

Perc.

mf *mf* *f*

Hp.

mf *poco sf* *mf* *f*

D \flat , F \sharp

Kbd.

mf *mf*

Detailed description: The score is for measures 133-136. Measure 133: Flute has a 7-measure vibrato phrase starting on B4, marked *poco sf*. Measure 134: Flute has a 7-measure phrase marked *mf*, ending with a glissando to a whole note B4 marked *sf*. A box labeled [S] is above the staff. Measure 135: Flute has a 7-measure phrase marked *mf*. Percussion has a triplet of eighth notes marked *mf*. Harp has a 5-measure phrase marked *mf*. Keyboard has a sustained note marked *mf*. Measure 136: Flute has a glissando from B4 to a whole note B4 marked *mp*. Percussion has a triplet of eighth notes marked *f*. Harp has a 5-measure phrase marked *f*. Keyboard has a sustained note marked *mf*. A chord change to D \flat and F \sharp is indicated in measure 135.

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Lute (El.).

The score is divided into four measures, each with a 2/4 time signature. The key signature is one sharp (F#).

Violin (Vln.):

- Measure 1: S.T. (Sustained Tremolo), *p* (piano).
- Measure 2: S.P. (Sustained Pedal), *sub. f* (subito fortissimo).
- Measure 3: *p* (piano), *f* (forte).
- Measure 4: S.P. (Sustained Pedal), *f* (forte).

Viola (Vla.):

- Measure 1: S.T. (Sustained Tremolo), *p* (piano).
- Measure 2: S.P. (Sustained Pedal), *sub. f* (subito fortissimo).
- Measure 3: *p* (piano), *f* (forte).
- Measure 4: S.P. (Sustained Pedal), *f* (forte).

Violoncello (Vc.):

- Measure 1: S.T. (Sustained Tremolo), *p* (piano).
- Measure 2: *p* (piano).
- Measure 3: S.P. (Sustained Pedal), *f* (forte).
- Measure 4: S.P. (Sustained Pedal), *f* (forte).

Electric Lute (El.):

Indicated by a line at the bottom of the score.

Performance Indicators:

- S.T. (Sustained Tremolo):** Indicated by a wavy line above the staff.
- S.P. (Sustained Pedal):** Indicated by a thick black line above the staff.
- Dynamic Markings:** *p* (piano), *f* (forte), *sub. f* (subito fortissimo).
- Tempo/Speed Markings:** H 0%, 60%, 0%, 70%.

138

Fl.

f

7

f

7

7

S.V.

gliss.

T

agitato

tr

Perc.

f

f

Hp.

Ch

f

3

f

Kbd.

f

Detailed description: The score is for measures 138 to 142. The Flute (Fl.) part begins in measure 138 with a forte (*f*) dynamic and a seven-note descending run. This is followed by two more seven-note runs, each marked with a forte (*f*) dynamic. In measure 140, there is a glissando (gliss.) and a trill (tr) marked 'agitato'. The Percussion (Perc.) part has a rhythmic pattern of eighth notes in measures 140 and 141, both marked with a forte (*f*) dynamic. The Harp (Hp.) part includes a chord (Ch) in measure 140 and a triplet in measure 141, both marked with a forte (*f*) dynamic. The Keyboard (Kbd.) part has a sustained bass line with a forte (*f*) dynamic throughout the measures.

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

Violin (Vln.): S.P. → N. (mp) | N. → S.P. (f) | S.V. N. → S.P. (f) | S.P. (f)

Viola (Vla.): S.P. → N. (mp) | N. → S.P. (f) | S.V. N. → S.P. (f) | S.P. (f)

Violoncello (Vc.): N. (mp) | N. → S.P. (f) | S.V. N. → S.P. (f) | S.P. (f)

Electric Bass (El.): 0% — 90% — 0%

Tempo markings: *mp*, *f*, *poco sf*, *f*.

Performance instructions: *3* (triple), *sul E* (sul ponticello on E).

Rehearsal marks: 13, 14, 15, 16.

Energico ♩ = 80

U *agitato*

143 *tr* *ff* *fff* *ff*

Perc. *Crotales* *7* *7* *poco sf*

Hp. *ff poss.* *5* *5* *f* *F#*

Kbd. *D#, C#, Bb, Eb, F#, G#, A#*

con violenza
S.V. → molto vibr.

Vln.

con violenza
S.V. → molto vibr.

Vla.

con violenza
S.V. → molto vibr.

Vc.

El.

H 0% ————— 100%

This musical score is for three string instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Each instrument part begins with a dynamic marking of *fff* (fortissimo) and is marked with *con violenza* (with violence) and *molto vibr.* (very vibrato). The notation includes a series of notes with vibrato marks (wavy lines) and a hairpin control line above each staff. The hairpin control line is a horizontal line with a wedge-shaped taper, indicating a change in dynamics or intensity. Below the instrument staves is a hairpin control line for the entire section, labeled 'El.' and 'H 0% ————— 100%'. The hairpin control line is a horizontal line with a wedge-shaped taper, indicating a change in dynamics or intensity.

