EDITION WILHELM HANSEN

Kaija Saariaho

MAA

Ballet in 7 sections
for chamber group, tape live electronics

Score

Kaija Saariaho

M A A

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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1	JOURNEY: electronics solo	1
2	GATES: Fl.,Hpsd., Vlc. (live electronics ad lib.)	3
3	...DE LA TERRE: Vln., live electronics	25
4	FOREST: Perc., Harp, Hpsd., Db., Synth., Vla., Vlc.	33
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6	FALL: Harp solo (live electronics ad lib.)	67
7	AER: Fl., Hpsd., Db., Synth., Perc., Harp., Vln., Vla., Vlc., live electronics	77

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

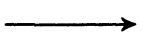
Choreography for the first performance by Carolyn Carlson

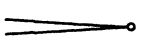
Duration 1 hour 30'

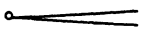
NOTATION

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

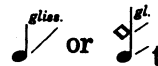
l.v. Let vibrate as long as possible

Microintervals:

Note raised a ¼ tone (between ♮ and ♯)

Note lowered a ¼ tone (between ♮ and ♭)

Glissandi:

 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.

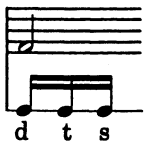
All glissandi should begin immediately, at the start of the note value. Pitches in parenthesis during the glissandi are intended to indicate the approximate speed of the glissando, and are not to be played with any accentuation or tenuto.

FLUTE

Unless otherwise marked, all glissandi are ½ 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.

Pronounciation follows the general rules of the French language as follows:
d as in French *d*e
f as in French *f*euilles
k as in French écartées
r as in French mu*r*
t as in French *t*oi
zs as in French *j*aune
s as in French *s*oleil
l as in French *l*e
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 guideance 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 (estrememente).

S.T. Sul tasto.

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

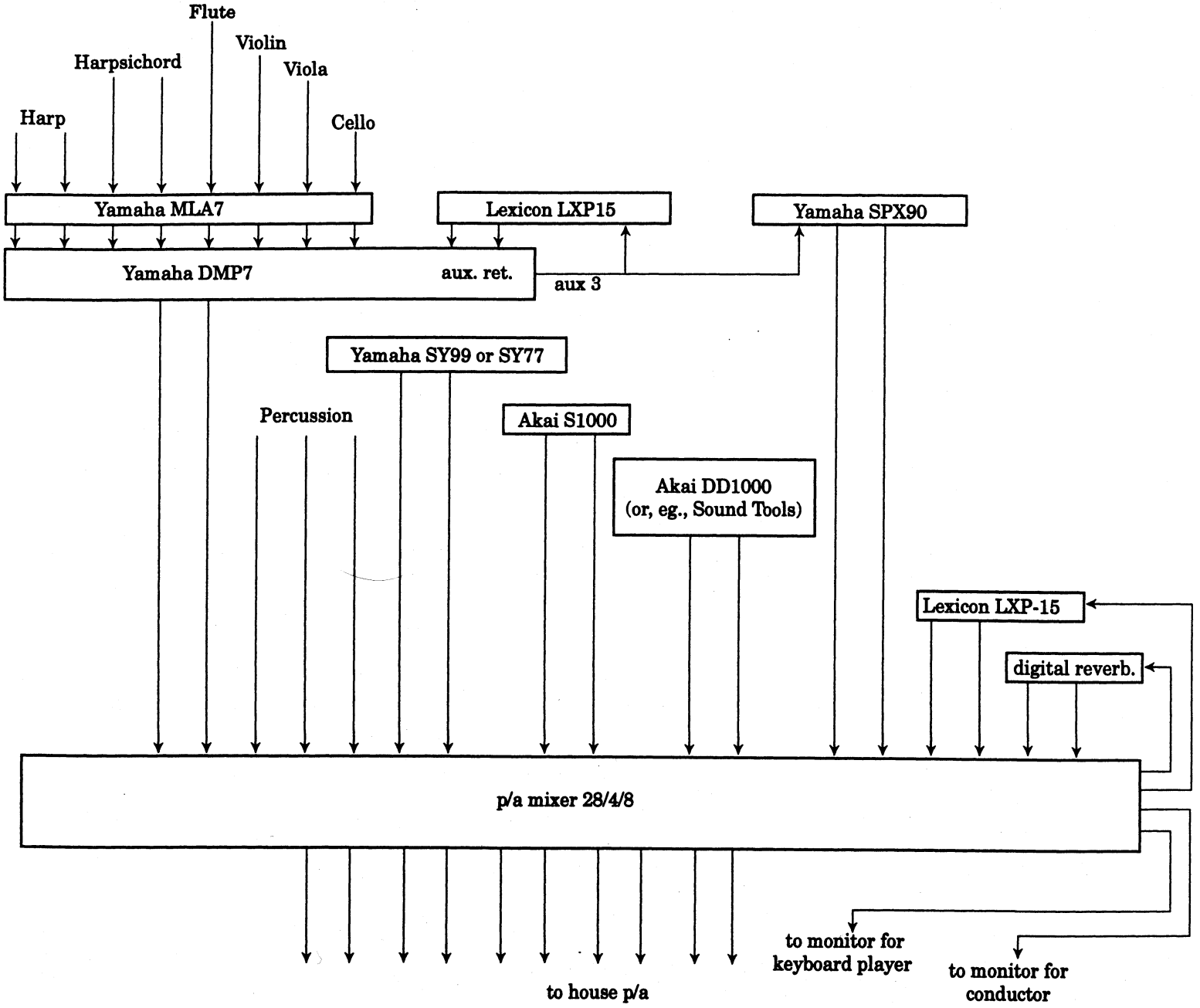
° Natural harmonic.

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

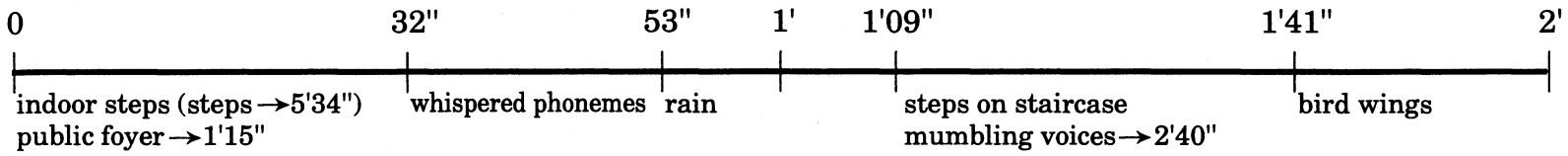
As above but return to normal tone again.

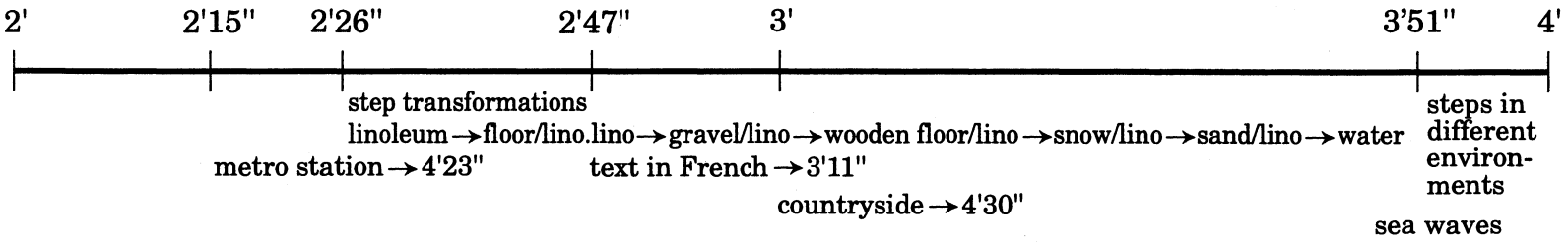
When playing long sustained tones the bow changes should always be made imperceptible and independently of other players. During long slurs which include several long sustained notes, a change of note should not coincide with a change of bow.

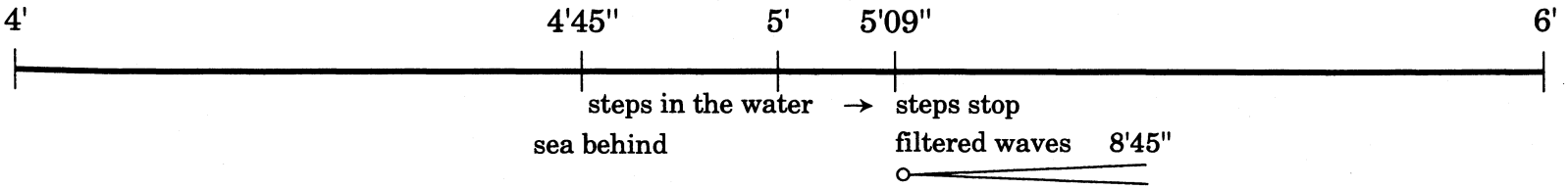
ELECTRONICS

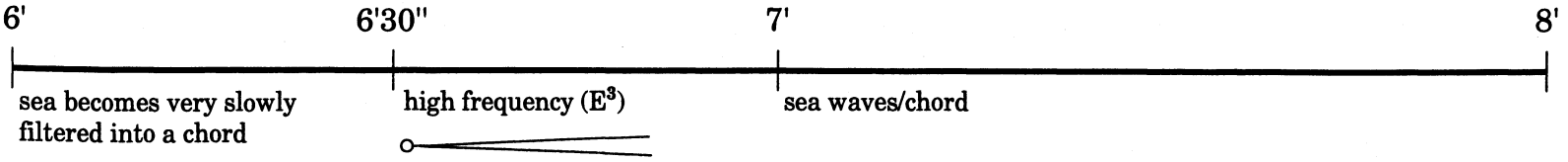

Flute
Violin
Harpsichord
Viola
Harp
Cello
Yamaha MLA7
Lexicon LXP15
Yamaha SPX90
Yamaha DMP7
aux. ret.
aux 3
Yamaha SY99 or SY77
Percussion
Akai S1000
Akai DD1000
(or, eg., Sound Tools)
Lexicon LXP-15
digital reverb.
p/a mixer 28/4/8
to monitor for
keyboard player
to monitor for
conductor
to house p/a

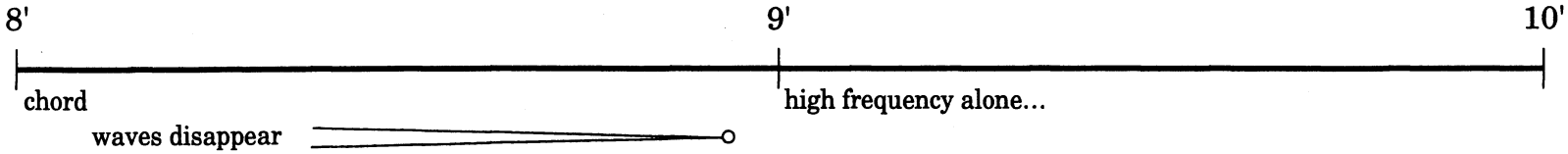
I. JOURNEY


0
32"
53"
1'
1'09"
1'41"
2'
indoor steps (steps → 5'34")
public foyer → 1'15"
whispered phonemes
rain
steps on staircase
mumbling voices → 2'40"
bird wings


2'
2'15"
2'26"
2'47"
3'
3'51"
4'
step transformations
linoleum → floor/lino.lino → gravel/lino → wooden floor/lino → snow/lino → sand/lino → water
metro station → 4'23"
text in French → 3'11"
countryside → 4'30"
steps in different environments
sea waves


4'
4'45"
5'
5'09"
6'
steps in the water → steps stop
sea behind
filtered waves
8'45"


6'
6'30"
7'
8'
sea becomes very slowly filtered into a chord
high frequency (E3)
sea waves/chord


8'
9'
10'
chord
high frequency alone...
waves disappear

GATES

for flute, cello, and harpsichord,
with optional electronics

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

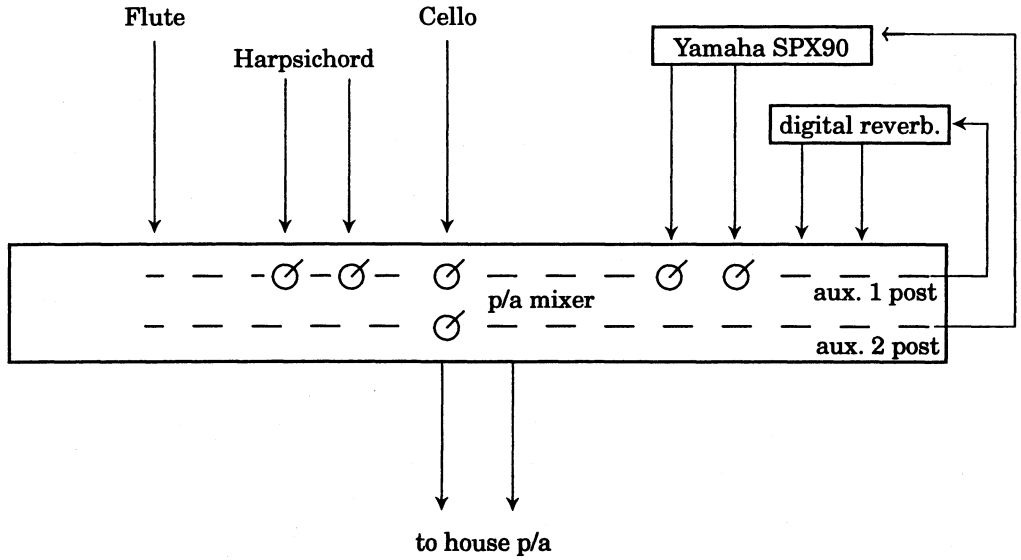
'Gates' can be played either in an acoustic or, often preferably, in an amplified version. The acoustic version is suitable for small and resonant halls, or for example in the context of an early mosic programme, in which case the piece can also be played on original instruments.

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



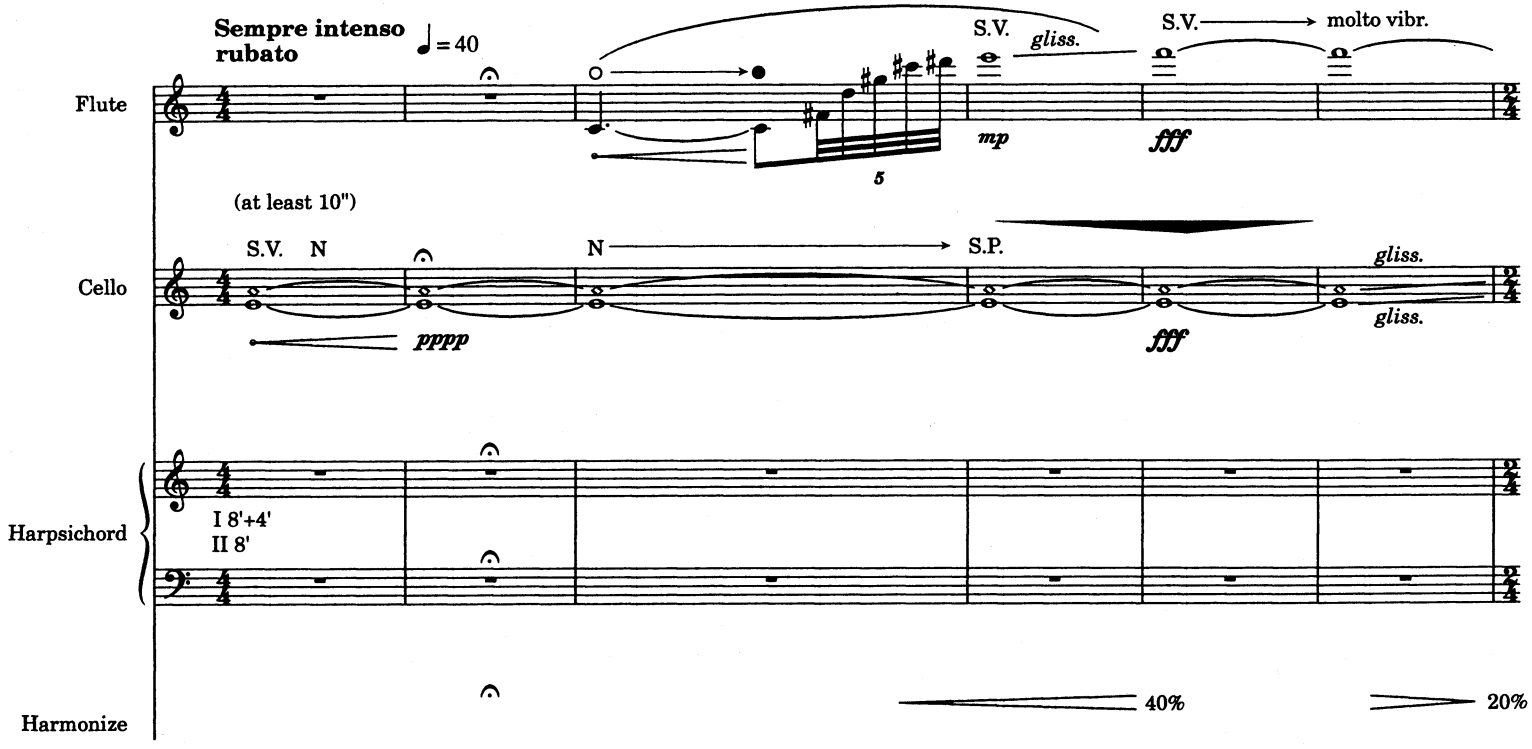
SPX programming:

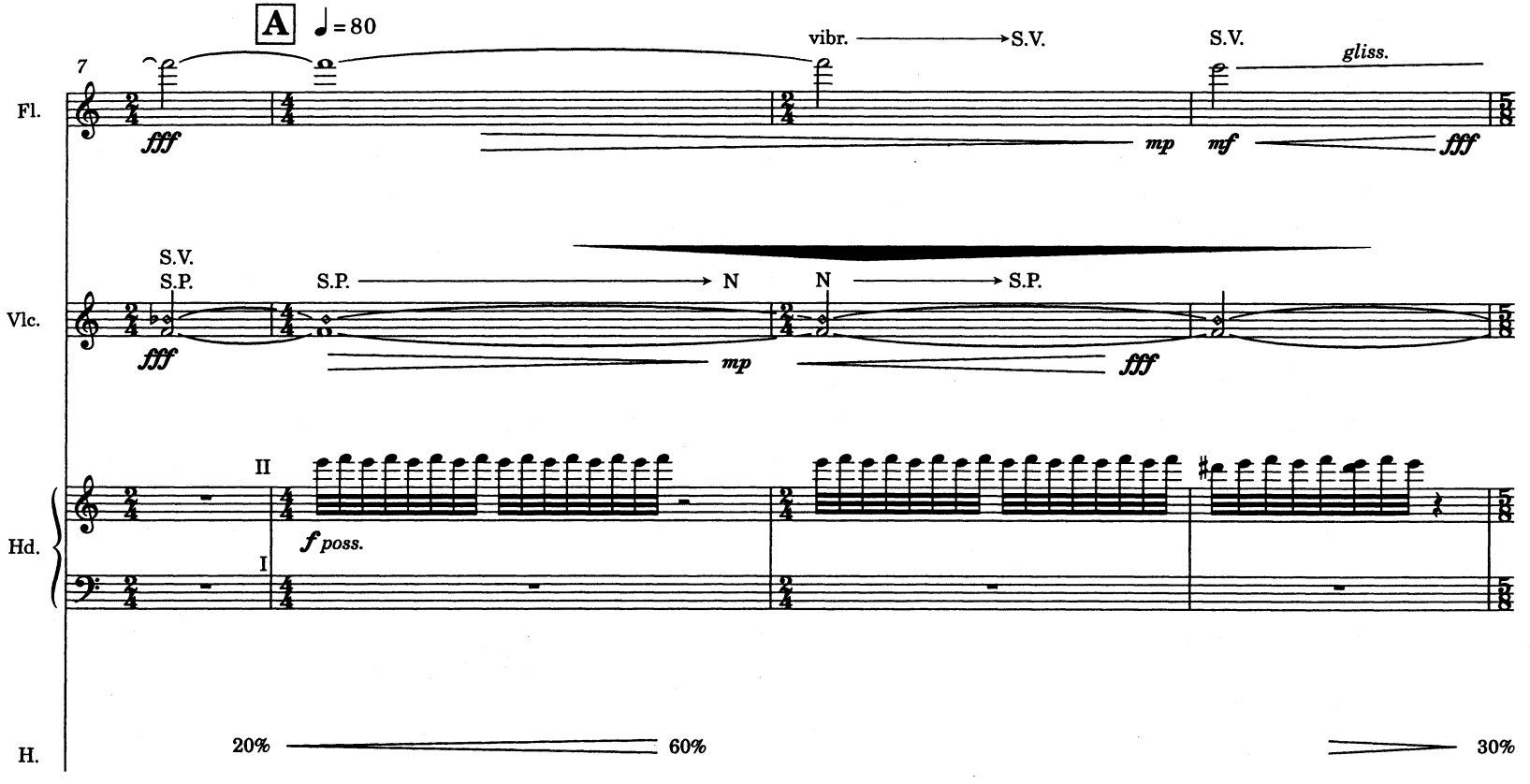
Use program 22 (pitch change B)
-pitch 1 +0/fine 1 +45/delay 1 20ms
-pitch 2 +0/fine 2 -50/delay 2 15ms

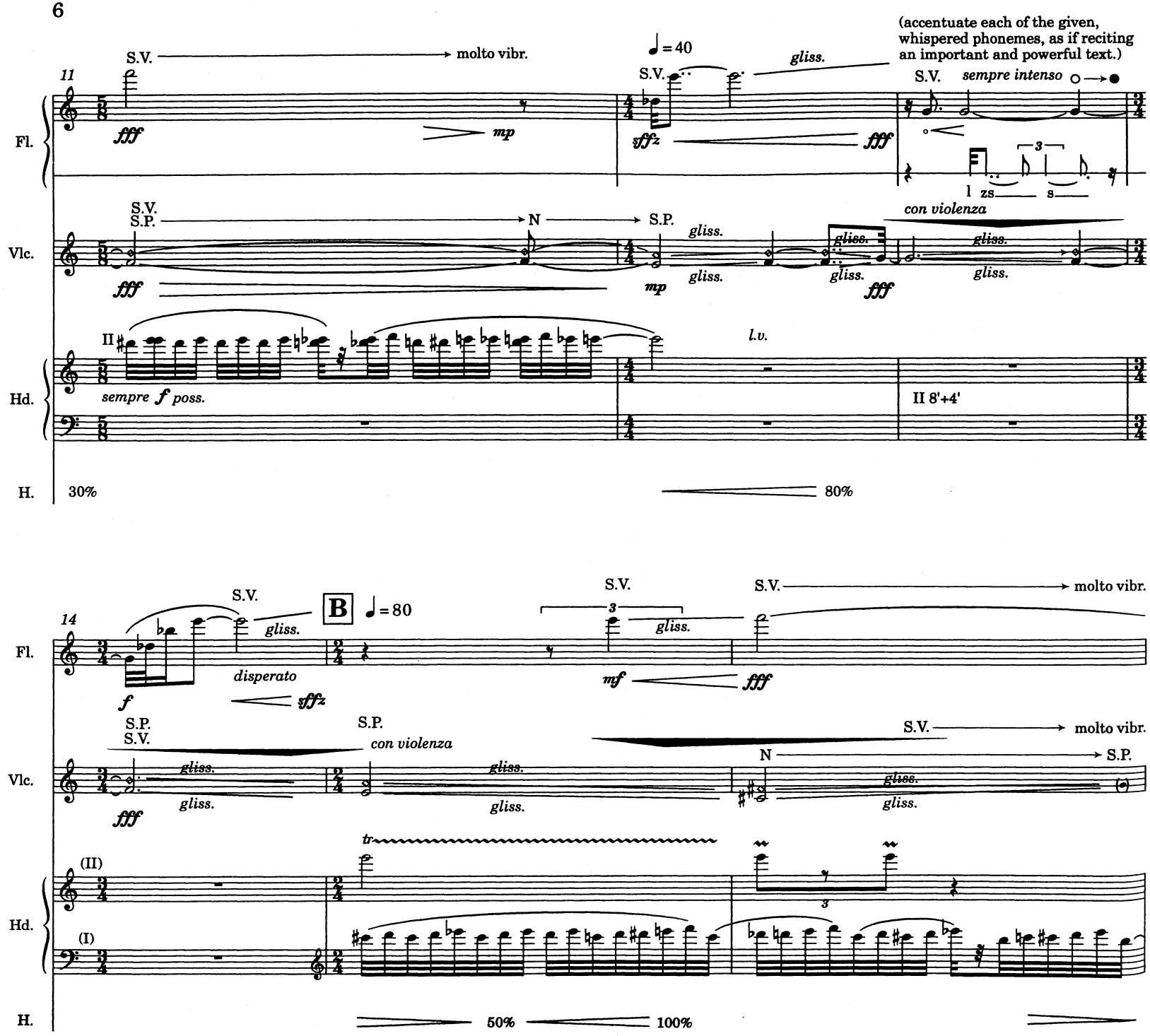
Digital reverb. programming:

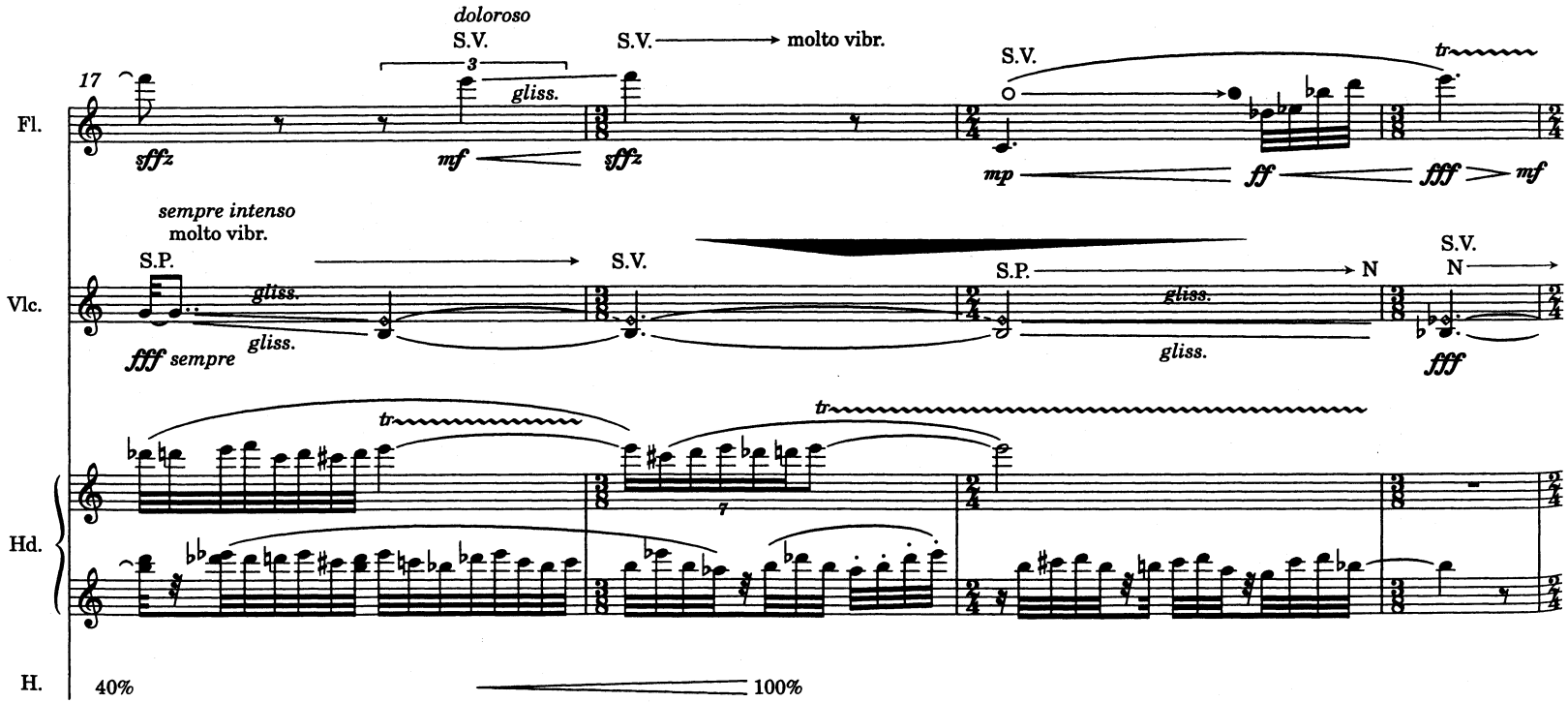
Depending on the hall, a rather long, warm reverberation should be used.

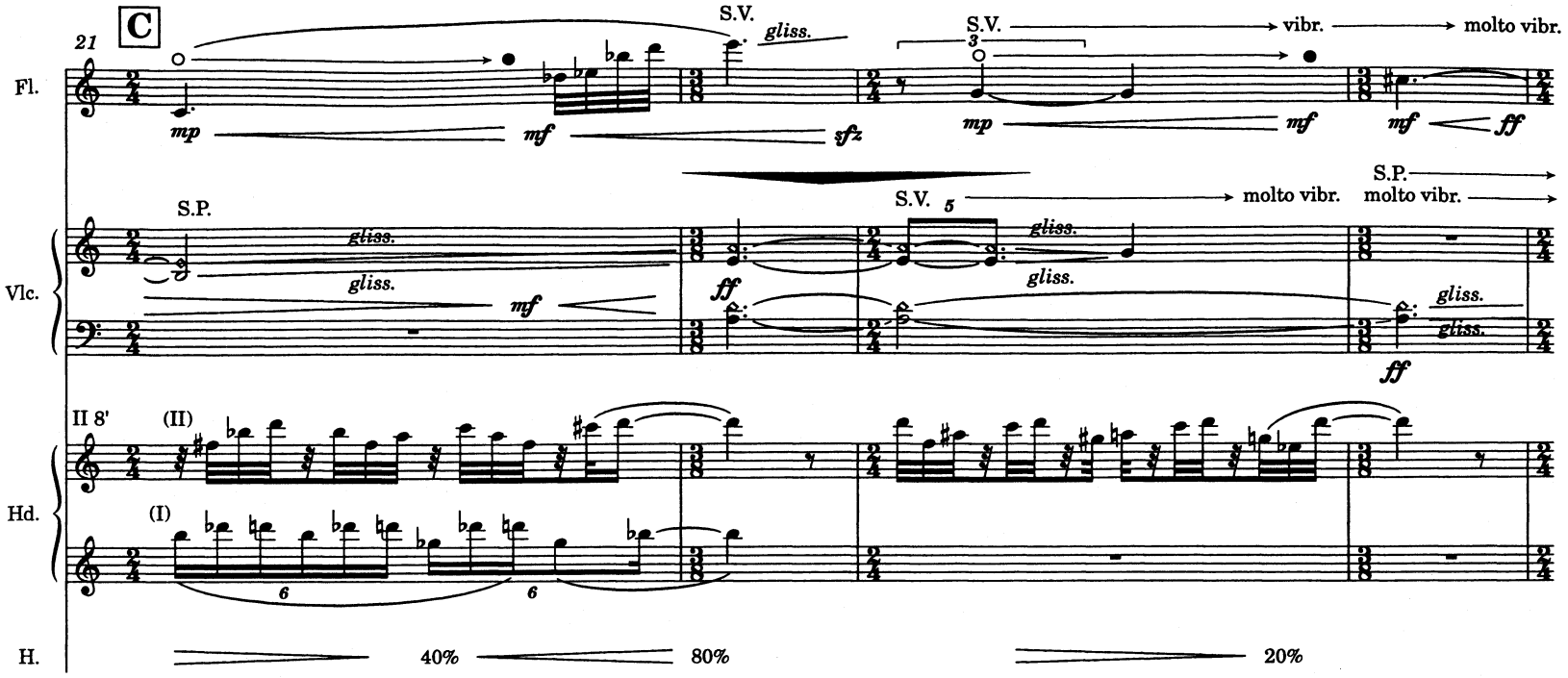
2. Gates

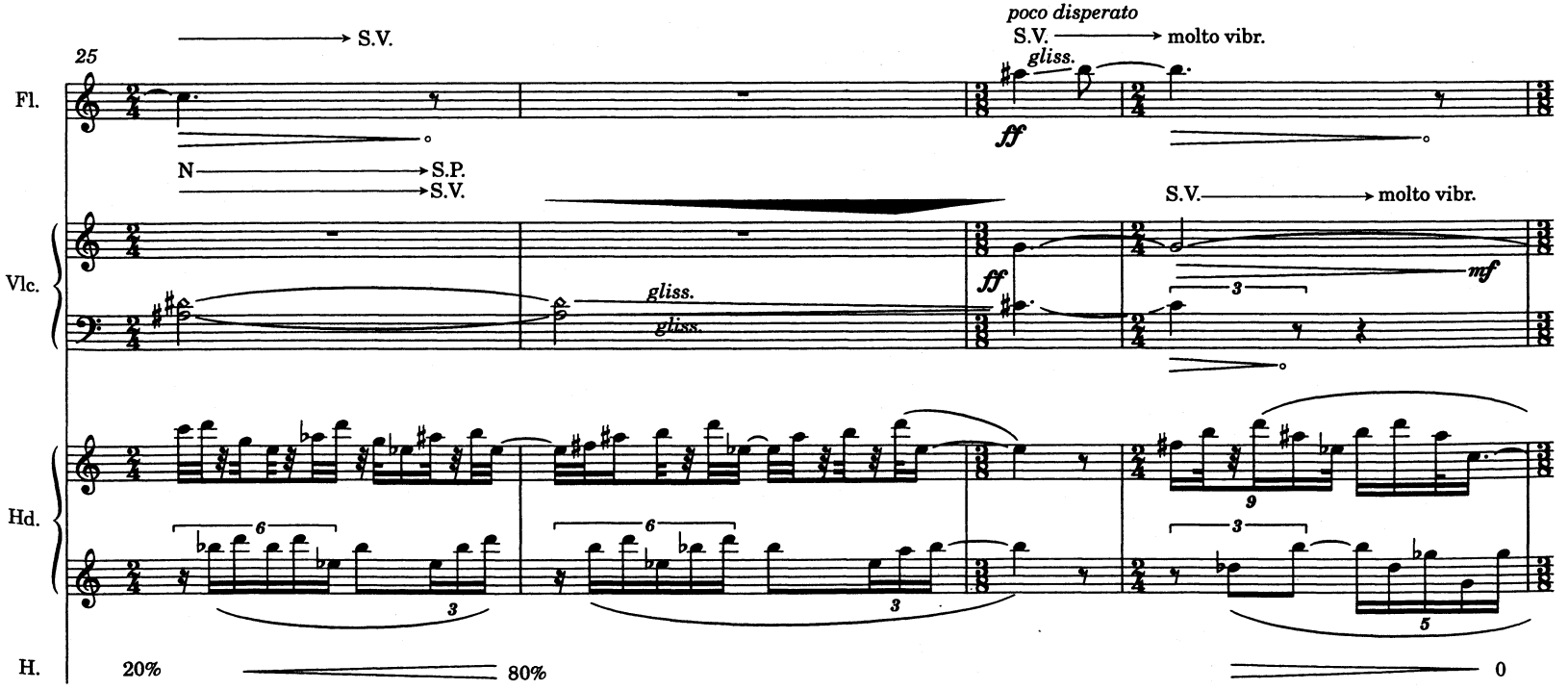

Sempre intenso rubato
♩ = 40
S.V.
gliss.
S.V. → molto vibr.
Flute
mp
fff
5
(at least 10")
S.V. N
N → S.P.
gliss.
Cello
pppp
fff
gliss.
Harpsichord
I 8'+4'
II 8'
Harmonize
40%
20%

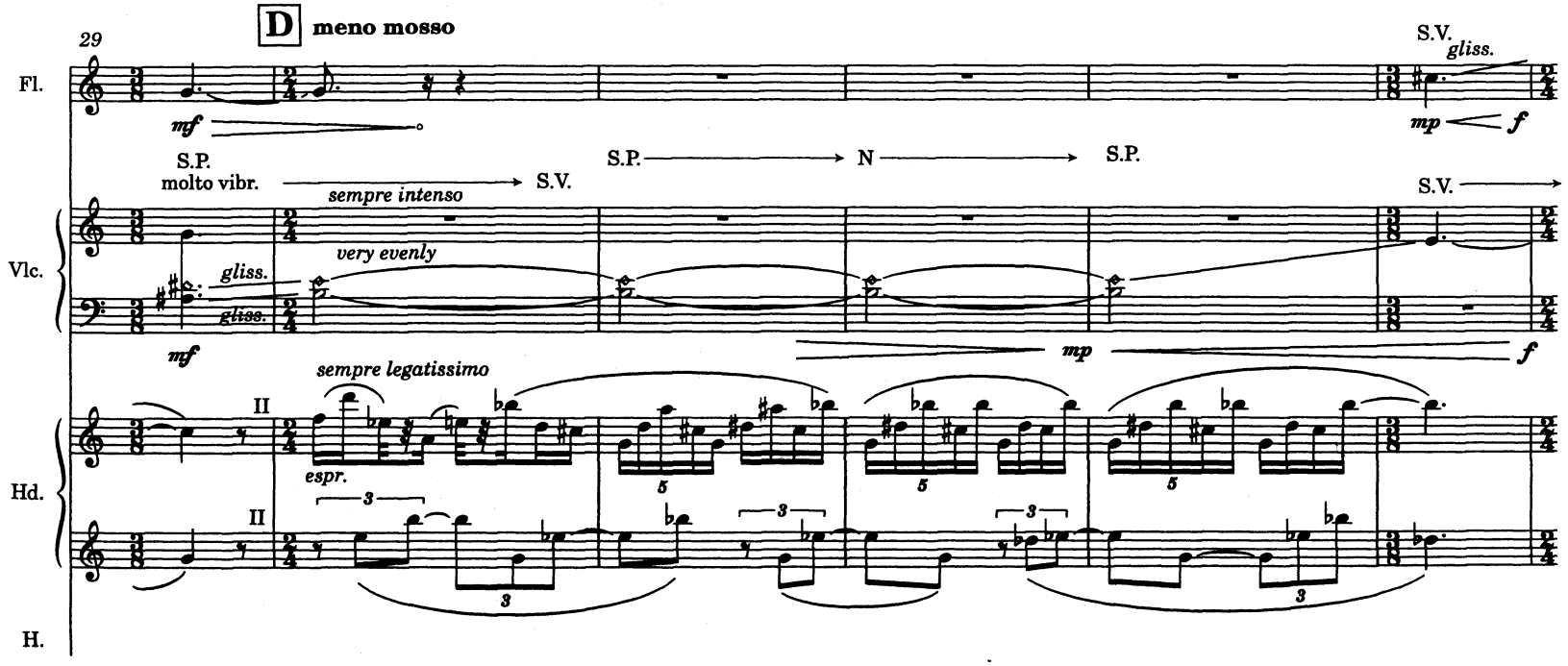

A
♩= 80
7
Fl.
fff
vibr.
S.V.
mp
S.V.
mf
gliss.
fff
Vlc.
S.V.
S.P.
fff
S.P.
N
mp
N
S.P.
fff
Hd.
II
I
f poss.
H.
20%
60%
30%

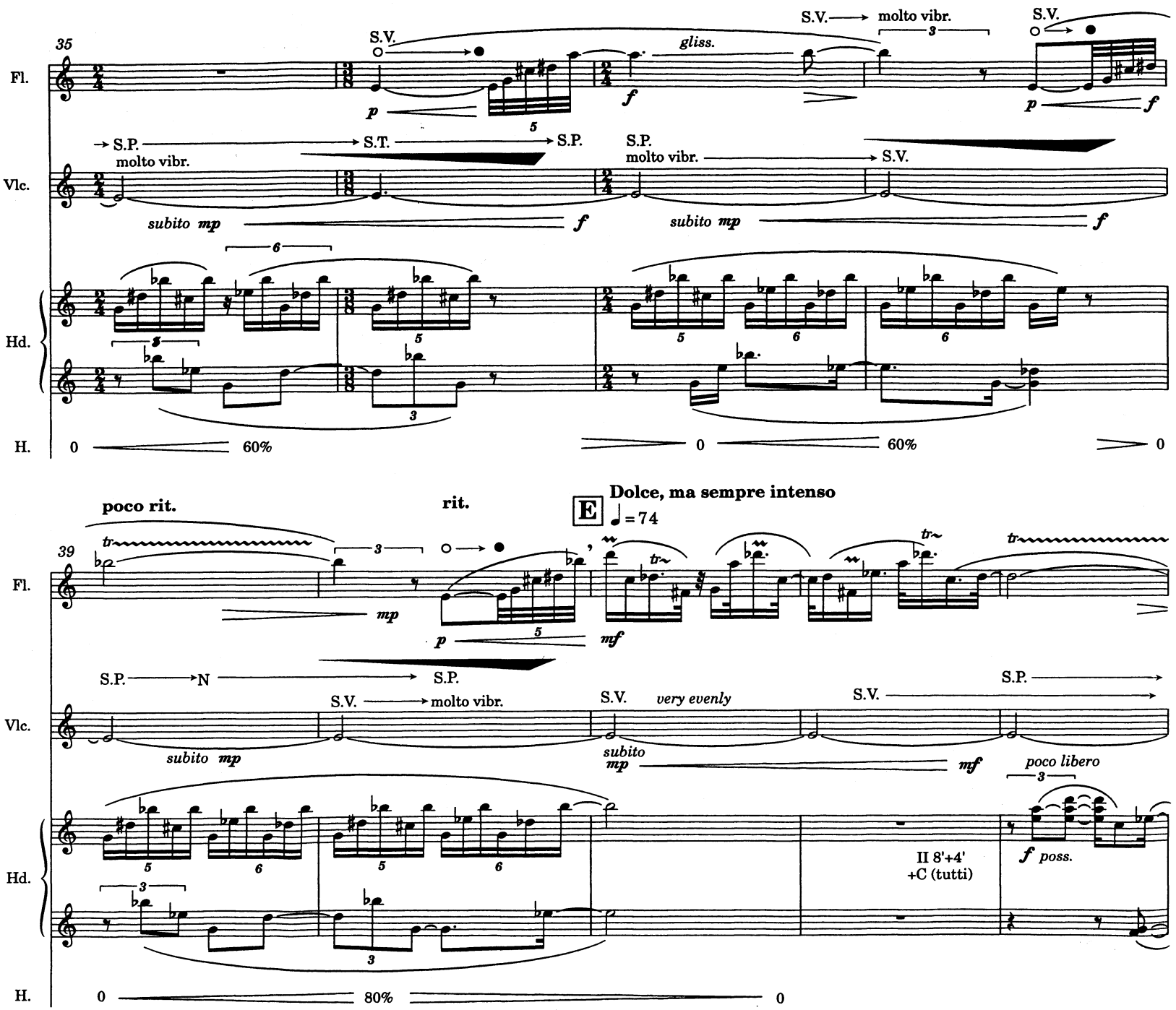

(accentuate each of the given, whispered phonemes, as if reciting an important and powerful text.)
11
S.V.
molto vibr.
♩ = 40
gliss.
sempre intenso
Fl.
fff
mp
sffz
1 zs
s
S.V.
S.P.
N
con violenza
Vlc.
l.v.
Hd.
sempre f poss.
II 8'+4'
H.
30%
80%
14
B
♩ = 80
disperato
f
(II)
(I)
tr
50%
100%

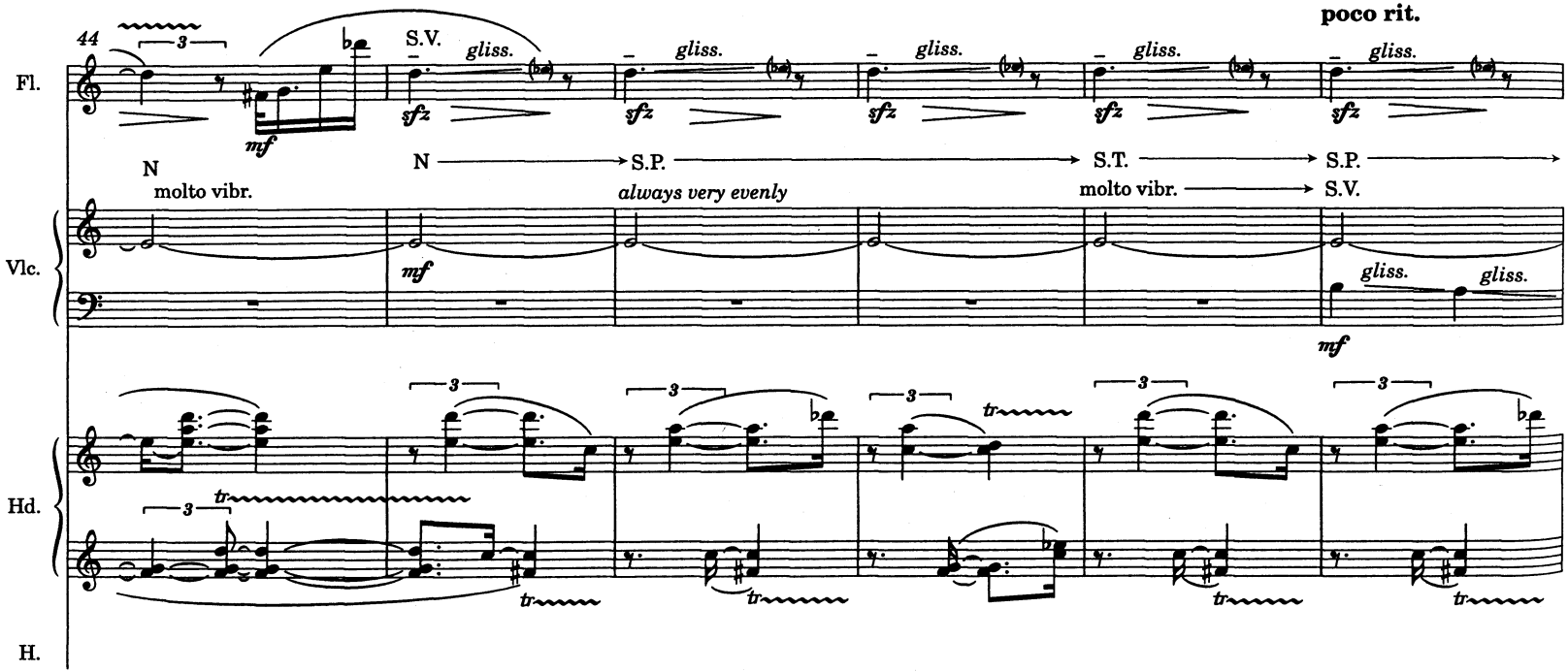

17
doloroso
S.V.
3
gliss.
S.V.
molto vibr.
S.V.
tr
Fl.
sffz
mf
sffz
mp
ff
fff
mf
sempre intenso
molto vibr.
S.P.
S.V.
S.P.
N
S.V.
N
Vlc.
gliss.
gliss.
fff sempre
gliss.
gliss.
fff
tr
tr
7
Hd.
H.
40%
100%