147

Fl. *gliss.* (*a*) *gliss.* (*a*) *gliss.* (*a*) *sempre ff*

Perc. *f* *mf* *f* *mf* *f* *mf* *f*

Hp. *f* *mf* *f* *mf* *f* *mf* *f* B \sharp

Harpichord

Kbd. *f* *mf* *f* *mf* *f* *mf* *f*

Detailed description: The musical score is for measures 147 through 150. The Flute (Fl.) part is in the upper staff, featuring a continuous melodic line with glissando markings and a 'sempre ff' instruction. The Percussion (Perc.) part is in the second staff, showing rhythmic patterns with dynamic markings of *f* and *mf*. The Harpsichord (Hp.) part is in the third staff, also featuring rhythmic patterns with dynamic markings of *f* and *mf*, and a B sharp symbol at the end. The Keyboard (Kbd.) part is in the bottom staff, showing a similar rhythmic pattern with dynamic markings of *f* and *mf*.

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

The score is divided into four measures. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are written on five-line staves. The Electric Bass (El.) part is written on a single line.

Measure 1: Vln. (Treble clef), Vla. (Alto clef), Vc. (Bass clef), El. (Single line). All parts contain a whole rest.

Measure 2: Vln. (Treble clef), Vla. (Alto clef), Vc. (Bass clef), El. (Single line). All parts contain a whole rest.

Measure 3: Vln. (Treble clef), Vla. (Alto clef), Vc. (Bass clef), El. (Single line). All parts contain a whole rest.

Measure 4: Vln. (Treble clef), Vla. (Alto clef), Vc. (Bass clef), El. (Single line). All parts contain a whole rest.

Below the Electric Bass (El.) staff, there is a double line and the text "0%".

151

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 151 through 154. The Flute (Fl.) part begins in measure 151 with a melodic line featuring eighth and sixteenth notes, including trills and grace notes. It concludes in measure 154 with a dynamic shift from *mp* to *mf*. The Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.) parts are arranged in a grand staff. Measures 151-153 feature a rhythmic accompaniment of eighth-note chords, with dynamics ranging from *mf* to *sf*. In measure 154, all three instruments play a final chord marked *sf* before the section ends. The time signature is 2/4.

S.P.

Vln.

Violin staff with musical notation. The staff is in treble clef with a key signature of one sharp (F#). The music consists of four measures. The first three measures each contain a half note followed by a dotted half note, with a crescendo hairpin indicating a dynamic change from *mf* to *sf*. The fourth measure contains a sixteenth-note triplet followed by an eighth note, with a decrescendo hairpin indicating a dynamic change from *ff* to a final note. The final measure ends with a double bar line and a 4/4 time signature.

Vla.

Viola staff with musical notation. The staff is in alto clef with a key signature of one sharp (F#). The music consists of four measures, each containing a whole rest. The fourth measure ends with a double bar line and a 4/4 time signature.

Vc.

Violoncello staff with musical notation. The staff is in bass clef with a key signature of one sharp (F#). The music consists of four measures, each containing a whole rest. The fourth measure ends with a double bar line and a 4/4 time signature.

El.

An empty staff line, likely for an electric guitar or other instrument.

V furioso con ultima forza

155

Fl. *ff* *gliss.*

Perc. *ff* *f*

Hp. *ff* *gliss.* *f*

Kbd. *f*

Detailed description: This page of a musical score contains measures 155, 156, and 157. The Flute (Fl.) part begins in measure 155 with a sixteenth-note scale (F#4 to C#5) marked *ff*, followed by a glissando in measure 156. The Percussion (Perc.) part has a single note in measure 155 and a sixteenth-note roll in measure 156, marked *f*. The Harp (Hp.) part features a glissando in measure 155 and a sixteenth-note scale in measure 156, marked *f*. The Keyboard (Kbd.) part has a sixteenth-note scale in measure 155 and a sixteenth-note roll in measure 156, marked *f*. Measure 157 shows a continuation of the Flute and Harp parts, with the Flute marked *ff* and the Harp marked *f*. The score is written for four staves: Flute, Percussion, Harp, and Keyboard. The time signature is 2/4. The key signature has one sharp (F#).

158

Fl.

W

6

tr

mp

f

Perc.

f

5

mp

poco sf

Hp.

poco sf

mp

5

f

6

E \sharp

D \sharp

B \sharp

Kbd.

poco sf

p

3

6

6

Vln. S.P. → S.T. S.T. → S.P. N.
 Vla. S.P. → S.T. S.T. → S.P. N.
 Vc. S.P. → S.T. S.T. → S.P. N.
 El.

The score consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violoncello staff also includes an 'El.' (Electric) line. The music is written in 4/4 time and features various dynamic markings and articulation symbols.

Violin (Vln.): Starts with a *sf* (sforzando) dynamic. The first measure has a *sf* marking. The second measure has a *p* (piano) marking. The third measure has a *p* marking. The fourth measure has a *f* (forte) marking. The fifth measure has a *sub. p* (subito piano) marking.

Viola (Vla.): Starts with a *f* (forte) dynamic. The first measure has a *f* marking. The second measure has a *p* (piano) marking. The third measure has a *p* marking. The fourth measure has a *f* marking. The fifth measure has a *sub. p* marking.

Violoncello (Vc.): Starts with a *f* (forte) dynamic. The first measure has a *f* marking. The second measure has a *mf* (mezzo-forte) marking. The third measure has a *p* (piano) marking. The fourth measure has a *f* marking. The fifth measure has a *sub. p* marking.

Articulation and Dynamics: The score includes various articulation symbols such as *sf*, *f*, *p*, *mf*, and *sub. p*. It also features dynamic markings like *sf*, *f*, *p*, and *sub. p*. The score is divided into measures by vertical bar lines.

H 0% ————— 100% > 0%

164

X

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 164 through 168. The Flute part (Fl.) begins in measure 164 with a *mf* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter rest. In measure 168, it plays a half note Bb. The Percussion part (Perc.) starts with a *mp* dynamic in measure 164, playing eighth notes. In measure 165, it changes to a *f* dynamic, playing a single eighth note. From measure 166 to 167, it plays a rapid sixteenth-note pattern, with dynamics *mp* and *fff*. In measure 168, it returns to *mp* and plays a half note. The Harp part (Hp.) is mostly silent, with a final measure (168) featuring a *mf* triplet of eighth notes (Bb, A, G). The Keyboard part (Kbd.) starts with a *f* dynamic in measure 164, playing a half note chord. In measure 166, it begins a rapid sixteenth-note pattern, with dynamics *mf* and *fff*. In measure 168, it returns to *mf* and plays a half note chord.

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, showing dynamic markings and articulation.

Violin (Vln.):

- Measures 1-2: *N.* (Normal) → *S.P.* (Sforzando/Pizzicato) with triplets.
- Measures 3-4: *fff* (fortissimo) with *sim.* (sustained) markings.
- Measures 5-6: *S.P.* → *S.T.* (Sforzando/Tutti) with *p* (piano) marking.

Viola (Vla.):

- Measures 1-2: *N.* → *S.P.* with a sharp sign.
- Measures 3-4: *fff* with *sim.* markings.
- Measures 5-6: *S.P.* → *S.T.* with *p* marking.

Violoncello (Vc.):

- Measures 1-2: *N.* → *S.P.*.
- Measures 3-4: *fff* with *sim.* markings.
- Measures 5-6: *S.P.* → *S.T.* with *p* marking.

El. (Electricity) part is indicated by a line at the bottom.

169

Fl. *S.V.* *gliss.* *dolce tr.* *mp* *mp* *S.V.* *gliss.*

Perc. *p* *mp* 3 3

Hp. *mp* 3

Kbd. *mp* *mp* 5 5 3 5 *p* *mp*

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with an empty line for Electric Bass (El.). The score is divided into measures by vertical bar lines.

Violin (Vln.):

- Measure 1: *mp*, N. (Natural), S.V. (Sustained Vibrato), *gliss.* (Glissando).
- Measure 2: N. → S.T. (Natural to Sustained Tremolo).
- Measure 3: S.V. N. (Sustained Vibrato, Natural).
- Measure 4: N. → S.T. (Natural to Sustained Tremolo).

Viola (Vla.):

- Measure 1: *mp*, N. (Natural), S.V. (Sustained Vibrato).
- Measure 2: N. → S.T. (Natural to Sustained Tremolo).
- Measure 3: S.V. N. (Sustained Vibrato, Natural).
- Measure 4: N. → S.T. (Natural to Sustained Tremolo).

Violoncello (Vc.):

- Measure 1: *mp*, N. (Natural), S.V. (Sustained Vibrato).
- Measure 2: N. → S.T. (Natural to Sustained Tremolo).
- Measure 3: S.V. N. (Sustained Vibrato, Natural).
- Measure 4: N. → S.T. (Natural to Sustained Tremolo).

Electric Bass (El.):

Empty line.

175

Fl.

mp *ff* *furioso* *gliss.*

Perc.

Xylophone

mp *ff*

Hp.

ff

Kbd.

ff

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

Violin (Vln.): S.V. S.T. → S.P. *p* *fff* *sim.*

Viola (Vla.): S.V. S.T. → S.P. *p* *fff* *sim.* *f*

Violoncello (Vc.): S.V. S.T. → S.P. *p* *fff* *sim.* *f*

Electric Bass (El.): H 0% — 100% — 0%

Y
180 **calando**

Fl.

dolce
gliss.
mp

Perc.

f *mf* *mf*

Hp.

D# *mp* 3

Kbd.

mf *f* *mf* *mf*

This musical score page contains measures 180 through 183. The tempo is marked '180' and the dynamics are 'calando'. The score is for four instruments: Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The Flute part begins in measure 180 with a whole rest, followed by a half rest in measure 181, and then a melodic phrase in measure 182 marked 'dolce' and 'gliss.' with a 'mp' dynamic. The Percussion part features a rhythmic pattern of eighth notes in measure 180, followed by a half rest in measure 181, and then a melodic phrase in measure 182 marked 'mf'. The Harp part has a whole rest in measure 180, followed by a half rest in measure 181, and then a melodic phrase in measure 182 marked 'mp' and '3'. The Keyboard part features a rhythmic pattern of eighth notes in measure 180, followed by a half rest in measure 181, and then a melodic phrase in measure 182 marked 'mf'. The score ends with a double bar line at the end of measure 183.

gliss. gliss. N. → S.T. S.P. gliss.