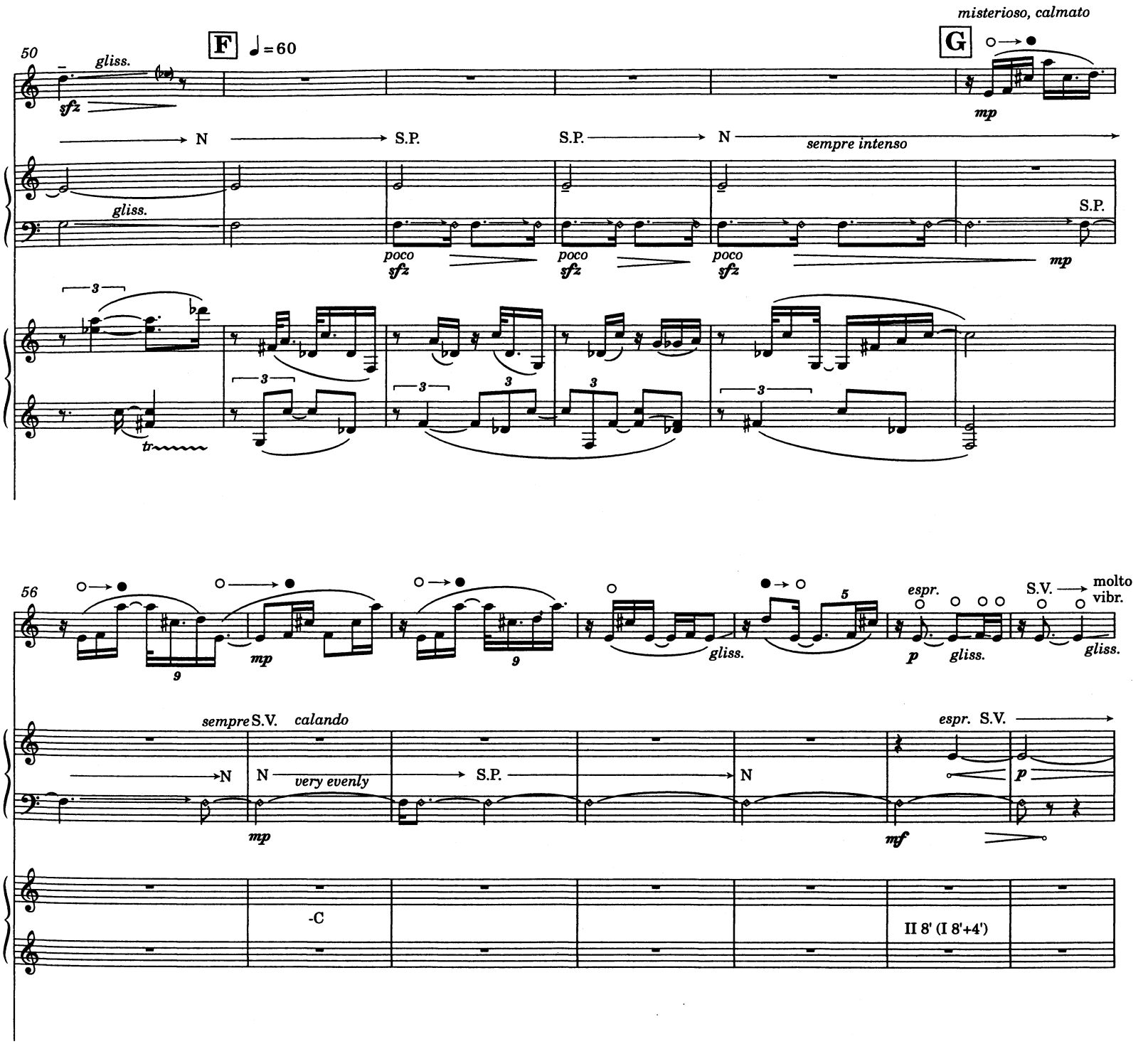

C
21
Fl.
S.V.
gliss.
S.V.
vibr.
molto vibr.
mp
mf
sfz
mp
mf
mf
ff
Vlc.
S.P.
gliss.
gliss.
mf
S.V.
molto vibr.
S.P.
molto vibr.
ff
gliss.
gliss.
gliss.
gliss.
ff
Hd.
II 8'
(II)
(I)
6
6
H.
40%
80%
20%

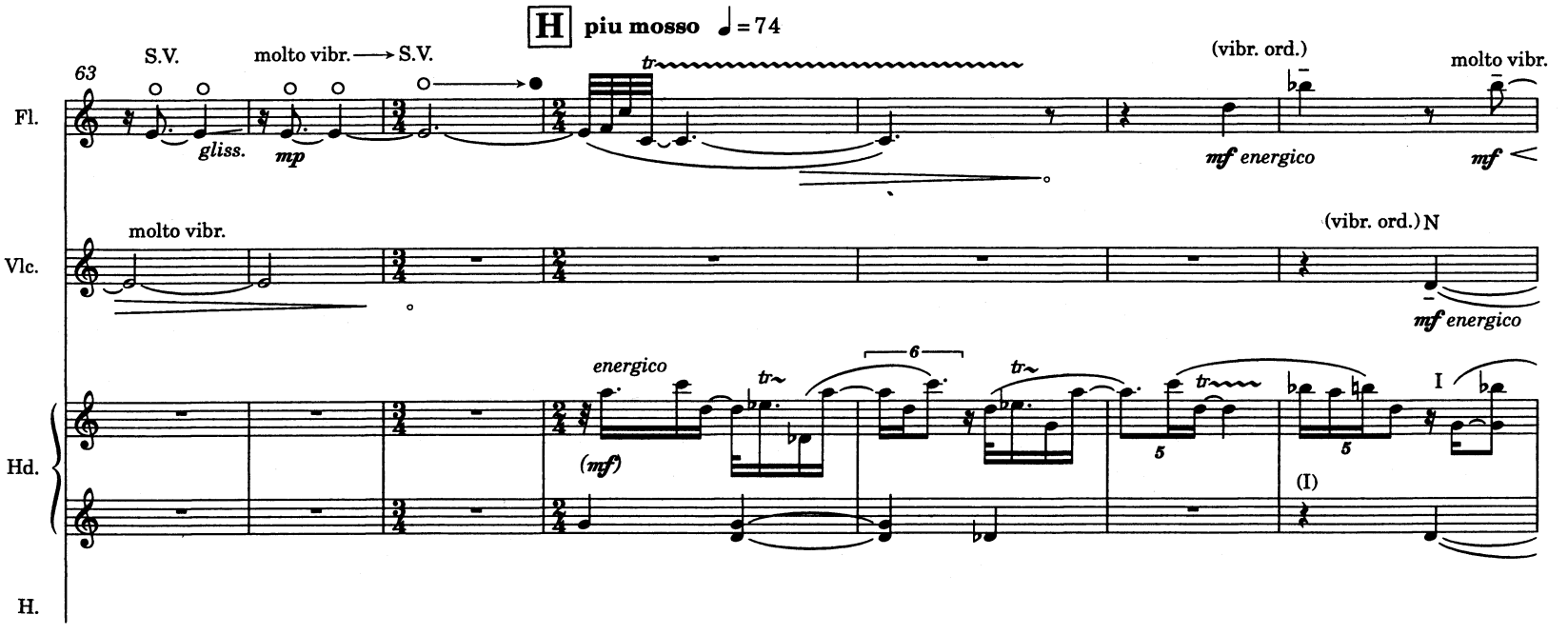

25
Fl.
S.V.
poco disperato
S.V.
molto vibr.
gliss.
ff
N
S.P.
S.V.
S.V.
molto vibr.
Vlc.
gliss.
gliss.
ff
mf
3
Hd.
6
6
3
3
9
3
5
H.
20%
80%
0

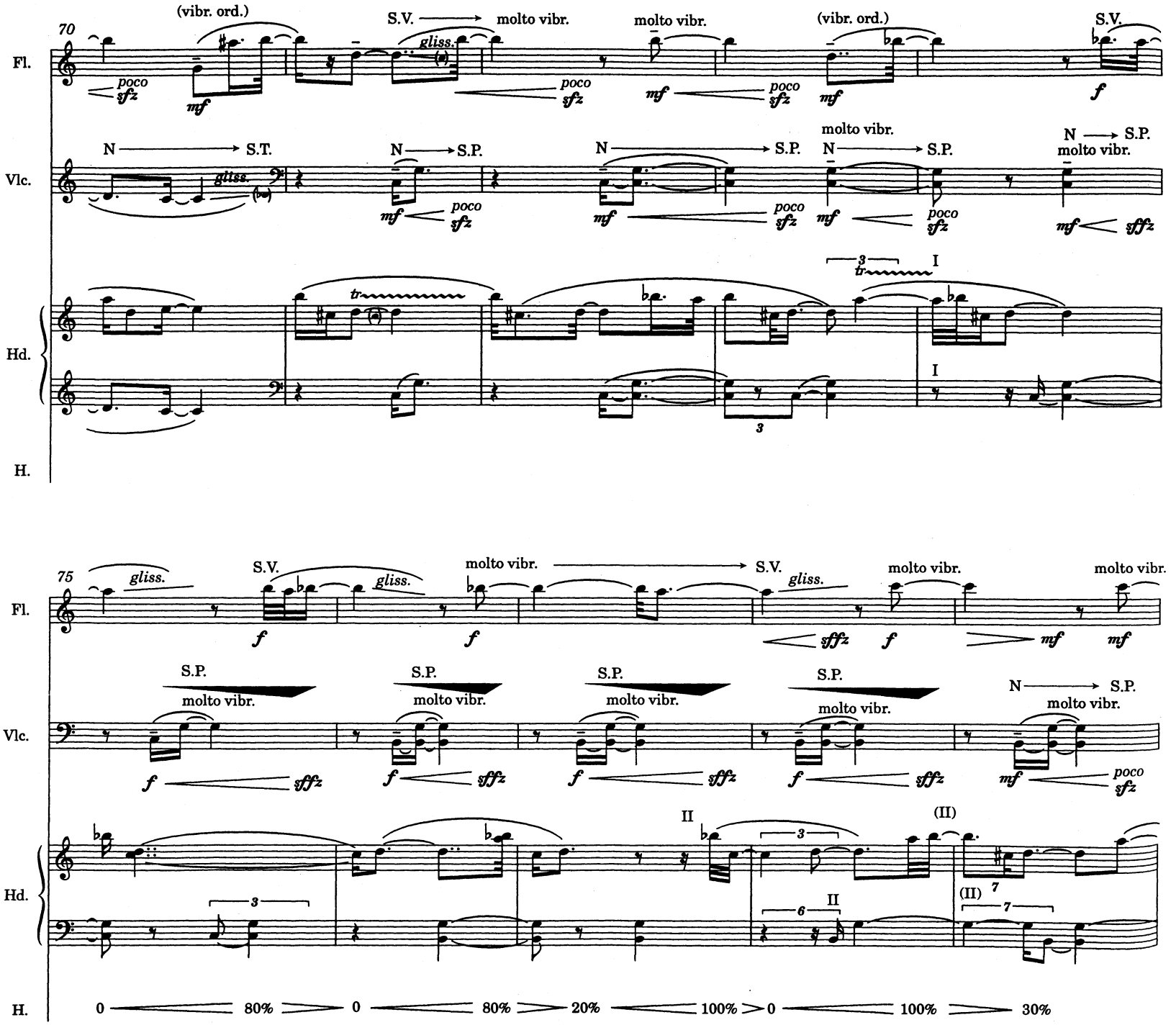

29
D meno mosso
Fl.
mf
S.V.
gliss.
mp
f
S.P.
molto vibr.
sempre intenso
S.V.
S.P.
N
S.P.
S.V.
Vlc.
very evenly
gliss.
gliss.
mf
mp
f
sempre legatissimo
II
espr.
Hd.
II
H.

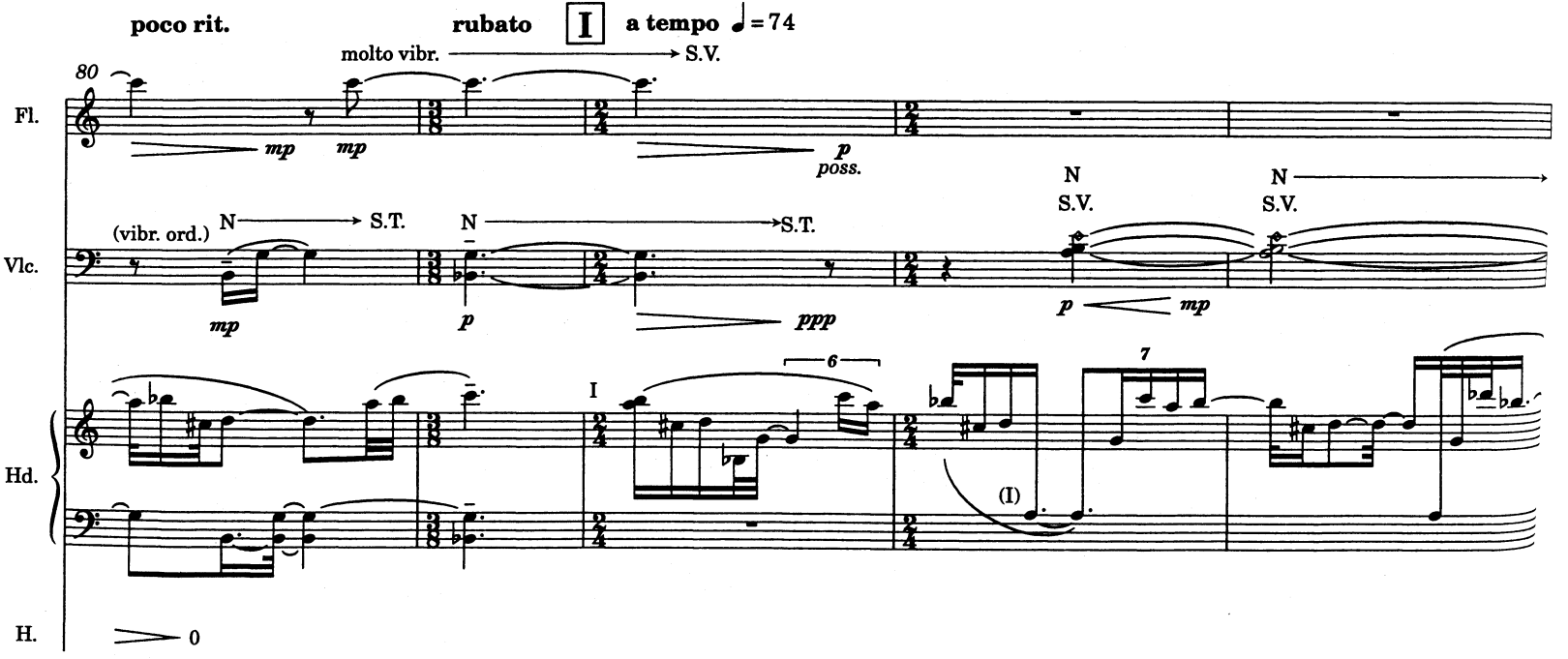

35
Fl.
S.V.
gliss.
S.V.
molto vibr.
S.V.
p
f
p
f
Vlc.
S.P.
molto vibr.
S.T.
S.P.
S.P.
molto vibr.
S.V.
subito mp
f
subito mp
f
Hd.
H.
0
60%
0
60%
0
poco rit.
rit.
E
Dolce, ma sempre intenso
♩=74
39
Fl.
mp
p
mf
Vlc.
S.P.
N
S.P.
S.V.
molto vibr.
S.V.
very evenly
S.V.
S.P.
subito mp
subito mp
mf
poco libero
Hd.
II 8'+4'
+C (tutti)
f poss.
H.
0
80%
0

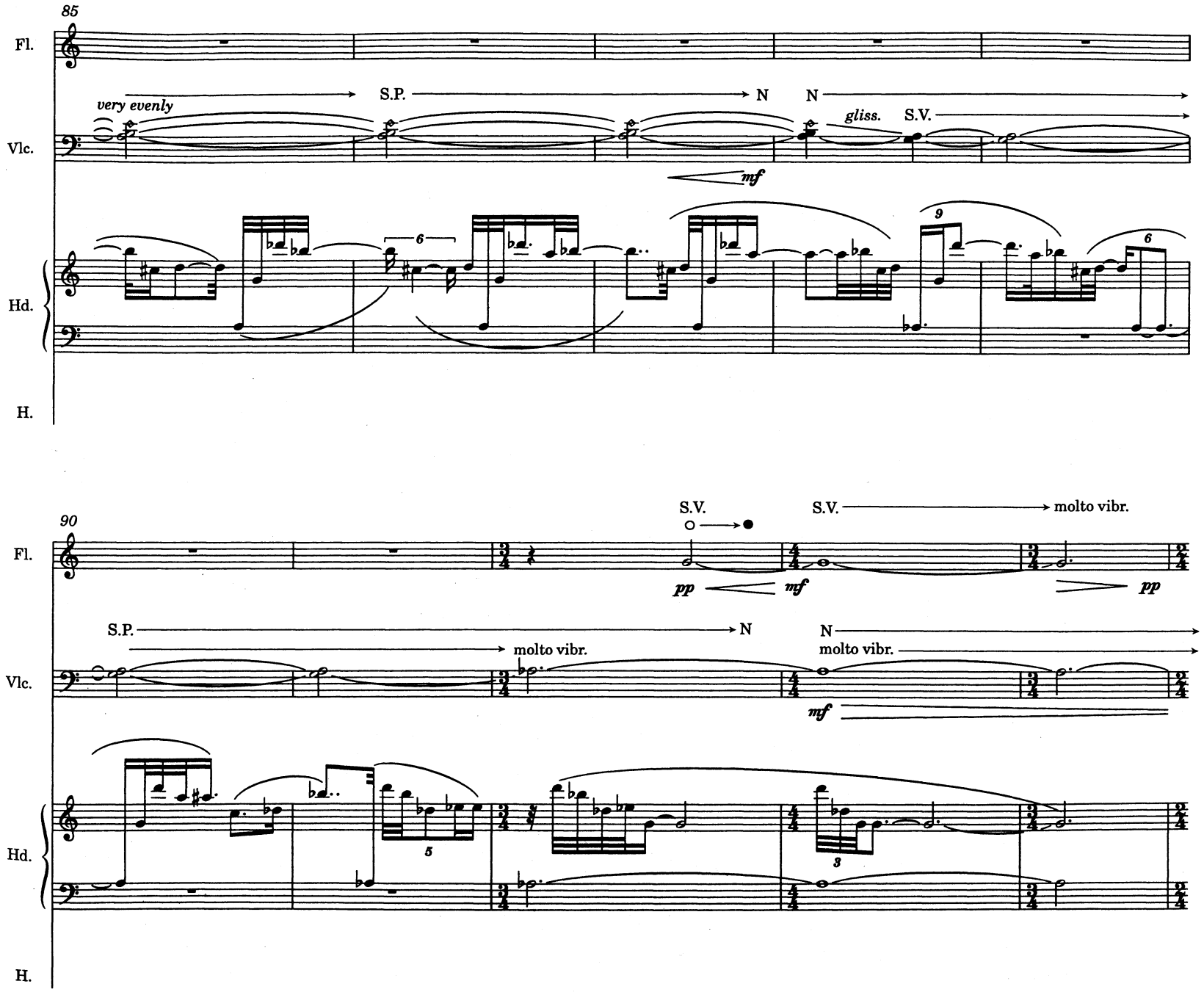

poco rit.
44
Fl.
S.V.
gliss.
sfz
mf
N
molto vibr.
S.P.
always very evenly
S.T.
Vlc.
Hd.
H.
tr

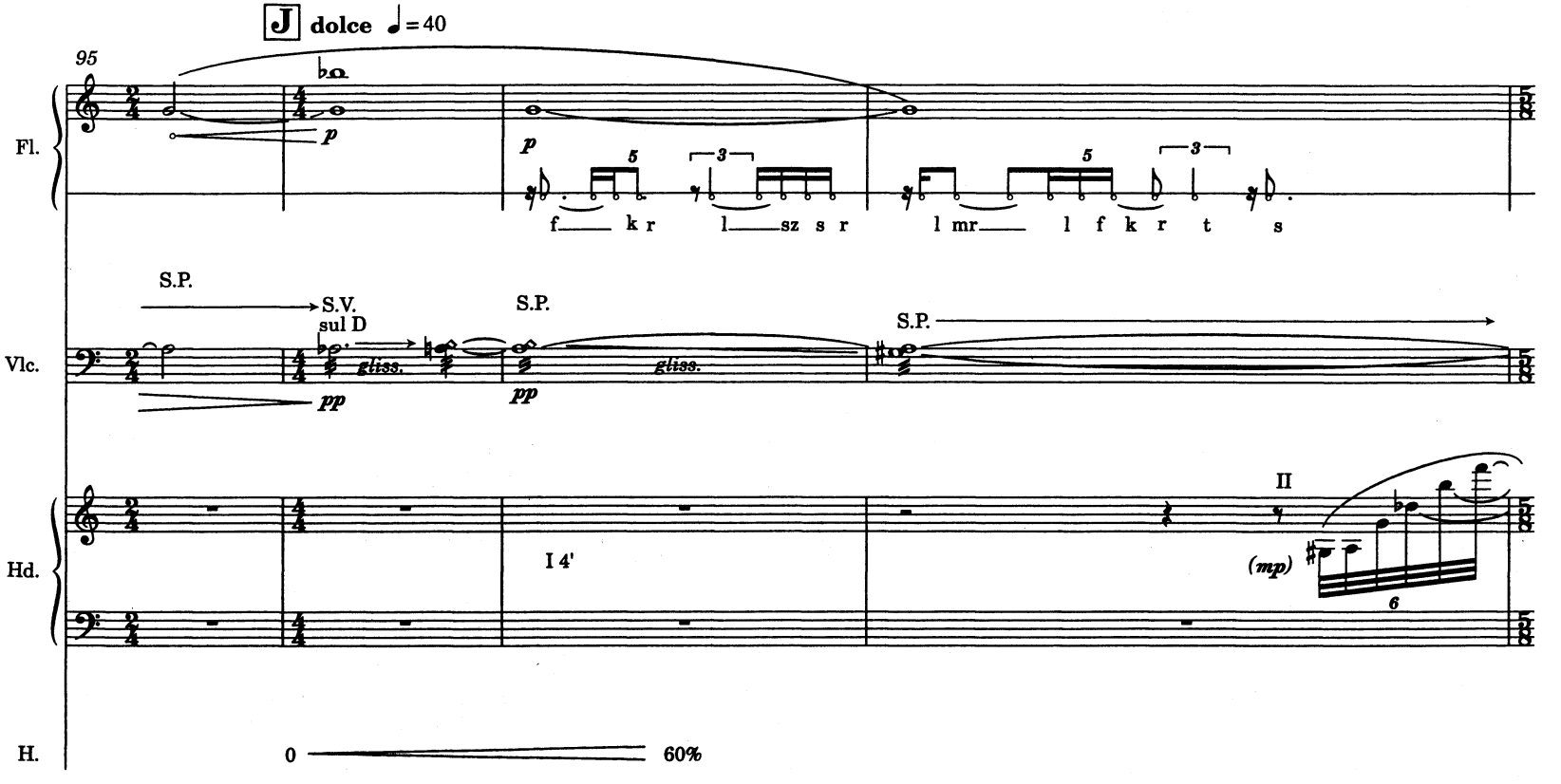

50
F
♩=60
G
misterioso, calmato
Fl.
gliss.
sfz
mp
N
S.P.
S.P.
N
sempre intenso
Vlc.
gliss.
poco
sfz
poco
sfz
poco
sfz
S.P.
mp
Hd.
tr
H.
56
Fl.
mp
gliss.
espr.
p
gliss.
S.V.
molto vibr.
gliss.
Vlc.
sempre S.V.
calando
N
N
very evenly
S.P.
N
mp
mf
espr.
S.V.
p
Hd.
-C
II 8' (I 8'+4')
H.

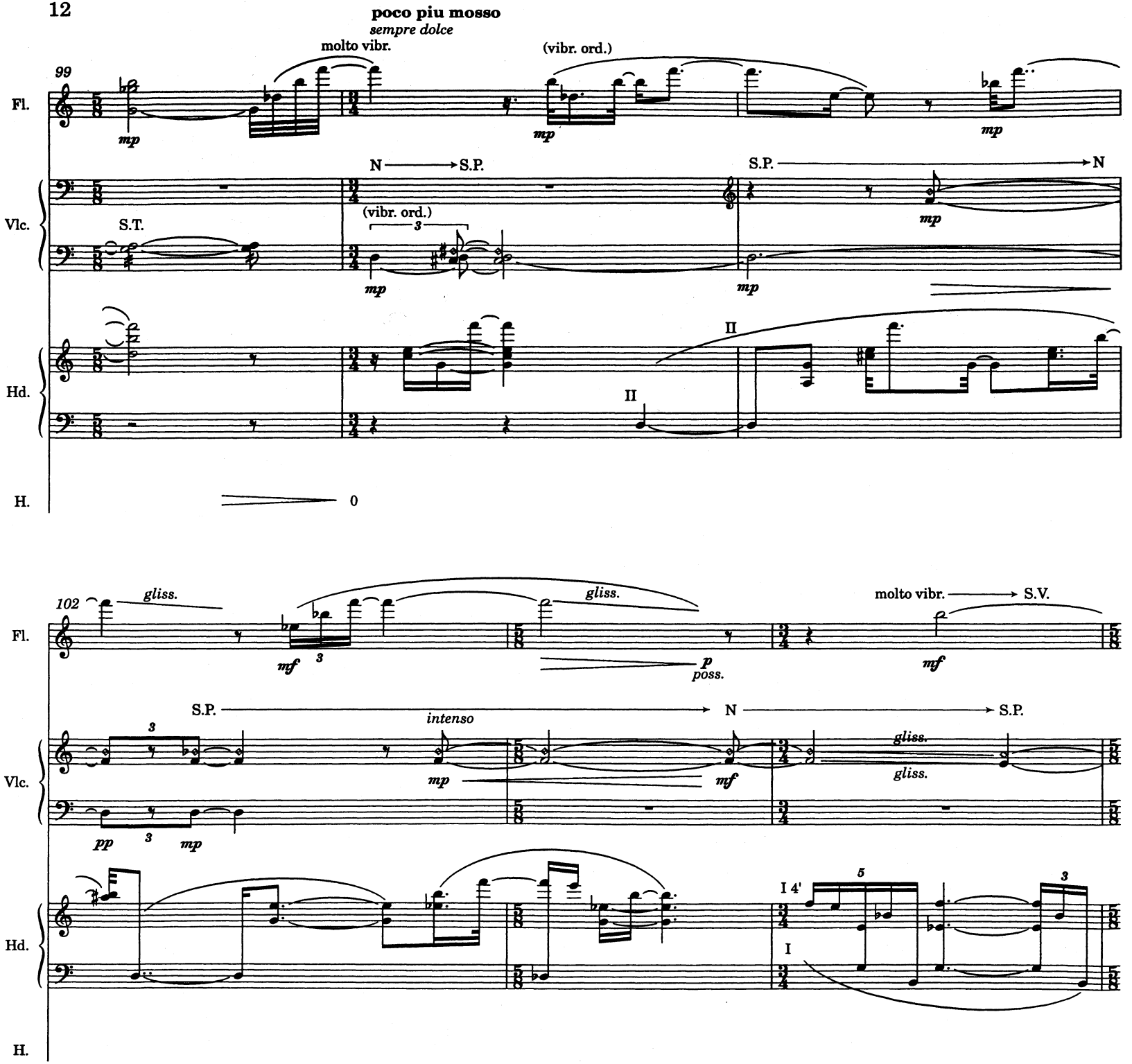

H
piu mosso
♩ = 74
63
S.V.
molto vibr. → S.V.
Fl.
gliss.
mp
tr
(vibr. ord.)
molto vibr.
mf energico
mf
Vlc.
molto vibr.
(vibr. ord.) N
mf energico
Hd.
energico
tr
6
(mf)
tr
5
tr
5
I
(I)
H.

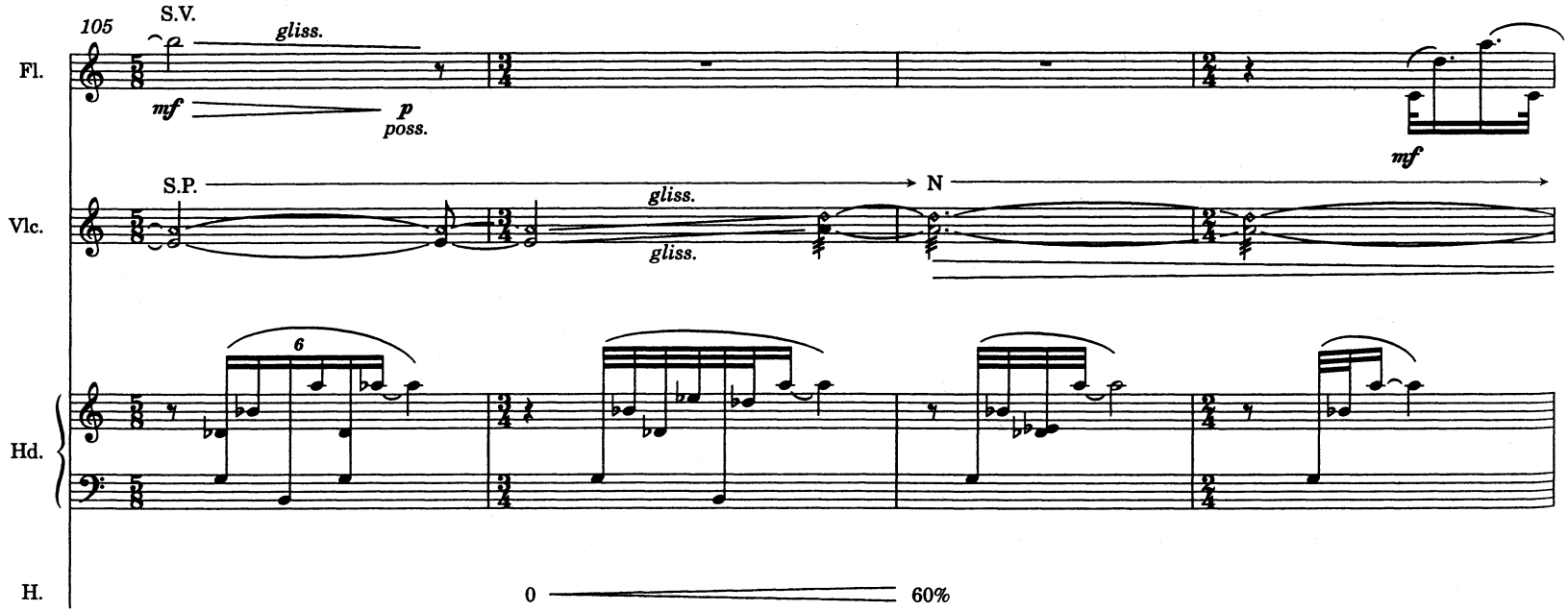

70
(vibr. ord.)
S.V.
molto vibr.
molto vibr.
(vibr. ord.)
S.V.
Fl.
poco sfz
mf
gliss.
poco sfz
mf
poco sfz
mf
poco sfz
mf
f
N
S.T.
N
S.P.
N
S.P.
molto vibr.
N
S.P.
molto vibr.
Vlc.
gliss.
poco sfz
mf
poco sfz
mf
poco sfz
mf
mf
sffz
3
tr
I
Hd.
tr
I
3
H.
75
gliss.
S.V.
molto vibr.
S.V.
molto vibr.
molto vibr.
Fl.
gliss.
gliss.
gliss.
f
f
sffz
f
mf
mf
S.P.
molto vibr.
S.P.
molto vibr.
S.P.
molto vibr.
S.P.
molto vibr.
N
S.P.
molto vibr.
Vlc.
f
sffz
f
sffz
f
sffz
f
sffz
mf
poco sfz
II
(II)
3
Hd.
3
6
II
(II)
7
7
H.
0
80%
0
80%
20%
100%
0
100%
30%

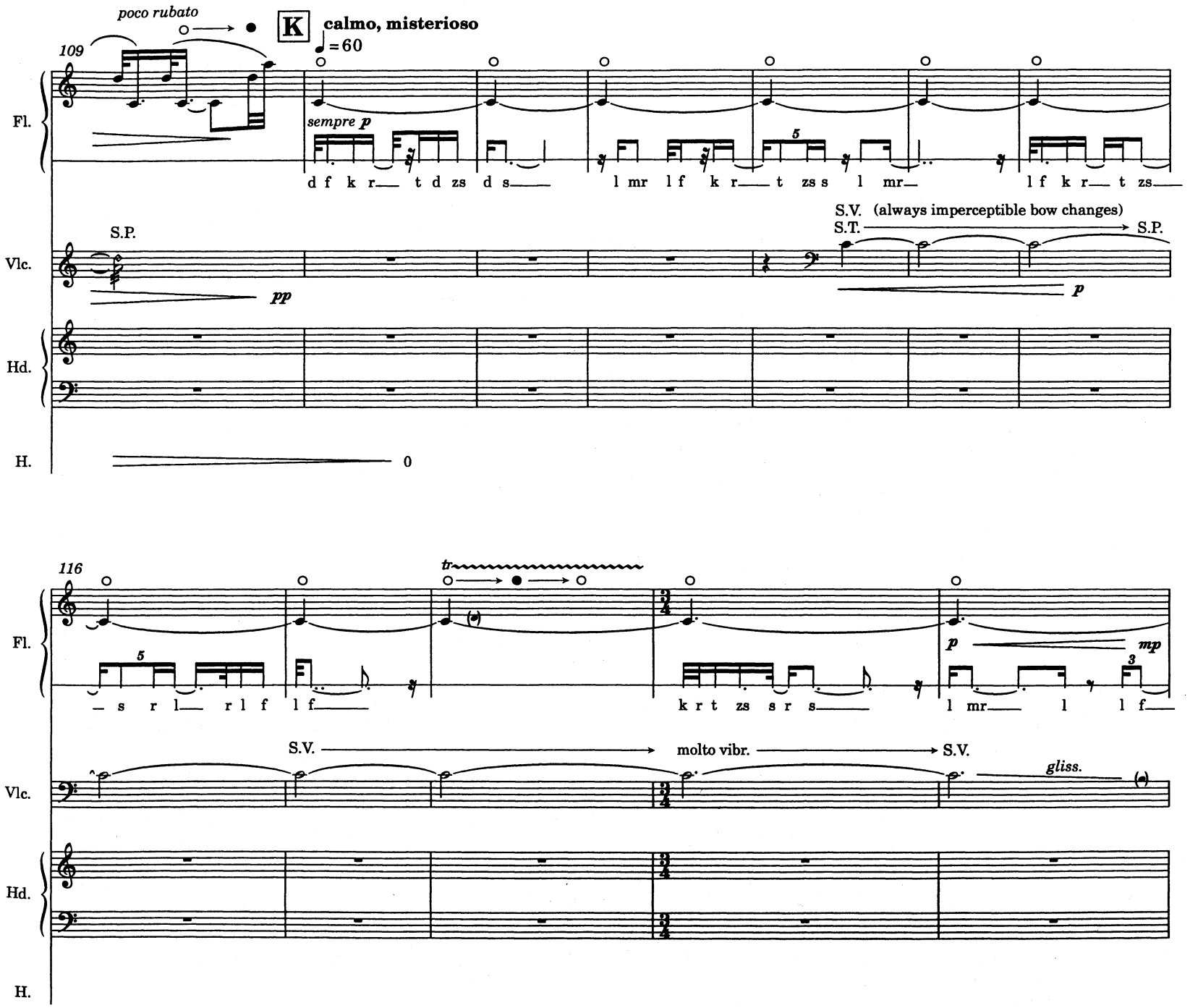

poco rit.
rubato
I
a tempo ♩= 74
molto vibr.
S.V.
80
Fl.
mp
mp
p
poss.
(vibr. ord.)
N
S.T.
N
S.T.
N
S.V.
N
S.V.
Vlc.
mp
p
ppp
p
mp
Hd.
I
6
7
(I)
H.
0

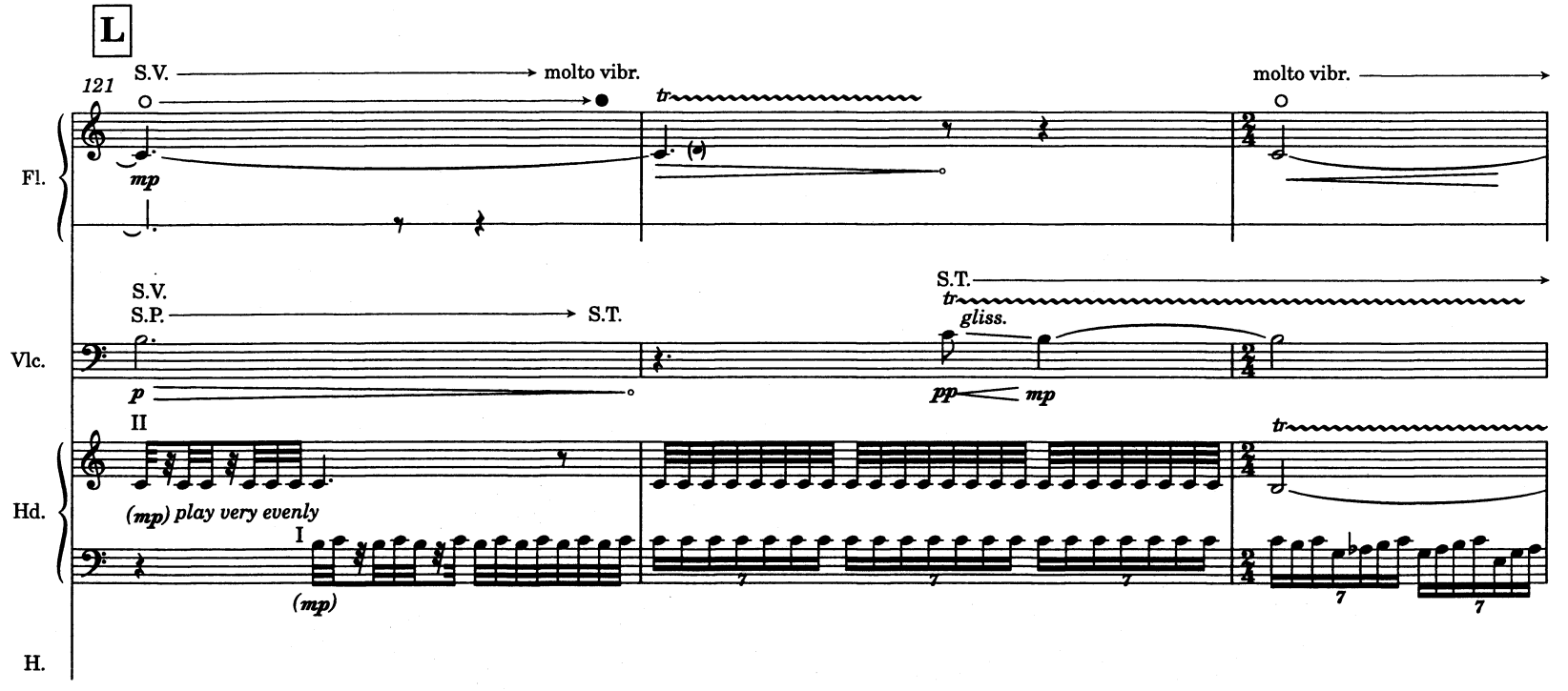

85
Fl.
very evenly
S.P.
N
N
gliss.
S.V.
Vlc.
mf
Hd.
H.
90
S.V.
S.V.
molto vibr.
pp
mf
pp
S.P.
N
molto vibr.
N
molto vibr.
mf

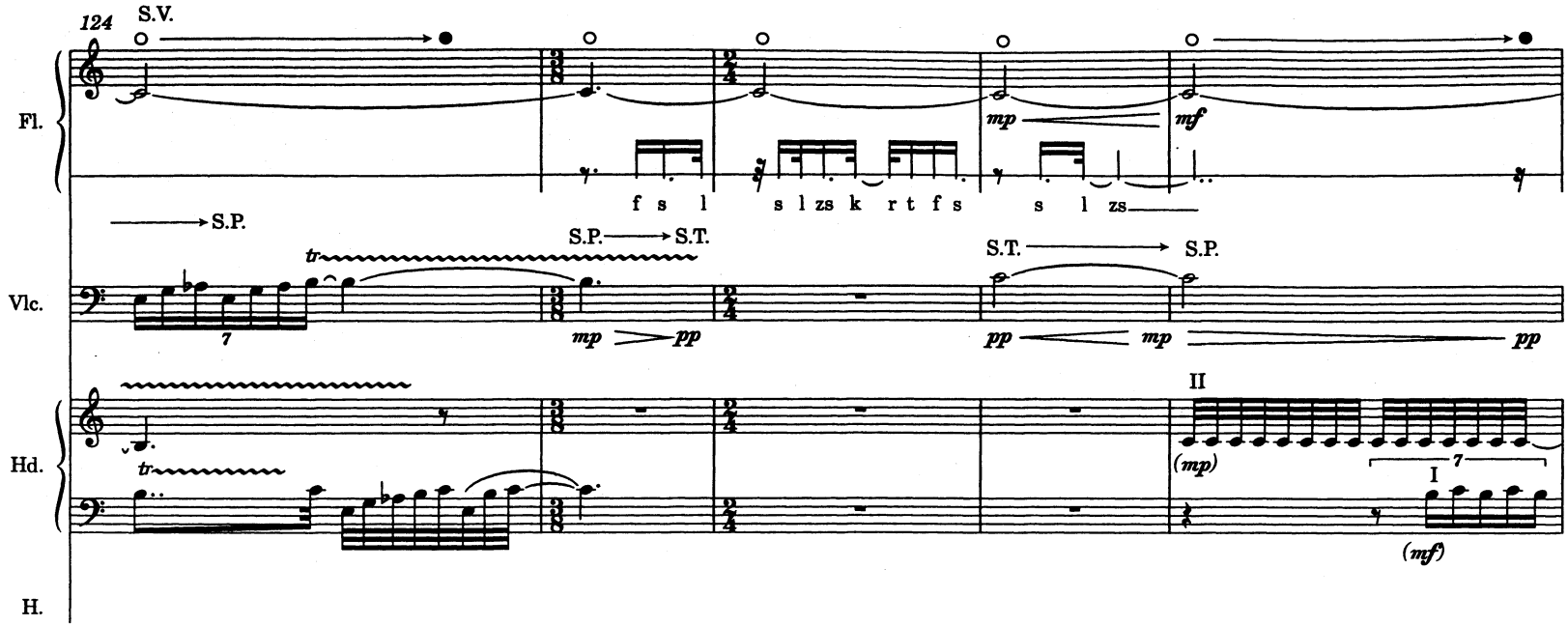

J dolce ♩=40
95
Fl.
p
p
f k r l sz s r l mr l f k r t s
S.P.
S.V.
sul D
gliss.
pp
S.P.
gliss.
pp
S.P.
Vlc.
Hd.
I 4'
II
(mp)
H.
0
60%

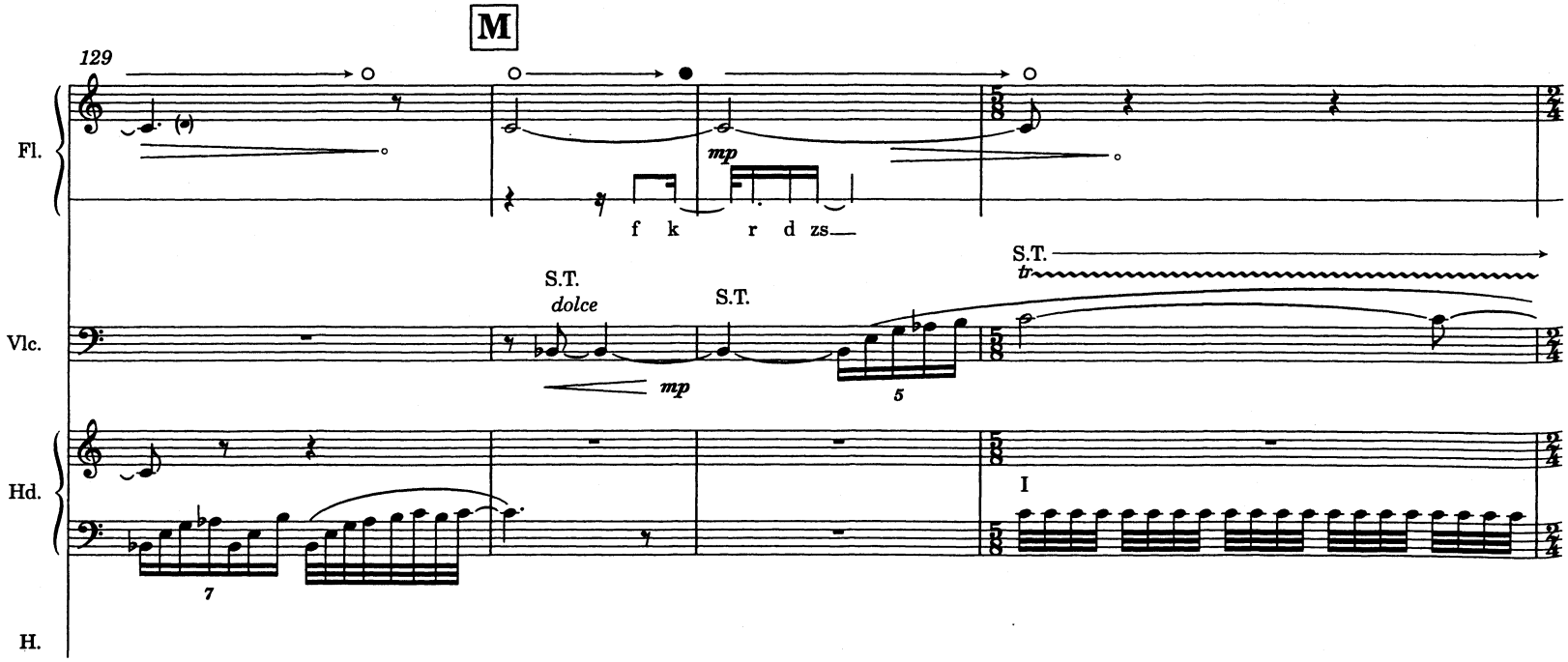

poco piu mosso
sempre dolce
molto vibr.
(vibr. ord.)
99
Fl.
mp
mp
mp
N → S.P.
S.P. → N
Vlc.
S.T.
(vibr. ord.)
3
mp
mp
mp
II
Hd.
II
H.
0
102
gliss.
gliss.
molto vibr. → S.V.
Fl.
mf
3
p
poss.
mf
S.P. → N → S.P.
intenso
3
Vlc.
mp
mf
gliss.
gliss.
pp
3
mp
I 4'
5
3
Hd.
I
H.

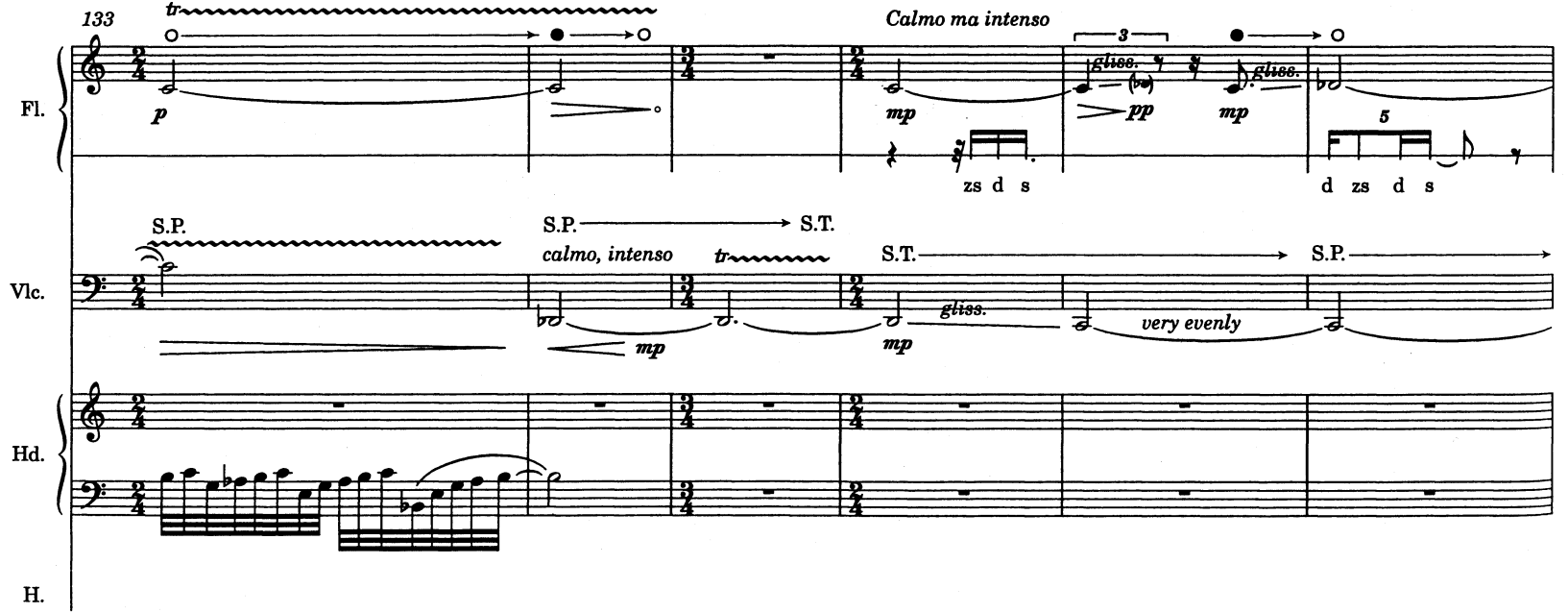

105
S.V.
gliss.
Fl.
mf
p
poss.
mf
S.P.
N
Vlc.
gliss.
gliss.
6
Hd.
H.
0
60%

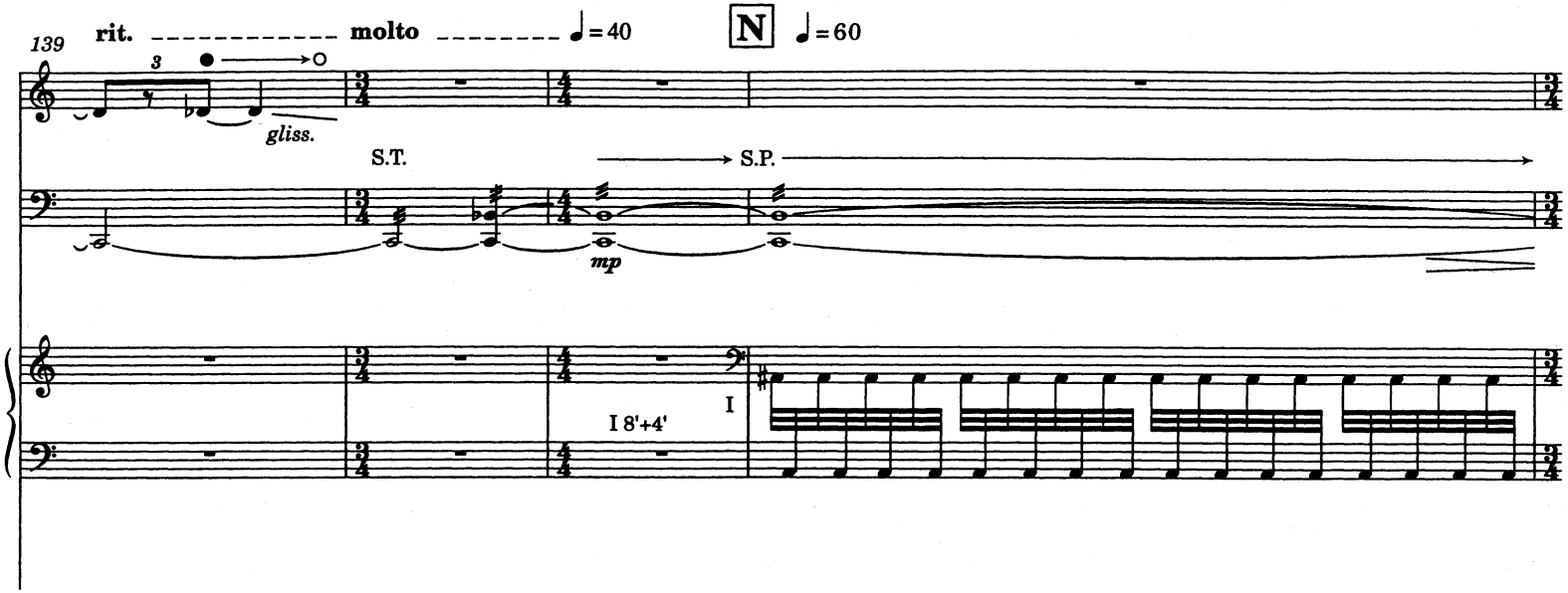

poco rubato
109
K
calmo, misterioso
♩=60
Fl.
sempre p
d f k r t d zs d s l mr l f k r t zs s l mr l f k r t zs
Vlc.
S.P.
pp
S.V. (always imperceptible bow changes)
S.T.
S.P.
p
Hd.
H.
0
116
tr
5
s r l r l f l f
k r t zs s r s
p
mp
3
l mr l l f
S.V.
molto vibr.
S.V.
gliss.

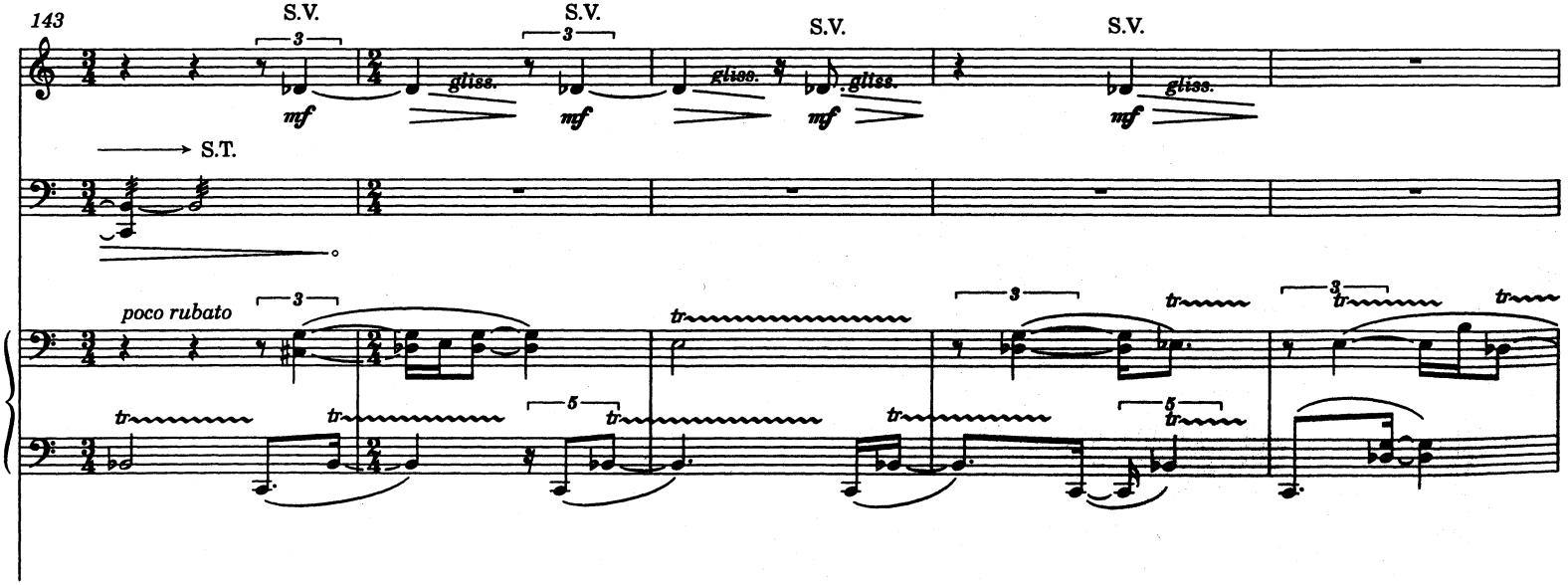

L
121
S.V.
molto vibr.
molto vibr.
Fl.
mp
tr
S.V.
S.P.
S.T.
S.T.
tr
gliss.
Vlc.
p
pp
mp
II
tr
Hd.
(mp) play very evenly
I
(mp)
7
7
7
7
7
H.

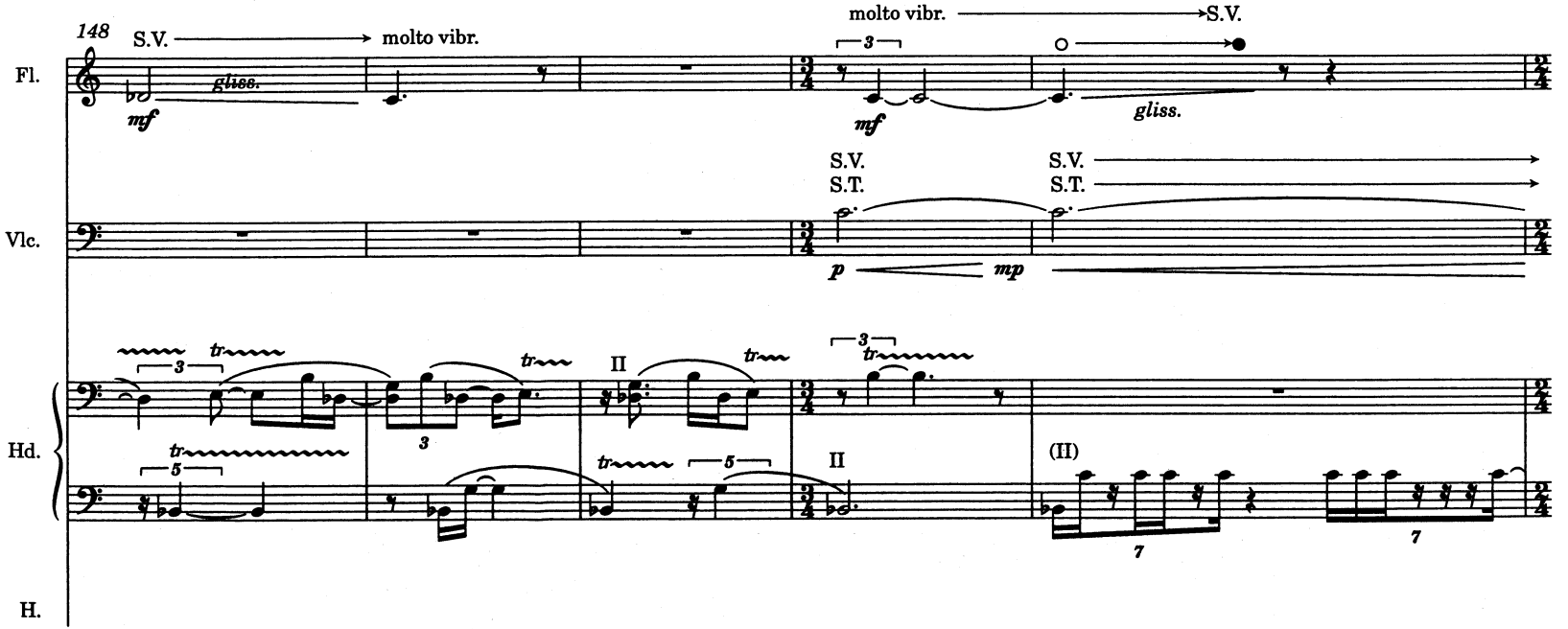

124
S.V.
Fl.
mp
mf
f s l s l zs k r t f s s l zs
S.P.
S.P. S.T.
S.T. S.P.
Vlc.
tr
7
mp pp
pp mp pp
II
Hd.
(mp)
7
I
(mf)
H.

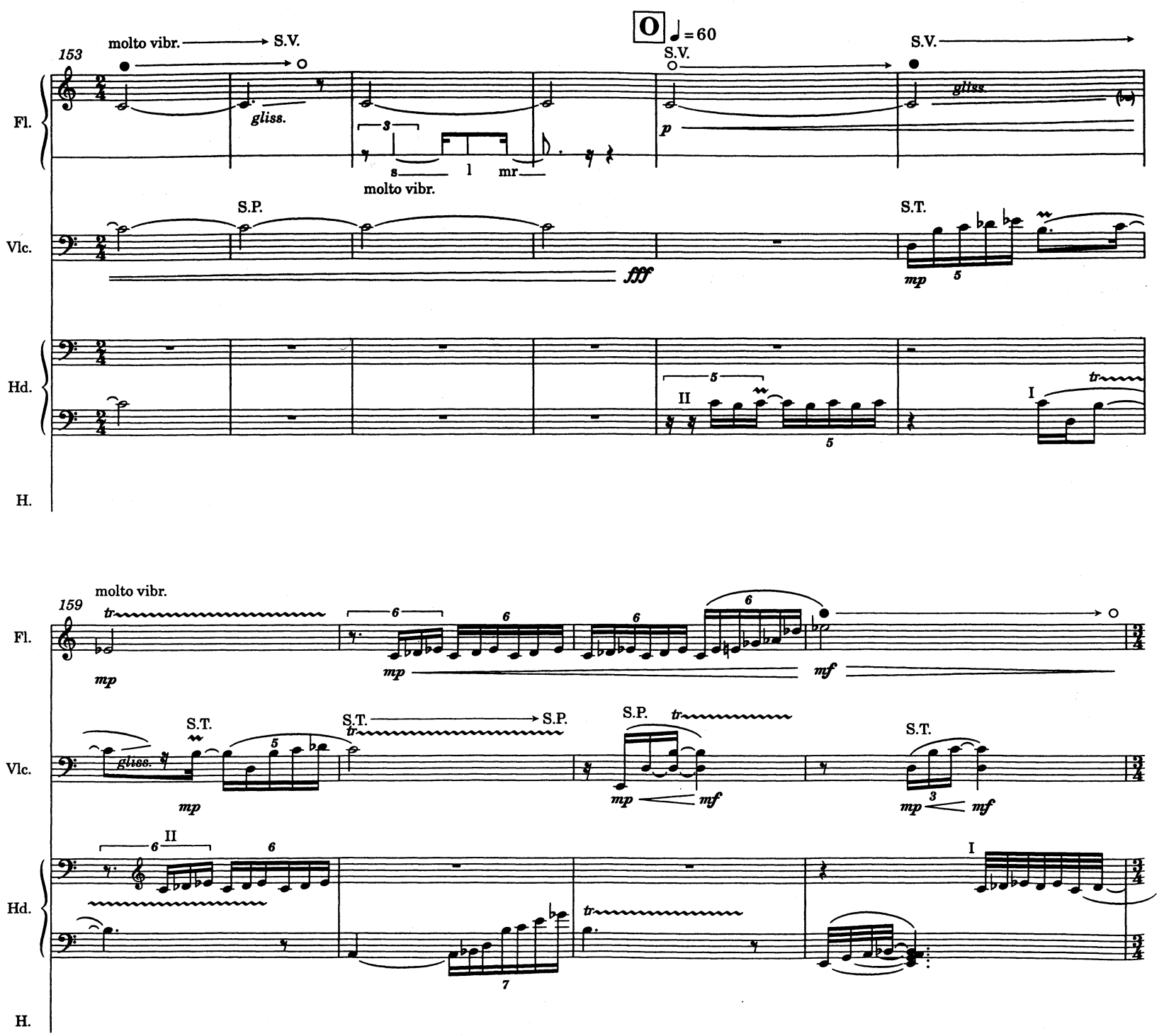

M
129
Fl.
mp
f k r d zs
S.T.
dolce
S.T.
S.T.
tr
Vlc.
mp
5
Hd.
I
7
H.

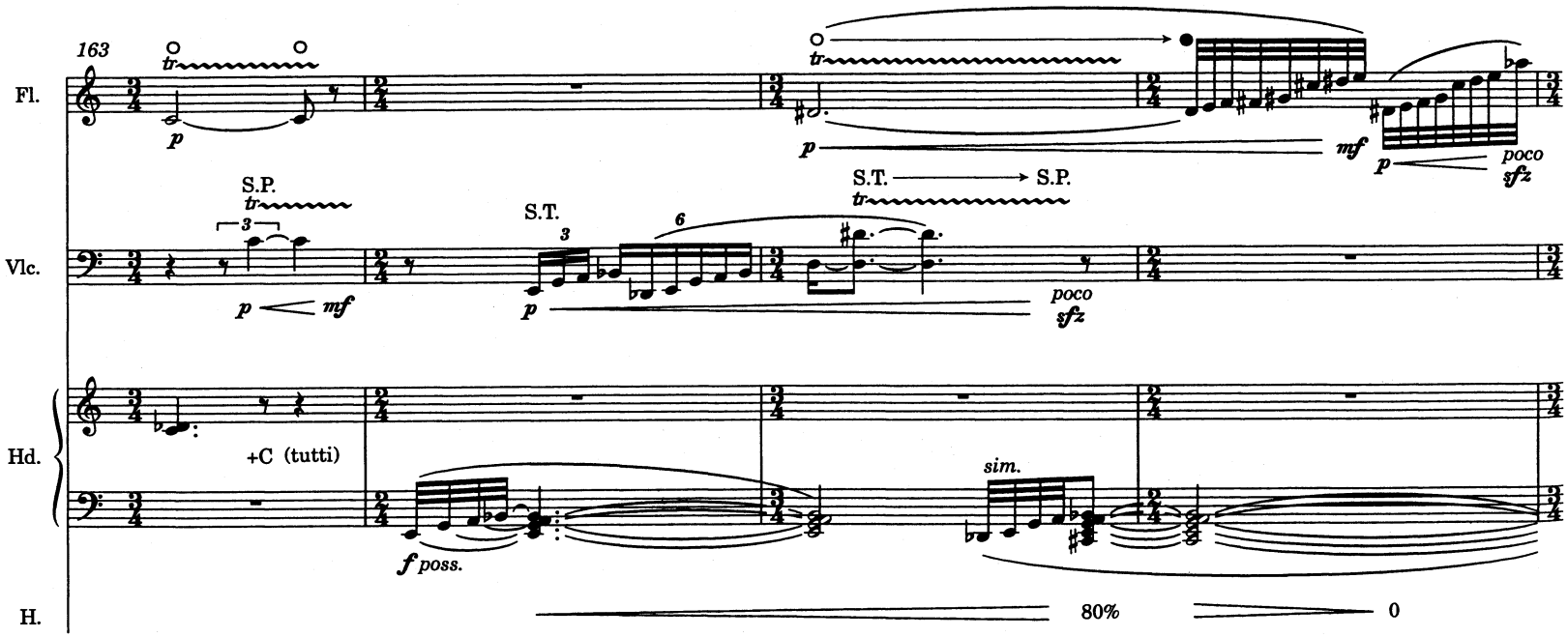

133
tr
Calmo ma intenso
3
Fl.
p
mp
gliss.
gliss.
pp
mp
5
zs d s
d zs d s
S.P.
S.P.
S.T.
S.T.
S.P.
Vlc.
calmo, intenso
tr
gliss.
very evenly
mp
mp
Hd.
H.

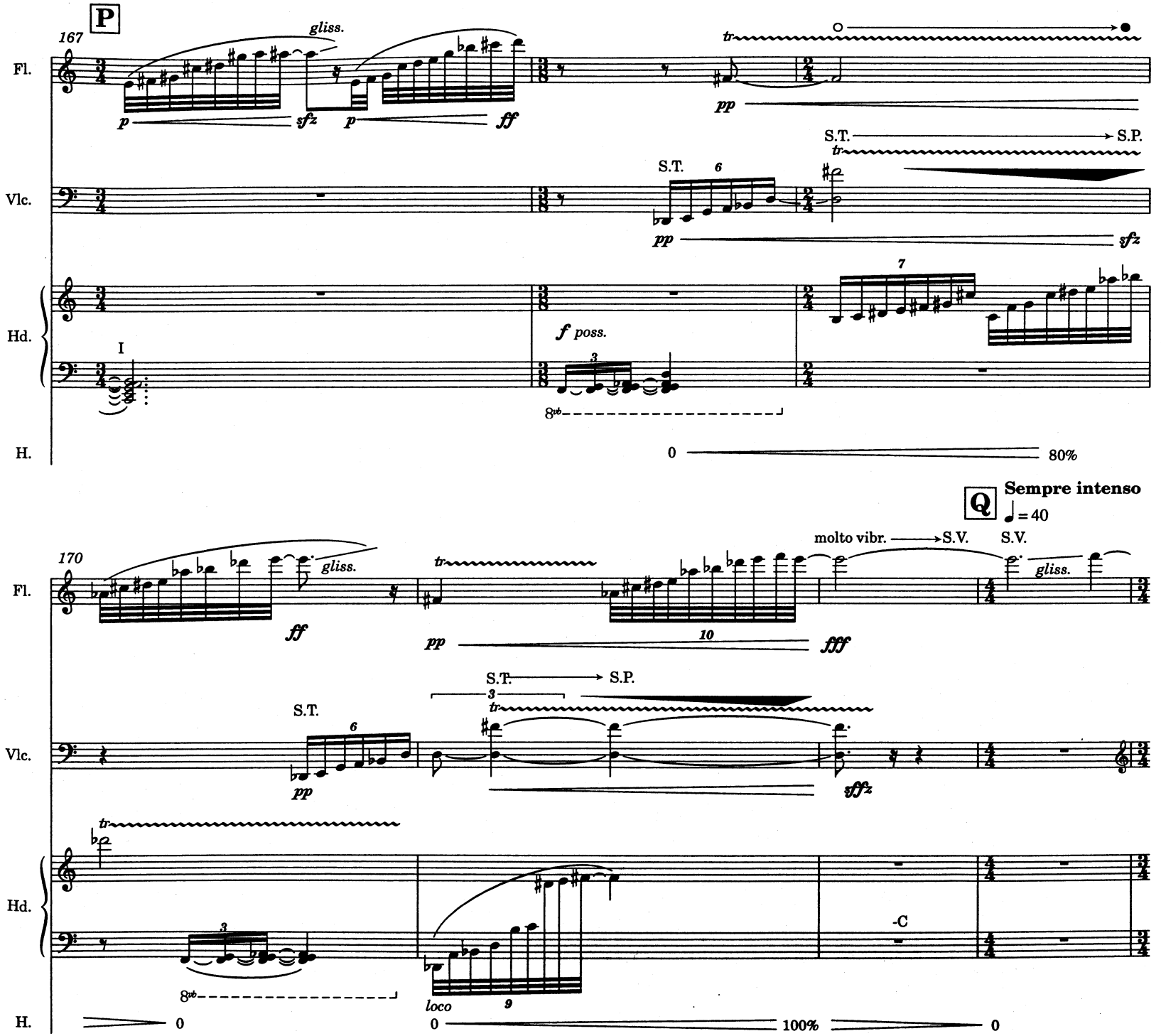

139
rit.
molto
♩=40
N
♩=60
Fl.
gliss.
S.T.
S.P.
Vlc.
mp
Hd.
I 8'+4'
I
H.

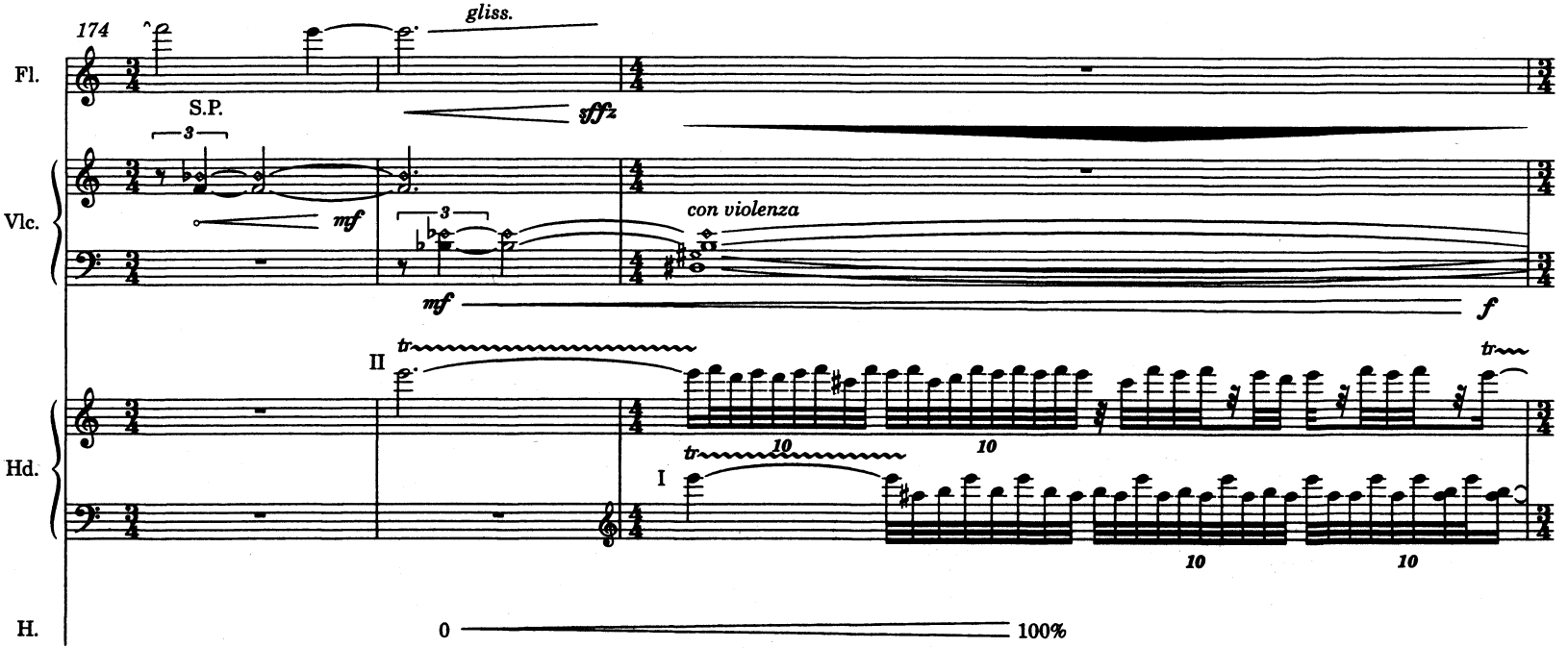

143
S.V.
S.V.
S.V.
S.V.
Fl.
gliss.
mf
S.T.
Vlc.
poco rubato
Hd.
tr
H.

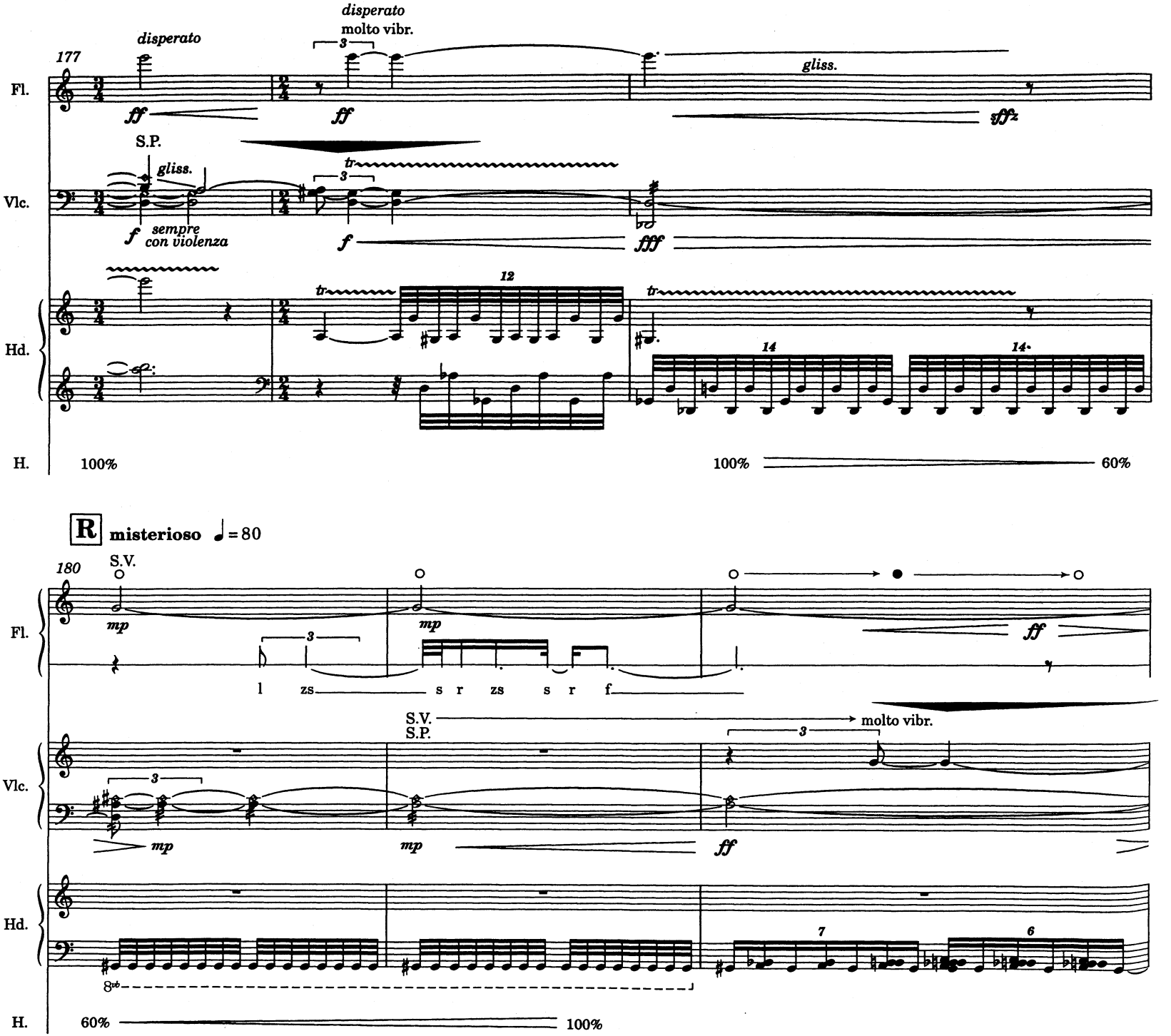

148
S.V.
molto vibr.
molto vibr.
S.V.
Fl.
gliss.
mf
mf
gliss.
S.V.
S.T.
S.V.
S.T.
Vlc.
p
mp
tr
II
II
(II)
Hd.
H.

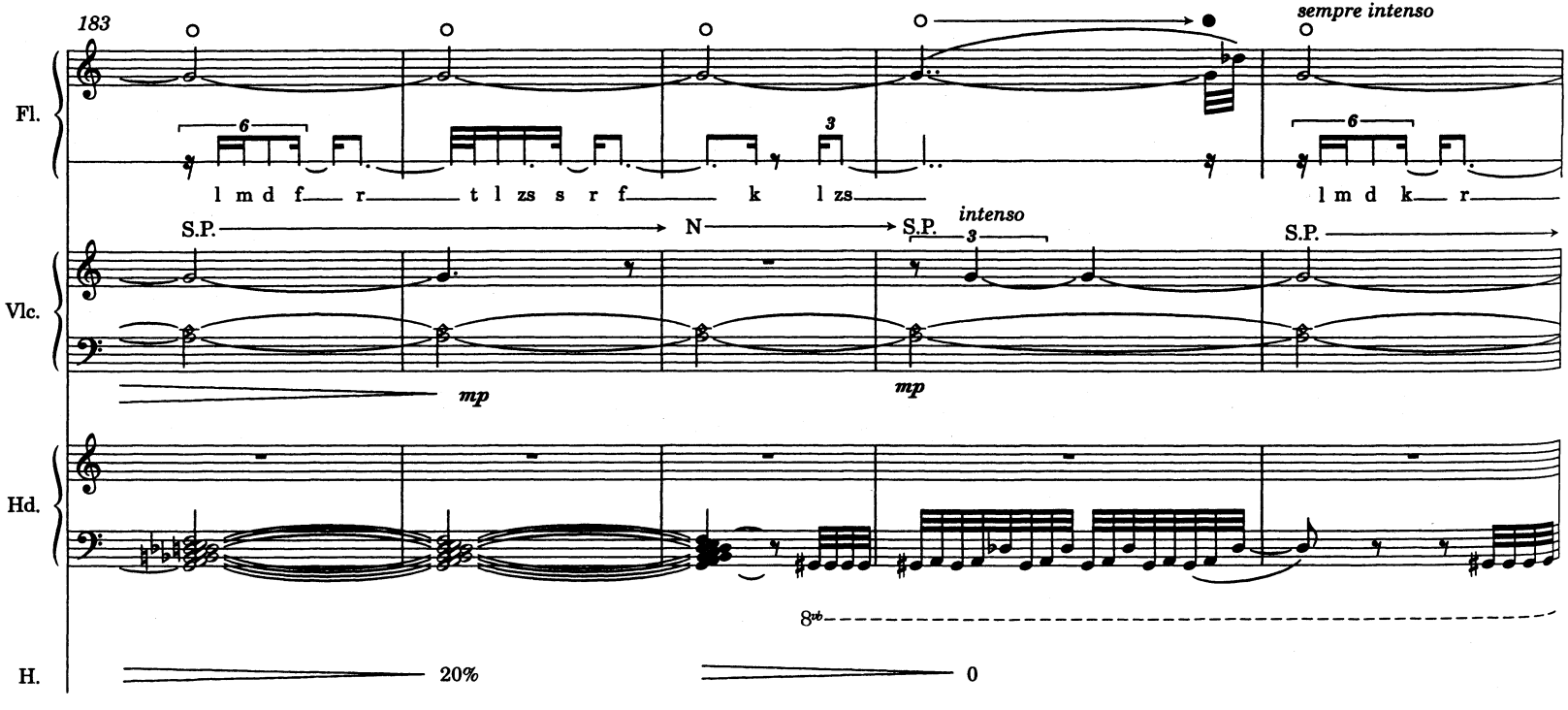

153
molto vibr.
S.V.
O
♩ = 60
S.V.
S.V.
Fl.
gliss.
gliss.
p
s
l
mr
molto vibr.
Vlc.
S.P.
fff
S.T.
mp
Hd.
II
I
tr
H.
159
molto vibr.
tr
Fl.
mp
mp
mf
Vlc.
S.T.
gliss.
mp
S.T.
S.P.
tr
S.P.
tr
mp
mf
S.T.
mp
mf
Hd.
II
I
tr
H.

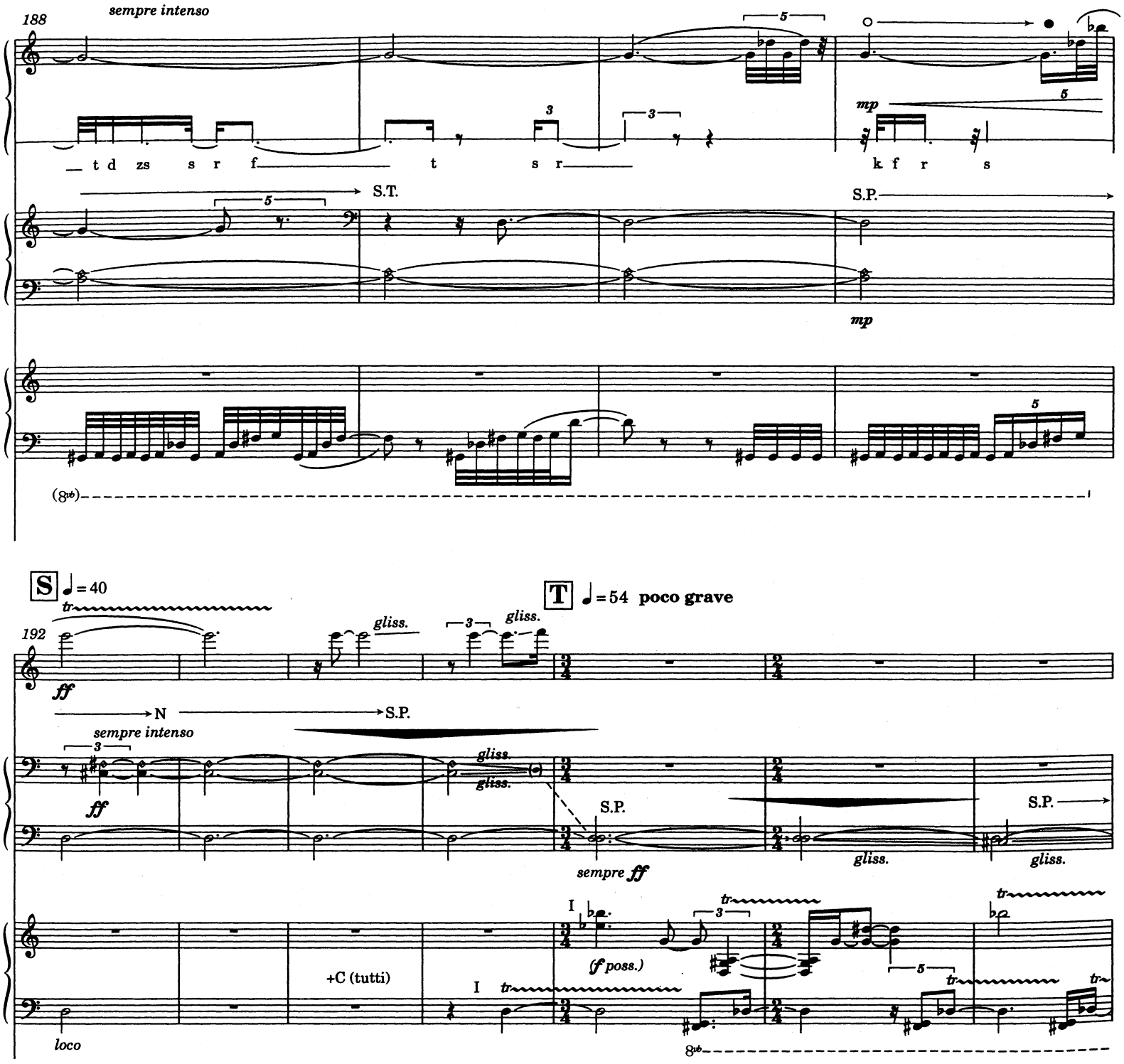

163
Fl.
Vlc.
Hd.
H.
tr
p
mf
poco
sfz
S.P.
S.T.
S.T. → S.P.
3
6
+C (tutti)
f poss.
sim.
80%
0

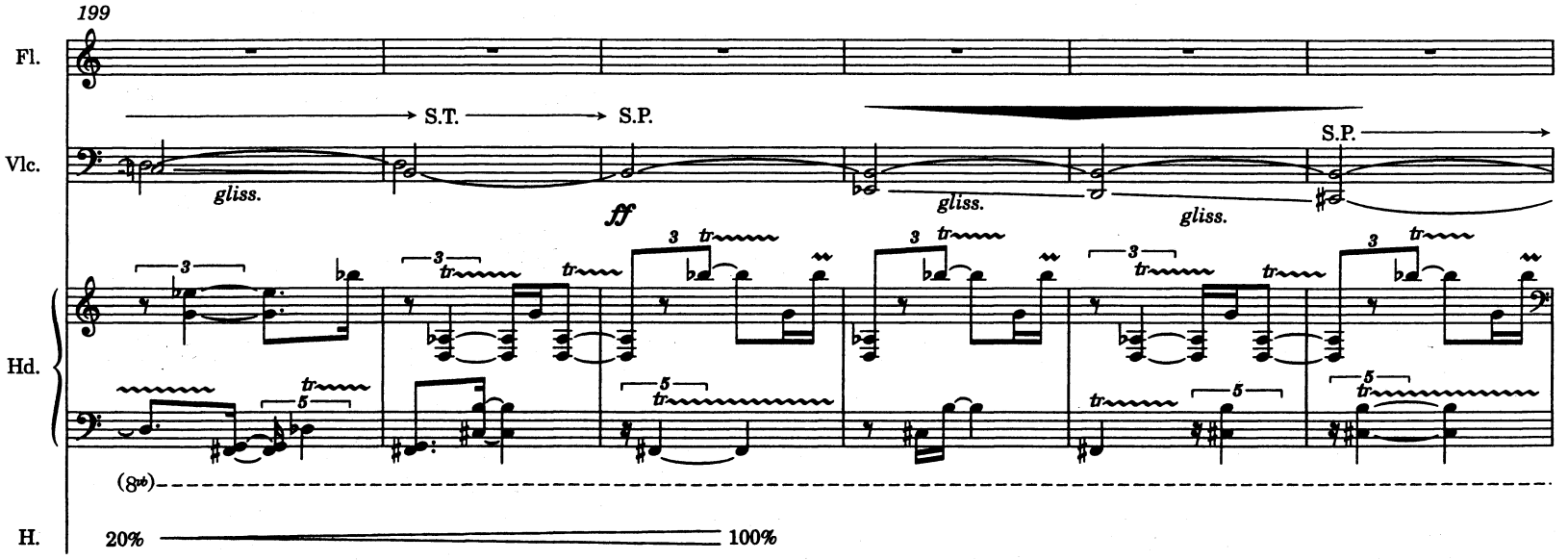

P
167
gliss.
Fl.
p
sfz
p
ff
tr
pp
S.T.
S.P.
Vlc.
S.T.
6
pp
sfz
7
Hd.
I
f poss.
3
8vb
H.
0
80%
Q
Sempre intenso
♩= 40
170
molto vibr.
S.V.
S.V.
gliss.
ff
pp
10
fff
S.T.
S.P.
3
S.T.
6
pp
sffz
-C
8vb
loco
9
0
100%
0

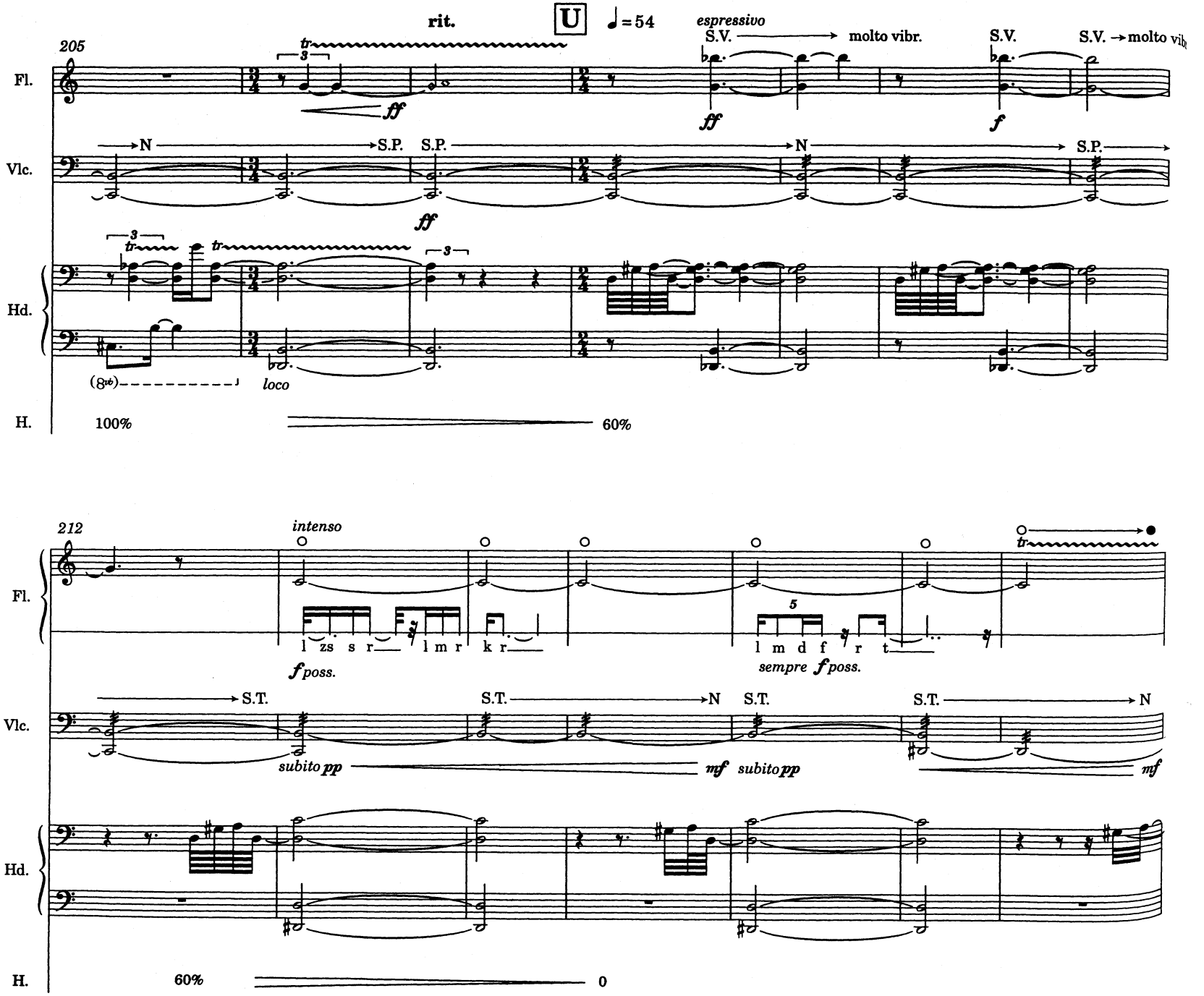

174
gliss.
Fl.
S.P.
3
sfffz
Vlc.
mf
3
con violenza
mf
f
II
tr
tr
10
10
Hd.
I
tr
10
10
10
H.
0
100%