Vln. *f* *mp* *mf*

Vla. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

El.

musical score for Vln., Vla., Vc., and El.

Vln.

gliss. *mp* 3 S.P. → S.T. N. gliss. *mp* 5 S.P. *p* molto vibr. S.P. dolce

Vla.

S.P. → S.T. *mp* 3 *p* S.P. *p* molto vibr. S.P. dolce

Vc.

sul G S.P. → S.T. *mp* 3 *p* S.P. *p* molto vibr. S.P. dolce

El.

Z188 **calmato**

Fl.

Perc.

Crotales
dolce very evenly
p

Hp.

mp

Kbd.

dolce

tr~

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Harp (El.).

Violin (Vln.): *p* S.T. very slow bow S.T. S.P.

Viola (Vla.): *p* S.T. very slow bow *p* S.T. vibr. S.P. *gliss.*

Violoncello (Vc.): N. very slow bow *p* S.T. vibr. S.P.

Electric Harp (El.): H 0% 50% 0%

194

Fl.

Perc.

Hp.

Kbd.

194

195

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197

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202

203

204

205

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640

64

S.V.
S.P. very even, no audible bow change

Vln.

S.V.
S.T. very even, no audible bow change → S.P.

Vla.

→ S.V.
very even, no audible bow change

Vc.

gliss. #

El.

This musical score is written for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part is in treble clef, and the Viola and Violoncello parts are in alto and bass clefs respectively. The score consists of seven measures. The Violin part features a continuous melodic line with a bow change indicated by a horizontal line above the staff. The Viola part also features a continuous melodic line with a bow change indicated by a horizontal line above the staff. The Violoncello part features a continuous melodic line with a bow change indicated by a horizontal line above the staff. The score includes dynamic markings (S.V., S.P., S.T.) and performance instructions (very even, no audible bow change). The Violoncello part ends with a glissando (gliss.) and a sharp sign (#).

201

AA **meno mosso** ♩ = 60

S.V. *dolce* → *molto vibr.*

Fl. *p poss.*

Perc. *p* Suspended Cymbal *p*

Hp. *p*

Kbd. *pp*

sempre espressivo, dolce, poco libero

Vln. *p sempre* *3* *5* *sul E* S.P. → N. *gliss.* *gliss.* N. → S.P.

Vla. *p sempre* S.P. → N. S.P. *gliss.* S.P. *gliss.* S.V.

Vc. *p sempre* S.P. S.V. N. *molto vibr.*

TAPE

El.

206

BB *dolce*

Fl.

Perc.

Hp.

Kbd.

p

p

pp

Vln. *gliss.* *molto vibr.* *sempre espressivo* *S.V.* *S.P.* *p* *gliss.*

Vla. *N.* *vibr. ord.* *S.T.* *S.T.* *S.P.* *S.V.* *gliss.*

Vc. *S.P.* *S.T.* *sempre espressivo* *molto vibr.* *N.* *vibr. ord.* *N.* *S.P.* *tr*

El. *TAPE*

H 0% 50% 0% (13)

210

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 210 through 213. The instruments are Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The time signature changes from 8/8 to 3/4 at the beginning of measure 211 and remains in 3/4 for measures 212 and 213. The Flute, Percussion, and Harp parts are mostly rests, with some notation in measure 213. The Keyboard part features a melodic line in the bass clef, starting in measure 210 and continuing through measure 213, with a fermata in measure 213.

Violin (Vln.)

Viola (Vla.)

Cello (Vc.)

El.

H 0% 40%

214

Fl.

Perc.

Hp.

Kbd.

This musical score page contains measures 214 through 217. The instruments are Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 214 and 215 are marked with a repeat sign. The Flute and Harp parts are mostly rests, with some notes in measure 217. The Percussion part has a complex rhythm with various note values. The Keyboard part features a melodic line with a long sustain.

Measure 214: Flute (rest), Percussion (quarter note, eighth note, quarter note), Harp (rest), Keyboard (quarter note, quarter note, quarter note).

Measure 215: Flute (rest), Percussion (quarter note, eighth note, quarter note), Harp (rest), Keyboard (quarter note, quarter note, quarter note).

Measure 216: Flute (rest), Percussion (quarter note, eighth note, quarter note), Harp (rest), Keyboard (quarter note, quarter note, quarter note).

Measure 217: Flute (quarter note, quarter note, quarter note), Percussion (quarter note, eighth note, quarter note), Harp (quarter note, quarter note, quarter note), Keyboard (quarter note, quarter note, quarter note).

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

Vln. (Violin): Treble clef, 8/8 time signature. Features a melodic line with a *p* (piano) dynamic marking. Includes a **N.** (Normal) section and an **S.P.** (Sustained Pedal) section, both marked with a **5** (fifth) interval.

Vla. (Viola): Alto clef, 8/8 time signature. Features a melodic line with a *p* (piano) dynamic marking. Includes a **N.** (Normal) section and an **S.P.** (Sustained Pedal) section, both marked with a **3** (third) interval. A **sul G** (sul ponticello) marking is present.