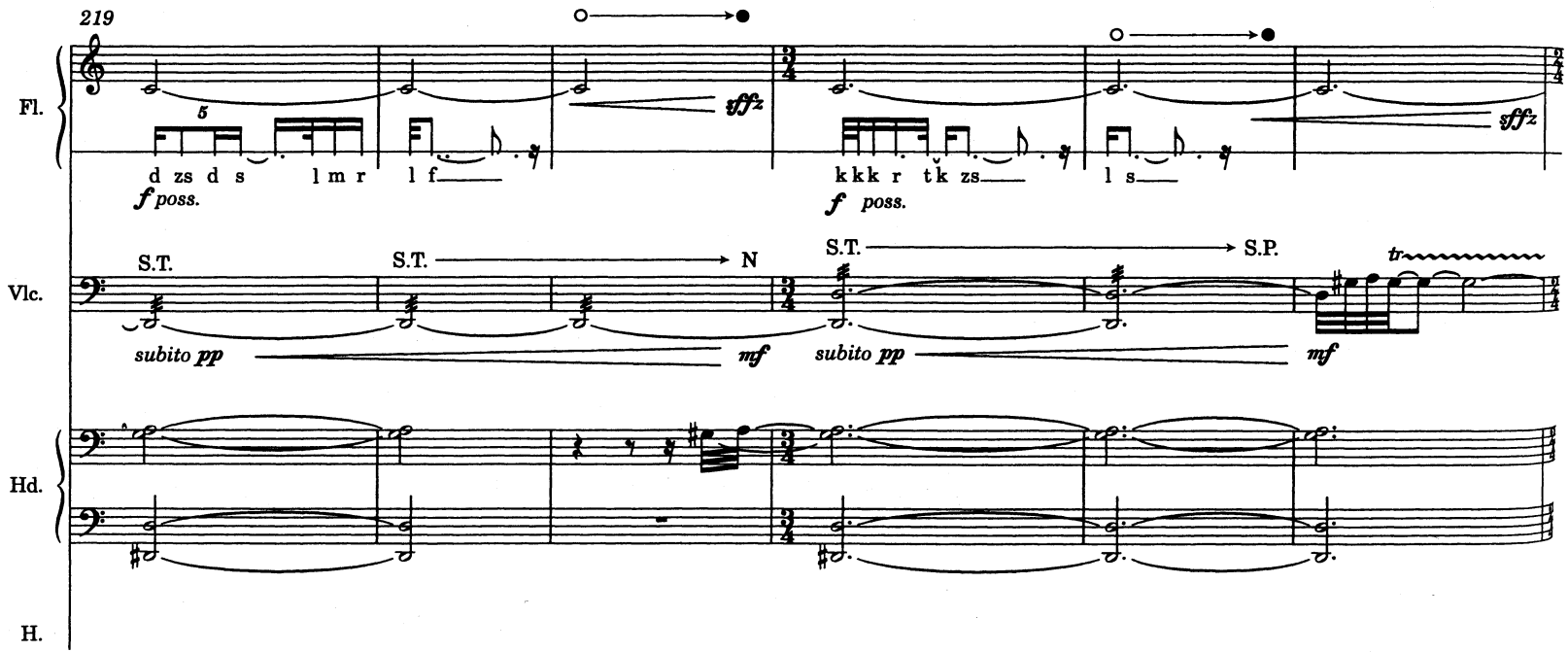

177
disperato
disperato
molto vibr.
gliss.
Fl.
ff
ff
fff2
S.P.
gliss.
tr
Vlc.
f
sempre
con violenza
f
fff
tr
12
tr
Hd.
14
14
H.
100%
100%
60%
R misterioso ♩= 80
180
S.V.
Fl.
mp
mp
ff
l zs s r zs s r f
S.V.
S.P.
molto vibr.
Vlc.
mp
mp
ff
Hd.
7
6
8vb
H.
60%
100%

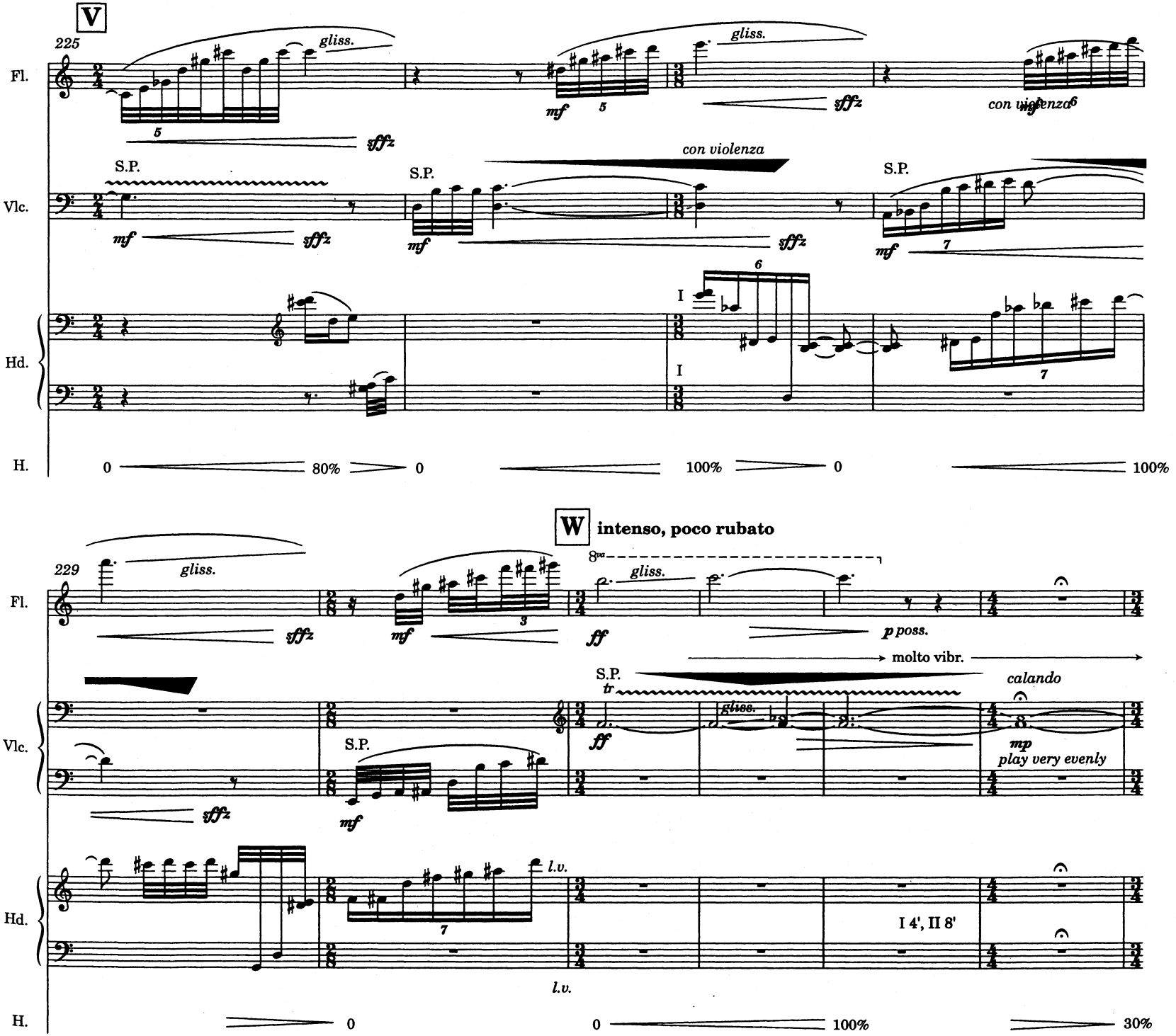

183
sempre intenso
Fl.
6
3
6
l m d f r t l zs s r f k l zs
l m d k r
S.P.
N
S.P.
intenso
3
S.P.
Vlc.
mp
mp
Hd.
8vb
H.
20%
0

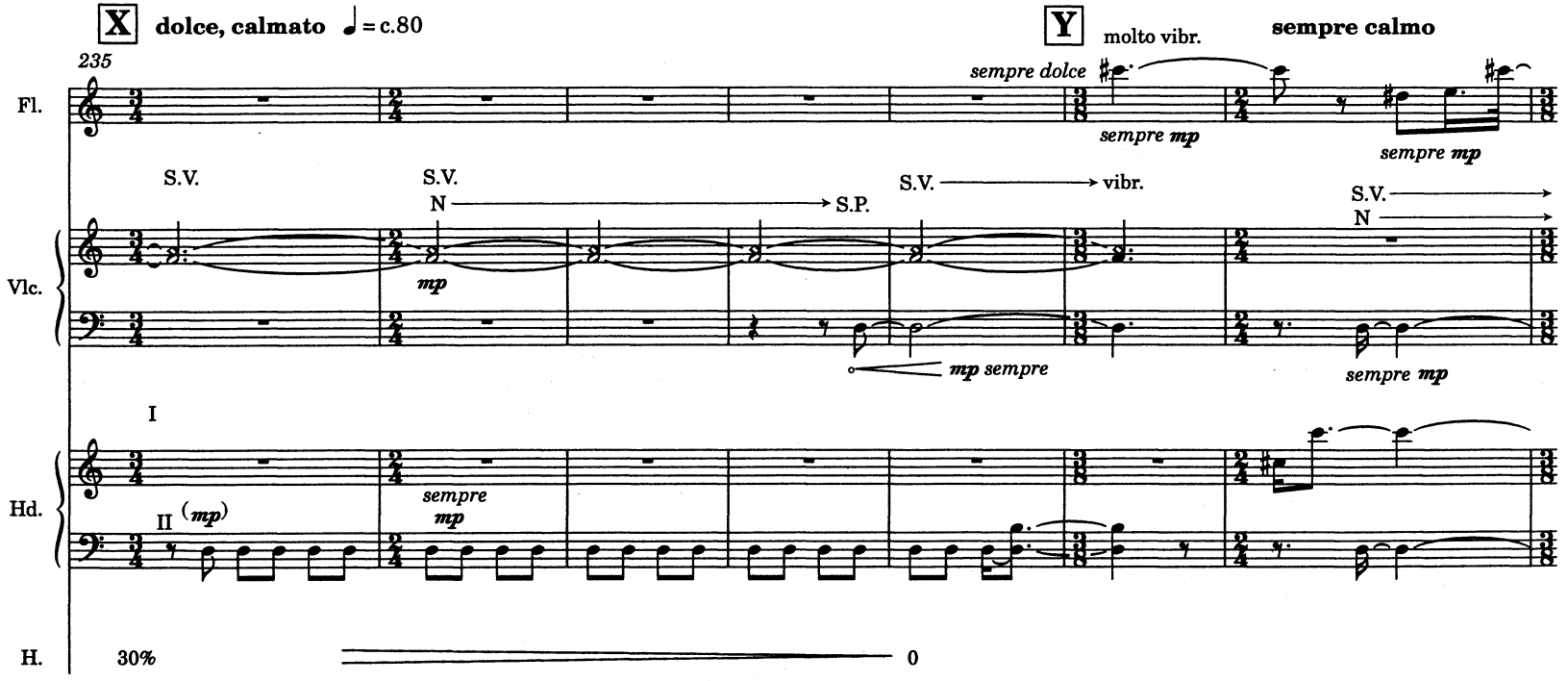

188
sempre intenso
Fl.
t d zs s r f
t s r
mp
k f r s
S.T.
S.P.
Vlc.
mp
Hd.
(8vb)
H.
S
= 40
T
= 54 poco grave
192
tr
ff
gliss.
N
S.P.
sempre intenso
sempre ff
(f poss.)
+C (tutti)
loco
8vb

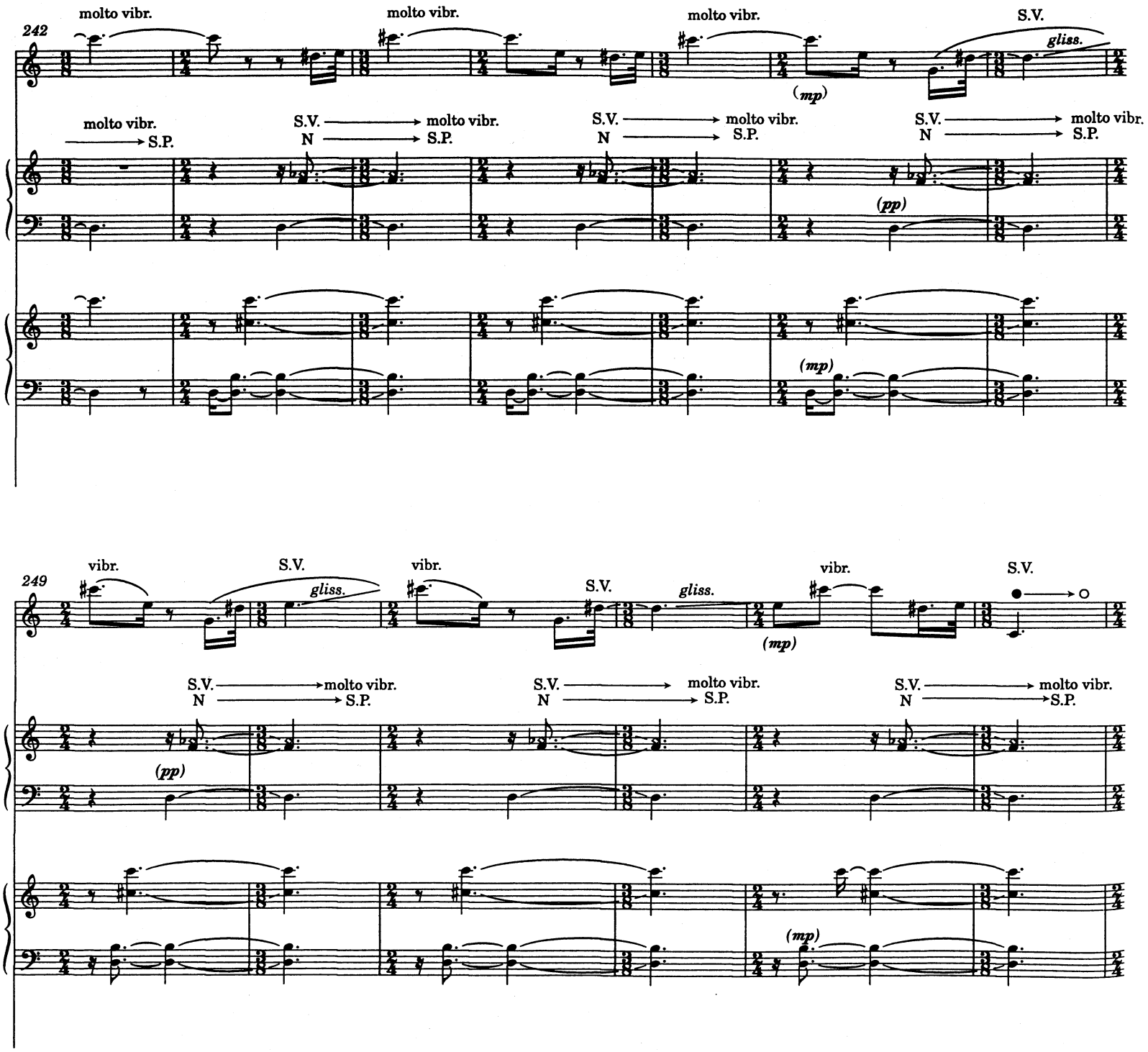

199
Fl.
S.T.
S.P.
Vlc.
gliss.
ff
gliss.
gliss.
S.P.
Hd.
(8va)
H.
20%
100%

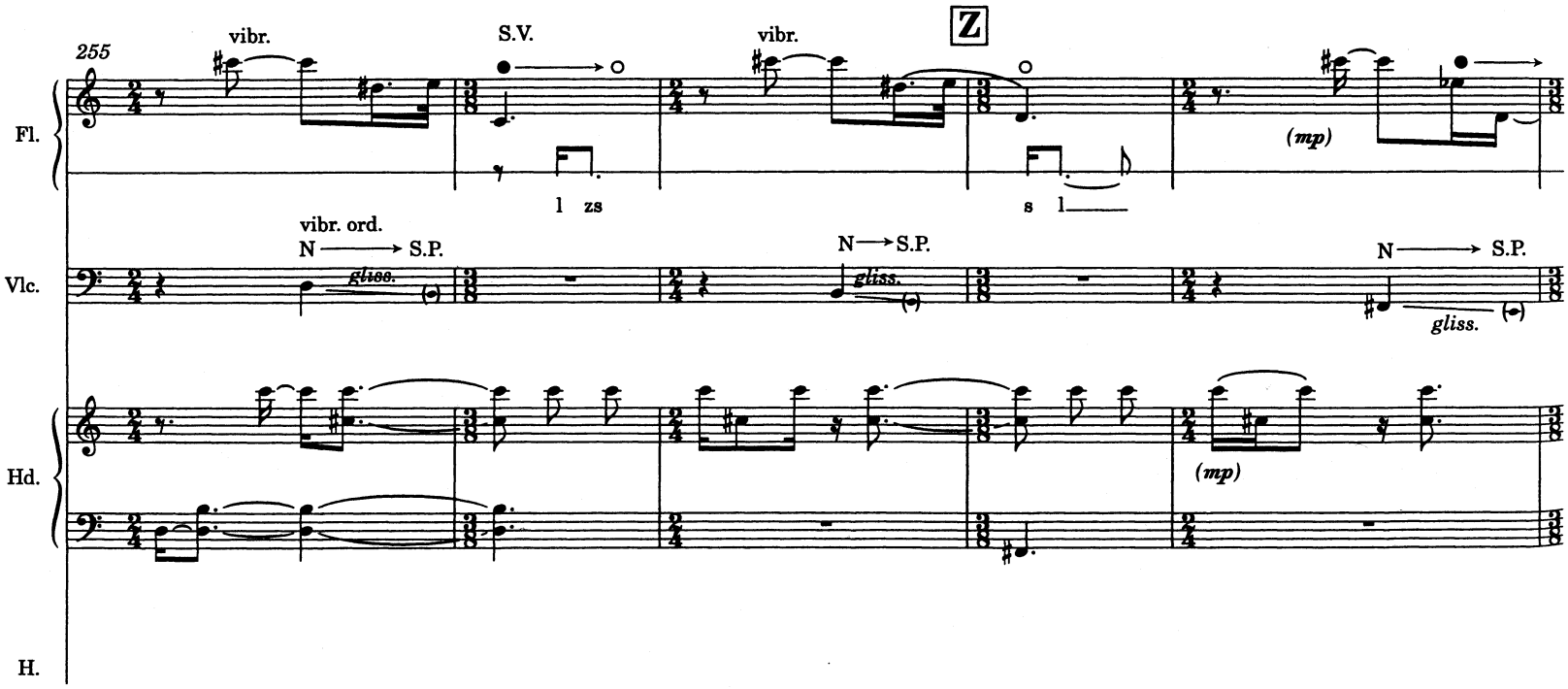

205
rit.
U
♩= 54
espressivo
S.V.
molto vibr.
S.V.
S.V. → molto vib
Fl.
ff
ff
f
Vlc.
N
S.P.
S.P.
N
S.P.
ff
Hd.
(8va)
loco
H.
100%
60%
212
intenso
Fl.
l zs s r l m r k r
fposs.
5
l m d f r t
sempre fposs.
Vlc.
S.T.
S.T.
N
S.T.
S.T.
N
subito pp
mf
subito pp
mf
Hd.
H.
60%
0

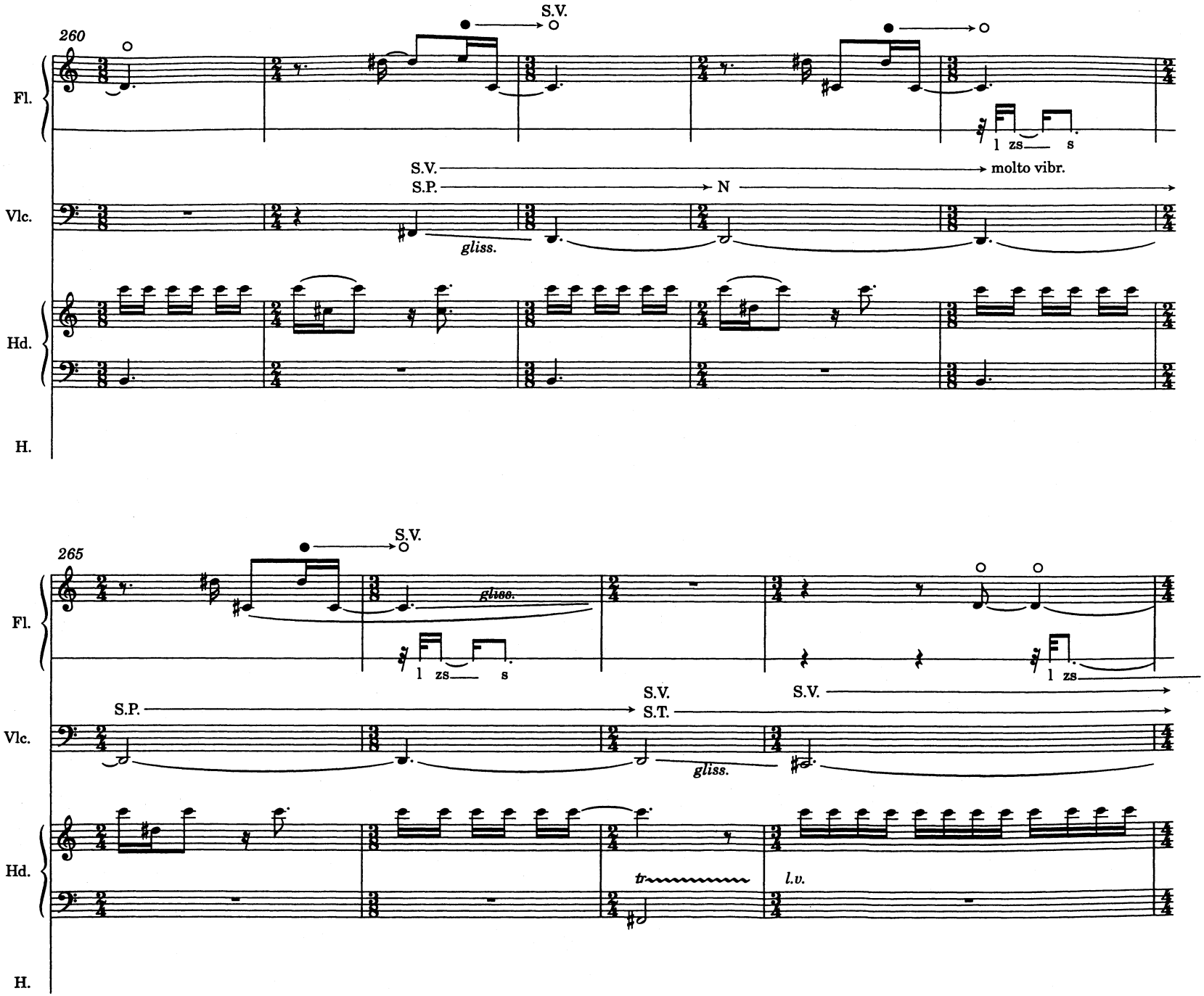

219
Fl.
Vlc.
Hd.
H.
5
d zs d s l m r l f
f poss.
sfz
sfz
k k k r tk zs
l s
f poss.
sfz
S.T.
S.T.
N
S.T.
S.P.
tr
subito pp
mf
subito pp
mf

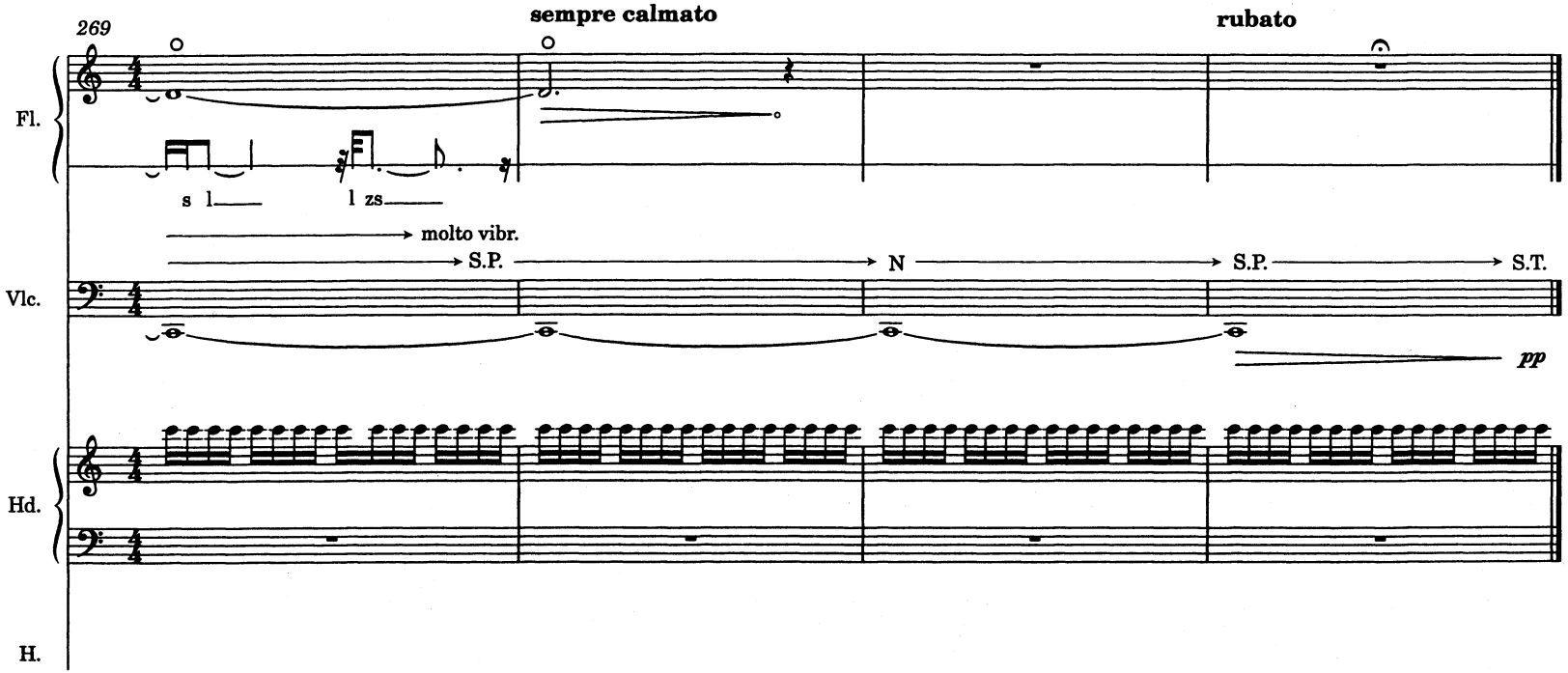

V
225
Fl.
gliss.
sffz
mf
con violenza
Vlc.
S.P.
Hd.
I
H.
0
80%
100%
W intenso, poco rubato
229
8va
ff
p poss.
molto vibr.
tr
calando
mp
play very evenly
l.v.
I 4', II 8'
30%


X
dolce, calmato
♩= c.80
Y
molto vibr.
sempre calmo
235
Fl.
sempre dolce
sempre mp
sempre mp
Vlc.
S.V.
S.V.
N
S.P.
S.V.
vibr.
S.V.
N
mp
mp sempre
sempre mp
I
Hd.
II (mp)
sempre
mp
H.
30%
0


242
molto vibr.
molto vibr.
molto vibr.
S.V.
gliss.
(mp)
molto vibr.
S.P.
S.V.
N
molto vibr.
S.P.
S.V.
N
molto vibr.
S.P.
S.V.
N
molto vibr.
S.P.
(pp)
(mp)
249
vibr.
S.V.
gliss.
vibr.
S.V.
gliss.
vibr.
S.V.
(mp)
S.V.
N
molto vibr.
S.P.
S.V.
N
molto vibr.
S.P.
S.V.
N
molto vibr.
S.P.
(pp)
(mp)


255
vibr.
S.V.
vibr.
Z
Fl.
l zs
s l
(mp)
vibr. ord.
N → S.P.
gliss.
N → S.P.
gliss.
N → S.P.
gliss.
Vlc.
Hd.
(mp)
H.


260
S.V.
Fl.
1 zs s
S.V.
molto vibr.
S.P.
N
Vlc.
gliss.
Hd.
H.
265
S.V.
Fl.
gliss.
1 zs s
1 zs
S.P.
S.V.
S.T.
S.V.
Vlc.
gliss.
Hd.
tr
l.v.
H.


269
sempre calmato
rubato
Fl.
s l
l zs
molto vibr.
S.P.
N
S.P.
S.T.
Vlc.
pp
Hd.
H.

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 placer 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 reverd 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

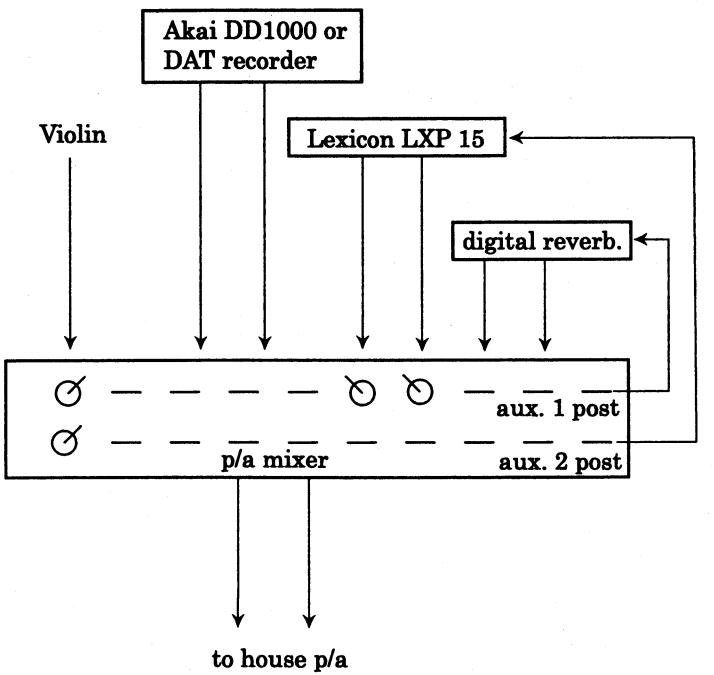
Different equipment can be chosen to play the pre-prepared audio material:

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



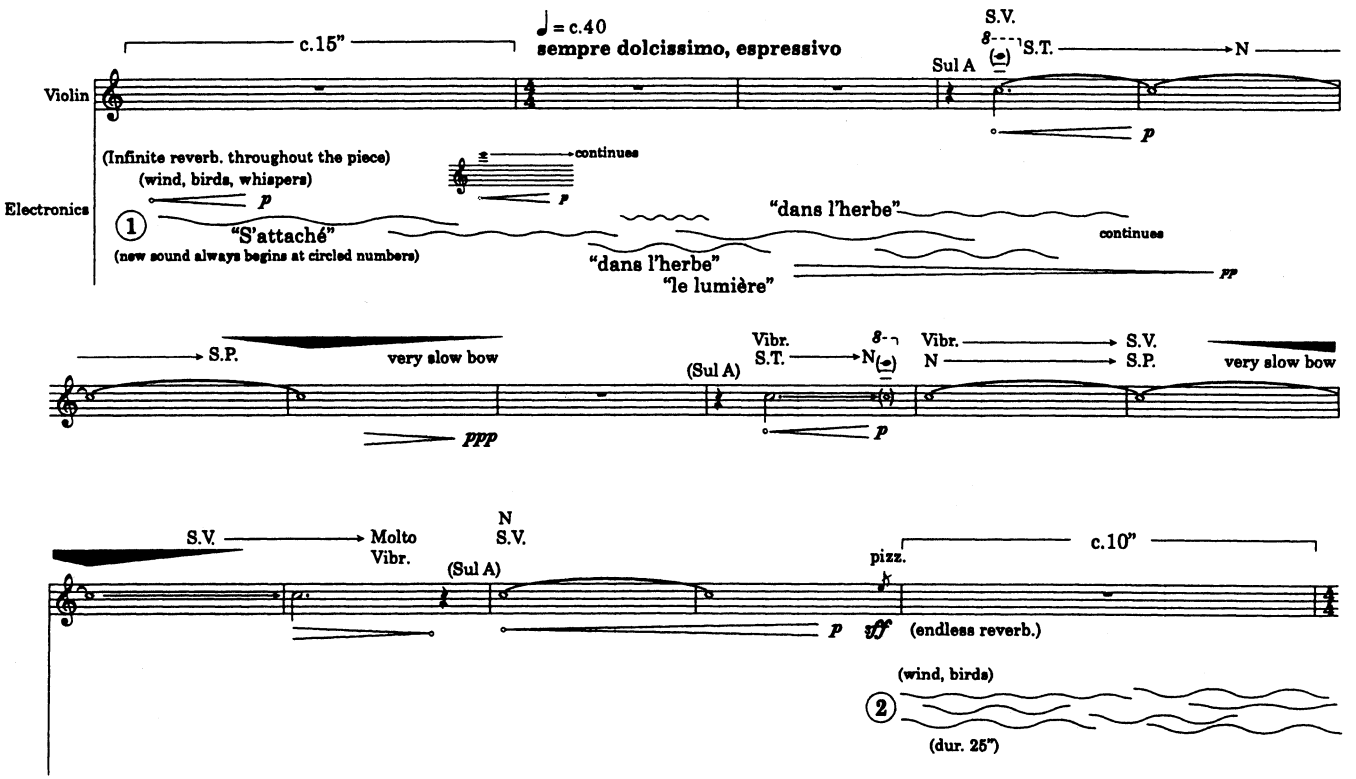
LXP 15 programming:

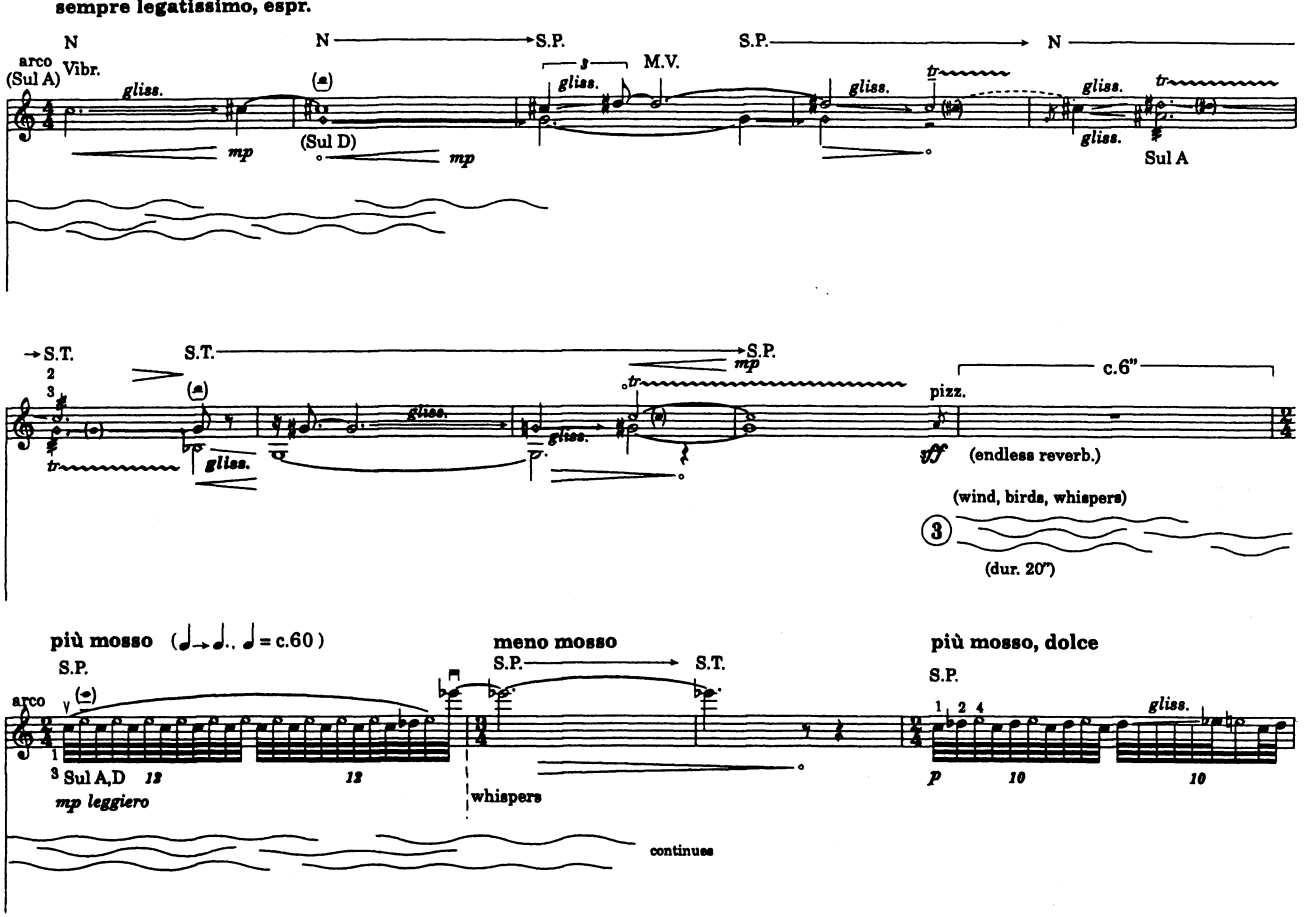
Glidelay	**Gldfbk**	**Delay 2**		
0µs	0%	17.0 ms		
HiCut	**LoCut**		**Size**	**Diffus.**
3.21 kHz	19 Hz		71 metre	71%
Decay	**Treble**	**Bass Mpy**	**DryP**	**Outlvl**
Inf.	Full	1.00x	C	100%
Inlevel	**Mix**	**WetP**		
100%	100%	C		
LFO Rate	**RvbMix**			
0.01Hz	100%			
Algthm			**Scale 1**	**Offset 1**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

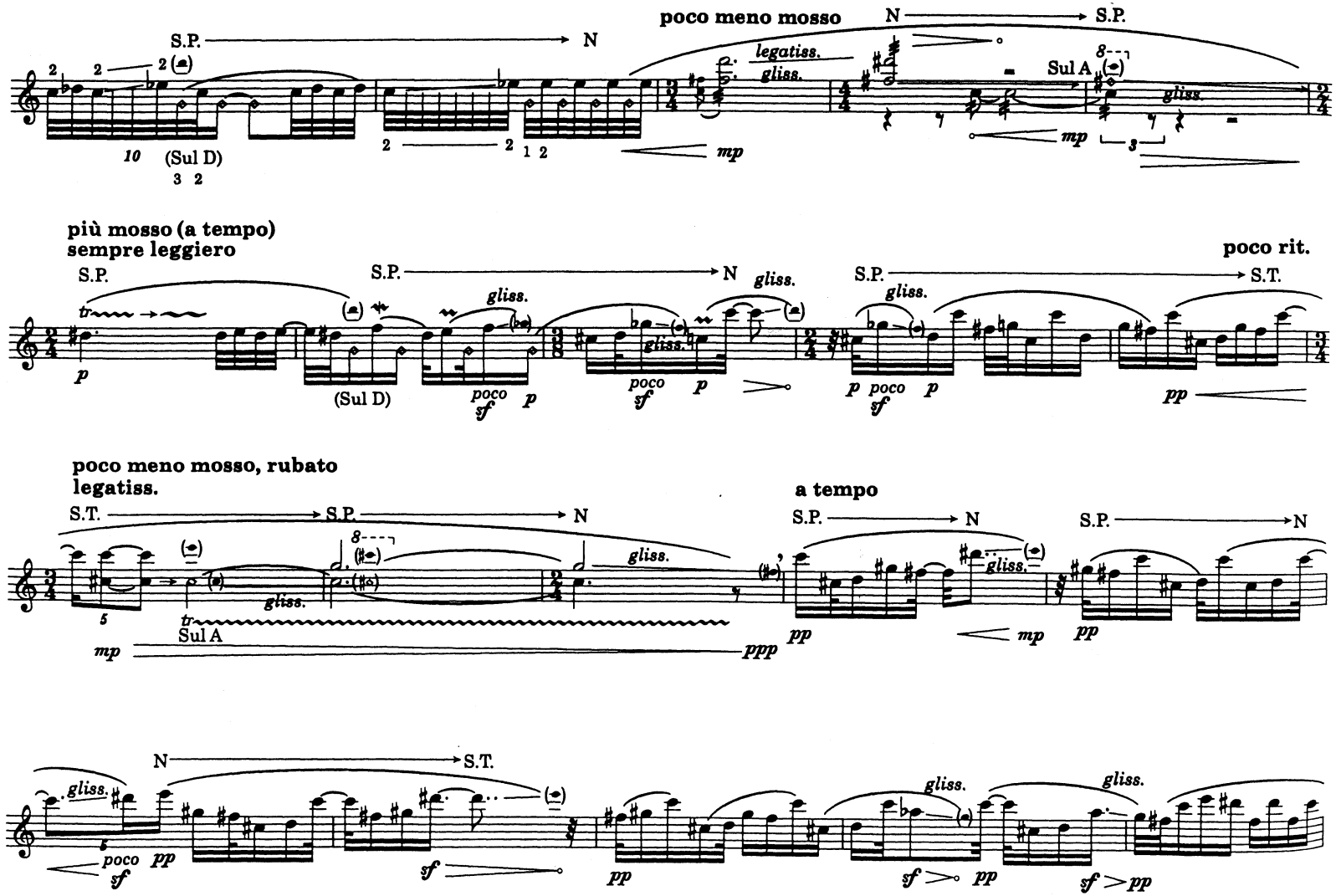
Digital reverb. programming:

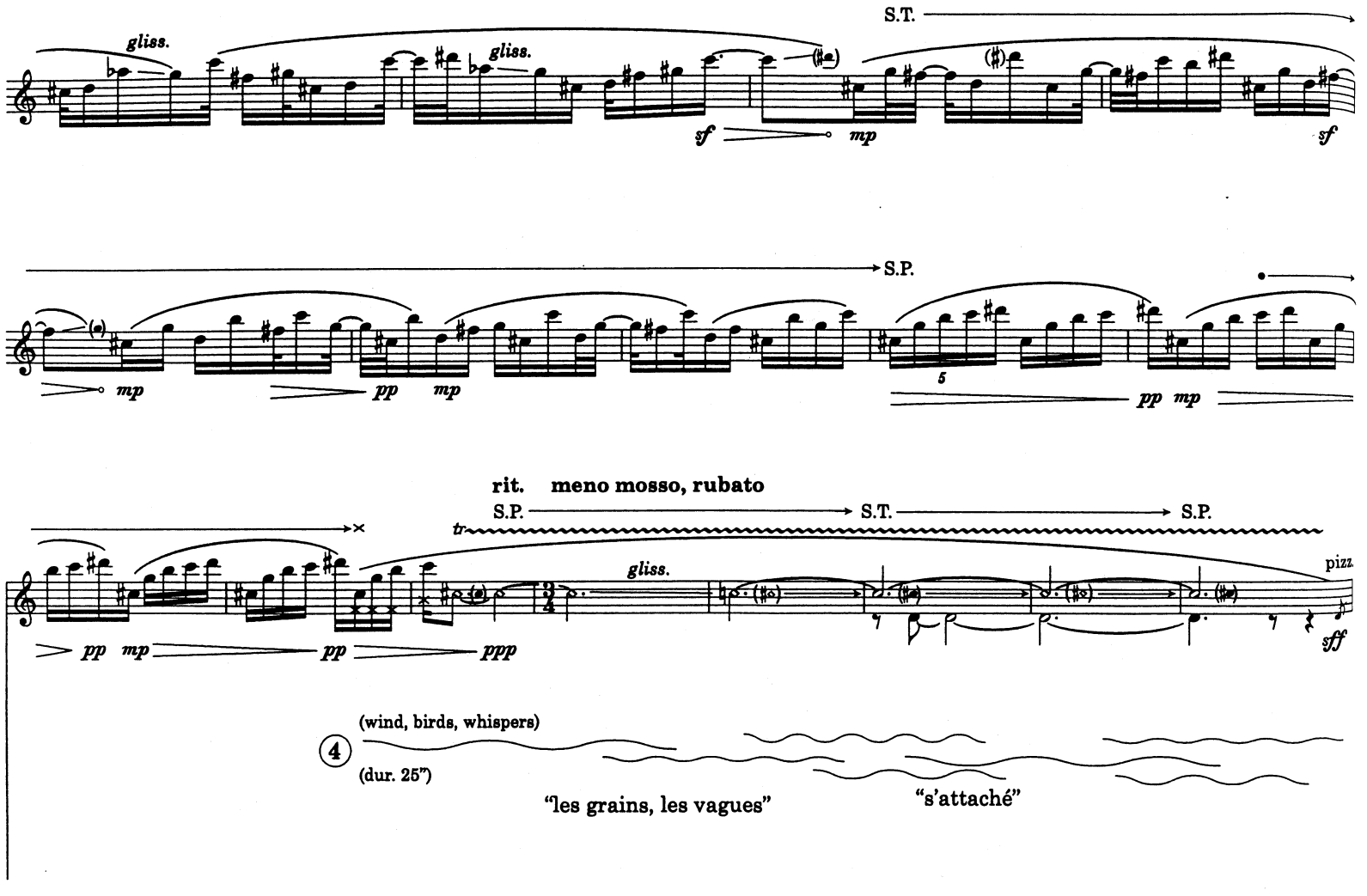
A medium length, warm reverberation should be used.