Vc. (Violoncello): Bass clef, 8/8 time signature. Features a melodic line with a *p* (piano) dynamic marking. Includes a **N.** (Normal) section and an **S.P.** (Sustained Pedal) section, both marked with a **5** (fifth) interval. A **tr** (trill) marking is present.

El. (Electric Bass): Bass clef, 8/8 time signature. Features a melodic line with a *p* (piano) dynamic marking. Includes a **N.** (Normal) section and an **S.P.** (Sustained Pedal) section, both marked with a **3** (third) interval.

0% (Zero percent) marking is present at the bottom left.

H (Half) marking is present at the bottom right.

218

CC

Fl.

Perc.

Hp.

Kbd.

Tamtam

The musical score is written for four instruments: Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The score is divided into four measures. Measure 218 is marked with a '218' and a 'CC' (Crescendo) box. The Flute part has rests in measures 218, 219, and 220, and a whole note in measure 221. The Percussion part has rests in measures 218, 219, and 220, and a 'Tamtam' symbol in measure 221. The Harp part has rests in measures 218, 219, and 220, and a whole note in measure 221. The Keyboard part has a whole note in measure 218, a half note in measure 219, and a whole note in measure 220, with a crescendo line extending into measure 221.

Score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) with Electronic (El.) control.

Vln. (Violin): Part 1 (Measures 1-4) features a melodic line with a triplet (3), a quintuplet (5), and a glissando (gliss.). Part 2 (Measures 5-8) includes a glissando (gliss.), a quintuplet (5), and a *sempre p* (piano) dynamic. Part 3 (Measures 9-12) features a triplet (3) and a *p* (piano) dynamic.

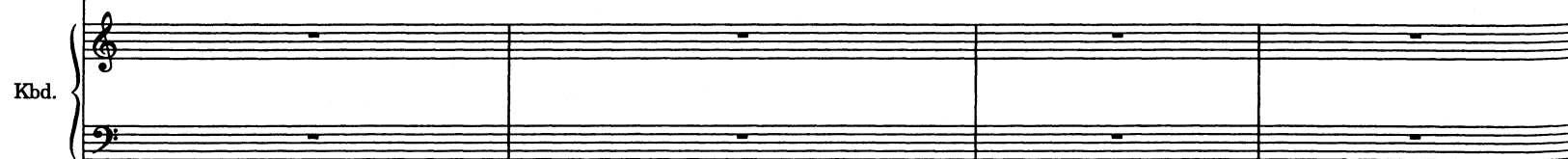
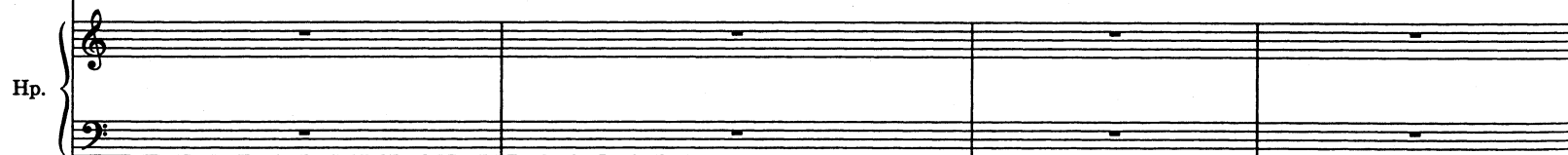
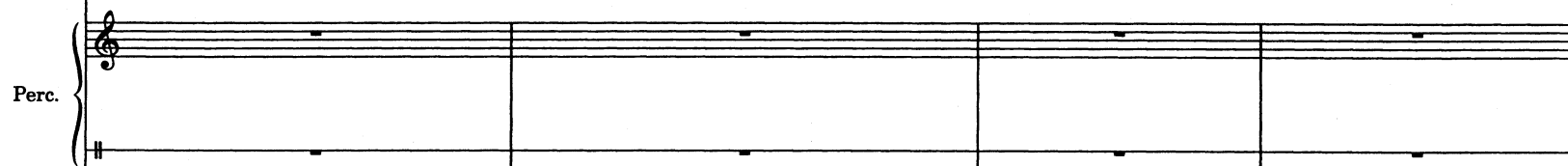
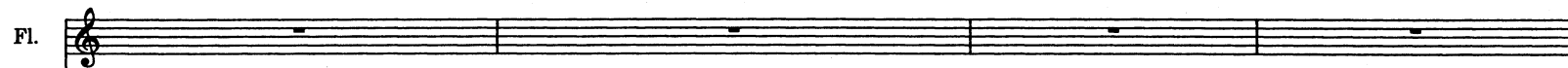
Vla. (Viola): Part 1 (Measures 1-4) features a quintuplet (5) and a triplet (3). Part 2 (Measures 5-8) includes a triplet (3) and a *p* (piano) dynamic. Part 3 (Measures 9-12) features a triplet (3) and a *p* (piano) dynamic.

Vc. (Violoncello): Part 1 (Measures 1-4) features a (S.P.) (Sustained Pedal) and a glissando (gliss.). Part 2 (Measures 5-8) includes a glissando (gliss.) and a *p* (piano) dynamic. Part 3 (Measures 9-12) features a glissando (gliss.) and a *p* (piano) dynamic.

El. (Electronic): The control section at the bottom shows a TAPE control with a 0% to 50% range and a 0% to 14% range.

Performance Markings: The score includes various performance markings such as *N.* (Normal), *S.P.* (Sustained Pedal), *gliss.* (glissando), *dolce* (soft), *tr* (trill), *sempre p* (piano), and *p* (piano).

222



Vln.

Vla.

Vc.

El.

Violin (Vln.) part: Sustained notes with a tremolo effect. Performance markings include *S.P.* (Sustained Pedal) and *S.T.* (Sustained Tremolo).

Viola (Vla.) part: Melodic line with triplets and slurs. Performance markings include *S.P.*, *N.* (Normal), and *S.T.*. A *p* (piano) dynamic marking is present.

Violoncello (Vc.) part: Bass line with a *gliss.* (glissando) marking and a *tr.* (trill) marking. Performance markings include *N.* and *S.P.*. A *p* dynamic marking is present.

Electricity (El.) part: Empty staff.

DD

226 electronic solo

Fl.

Perc.

Hp.

Kbd.

D \flat , E \flat , F \flat , G \flat ,
A \flat , B \flat , C \sharp

Vln.

Vla.

Vc.

El.

S.V.
N.

S.V.
N.
sul D

S.V.
N.

very evenly

N.

mp

H 0%

229

Fl.

S.V. molto vibr. gliss. S.V. gliss. molto vibr.

Perc.

Hp.

Kbd.

f *mf* *mp* *mp* *mp* *F#*

dolce *dolce*

3 3

Detailed description of the musical score: The score is for measures 229-232. The Flute part (Fl.) starts in measure 229 with a sixteenth-note scale (B4, C5, D5, E5, F#5, G5) marked 'f'. In measure 230, it has a whole note G5 marked 'mf' with 'S.V.' and 'molto vibr.' above it. In measure 231, it has a half note G5 marked 'mf' with 'S.V.' and 'molto vibr.' above it. In measure 232, it has a half note G5 marked 'mp' with 'S.V.' and 'molto vibr.' above it. The Percussion part (Perc.) is silent in measures 229 and 230. In measure 231, it has a half note G4 marked 'mf'. In measure 232, it has a half note G4 marked 'mp'. The Harp part (Hp.) is silent in measures 229 and 230. In measure 231, it has a half note G4 marked 'mf' with 'dolce' above it. In measure 232, it has a half note G4 marked 'mp' with 'F#' above it. The Keyboard part (Kbd.) is silent in measures 229 and 230. In measure 231, it has a half note G4 marked 'mf' with 'dolce' above it. In measure 232, it has a half note G4 marked 'mp' with '3' above it. The score includes various musical notations such as slurs, glissandos, and dynamic markings.

S.V. —————> molto vibr. —————> S.V.
N. —————> S.P.

S.T. —————>
tr~~~~~

dolce

Vln. *f* *mf* *gliss.* *pp* *p*

N. —————> S.P. S.P. —————> N. N. —————>
f *mf* *gliss.*

Vla. *f* *mf*

S.P. —————> N. —————> S.P.
f *mf* *gliss.*

Vc. *f* *mf*

El. 100% 0%

The musical score is written for four parts: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Lute (El.). The Vln. part is in treble clef, and the other three parts are in bass clef. The score is divided into measures by vertical bar lines. Above the staves, there are performance instructions and dynamics. The Vln. part has instructions for S.V. (Sustained Vibrato), N. (Normal), S.P. (Sustained Pedal), molto vibr. (much vibrato), S.T. (Sustained Tremolo), tr (trill), dolce (softly), and gliss. (glissando). The dynamics range from f (forte) to pp (pianissimo). The Vla. and Vc. parts have instructions for N. and S.P. The El. part has a 100% to 0% instruction. The score is written in 4/4 time.

235

dolce molto vibr.

FF

S.V. dolente

gliss.

S.V.

gliss.

mp

mp

Perc.

sempre mp

Hrp.

sempre mp

C#

Eb

Kbd.

sempre mp

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (El.).

Violin (Vln.): The Violin part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with various ornaments and techniques. Above the staff, there are performance instructions: "N." (Nasale) with a wavy line, "S.V. N." (Sordina/Vibrato Nasale), "S.V." (Sordina/Vibrato), "S.P." (Sordina/Pizzicato), "molto vibr." (molto vibrato), and "N." (Nasale). The music includes a glissando ("gliss.") and a trill ("tr") marked with a "3". The dynamic marking *p* (piano) is present.

Viola (Vla.): The Viola part is written in alto clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a vibrato instruction ("vibr. ord.") and a Sordina/Pizzicato instruction ("S.P."). The music features a trill ("tr") marked with a "3" and a glissando ("gliss."). The dynamic marking *p* (piano) is present.

Violoncello (Vc.): The Violoncello part is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a Sordina/Pizzicato instruction ("S.P.") and a Nasale instruction ("N."). The music features a glissando ("gliss.") and a trill ("tr") marked with a "3". The dynamic marking *p* (piano) is present. A note is marked "(sul D, A)".