...de la Terre

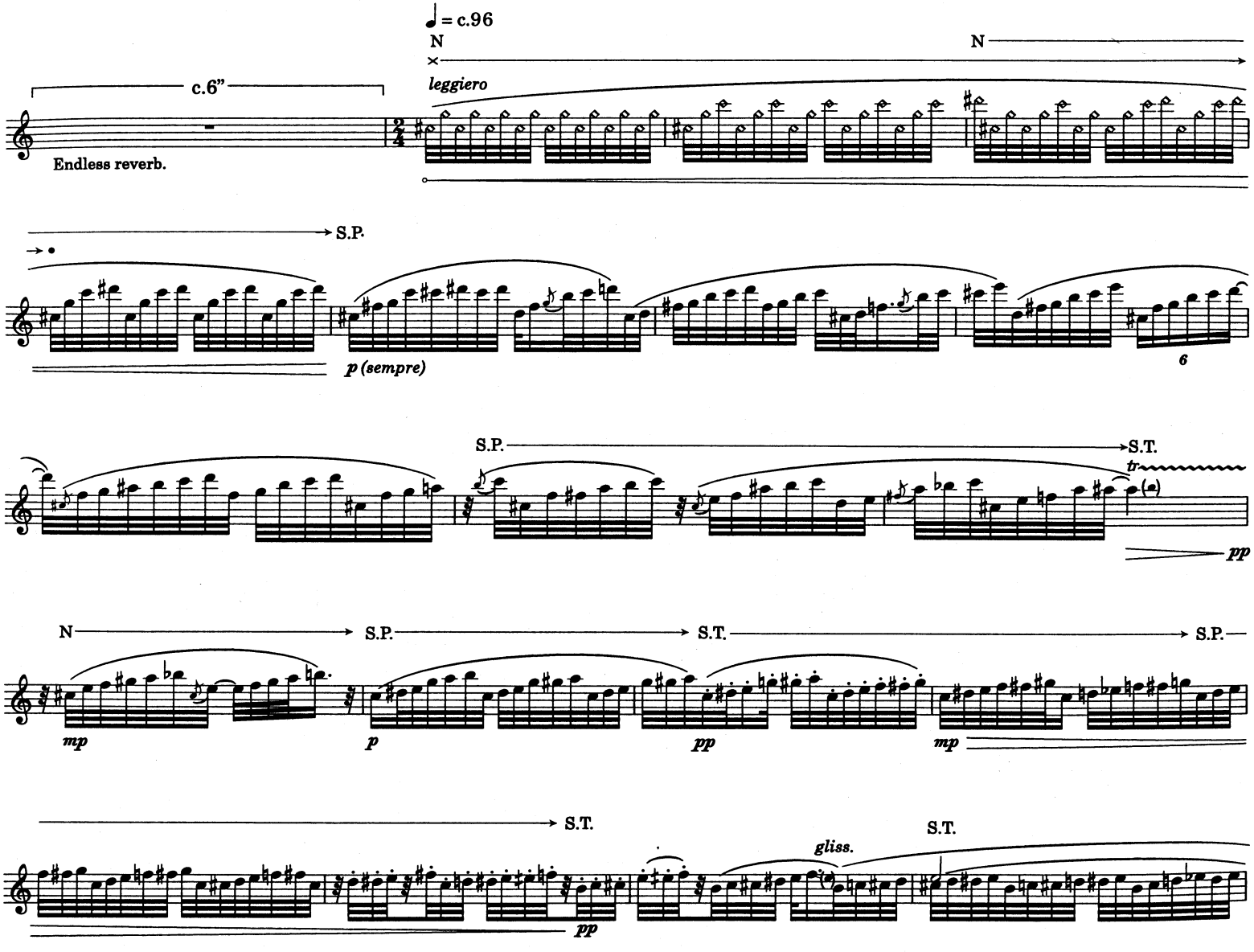

c.15"
♩= c.40
sempre dolcissimo, espressivo
S.V.
S.T.
N
Sul A
Violin
(Infinite reverb. throughout the piece)
(wind, birds, whispers)
continues
Electronics
"S'attaché"
(new sound always begins at circled numbers)
"dans l'herbe"
"dans l'herbe"
"le lumière"
continues
S.P.
very slow bow
(Sul A)
Vibr.
S.T.
N
Vibr.
N
S.V.
S.P.
very slow bow
S.V.
Molto
Vibr.
N
S.V.
(Sul A)
pizz.
c.10"
(endless reverb.)
(wind, birds)
(dur. 25")

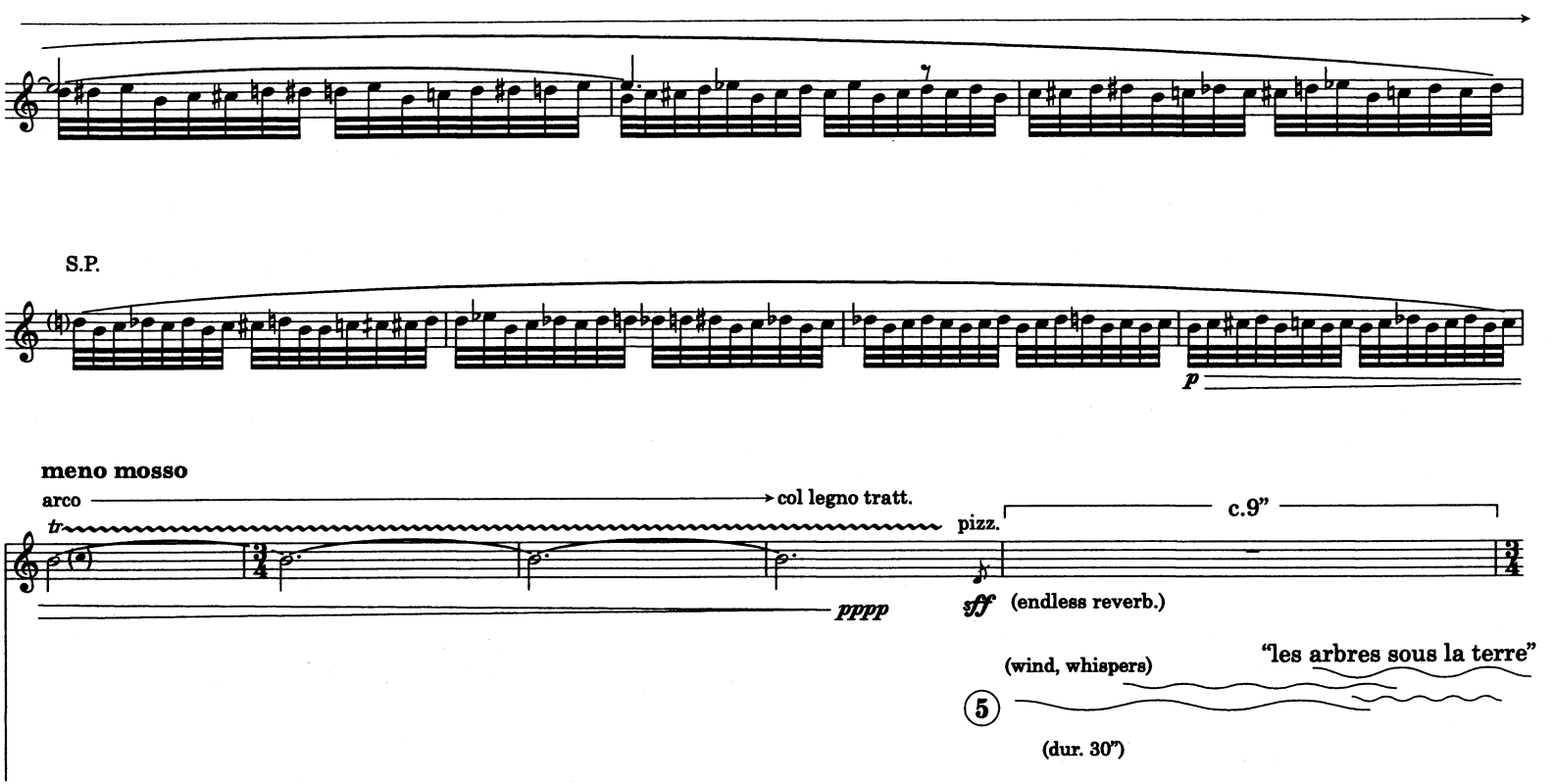

a tempo
sempre legatissimo, espr.
N
N
S.P.
S.P.
N
arco
(Sul A)
Vibr.
gliss.
mp
(Sul D)
mp
M.V.
gliss.
gliss.
gliss.
gliss.
Sul A
S.T.
S.T.
S.P.
mp
gliss.
gliss.
gliss.
c.6"
pizz.
ff
(endless reverb.)
(wind, birds, whispers)
3
(dur. 20")
più mosso
S.P.
arco
Sul A,D
mp leggiero
meno mosso
S.P.
S.T.
whispers
continues
più mosso, dolce
S.P.
gliss.
p

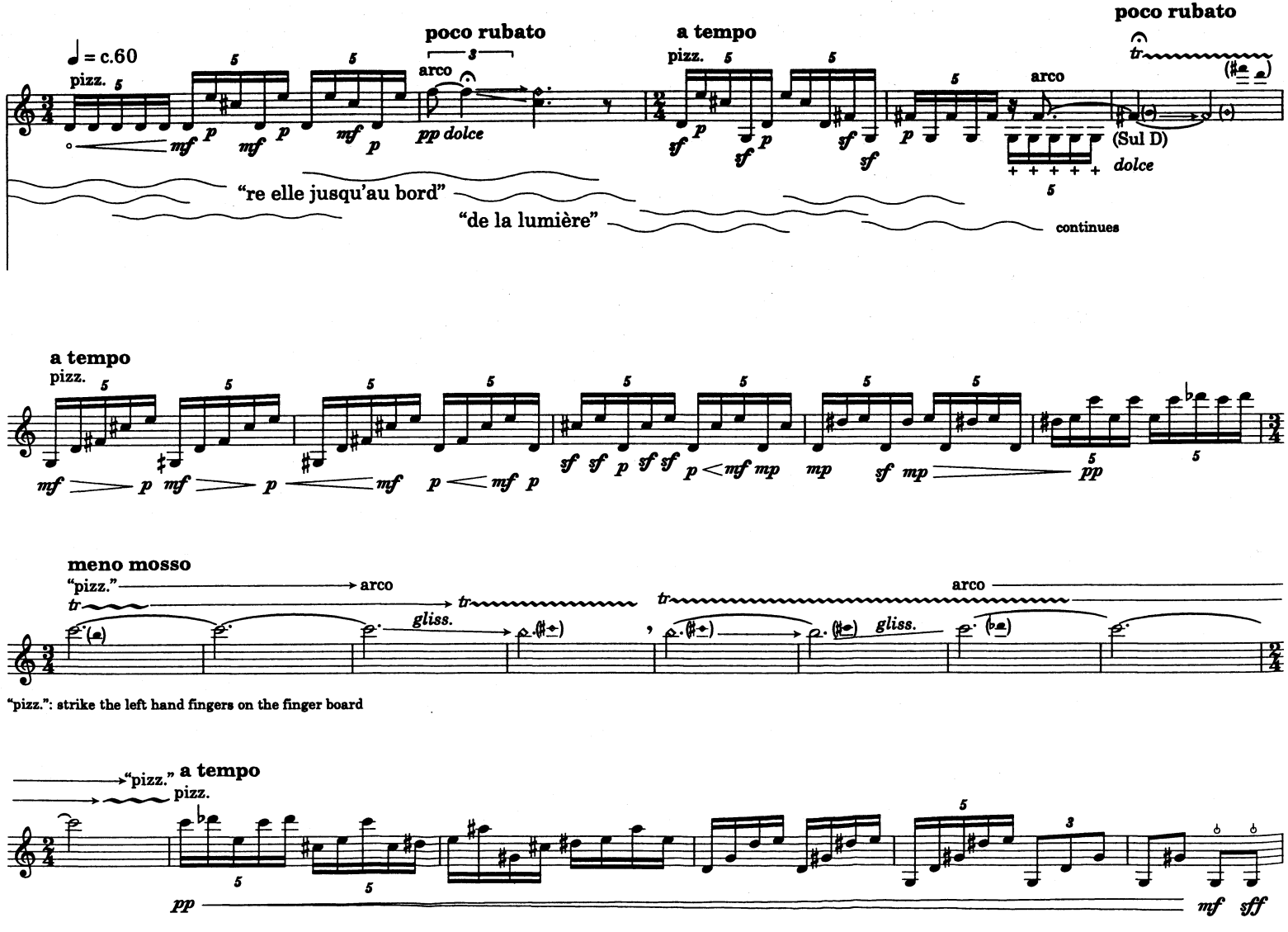

poco meno mosso
S.P.
N
S.P.
legatiss.
gliss.
Sul A
(Sul D)
mp
più mosso (a tempo)
sempre leggiero
poco rit.
S.T.
poco
sf
p
pp
poco meno mosso, rubato
legatiss.
a tempo
Sul A
ppp
mp
pp
sf

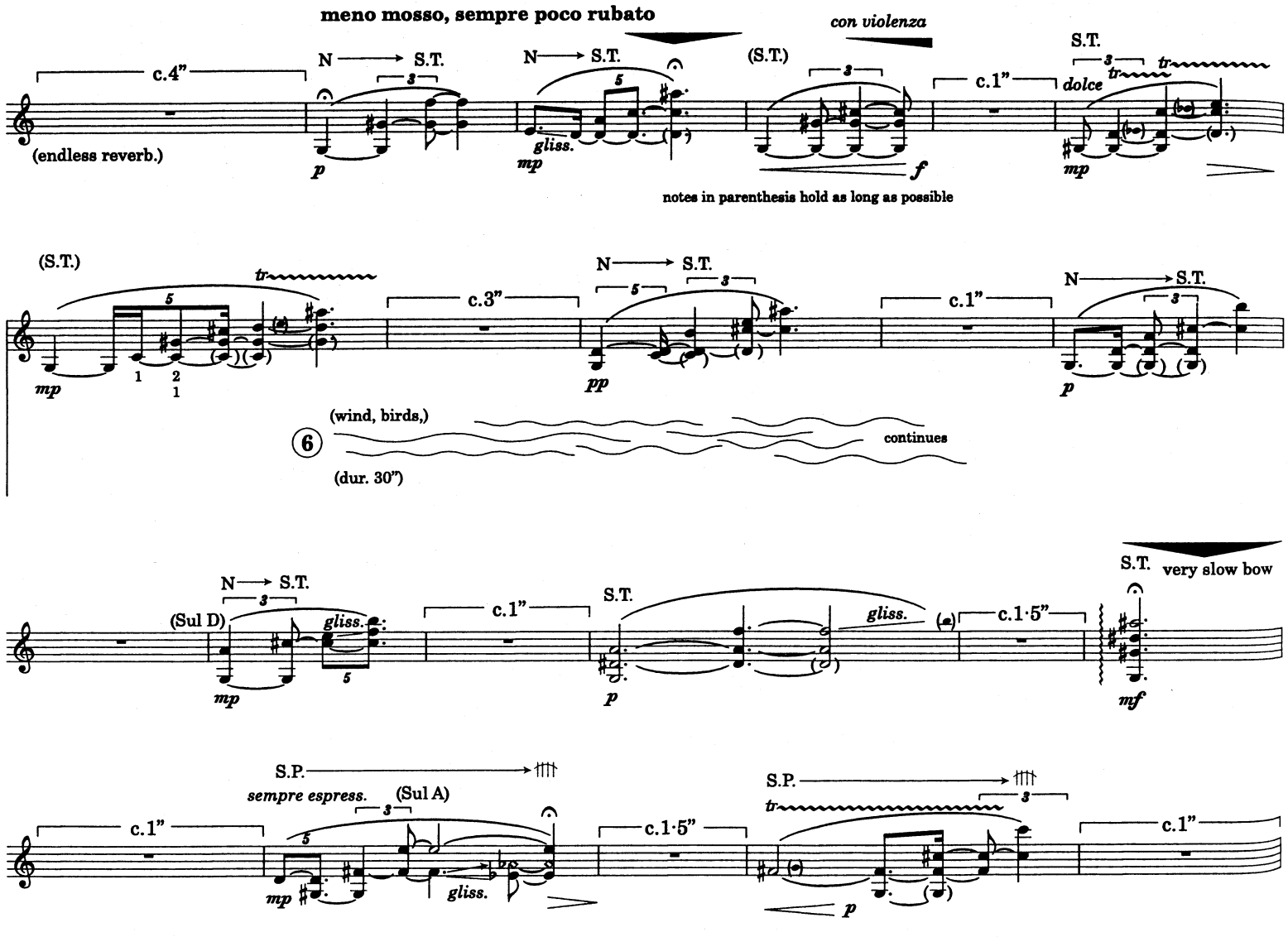


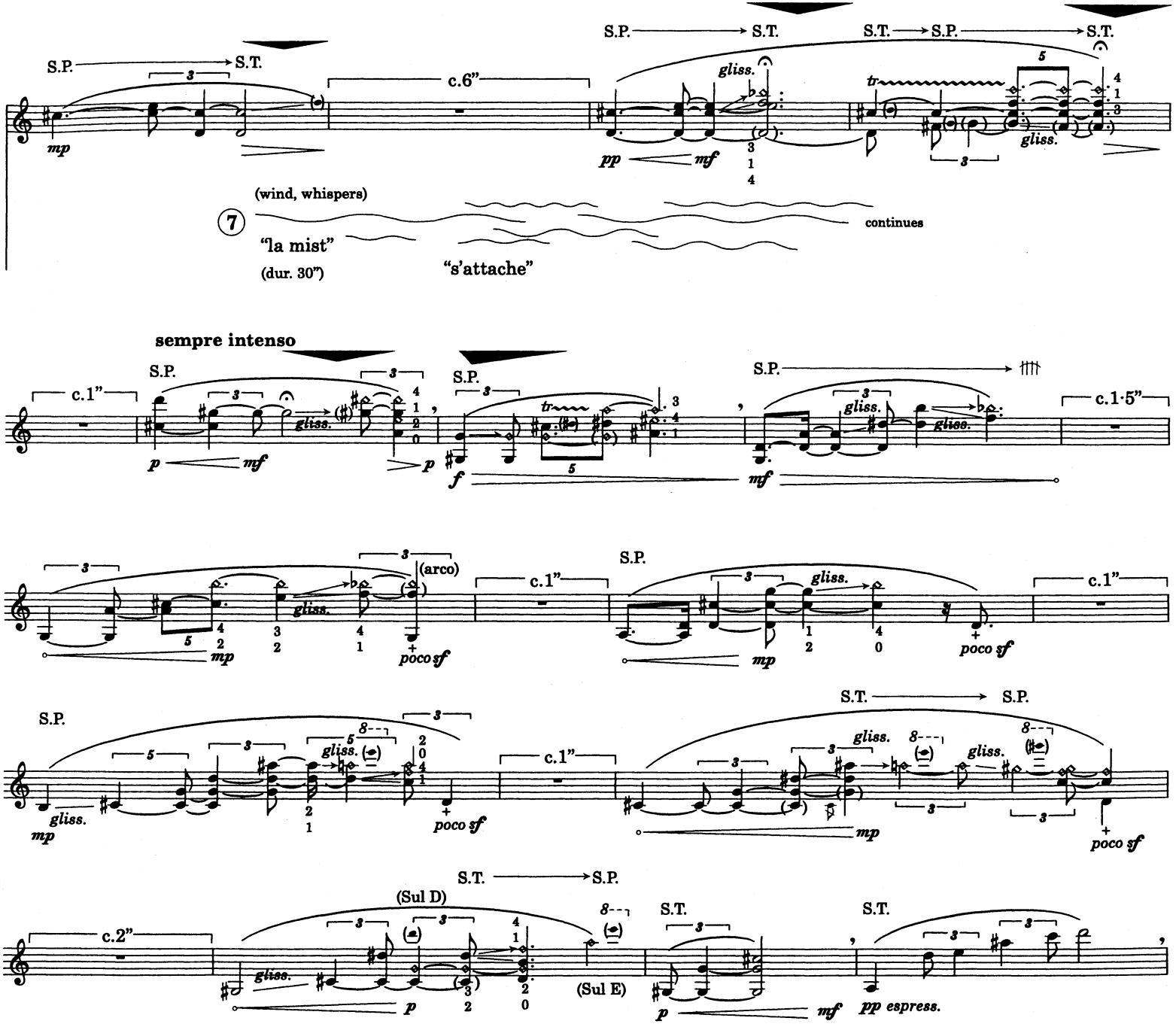
play with light finger pressure
(as harmonics)

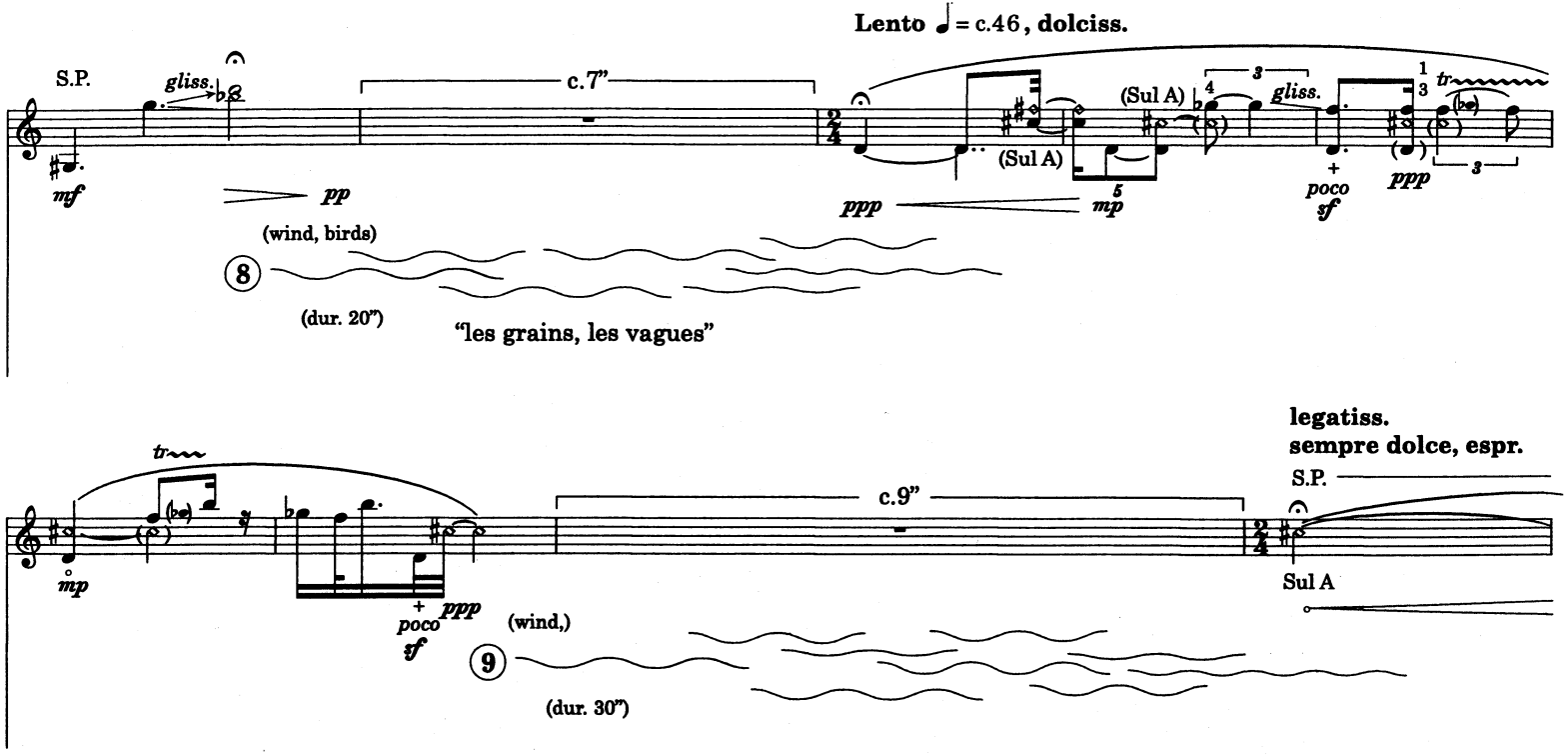

♩ = c.96
N
N
leggiero
c.6"
Endless reverb.
S.P.
p (sempre)
6
S.P.
S.T.
tr
pp
N
S.P.
S.T.
S.P.
mp
p
pp
mp
S.T.
S.T.
gliss.
pp

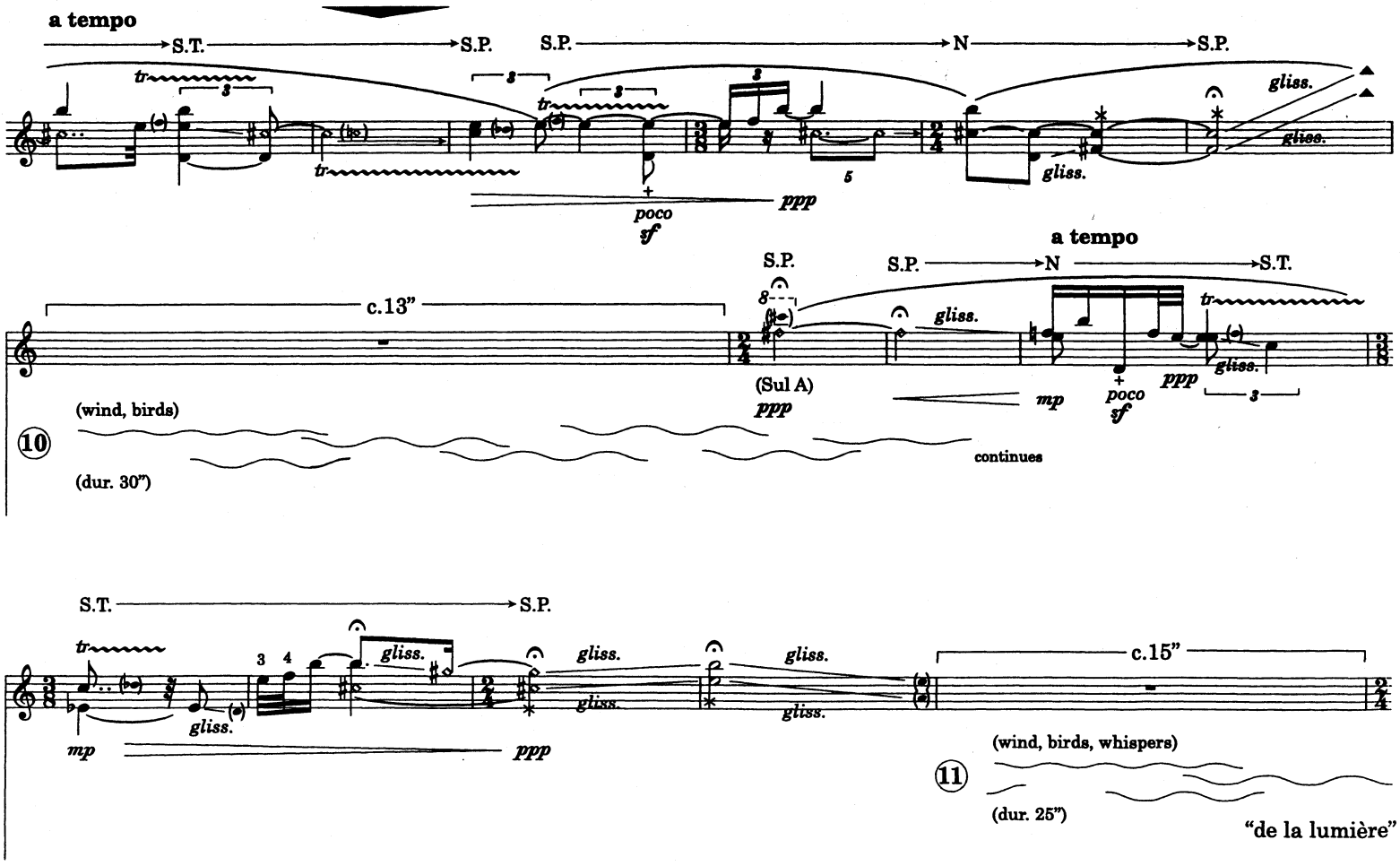

S.P.
p
meno mosso
arco
col legno tratt.
tr
pppp
pizz.
c.9"
sff
(endless reverb.)
(wind, whispers)
"les arbres sous la terre"
5
(dur. 30")

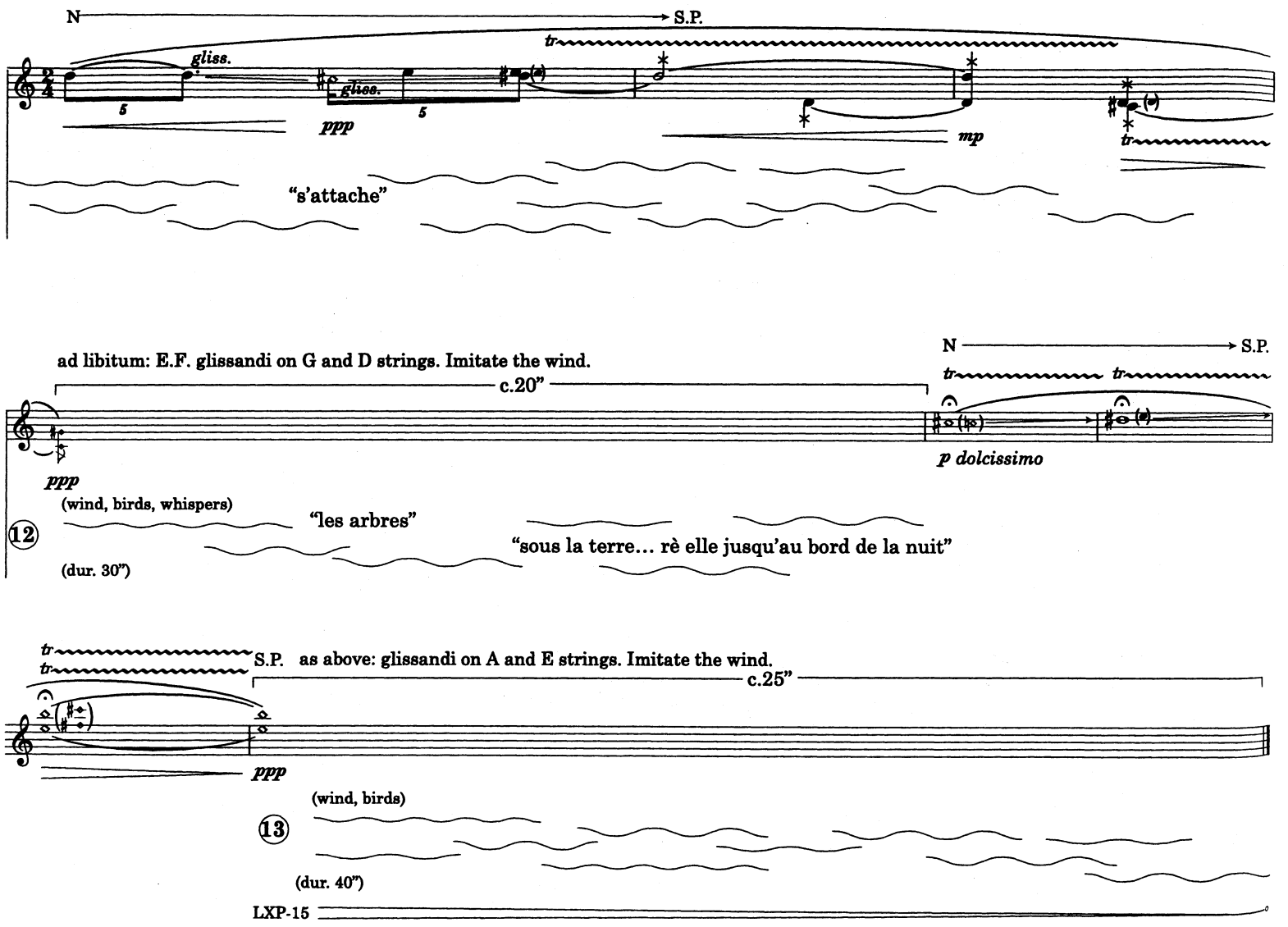

poco rubato
a tempo
poco rubato
♩= c.60
pizz.
arco
pizz.
arco
(Sul D)
dolce
"re elle jusqu'au bord"
"de la lumière"
continues
a tempo
pizz.
meno mosso
"pizz."
arco
gliss.
arco
gliss.
"pizz.": strike the left hand fingers on the finger board
"pizz."
a tempo
pizz.


meno mosso, sempre poco rubato
con violenza
c.4"
N → S.T.
(endless reverb.)
p
gliss.
mp
(S.T.)
f
c.1"
S.T.
dolce
tr
notes in parenthesis hold as long as possible
(S.T.)
c.3"
pp
(wind, birds,)
6
continues
(dur. 30")
very slow bow
(Sul D)
mf
S.P.
sempre espress.
(Sul A)


S.P.
S.T.
c.6"
gliss.
tr
mp
pp
mf
(wind, whispers)
7
"la mist"
(dur. 30")
"s'attache"
continues
sempre intenso
c.1"
p
f
c.1·5"
(arco)
poco sf
c.2"
(Sul D)
(Sul E)
pp espress.


Lento ♩= c.46, dolciss.
S.P.
gliss.
c.7"
mf
pp
(wind, birds)
8
(dur. 20")
"les grains, les vagues"
ppp
(Sul A)
mp
(Sul A)
gliss.
poco
sf
ppp
tr
legatiss.
sempre dolce, espr.
S.P.
tr
c.9"
mp
poco
sf
ppp
(wind,)
9
(dur. 30")
Sul A


a tempo
S.T.
S.P.
S.P.
N
S.P.
tr
gliss.
poco
sf
ppp
a tempo
S.P.
S.P.
N
S.T.
c.13"
(Sul A)
ppp
mp
(wind, birds)
10
(dur. 30")
continues
S.T.
S.P.
tr
gliss.
mp
ppp
c.15"
(wind, birds, whispers)
11
(dur. 25")
"de la lumière"

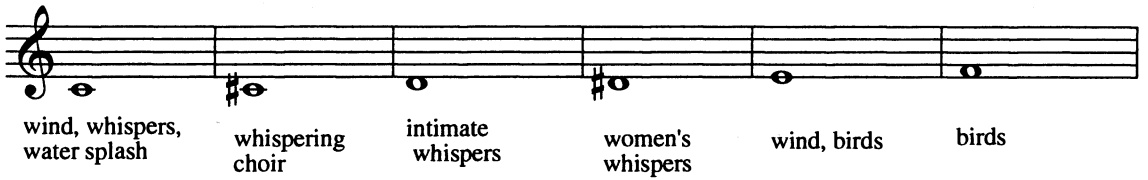

N
S.P.
gliss.
gliss.
5
5
ppp
tr
mp
tr
"s'attache"
ad libitum: E.F. glissandi on G and D strings. Imitate the wind.
c.20"
N
S.P.
tr
tr
ppp
p dolcissimo
(wind, birds, whispers)
12
"les arbres"
"sous la terre... rè elle jusqu'au bord de la nuit"
(dur. 30")
tr
tr
S.P.
as above: glissandi on A and E strings. Imitate the wind.
c.25"
ppp
(wind, birds)
13
(dur. 40")
LXP-15

FOREST

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

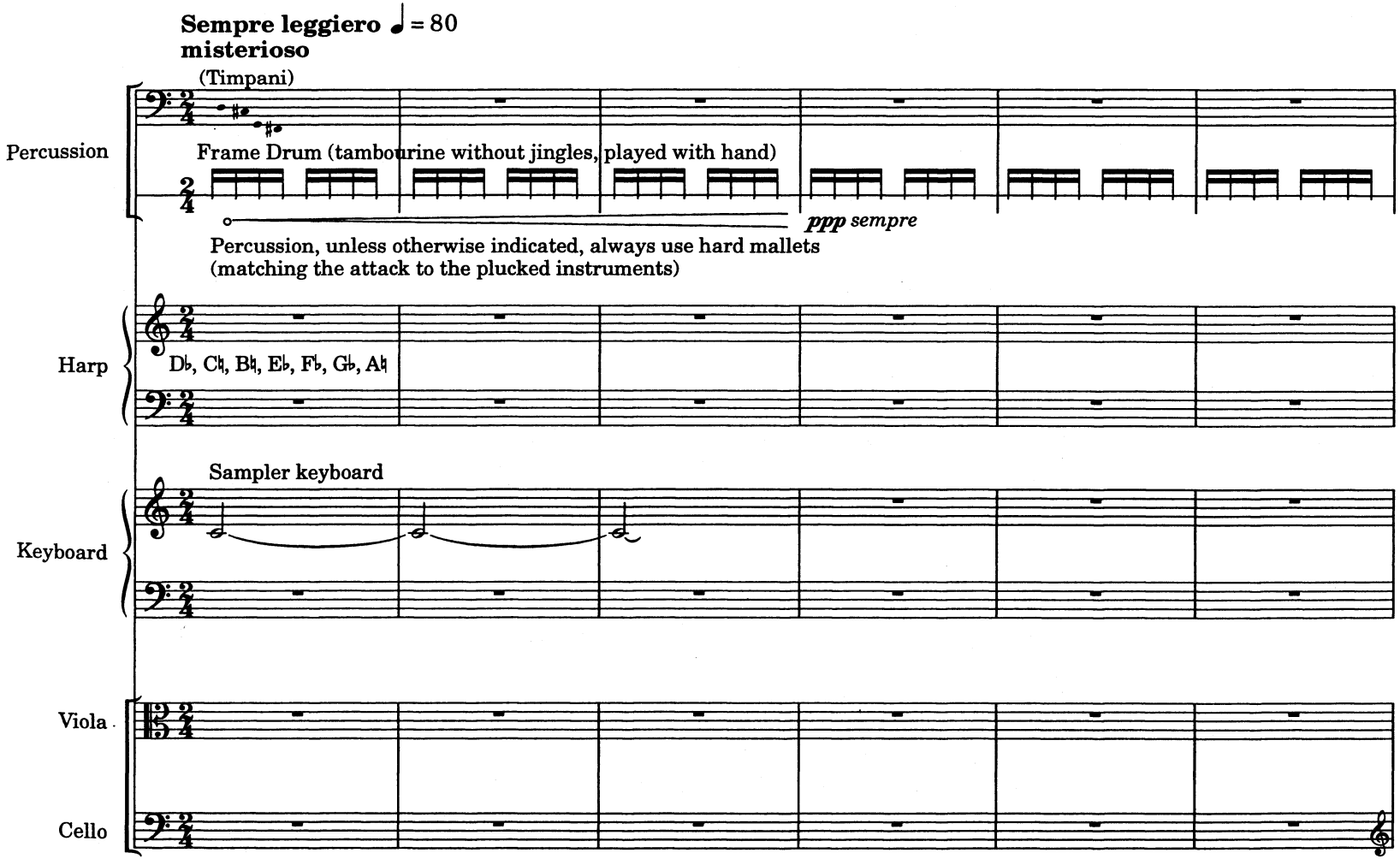
(fourth part of **Maa**, ballet music in seven parts)

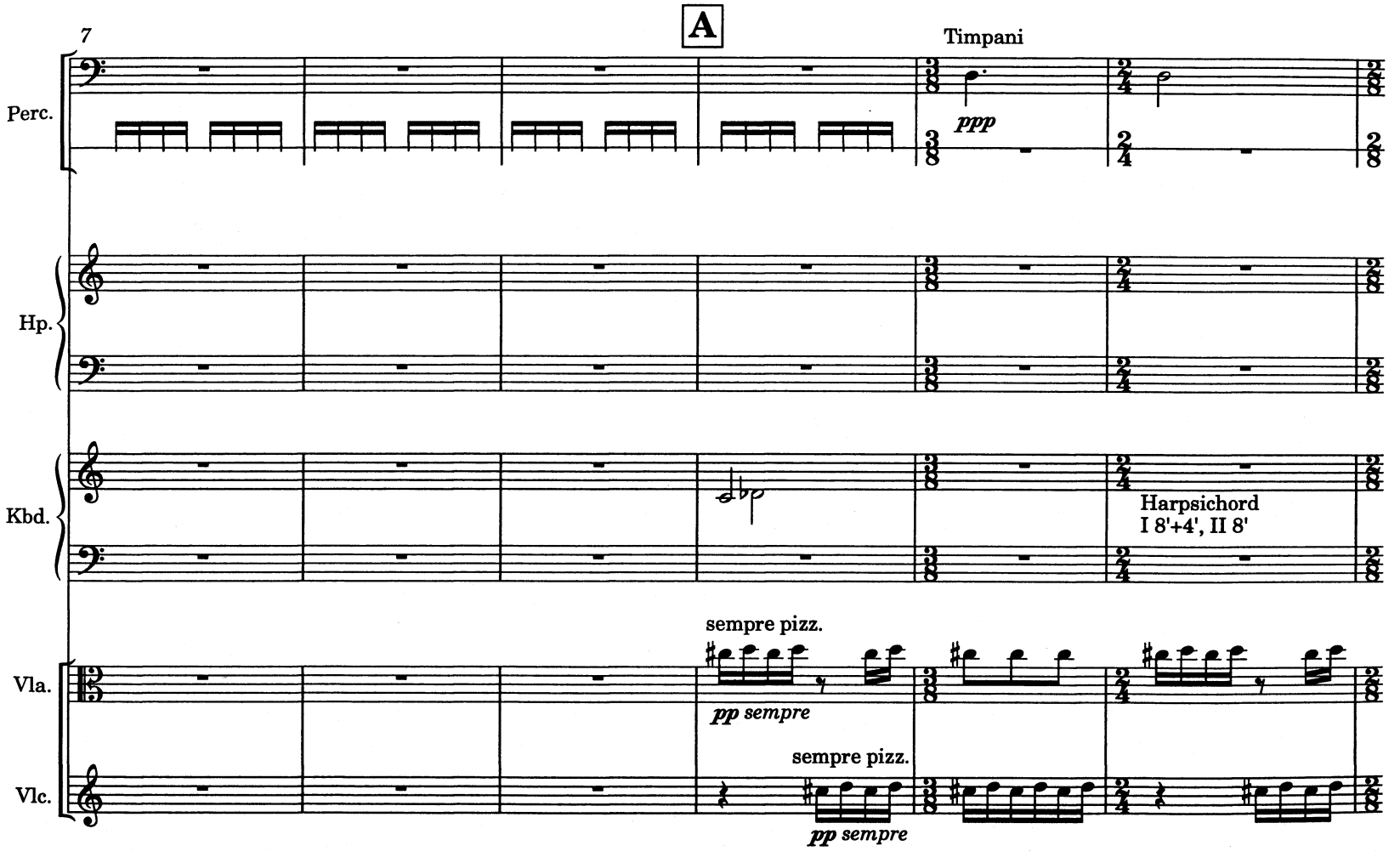
The keyboard player plays in this section of MAA three instruments: harpsichord, sampler keyboard and synthesizer. The sampler keyboard starts six different sounds, depending which note is triggered:

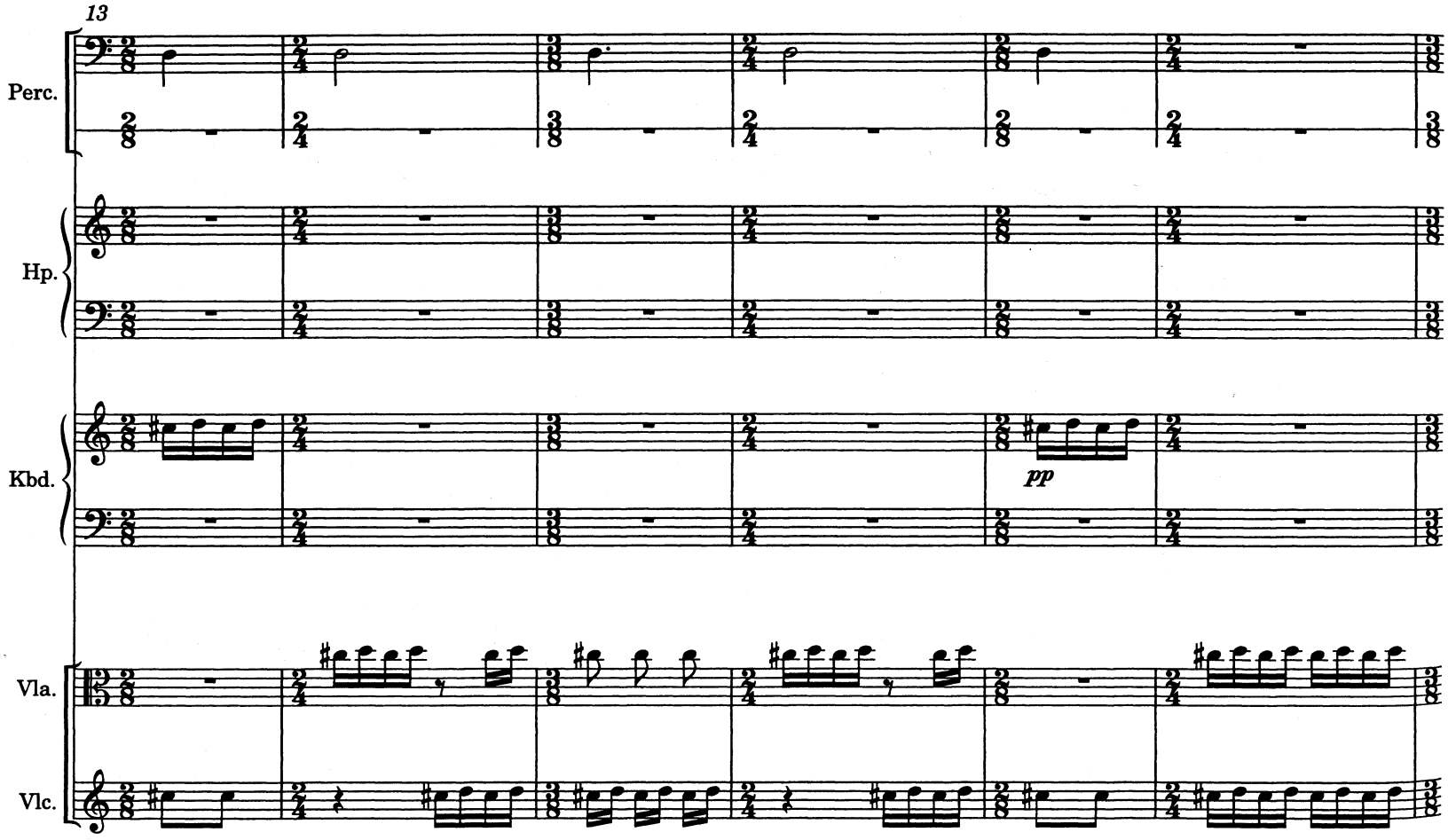


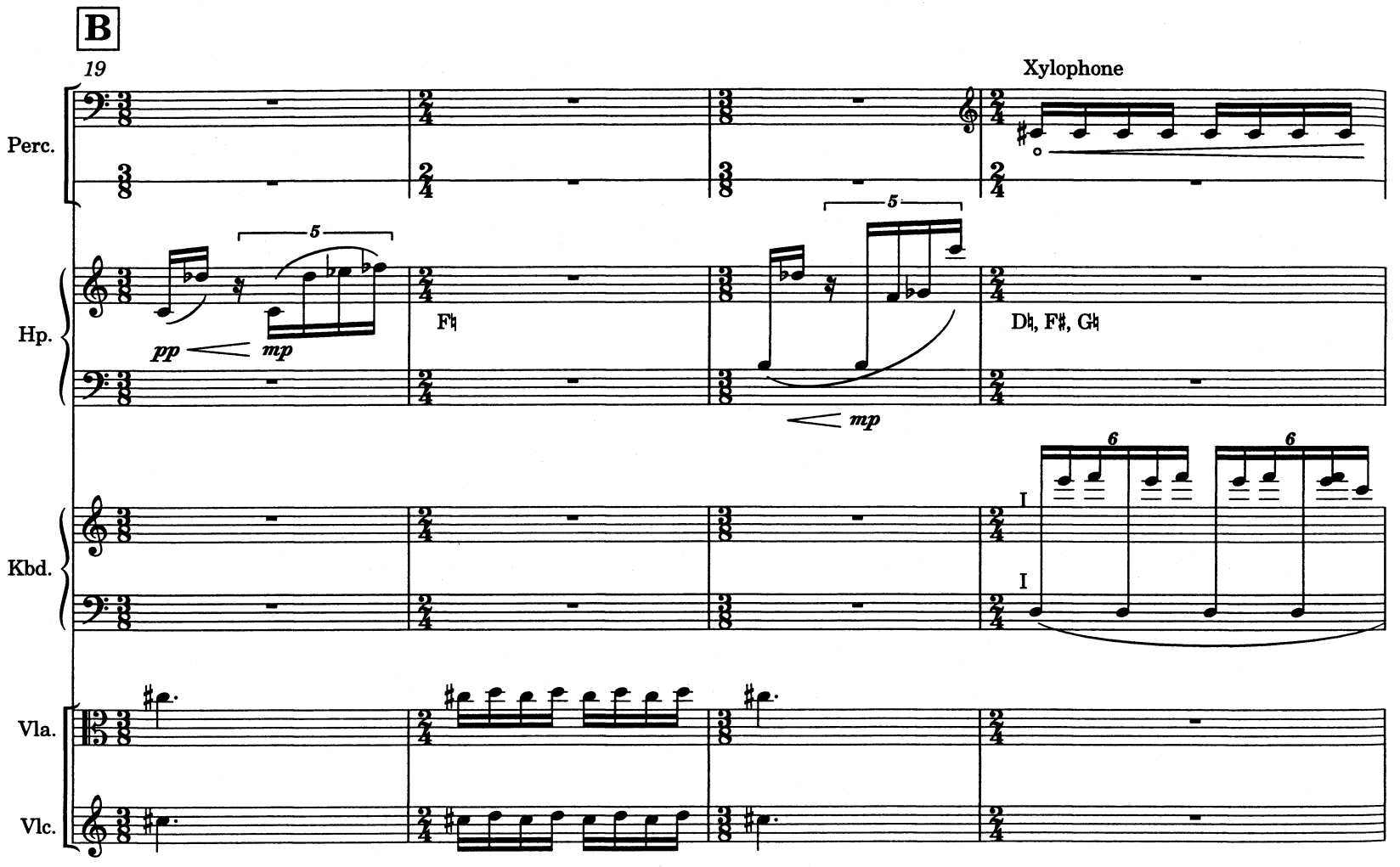
The sounds are triggered as marked in the score, sometimes separately, sometimes several of them together. The keys are held down during the durations marked.

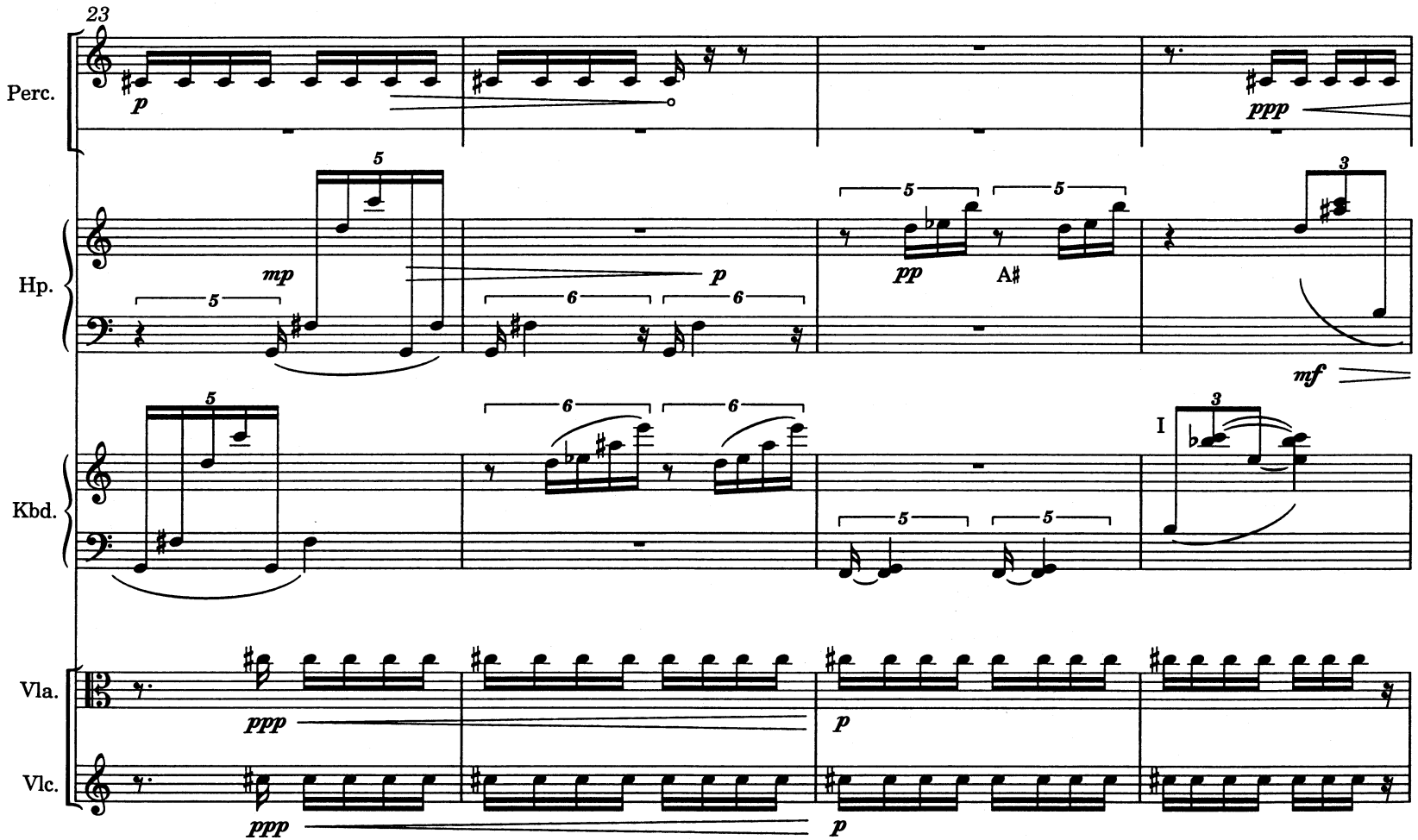
4. Forest

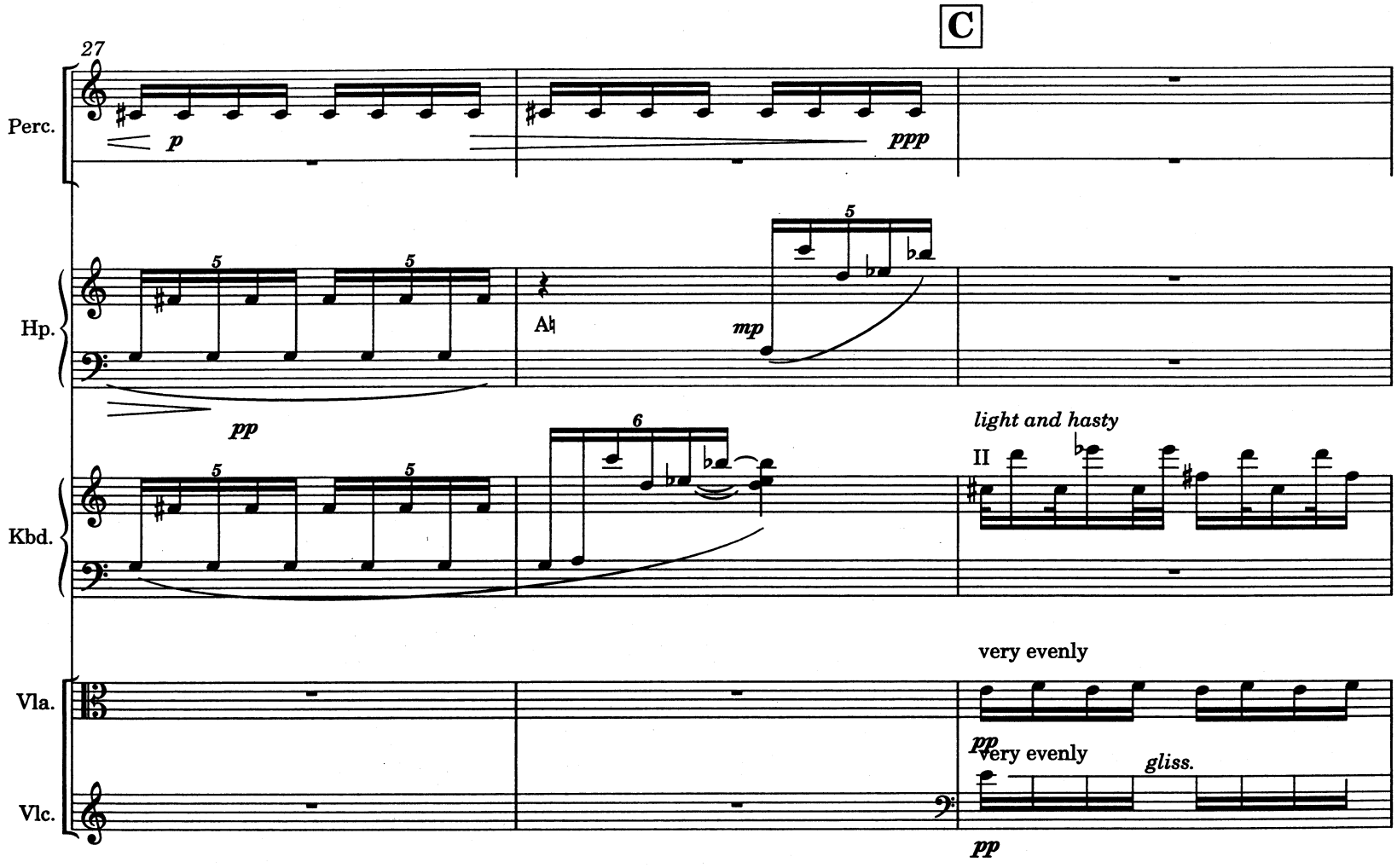

Sempre leggiero ♩ = 80
misterioso
(Timpani)
Percussion
Frame Drum (tambourine without jingles, played with hand)
ppp sempre
Percussion, unless otherwise indicated, always use hard mallets
(matching the attack to the plucked instruments)
Harp
D♭, C♮, B♮, E♭, F♭, G♭, A♮
Sampler keyboard
Keyboard
Viola
Cello

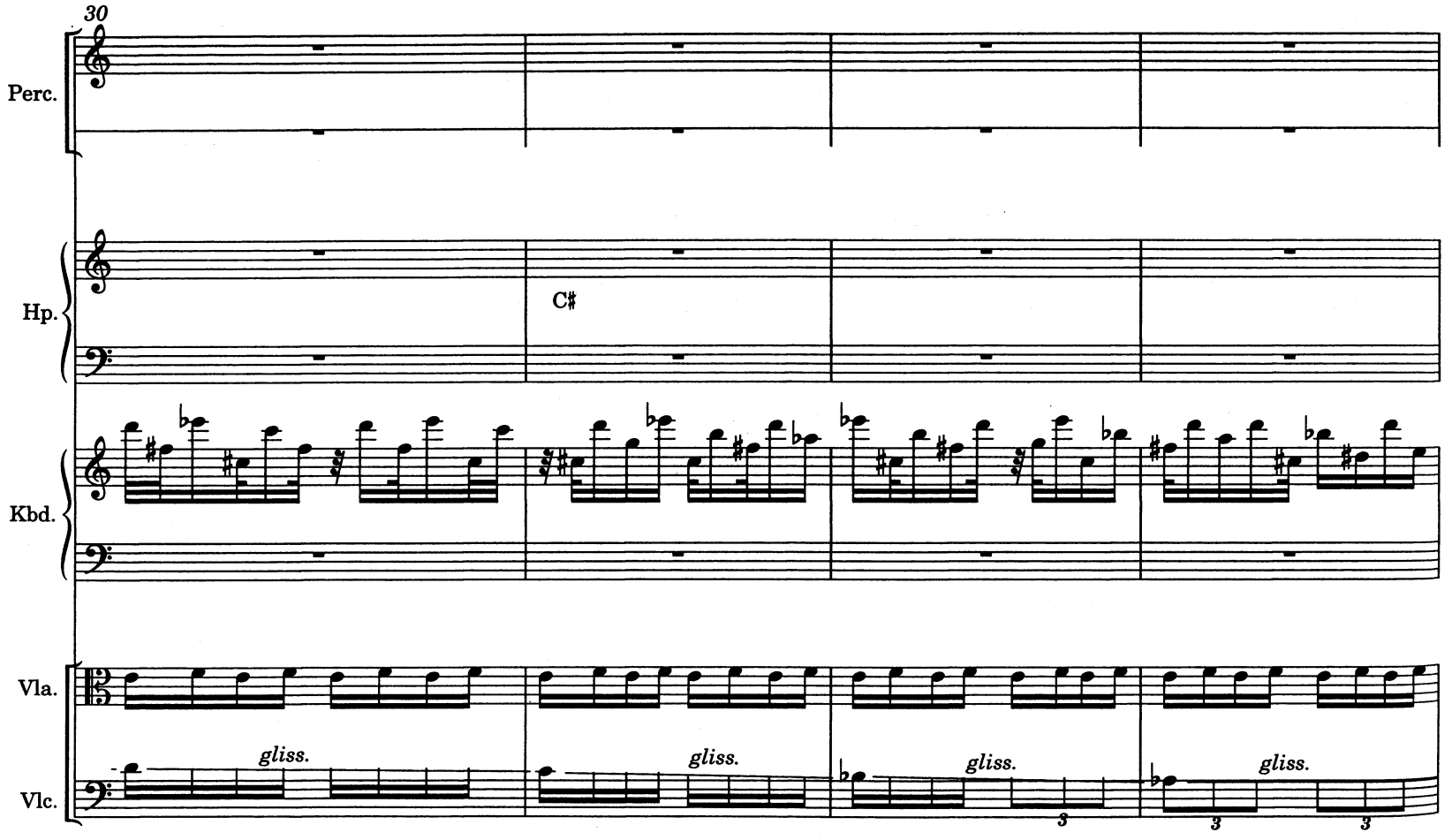

7
A
Timpani
Perc.
ppp
Hp.
Kbd.
Harpsichord
I 8'+4', II 8'
sempre pizz.
Vla.
pp sempre
sempre pizz.
Vlc.
pp sempre

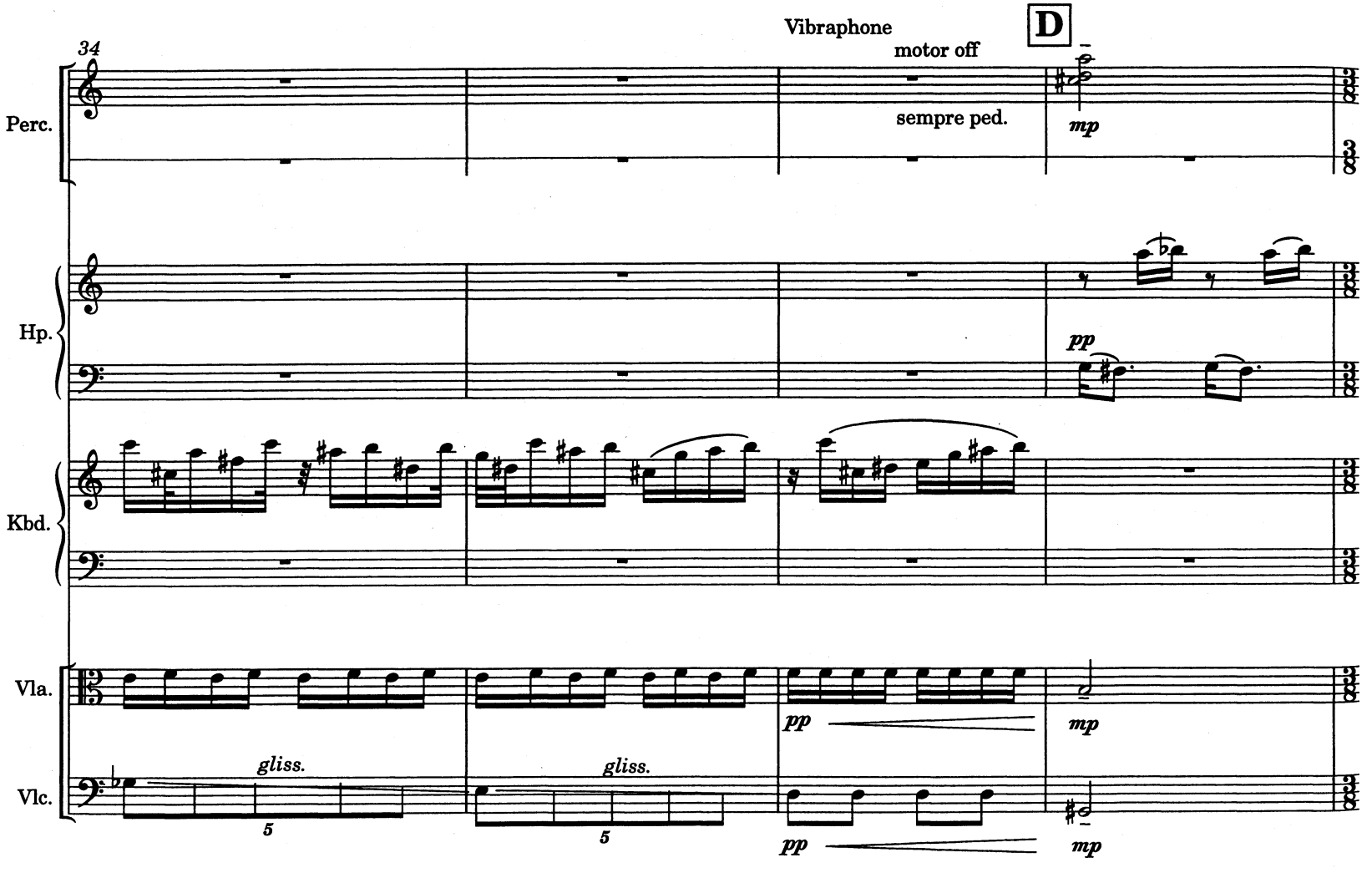

13
Perc.
Hp.
Kbd.
pp
Vla.
Vlc.

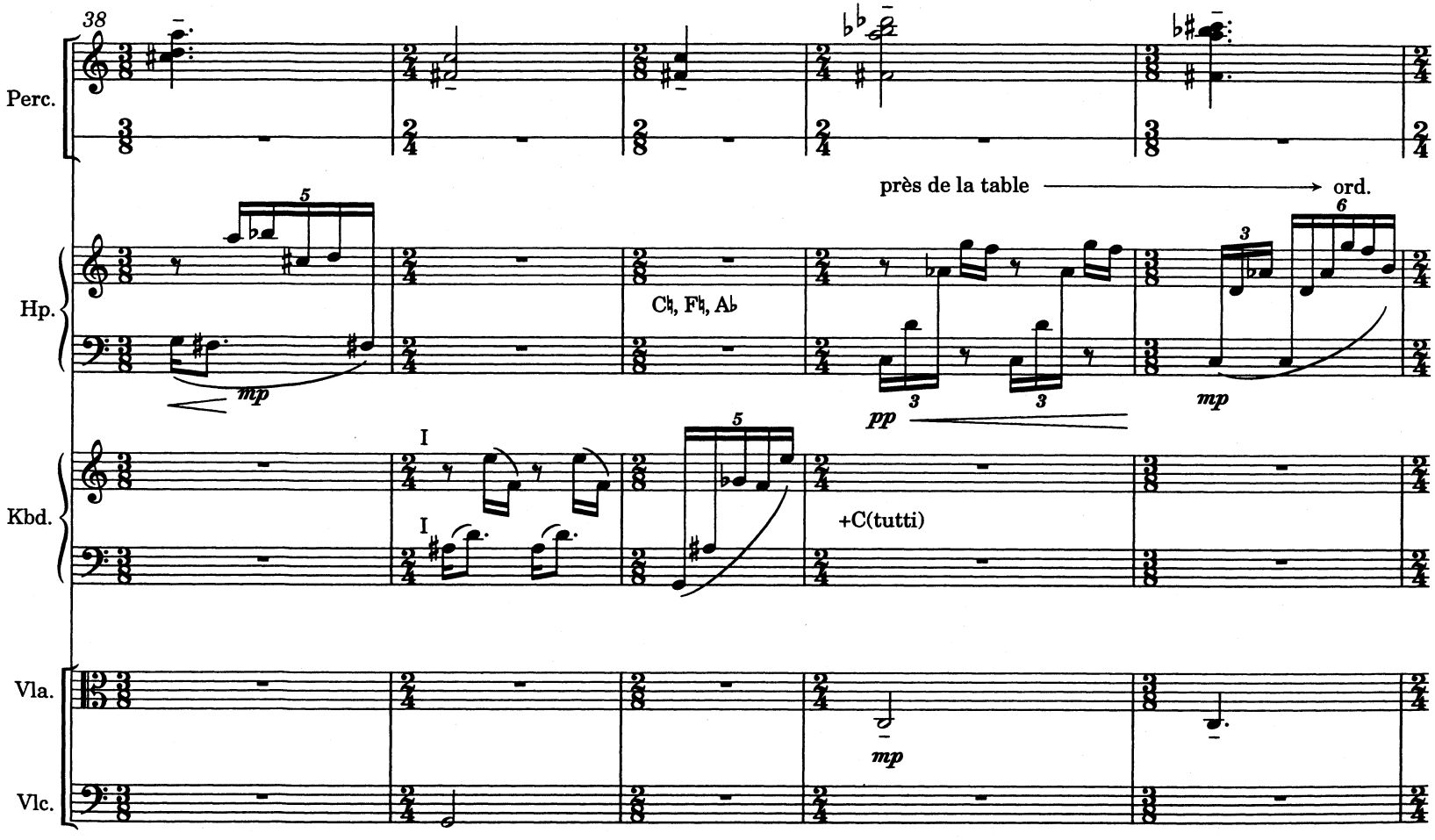

B
19
Xylophone
Perc.
Hp.
pp
mp
F♮
mp
D♮, F♯, G♮
Kbd.
I
I
Vla.
Vlc.

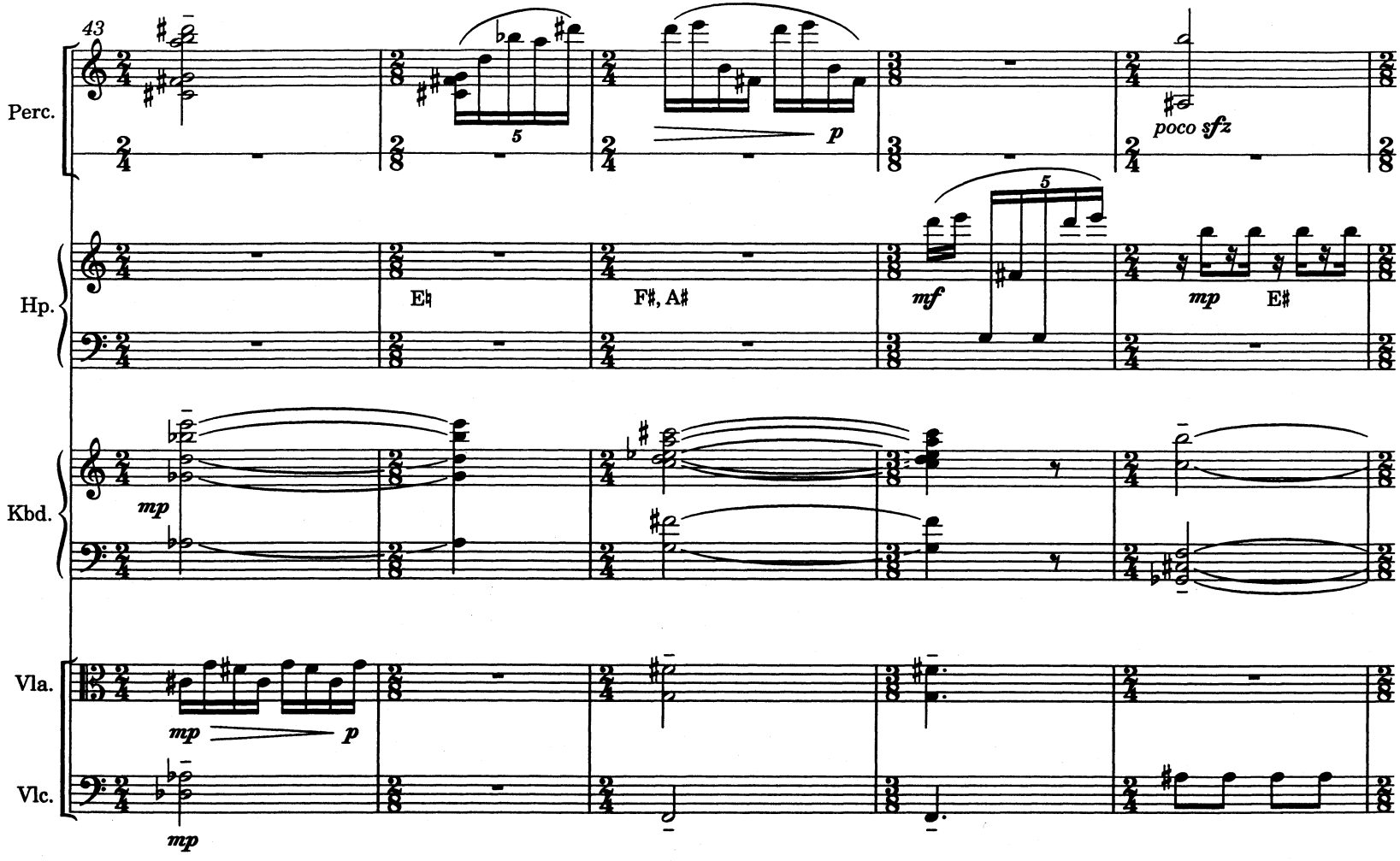

23
Perc.
p
ppp
Hp.
mp
p
pp
A♯
mf
Kbd.
I
Vla.
ppp
p
Vlc.
ppp
p

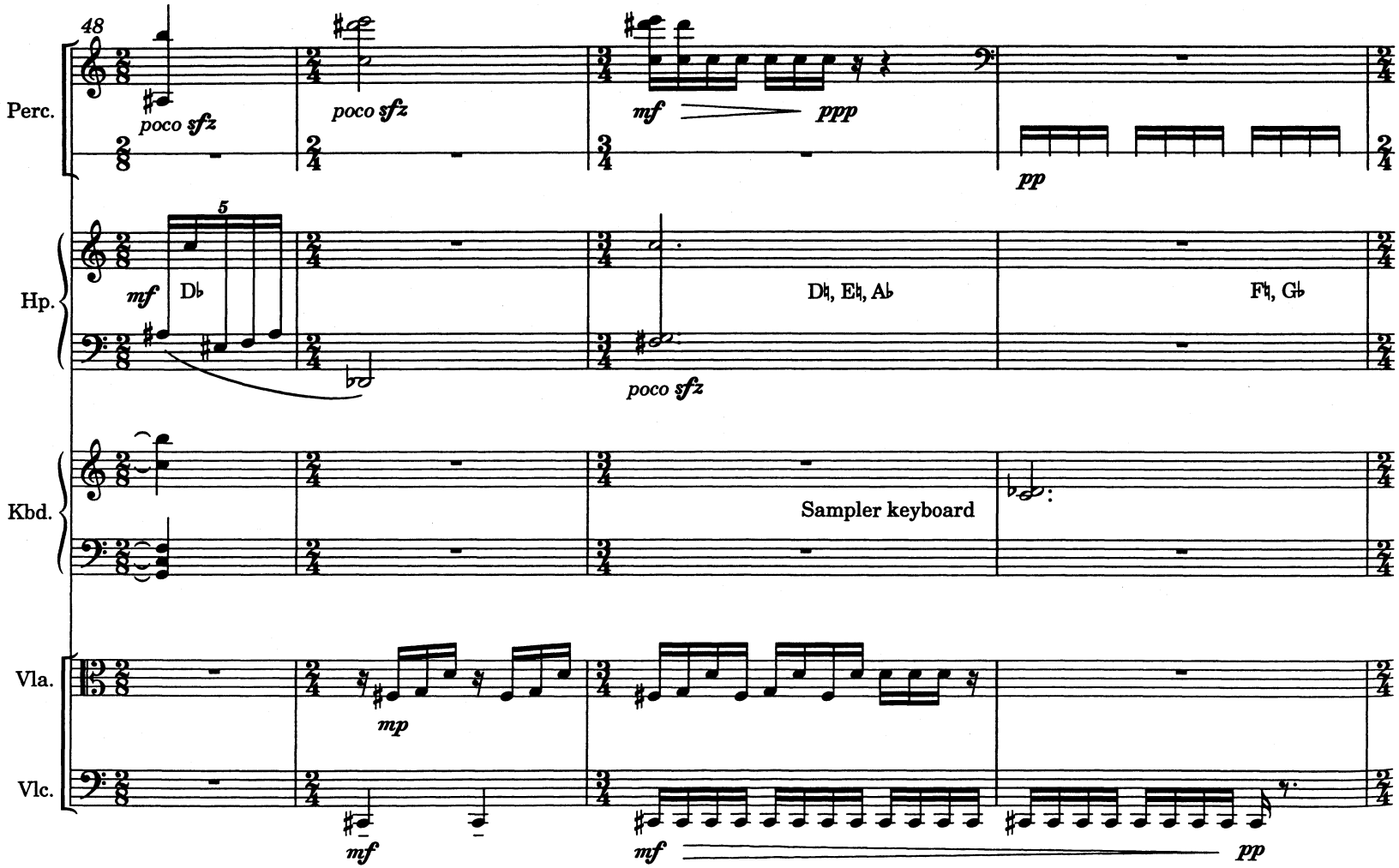

C
27
Perc.
p
ppp
Hp.
5
5
A♮
mp
5
pp
Kbd.
5
5
6
light and hasty
II
very evenly
Vla.
pp
very evenly
gliss.
Vlc.
pp