Electric Bass (El.): The Electric Bass part is indicated by a line at the bottom of the score, but no musical notation is provided.

musical score for Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.).

Fl. (Flute): *molto vibr.*, *24r.*, *dolce*, *molto vibr.*, *mp*, *gliss.*, *mp*, *p*, **GG**.

Perc. (Percussion): *dolce*, *3*.

Hp. (Harp): *dolcissimo*, *3*.

Kbd. (Keyboard): *dolcissimo*, *3*, *tr*, *p*.

musical score for Vln., Vla., Vc., and El. with performance instructions and a bow pressure diagram.

Performance Instructions:

- Vln.:** *gliss.*, *molto vibr.*, *N.*, *S.P.*, *N.*, *S.V.*, *N.*, *S.P.*, *S.V.*, *S.P.*, *gliss.*
- Vla.:** *N.*, *molto vibr.*, *S.V.*, *S.P.*, *tr.*, *con vibr.*
- Vc.:** *S.P.*, *tr.*, *3*, *gliss.*, *tr.*, *gliss.*, *p*
- El.:** *H 0%*, *40%*, *0%*

247

Fl.

molto vibr.
dolce
O

HH

S.V.

p *mf* *pp*

Perc.

poco f

Hp.

poco f

Kbd.

poco f *L.v.*

The musical score is written for four staves: Flute (Fl.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 247 begins with a Flute part marked 'molto vibr. dolce' and 'O', with dynamics 'p' and 'mf'. A box labeled 'HH' is above measure 248. Measure 249 has a Flute part marked 'S.V.' and 'pp'. The Percussion part has a triplet of eighth notes and a dynamic of 'poco f'. The Harp part has a triplet of eighth notes and a dynamic of 'poco f'. The Keyboard part has a triplet of eighth notes and a dynamic of 'poco f'.

S.P. $\xrightarrow{\hspace{10em}}$ S.T. S.V.
S.P.

Vln. *gliss.* f mf p

Vla. *gliss.* f mf p

Vc. *tr.* f mf p

El. TAPE

Detailed description: This is a musical score for three string instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures by vertical bar lines. Above the staves, there are performance instructions: 'S.P.' (Sordid Portamento) with an arrow pointing to 'S.T.' (Sordid Tremolo) for the Violin, and 'S.V.' (Sordid Vibrato) and 'S.P.' (Sordid Portamento) for the Viola and Violoncello. The Violin part starts with a glissando (gliss.) and then has dynamic markings of forte (f), mezzo-forte (mf), and piano (p). The Viola part also starts with a glissando and has dynamic markings of f, mf, and p. The Violoncello part has a trill (tr.) and dynamic markings of f, mf, and p. The score is written on five-line staves. The bottom staff is labeled 'El.' and contains a box labeled 'TAPE'. The page number '15' is in a circle at the bottom right.

II 252 molto vibr. JJ S.V. KK poco furioso

Fl. *mf* *pp* *mf* *pp* *f*

Perc. *poco sf* *poco sf* *f*

Hp. *poco sf* *poco sf* *f*

Kbd. *poco sf l.v.* *poco sf l.v.* *f l.v.*

sub. molto vibr. S.P. S.T. sub. S.V. S.T. S.P. sub. molto vibr. molto vibr.

Vln. *mf* *p* *mf* *f*

Vla. sub. molto vibr. S.P. sub. S.V. S.T. S.P. sub. molto vibr. *f*

Vc. sub. molto vibr. S.P. S.T. sub. S.V. S.T. sub. molto vibr. S.P. *f*

El. TAPE TAPE TAPE

(16) 0% (17) 60% 0% (18) 100% 0%

The musical score is written for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) in 4/4 time. The Violin part features a melody with vibrato markings (sub. molto vibr.) and dynamic changes (mf, p, mf, f). The Viola and Violoncello parts provide harmonic support with similar vibrato and dynamic markings. The score is divided into three sections, each marked with a 'TAPE' box and a percentage indicator (0%, 60%, 100%) at the bottom. The sections are labeled (16), (17), and (18). The overall tempo and mood are indicated by the 'sub. molto vibr.' and 'molto vibr.' markings.

260

LL S.V. \rightarrow molto vibr.

MM furioso molto vibr.

Fl. *pp* *f* *ff* *mf*

Perc. *f* *ff*

Hp. *f* *ff*

Kbd. *f* *l.v.* *ff* *l.v.*

Detailed description: This musical score page contains measures 260 through 263. The Flute part begins in measure 260 with a *pp* dynamic and a half note. In measure 261, it changes to *f* and includes a 'S.V.' (Sordina) instruction with a vibrato line. Measure 262 continues with *f* and a 'molto vibr.' instruction. Measure 263 starts with a 'MM' (Metronomic) instruction, followed by a 'furioso molto vibr.' instruction, and features a crescendo from *ff* to *mf*. The Percussion part has a half note in measure 261 (*f*) and a half note in measure 263 (*ff*). The Harp part has a half note in measure 261 (*f*) and a half note in measure 263 (*ff*). The Keyboard part has a half note in measure 261 (*f*, *l.v.*) and a half note in measure 263 (*ff*, *l.v.*). The time signature changes from 4/4 to 3/4 in measure 262 and back to 4/4 in measure 263.