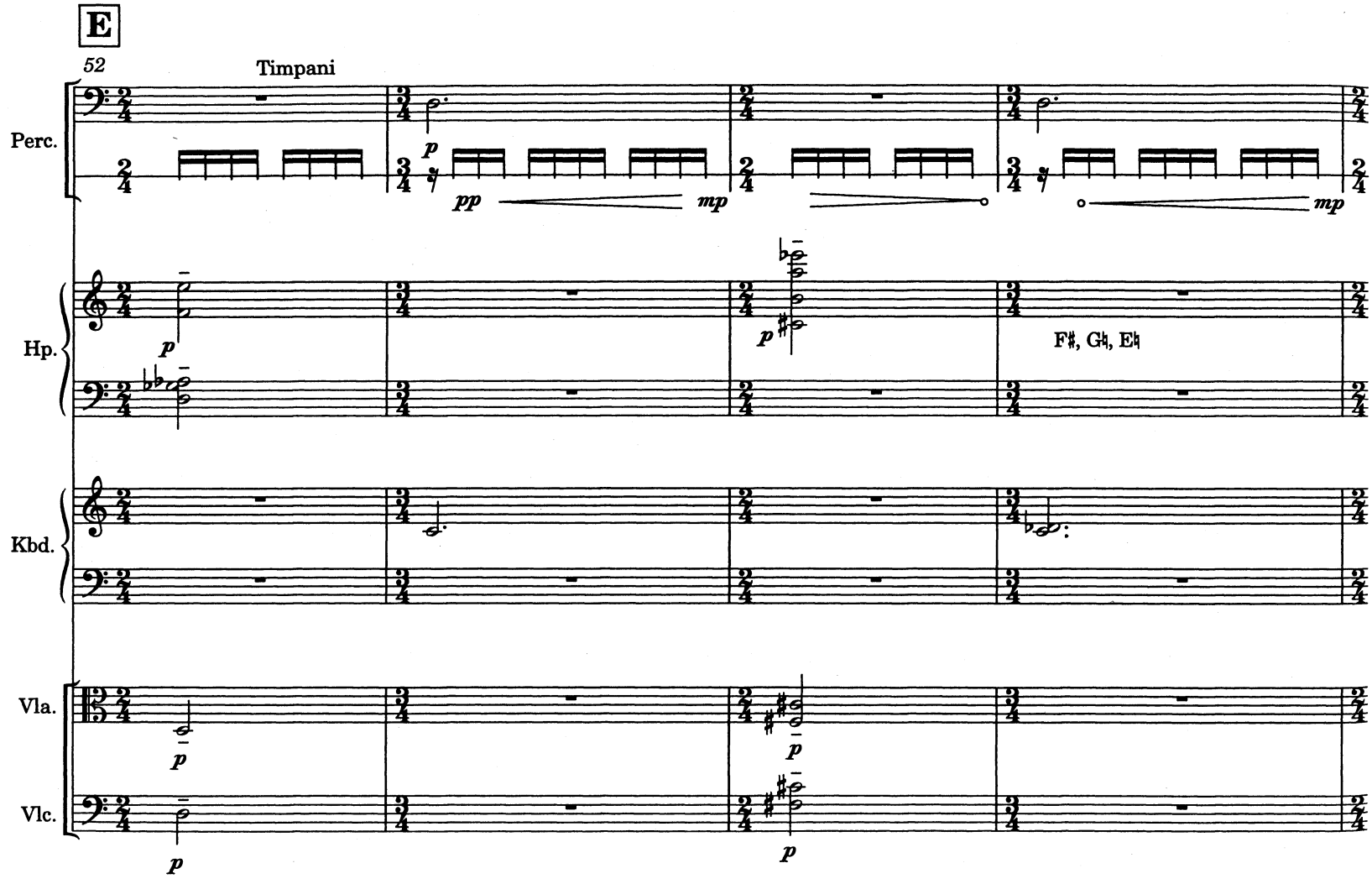

30
Perc.
Hp.
C♯
Kbd.
Vla.
Vlc.
gliss.
gliss.
gliss.
gliss.
3
3
3

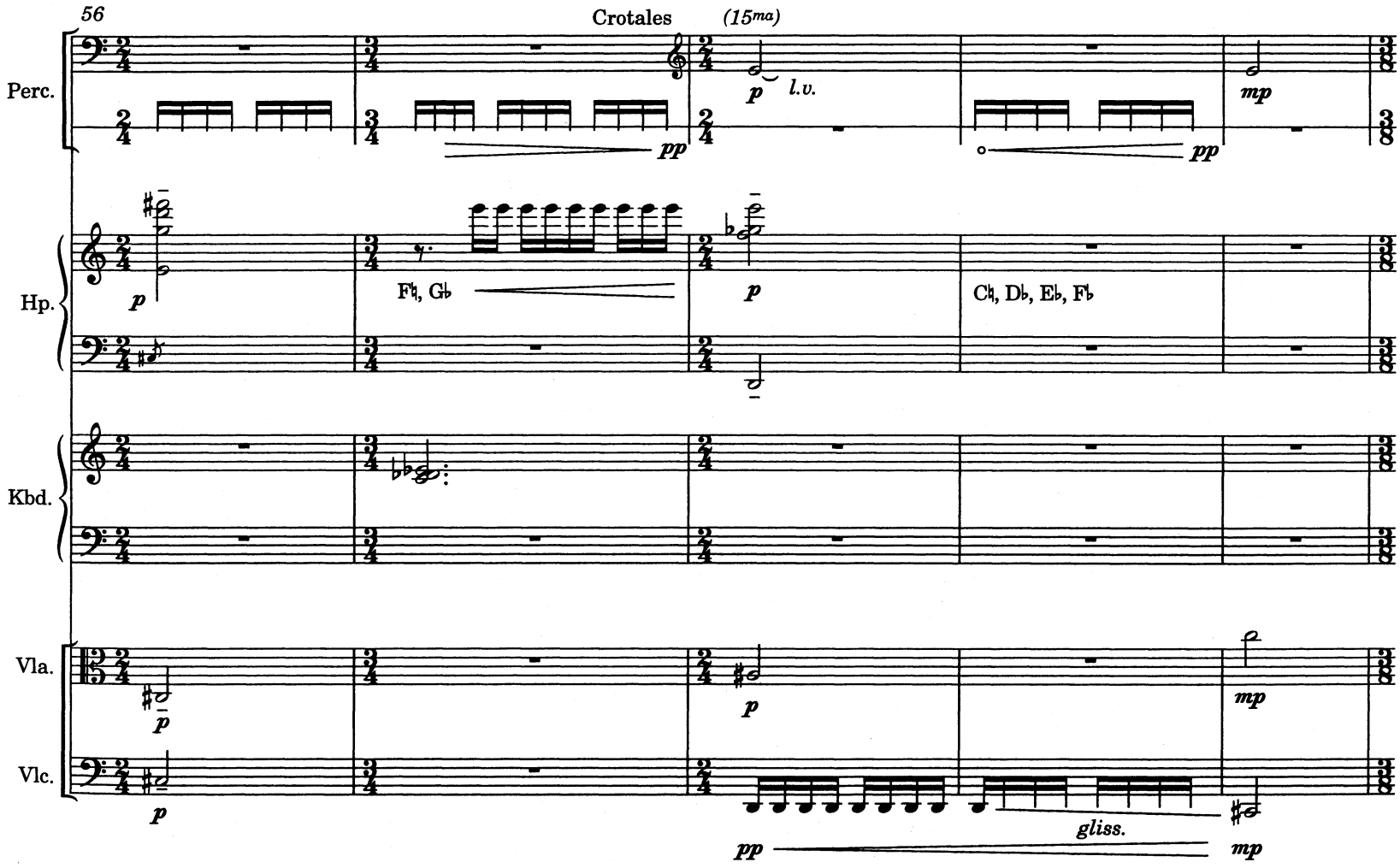

34
Vibraphone
motor off
D
Perc.
sempre ped.
mp
Hp.
pp
Kbd.
Vla.
pp
mp
Vlc.
gliss.
5
gliss.
5
pp
mp

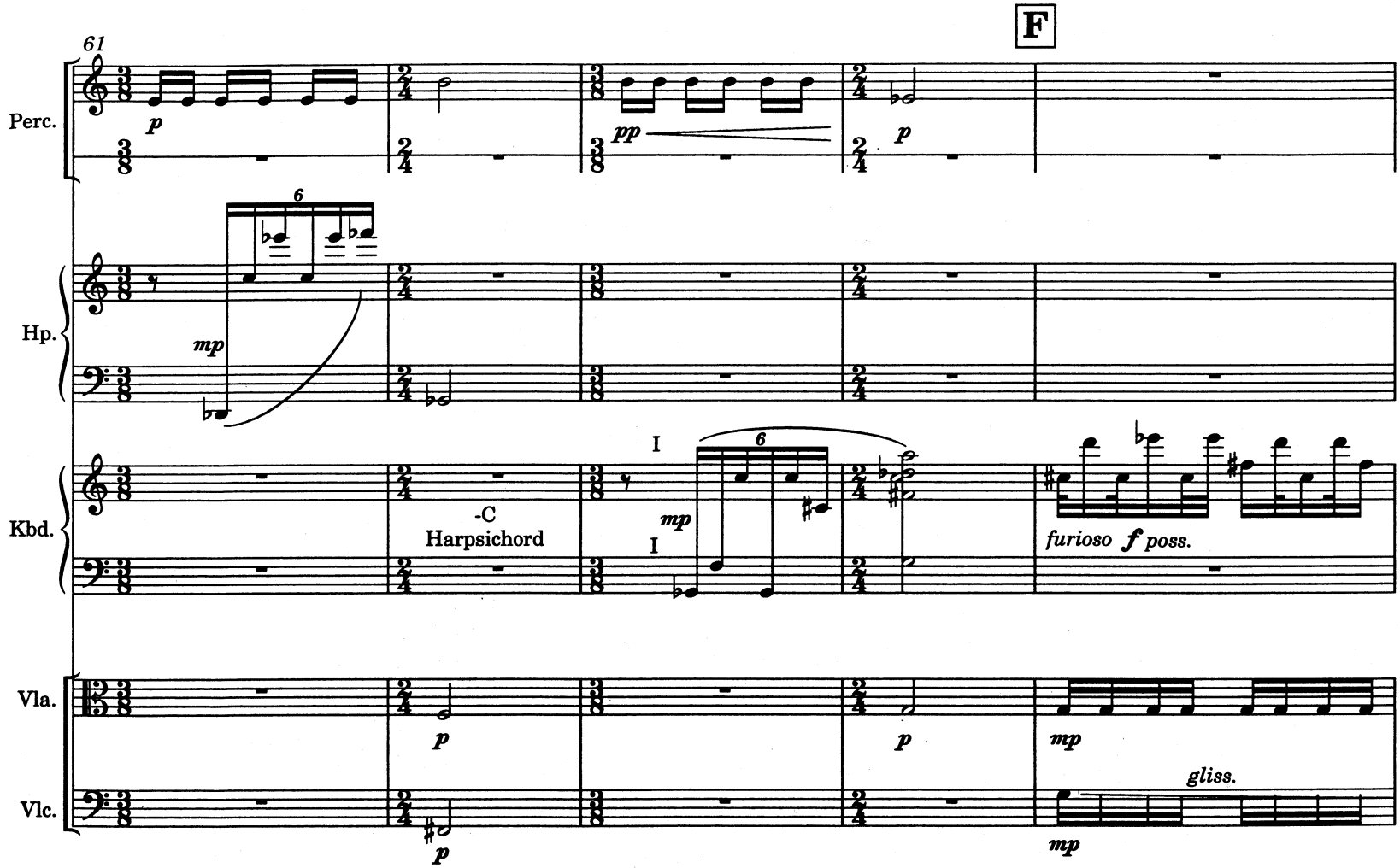

38
Perc.
Hp.
Kbd.
Vla.
Vlc.
près de la table
ord.
C♮, F♮, A♭
mp
pp
mp
I
I
+C(tutti)
mp

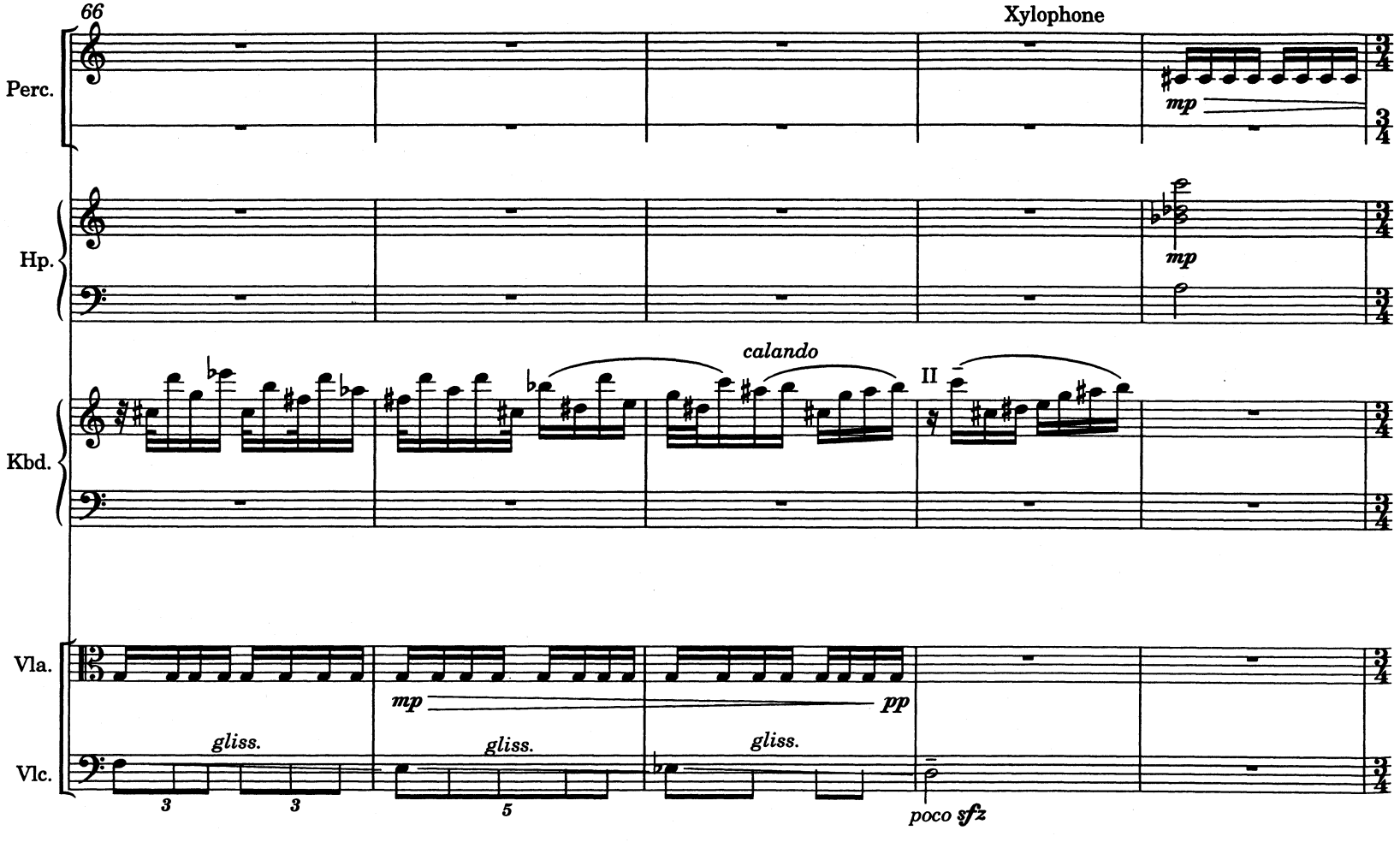

43
Perc.
5
p
poco sfz
Hp.
E♮
F♯, A♯
mf
5
mp
E♯
Kbd.
mp
Vla.
mp
p
Vlc.
mp

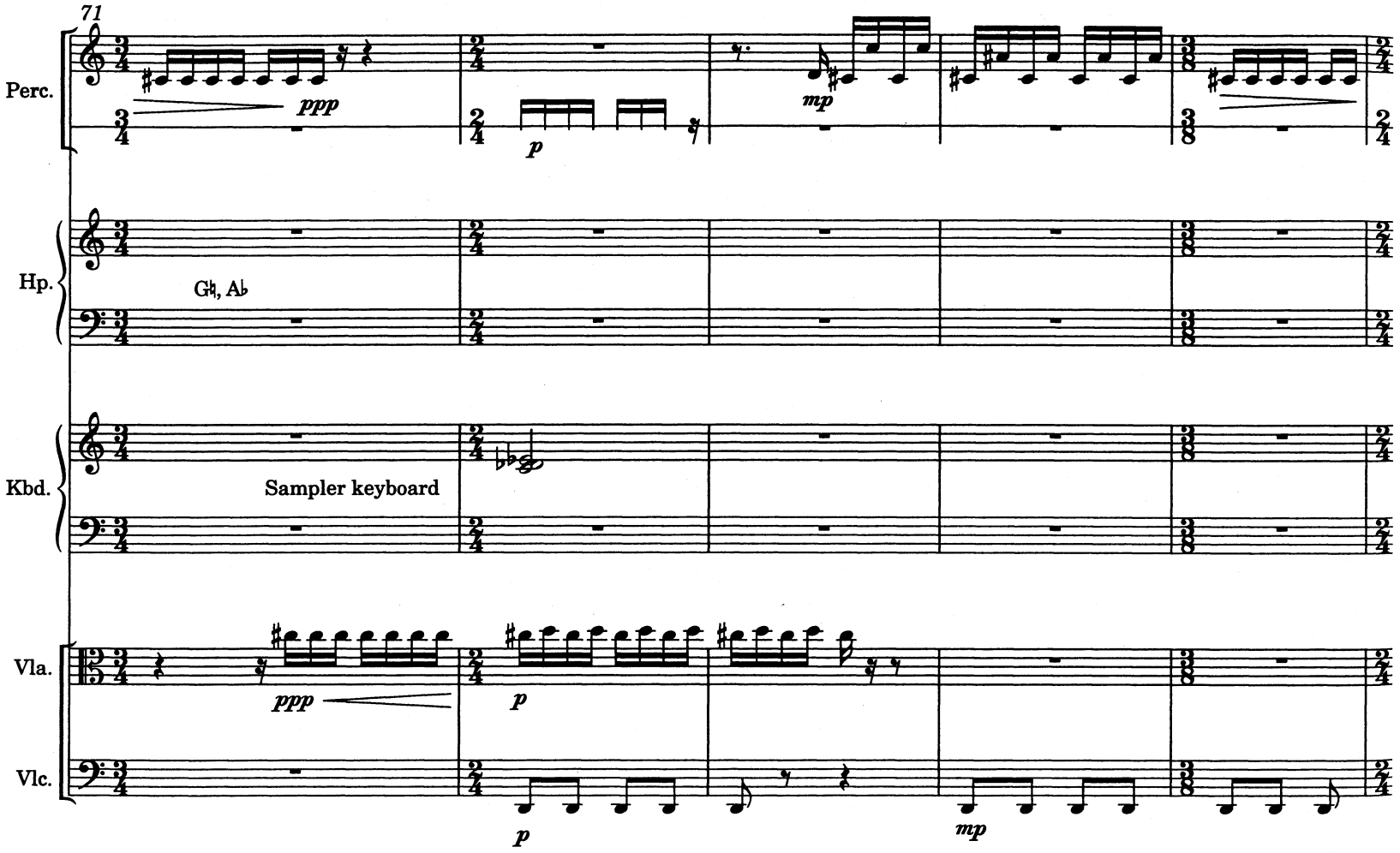

48
Perc.
poco sfz
poco sfz
mf
ppp
pp
5
Hp.
mf
D♭
D♮, E♮, A♭
F♮, G♭
poco sfz
Kbd.
Sampler keyboard
Vla.
mp
Vlc.
mf
mf
pp

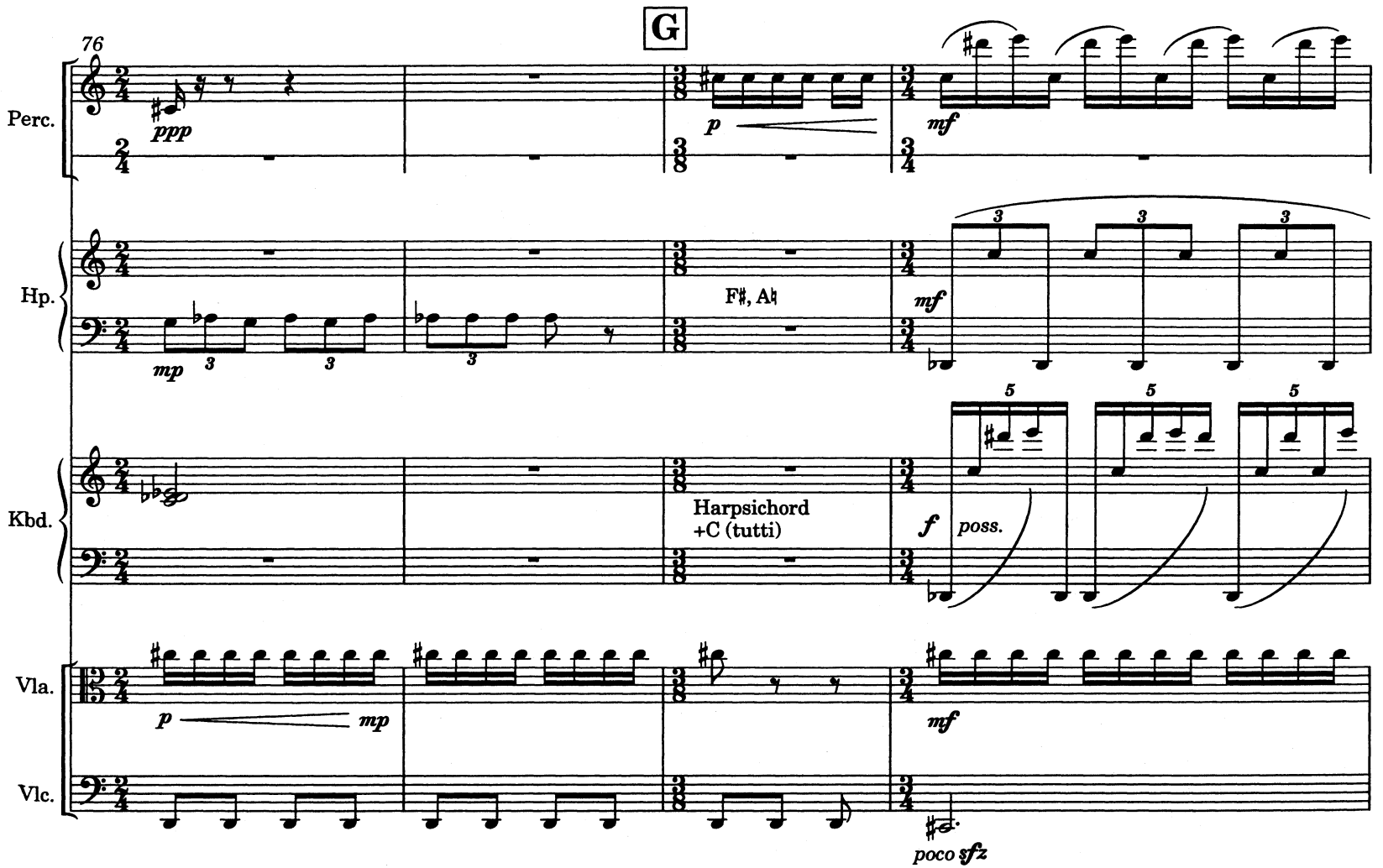

E
52
Timpani
Perc.
Hp.
Kbd.
Vla.
Vlc.
F♯, G♮, E♮

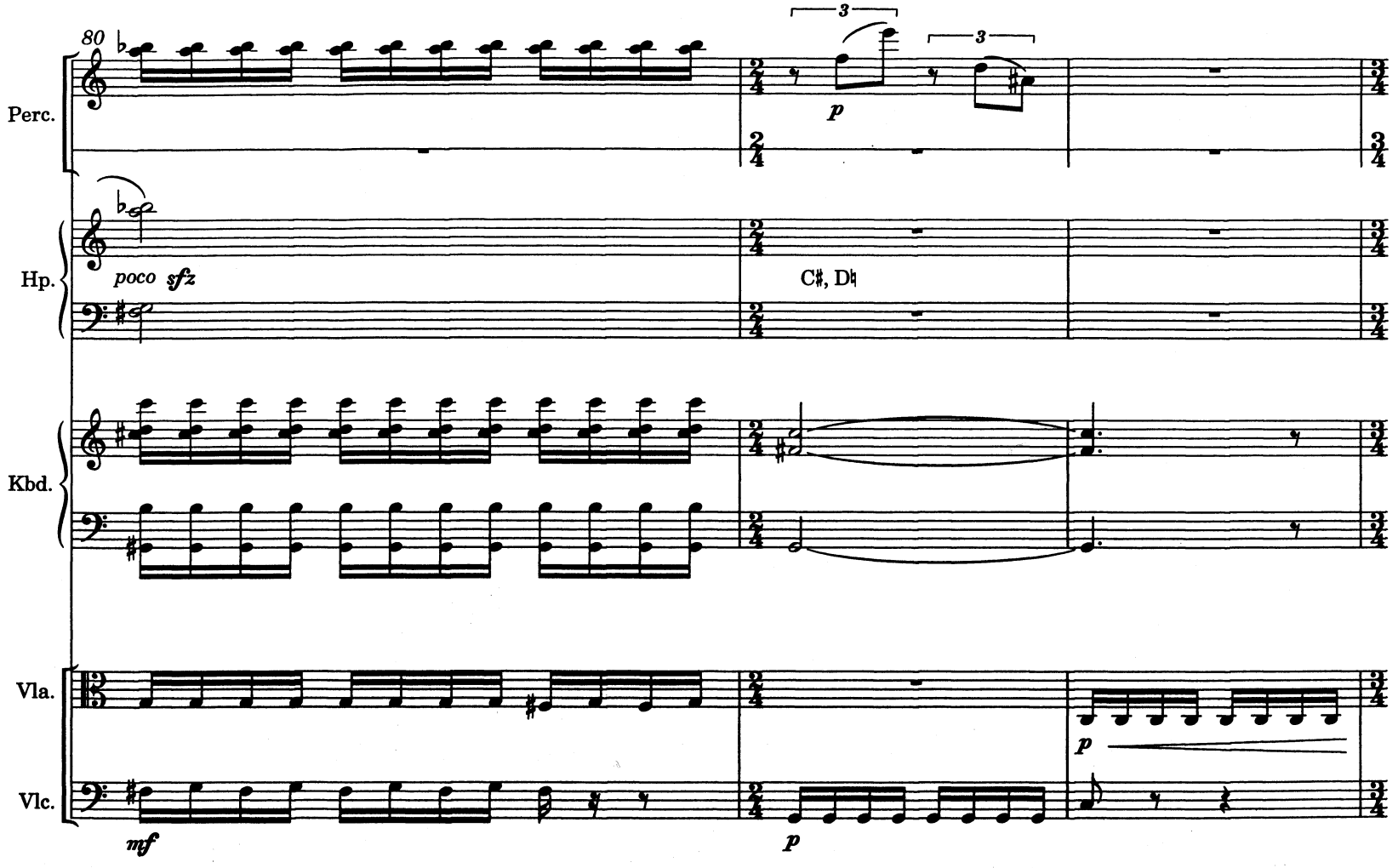

56
Crotales
(15ma)
Perc.
p
l.v.
pp
mp
pp
Hp.
p
F♮, G♭
p
C♮, D♭, E♭, F♭
Kbd.
Vla.
p
p
mp
Vlc.
p
gliss.
pp
mp

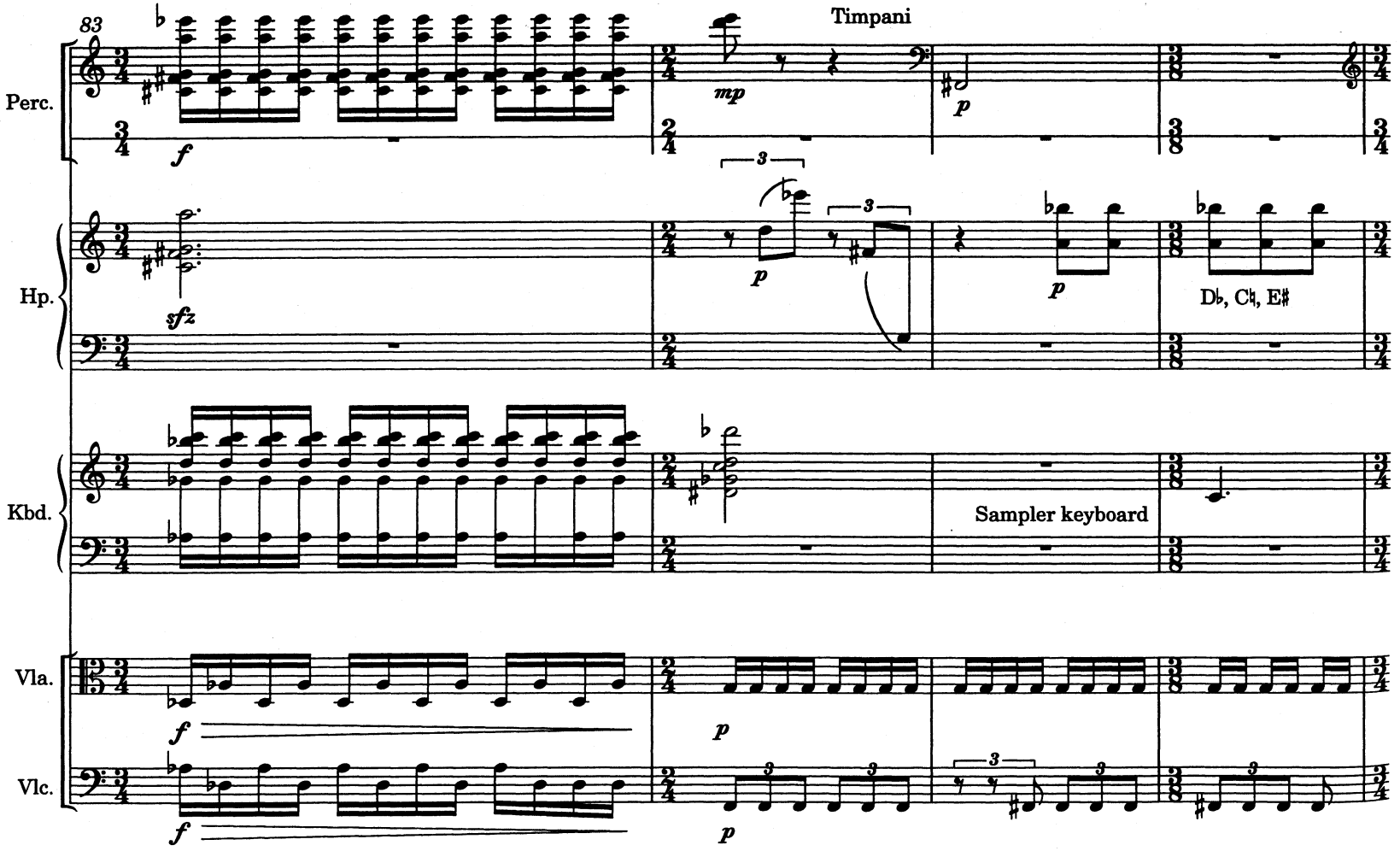

61
F
Perc.
Hp.
Kbd.
Vla.
Vlc.
p
pp
p
mp
6
I
6
mp
I
-C
Harpsichord
furioso f poss.
p
p
mp
gliss.
p
mp

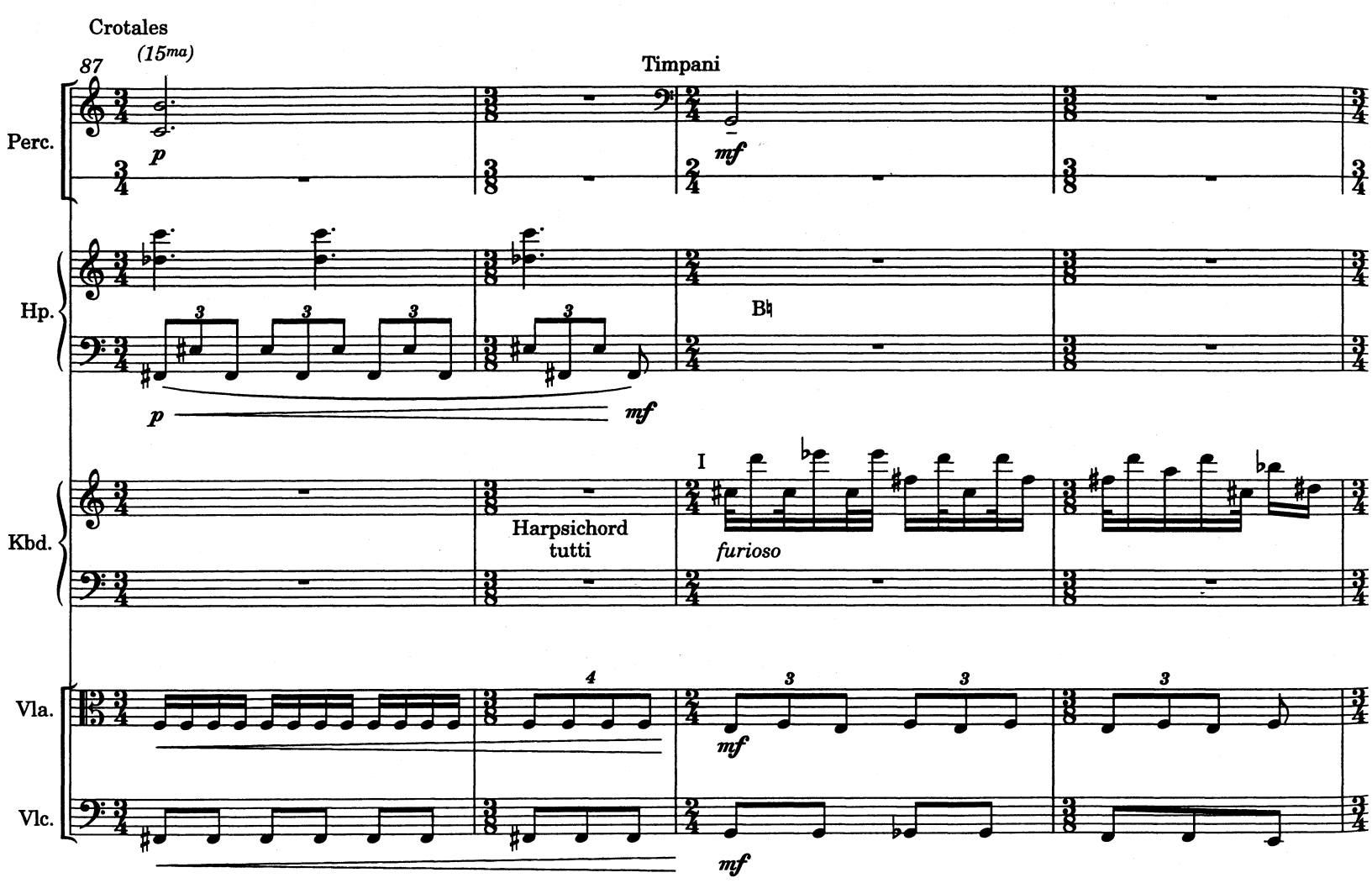

66
Xylophone
Perc.
mp
Hp.
mp
calando
II
Kbd.
Vla.
mp
pp
gliss.
gliss.
gliss.
Vlc.
3
3
5
poco sfz

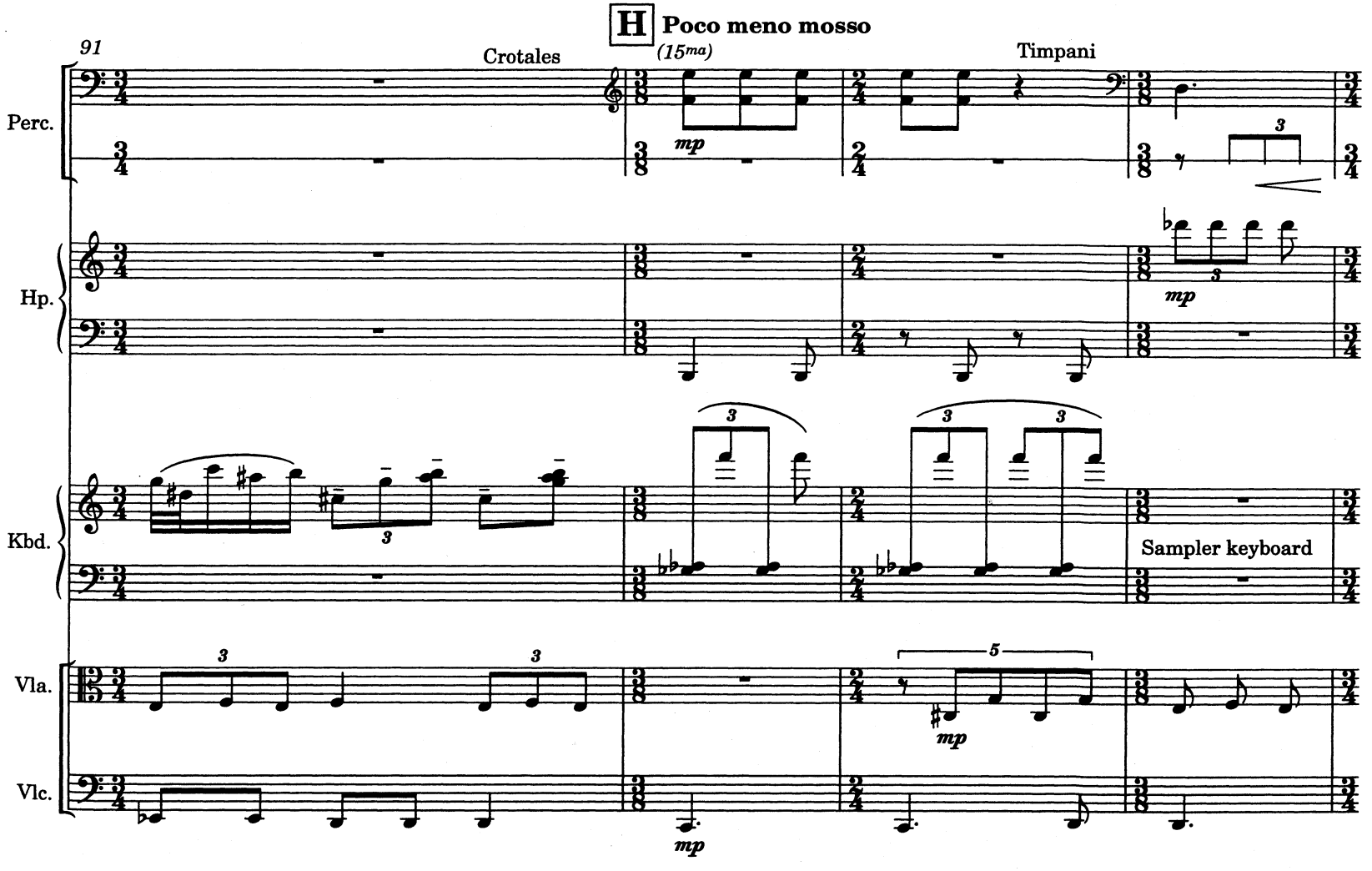

71
Perc.
ppp
p
mp
Hp.
G♮, A♭
Kbd.
Sampler keyboard
Vla.
ppp
p
Vlc.
p
mp

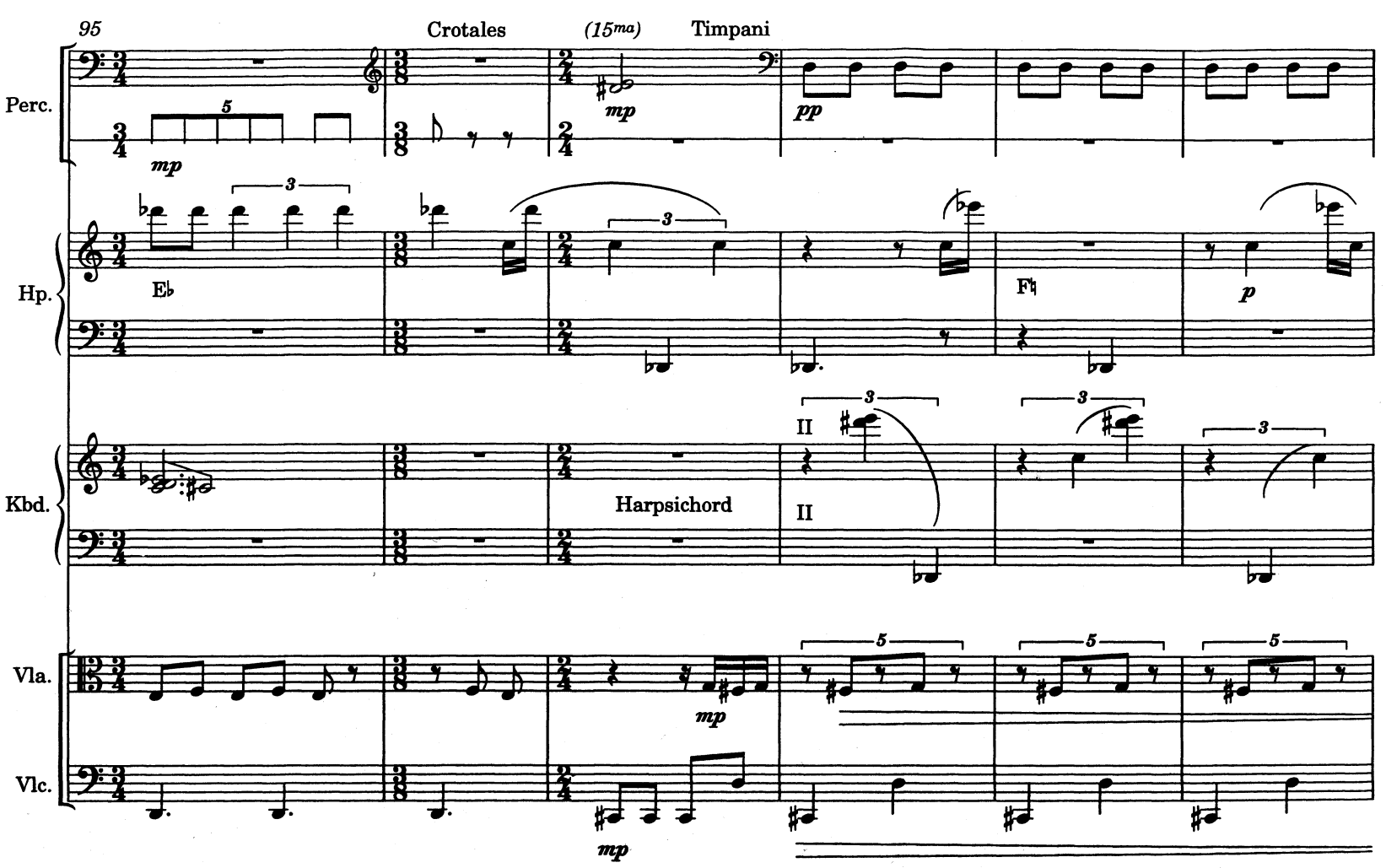

G
76
Perc.
ppp
p
mf
Hp.
mp
F♯, A♮
mf
Kbd.
Harpsichord
+C (tutti)
f
poss.
Vla.
p
mp
mf
Vlc.
poco sfz

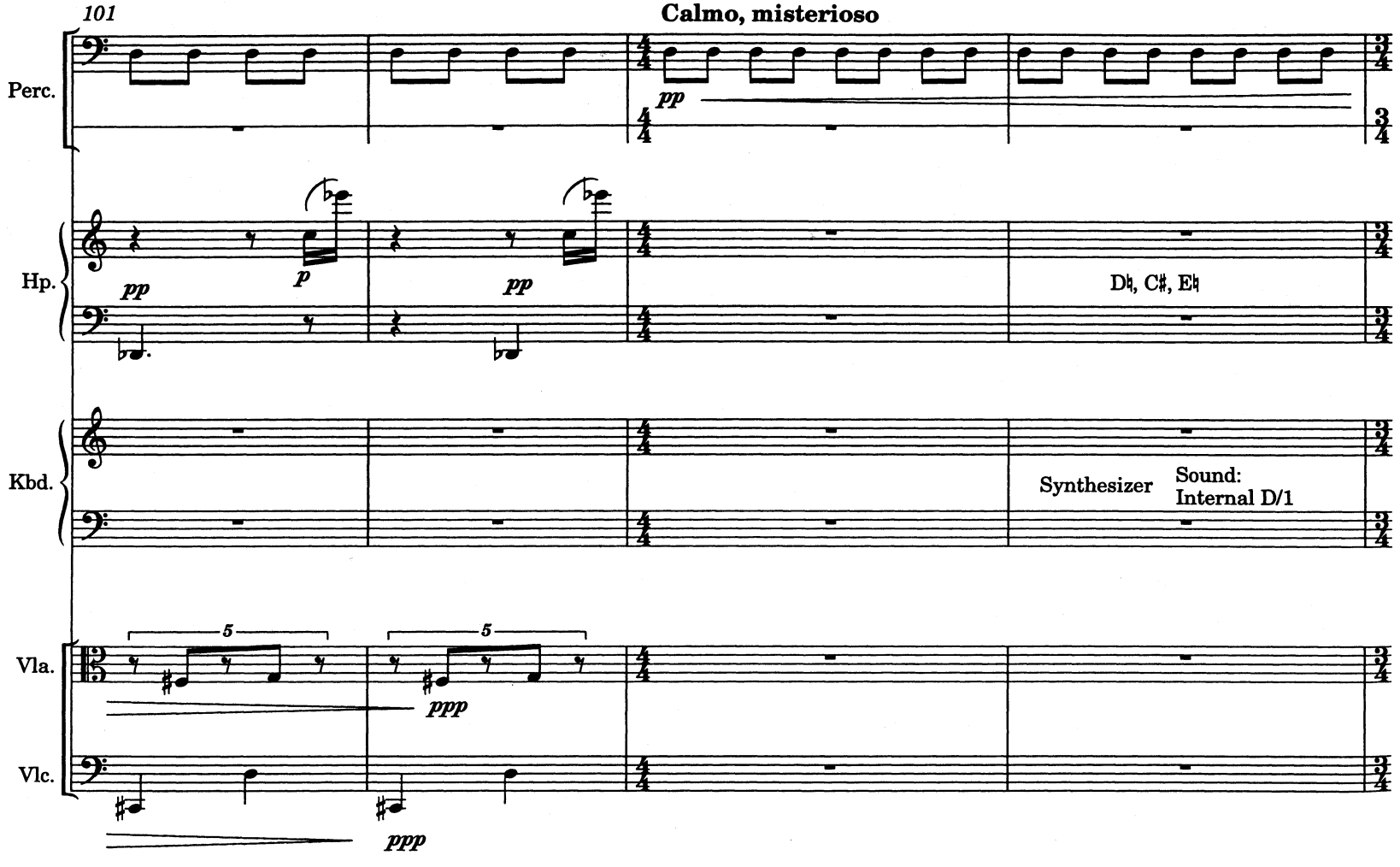

80
Perc.
3
3
p
Hp.
poco sfz
C♯, D♮
Kbd.
Vla.
p
Vlc.
mf
p

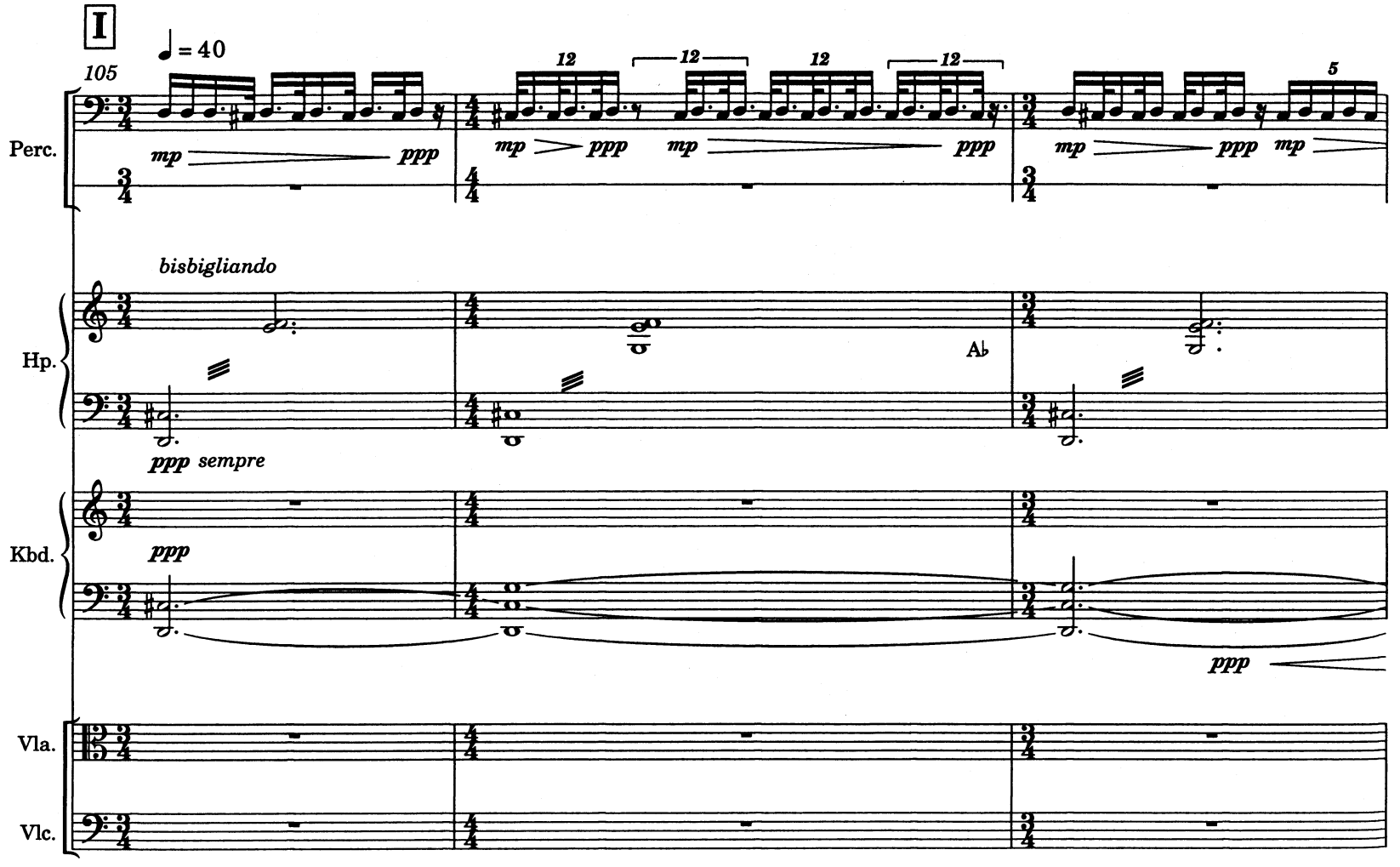

83
Timpani
Perc.
Hp.
Kbd.
Vla.
Vlc.
Db, C♮, E♯
Sampler keyboard

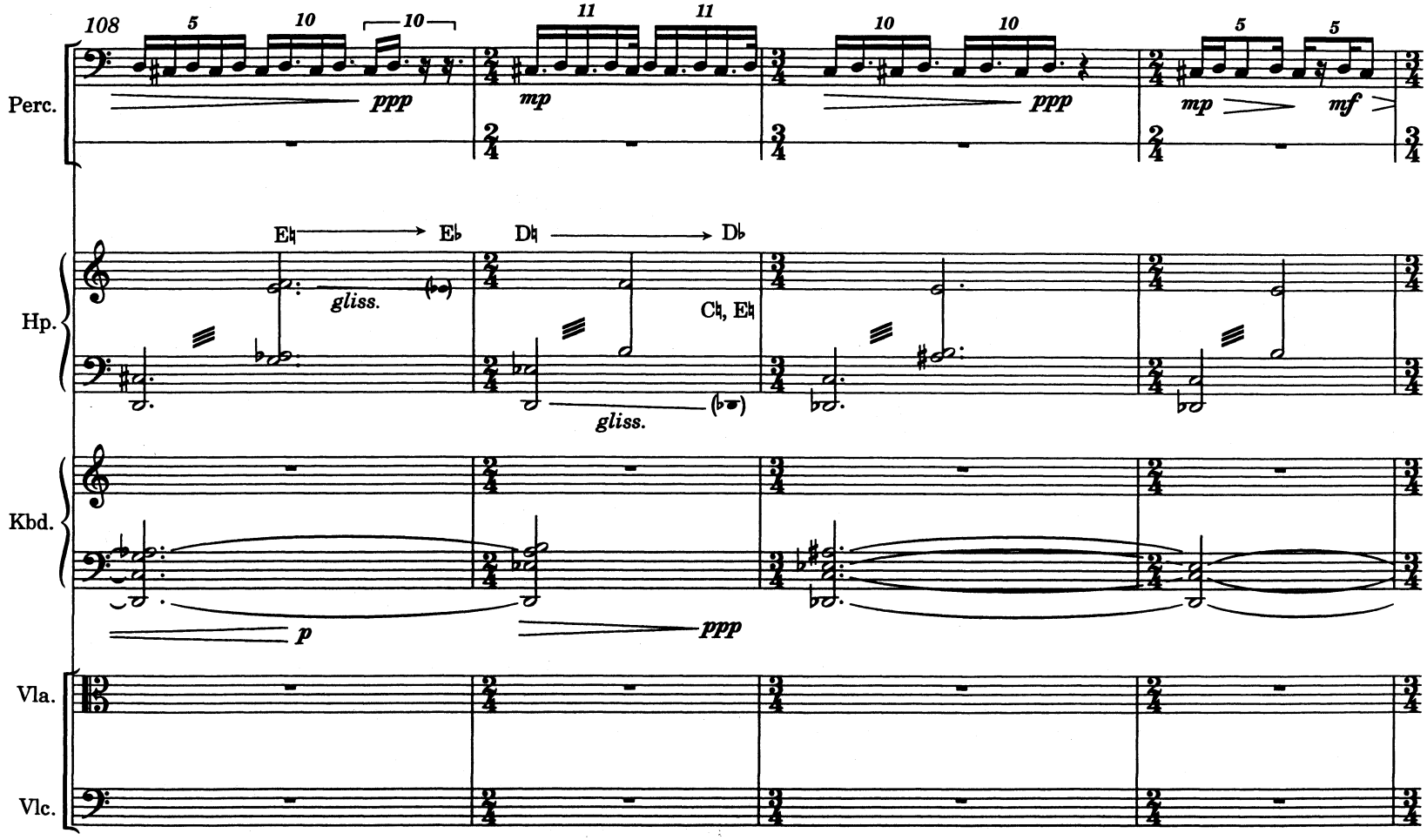

Crotales
(15ma)
87
Timpani
Perc.
p
mf
Hp.
B♮
p
mf
I
Kbd.
Harpsichord
tutti
furioso
Vla.
mf
Vlc.
mf

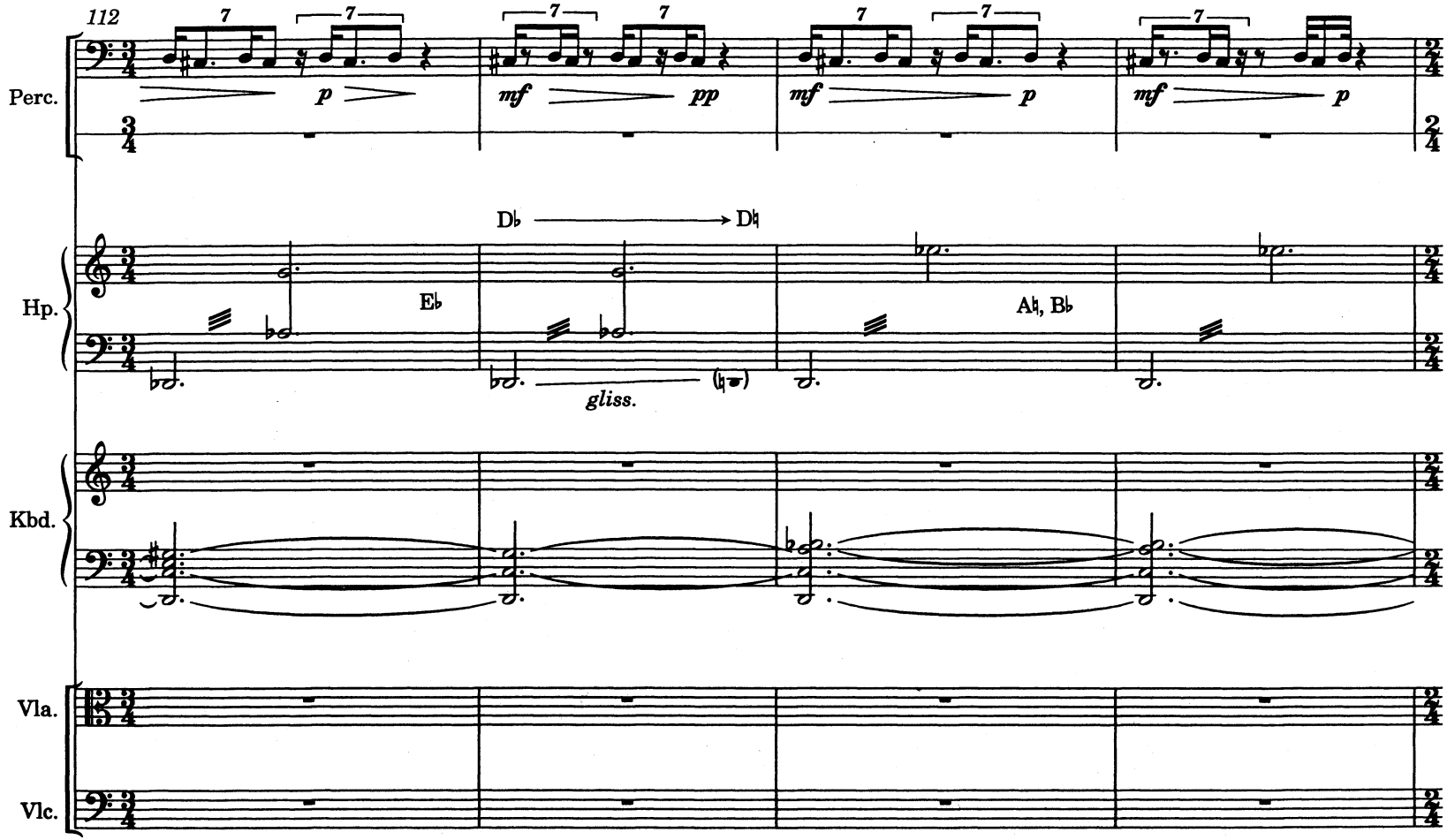

H
Poco meno mosso
91
Crotales
(15ma)
Timpani
Perc.
Hp.
Kbd.
Sampler keyboard
Vla.
Vlc.
mp
3
5