Vln. S.V. S.T. S.P. S.V. molto vibr. molto vibr. S.P.
 Vla. S.V. S.T. S.P. S.V. molto vibr. S.P.
 Vc. molto vibr. S.V. S.T. S.P. S.V. molto vibr. S.P.
 El.

The musical score consists of three staves: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Violin staff is in treble clef, the Viola in alto clef, and the Cello in bass clef. The score is divided into measures by vertical bar lines. Performance markings include dynamics (*mf*, *ff*), articulation (accents), and vibrato (trapezoidal shapes). Above the staves, there are labels: S.V. (Sustained Vibrato), S.T. (Sustained Tremolo), S.P. (Sustained Pulse), and molto vibr. (much vibrato). These labels are connected to the staves by arrows indicating the duration of the effect. The Cello staff has a 'TAPE' label in a box. The Viola staff has a 'TAPE' label in a box. The Violin staff has a 'TAPE' label in a box.

TAPE

19

TAPE

20

H 0% ————— 100% ————— 0%

269

Fl.

p

NN

con violenza

ff

Perc.

con violenza

ff

Hp.

con violenza

ff

Kbd.

con violenza

ff *l.v.*

3/4

3/4

3/4

3/4

Score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Organ (El.).

Violin (Vln.):

- Initial dynamics: *ff* (first measure), *mf* (second measure), *mf* (third measure).
- Tempo/Character markings: *furioso sub. molto vibr.* (first measure), *calando, ma sempre intenso molto vibr.* (third measure).
- Performance instructions: S.V. → S.T. → S.P. (first measure), S.P. → S.T. (second measure).

Viola (Vla.):

- Initial dynamics: *ff* (first measure), *mf* (second measure), *mf* (third measure).
- Tempo/Character markings: *furioso sub. molto vibr.* (first measure), *calando, ma sempre intenso molto vibr.* (third measure).
- Performance instructions: S.T. → S.V. → S.P. (first measure), S.P. → S.T. (second measure), S.V. (third measure).

Violoncello (Vc.):

- Initial dynamics: *ff* (first measure), *mf* (second measure), *mf* (third measure).
- Tempo/Character markings: *furioso sub. molto vibr.* (first measure), *calando, ma sempre intenso molto vibr.* (third measure).
- Performance instructions: S.T. → S.P. → S.V. (first measure), S.P. → S.T. (second measure), S.V. → S.T. (third measure).

Electric Organ (El.):

- Section labeled **TAPE**.
- Rehearsal mark **21**.
- Volume markings: **H 0%**, **100%**, **0%**.

277 00 *con violenza*

Fl. *ff* *pp*

Perc. *con violenza* *ff*

Hp. *con violenza* *ff*

Kbd. *con violenza* *ff*

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts, with a separate line for the Electric String (El.) section.

The score is divided into measures, with dynamic markings and performance instructions:

- Vln. (Violin):**
 - Measure 1: *molto vibr.* (very vibrato), *ff* (fortissimo).
 - Measure 2: *mp* (mezzo-piano).
 - Measure 3: *mp* (mezzo-piano).
 - Measure 4: *mp* (mezzo-piano).
 - Measure 5: *mp* (mezzo-piano).
 - Measure 6: *mp* (mezzo-piano).
 - Measure 7: *mp* (mezzo-piano).
 - Measure 8: *pp* (pianissimo).
- Vla. (Viola):**
 - Measure 1: *sempre molto vibr.* (always very vibrato), *ff* (fortissimo).
 - Measure 2: *mp* (mezzo-piano).
 - Measure 3: *mp* (mezzo-piano).
 - Measure 4: *mp* (mezzo-piano).
 - Measure 5: *mp* (mezzo-piano).
 - Measure 6: *mp* (mezzo-piano).
 - Measure 7: *mp* (mezzo-piano).
 - Measure 8: *pp* (pianissimo).
- Vc. (Violoncello):**
 - Measure 1: *molto vibr.* (very vibrato), *ff* (fortissimo).
 - Measure 2: *mp* (mezzo-piano).
 - Measure 3: *mp* (mezzo-piano).
 - Measure 4: *mp* (mezzo-piano).
 - Measure 5: *mp* (mezzo-piano).
 - Measure 6: *mp* (mezzo-piano).
 - Measure 7: *mp* (mezzo-piano).
 - Measure 8: *pp* (pianissimo).

Performance instructions and markings above the staves:

- Vln.:** *molto vibr.* (above measure 1), *very evenly S.P.* (above measure 3), *molto vibr.* (above measure 5), *S.V.* (above measure 7).
- Vla.:** *sempre molto vibr.* (above measure 1), *very evenly S.P.* (above measure 3), *molto vibr.* (above measure 5), *S.V.* (above measure 7).
- Vc.:** *molto vibr.* (above measure 1), *very evenly S.P.* (above measure 3), *S.P.* (above measure 5), *S.T.* (above measure 6), *molto vibr.* (above measure 7), *S.V.* (above measure 8).

El. (Electric String): **TAPE** (boxed text).

Page number: 22