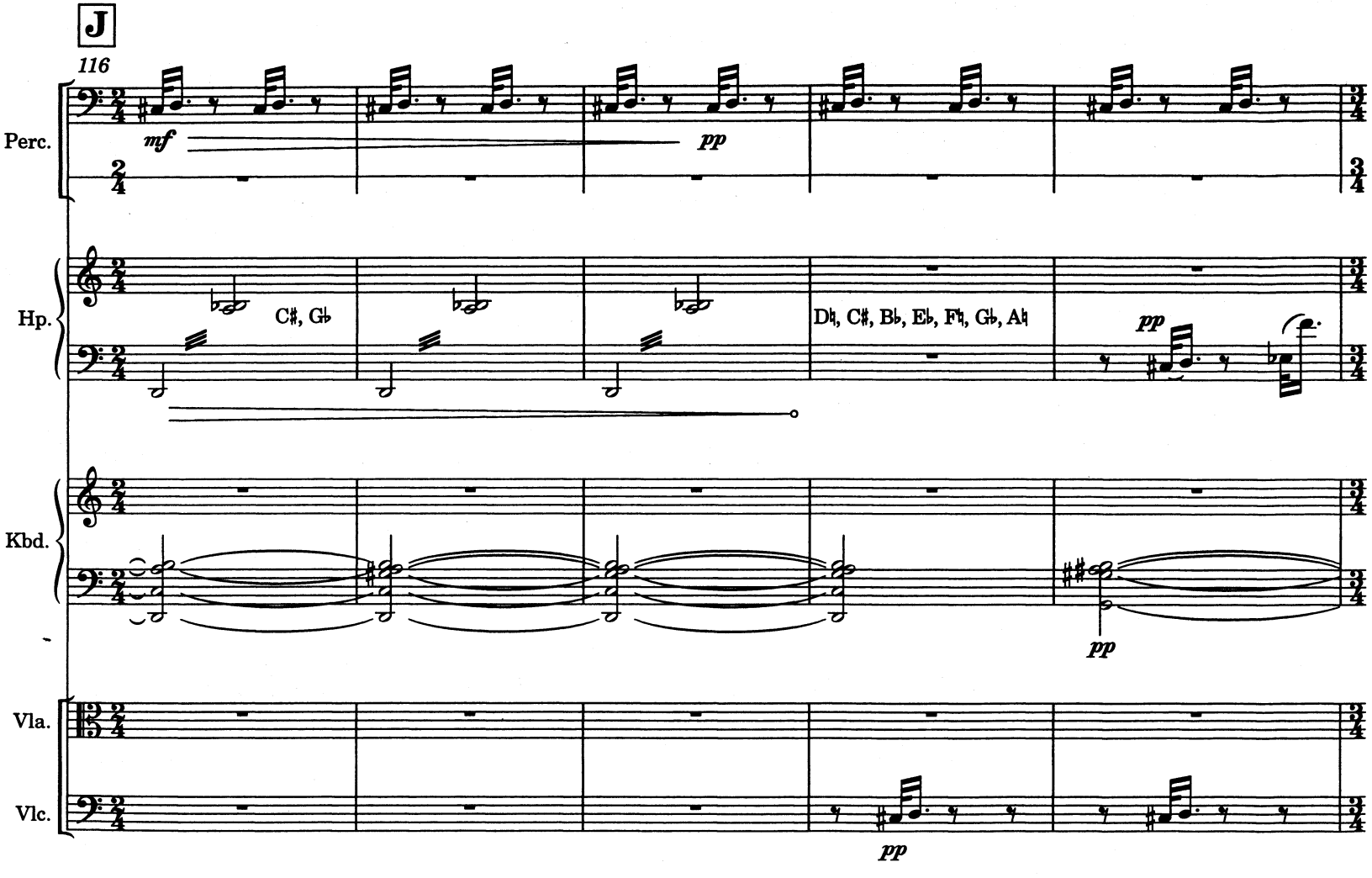

95
Crotales
(15ma)
Timpani
Perc.
mp
pp
Hp.
E♭
F♮
p
Kbd.
Harpsichord
II
II
Vla.
mp
Vlc.
mp

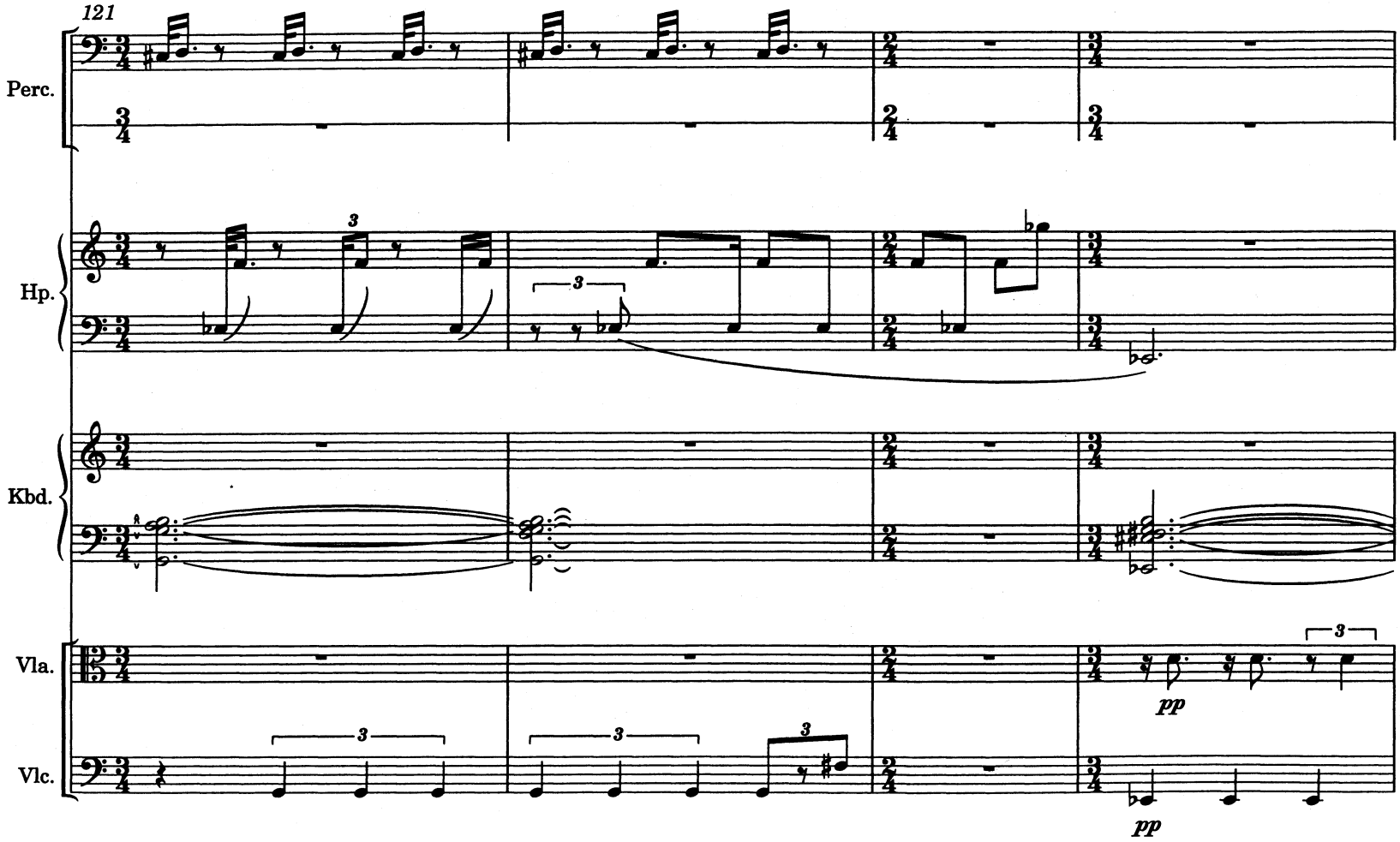

101
Calmo, misterioso
Perc.
pp
Hp.
pp
p
pp
D♮, C♯, E♮
Kbd.
Synthesizer
Sound:
Internal D/1
Vla.
5
5
ppp
Vlc.
ppp

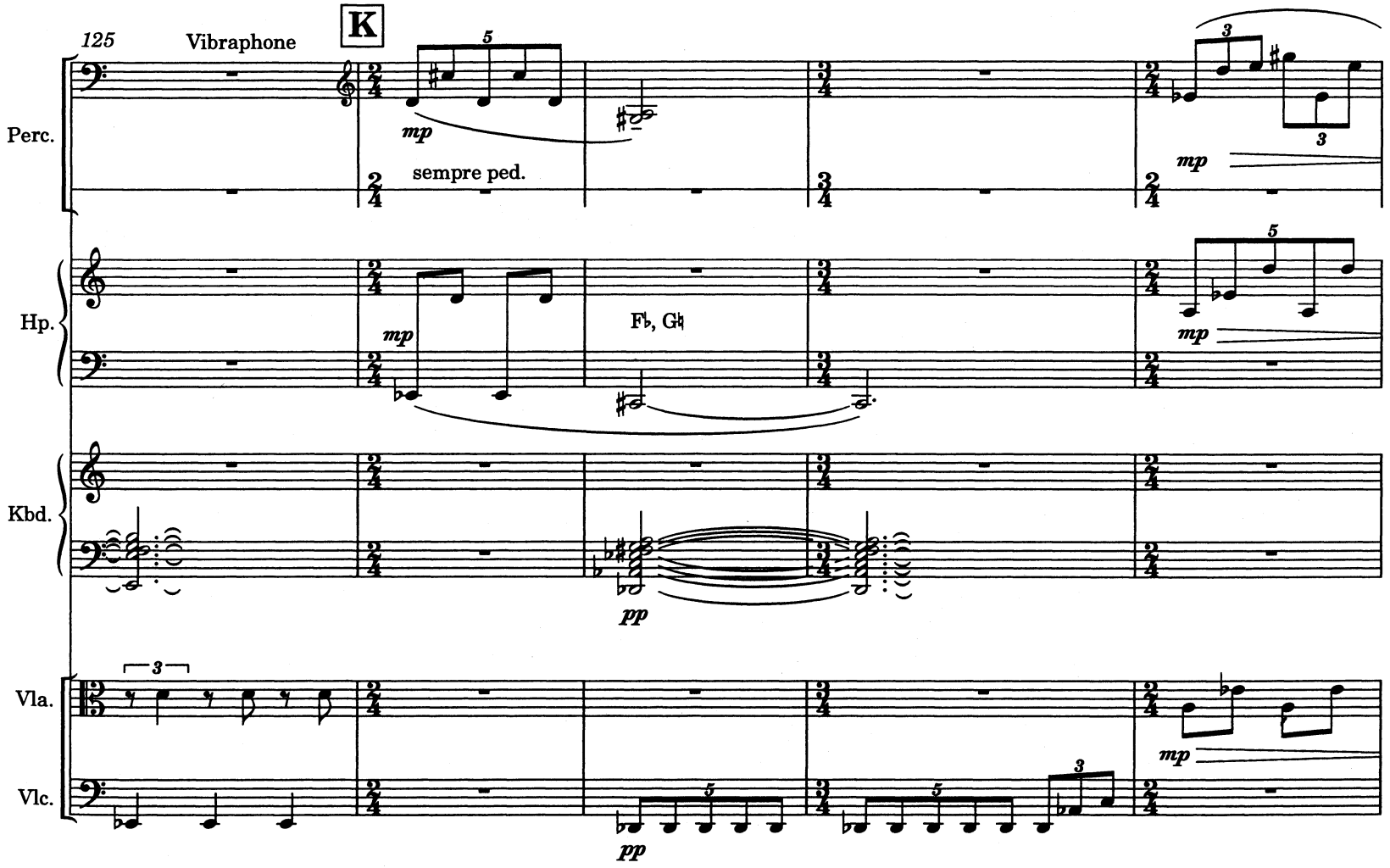

I
105
♩ = 40
Perc.
mp ppp
12
mp ppp
12
mp ppp
12
12
mp ppp mp
5
Hp.
bisbigliando
Ab
ppp sempre
Kbd.
ppp
ppp
Vla.
Vlc.

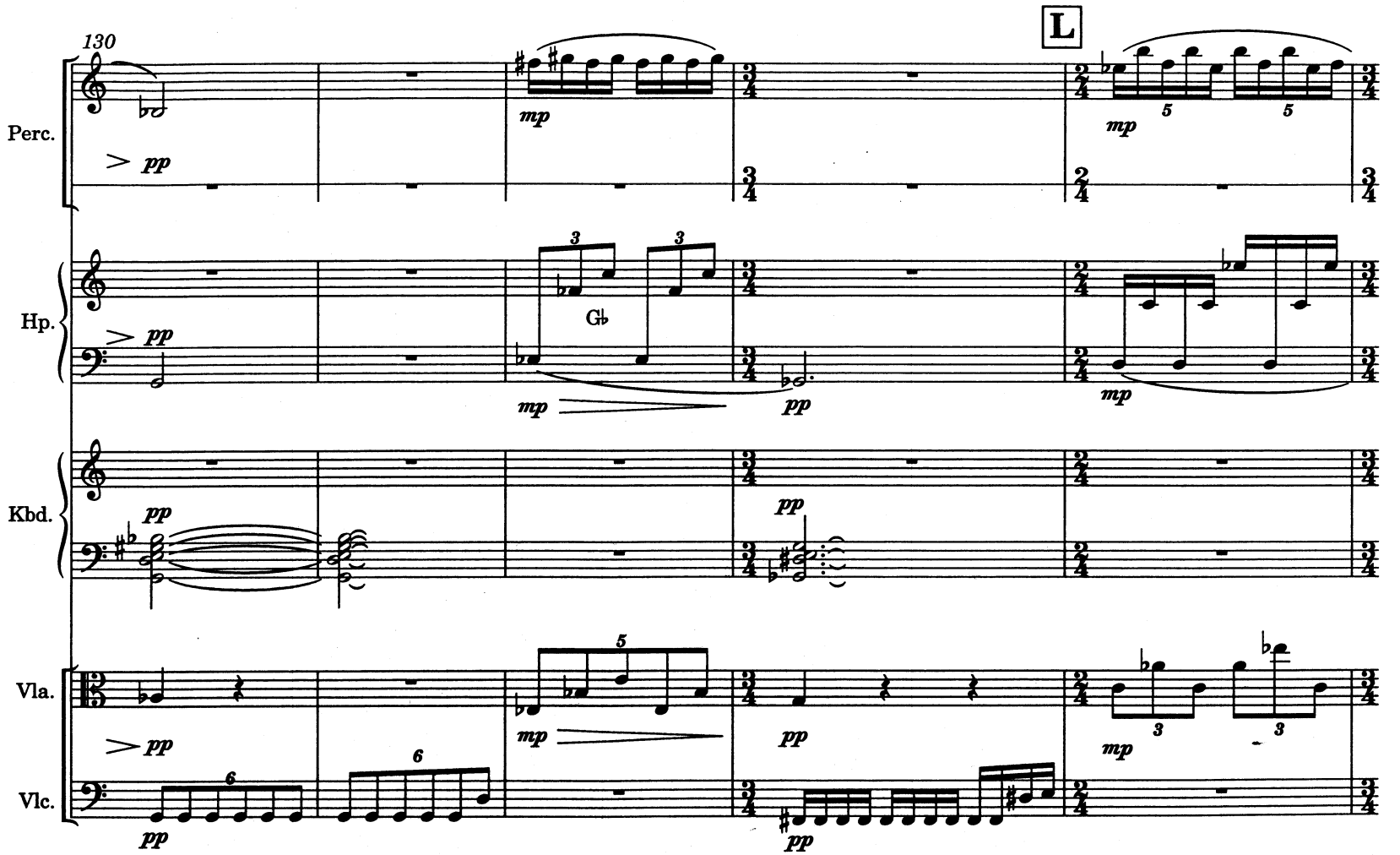

108
Perc.
ppp
mp
ppp
mp
mf
Hp.
E♮
E♭
D♮
D♭
gliss.
C♮, E♮
gliss.
Kbd.
p
ppp
Vla.
Vlc.

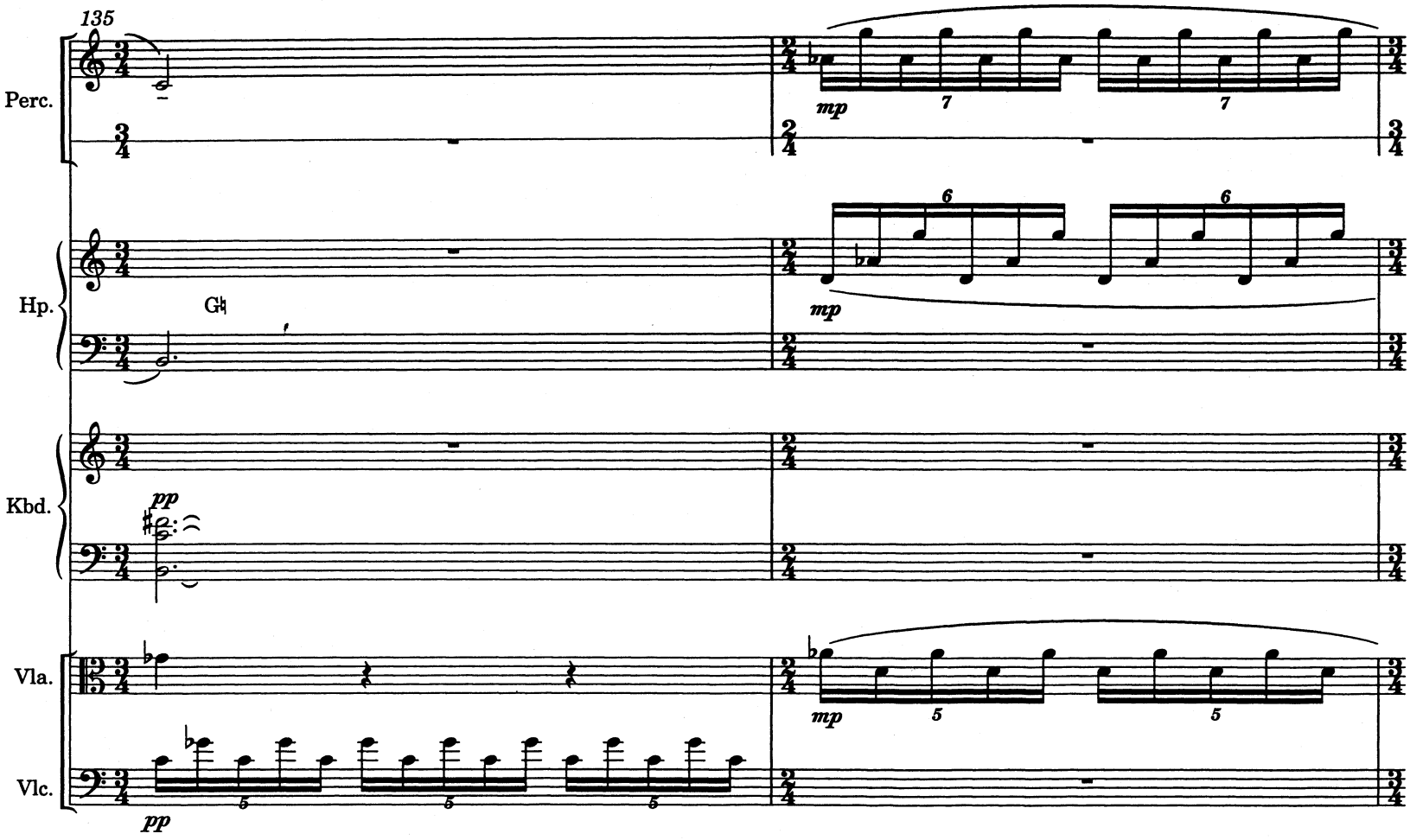

112
Perc.
Hp.
Kbd.
Vla.
Vlc.
p
mf
pp
mf
p
mf
p
D♭
D♮
E♭
A♮, B♭
gliss.

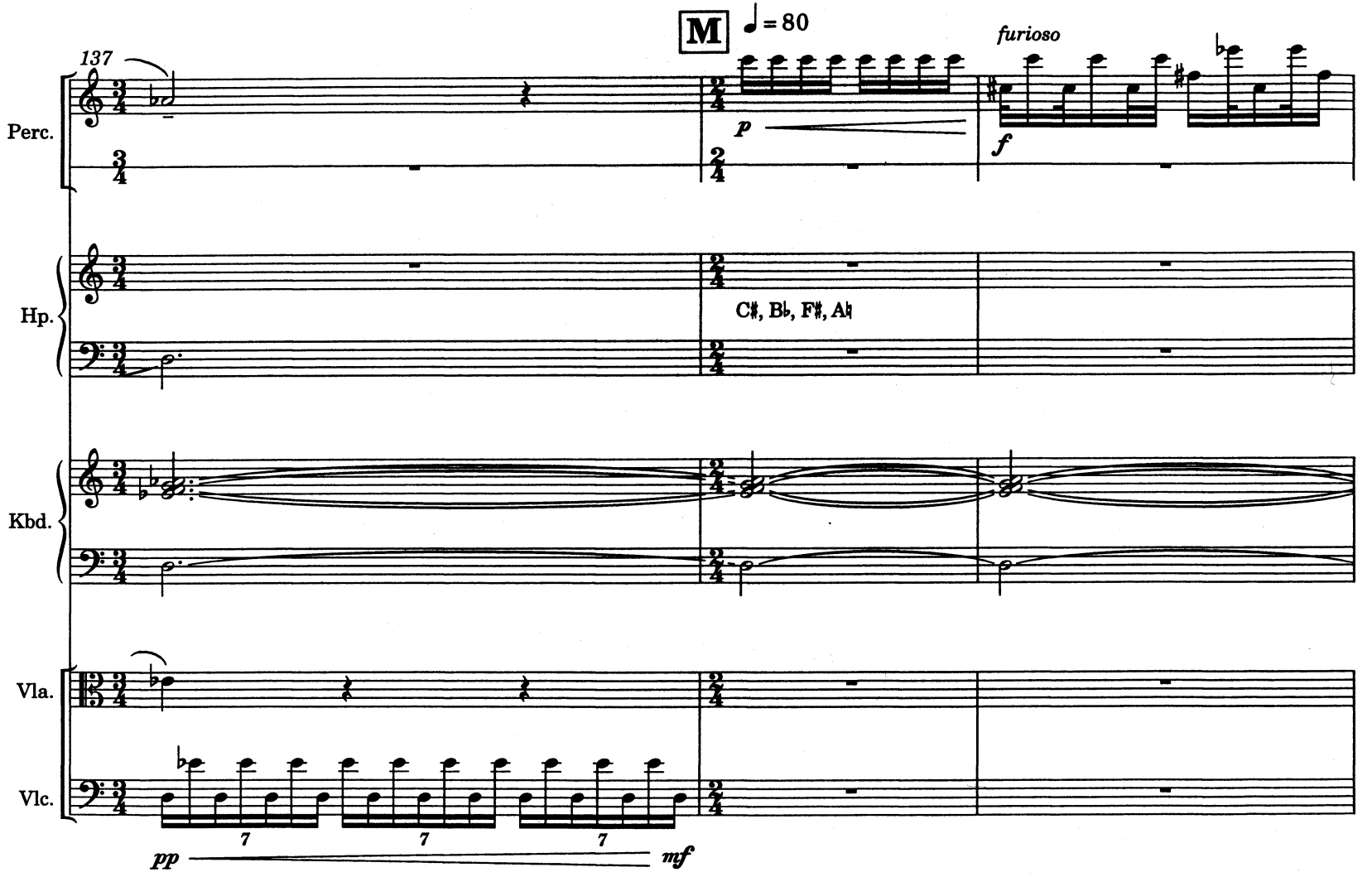

J
116
Perc.
mf
pp
Hp.
C♯, G♭
D♮, C♯, B♭, E♭, F♮, G♭, A♮
pp
Kbd.
pp
Vla.
Vlc.
pp

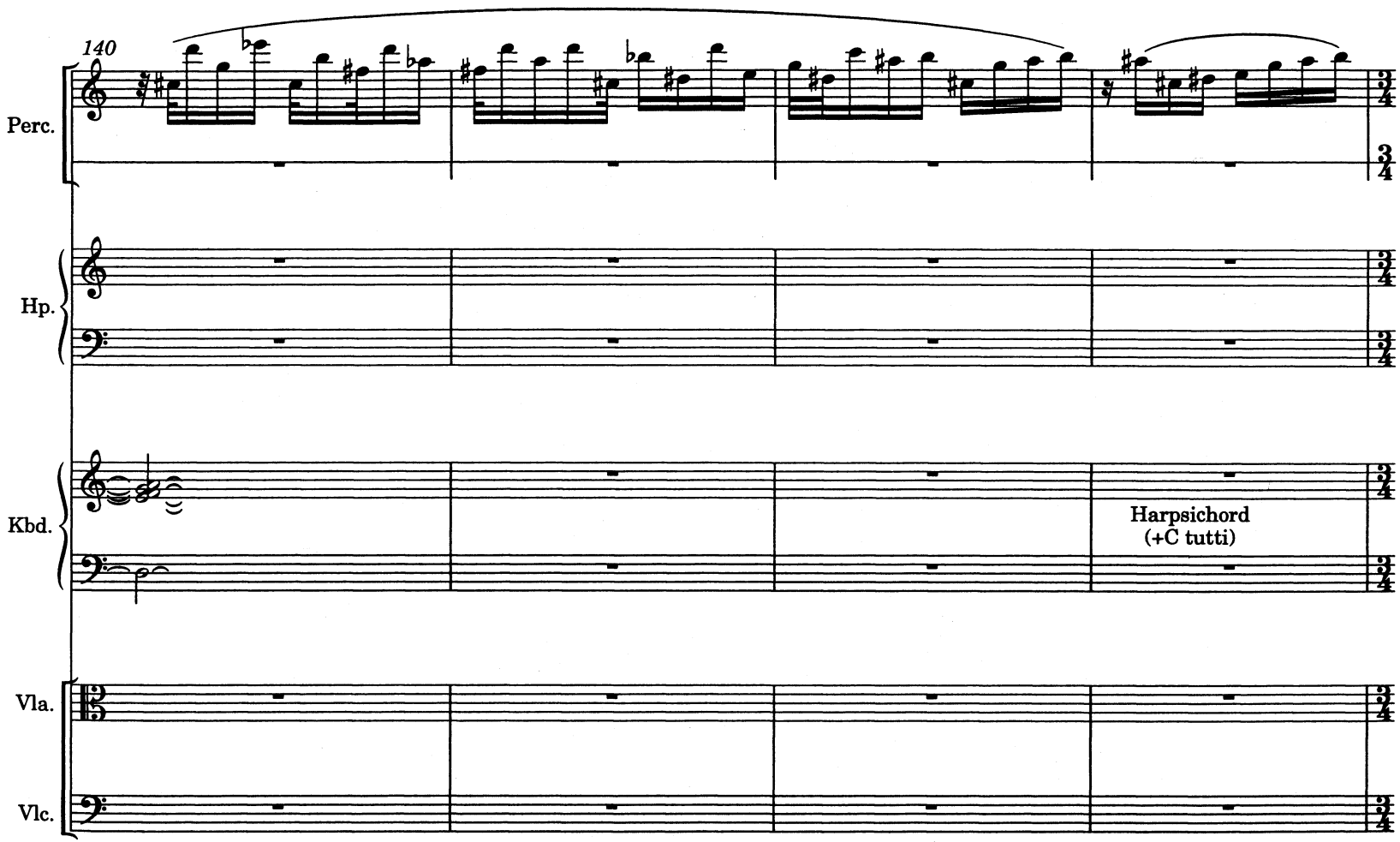

121
Perc.
Hp.
Kbd.
Vla.
Vlc.
pp
pp

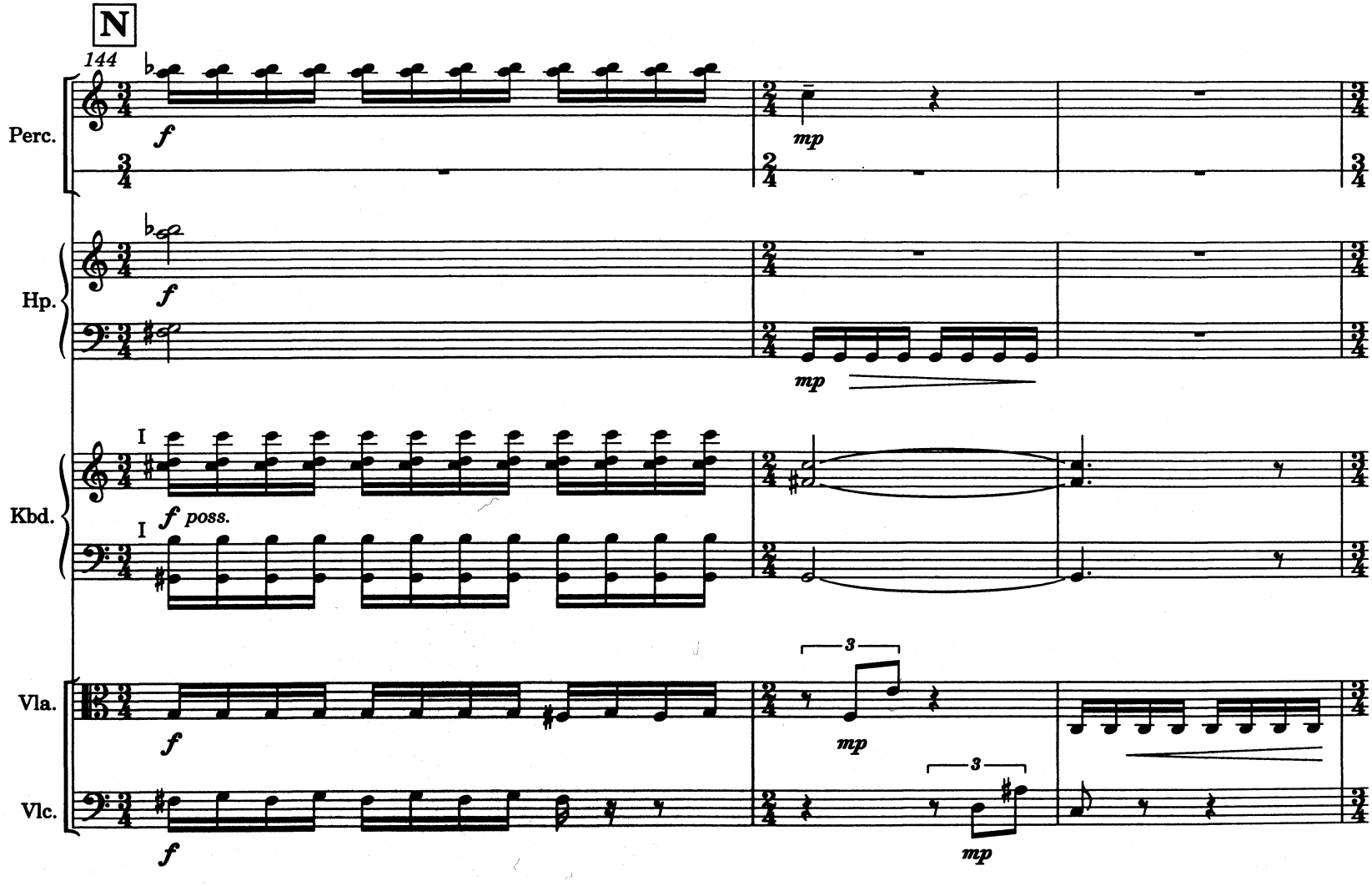

125
Vibraphone
K
Perc.
mp
sempre ped.
mp
Hp.
mp
F♭, G♮
mp
Kbd.
pp
Vla.
mp
Vlc.
pp

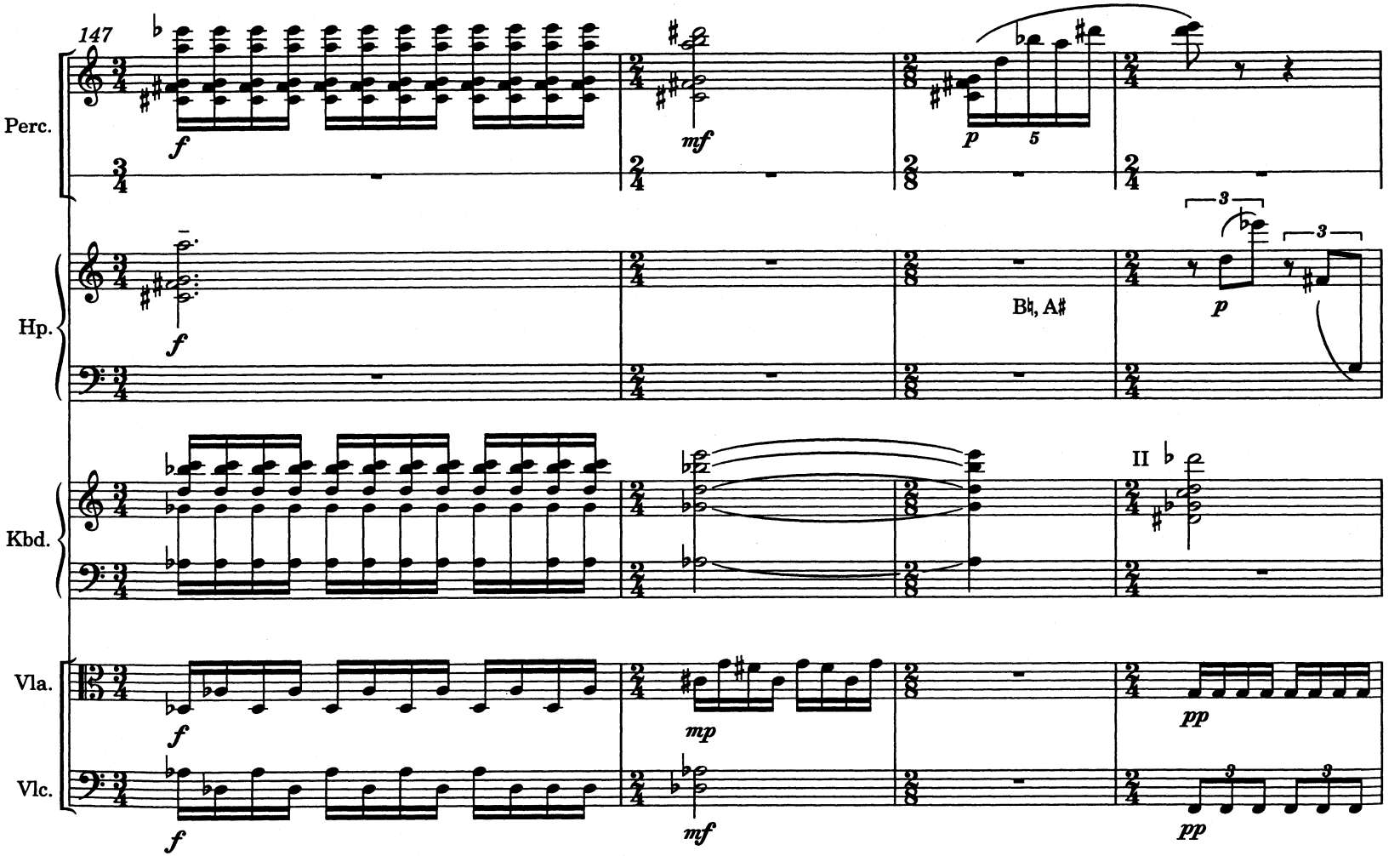

130
L
Perc.
Hp.
Kbd.
Vla.
Vlc.
pp
mp
G♭

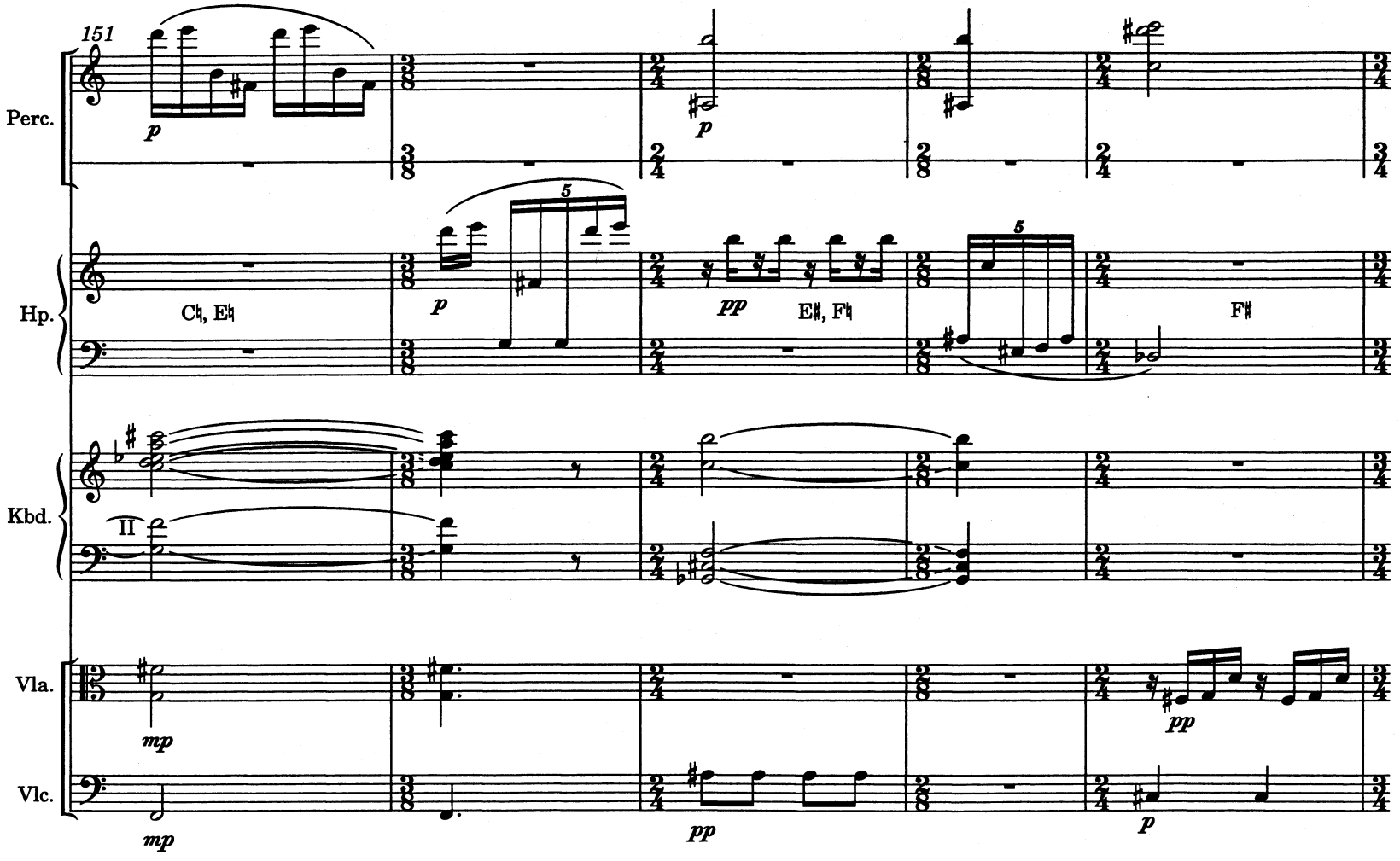

135
Perc.
Hp.
Kbd.
Vla.
Vlc.
G♮
pp
mp
7
6
5

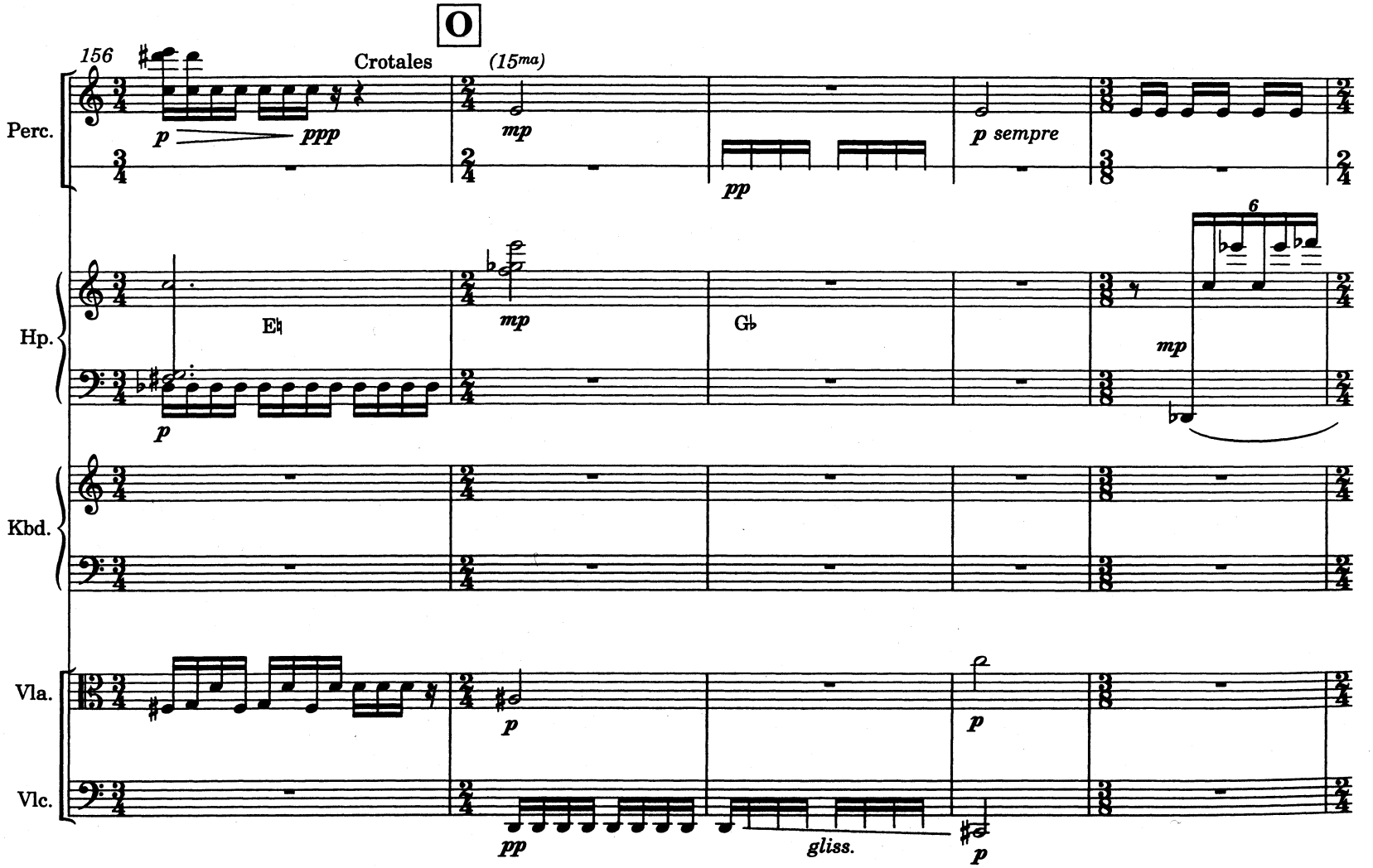

M
♩= 80
137
furioso
Perc.
p
f
Hp.
C♯, B♭, F♯, A♮
Kbd.
Vla.
Vlc.
7
7
7
pp
mf

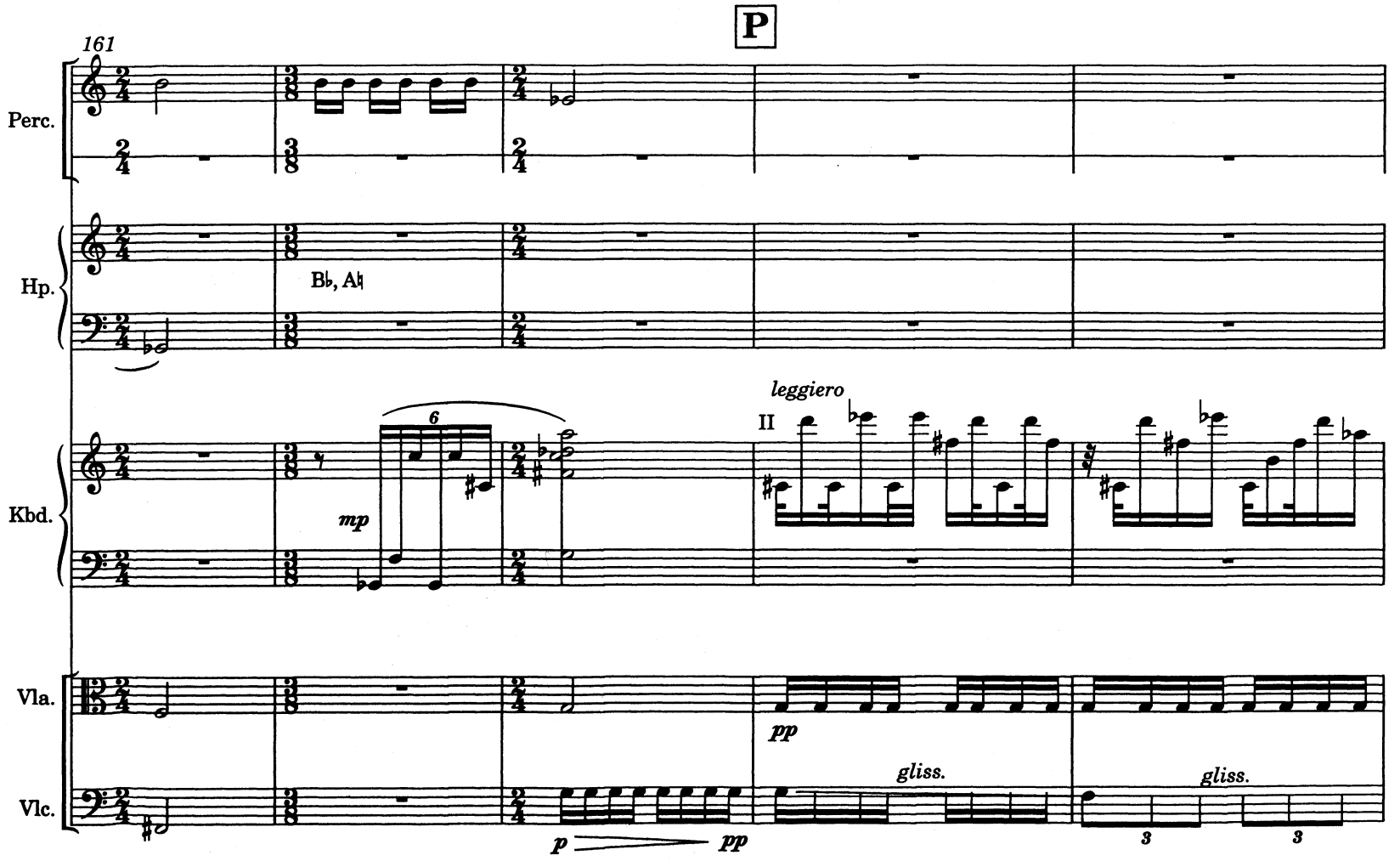

140
Perc.
Hp.
Kbd.
Harpsichord
(+C tutti)
Vla.
Vlc.

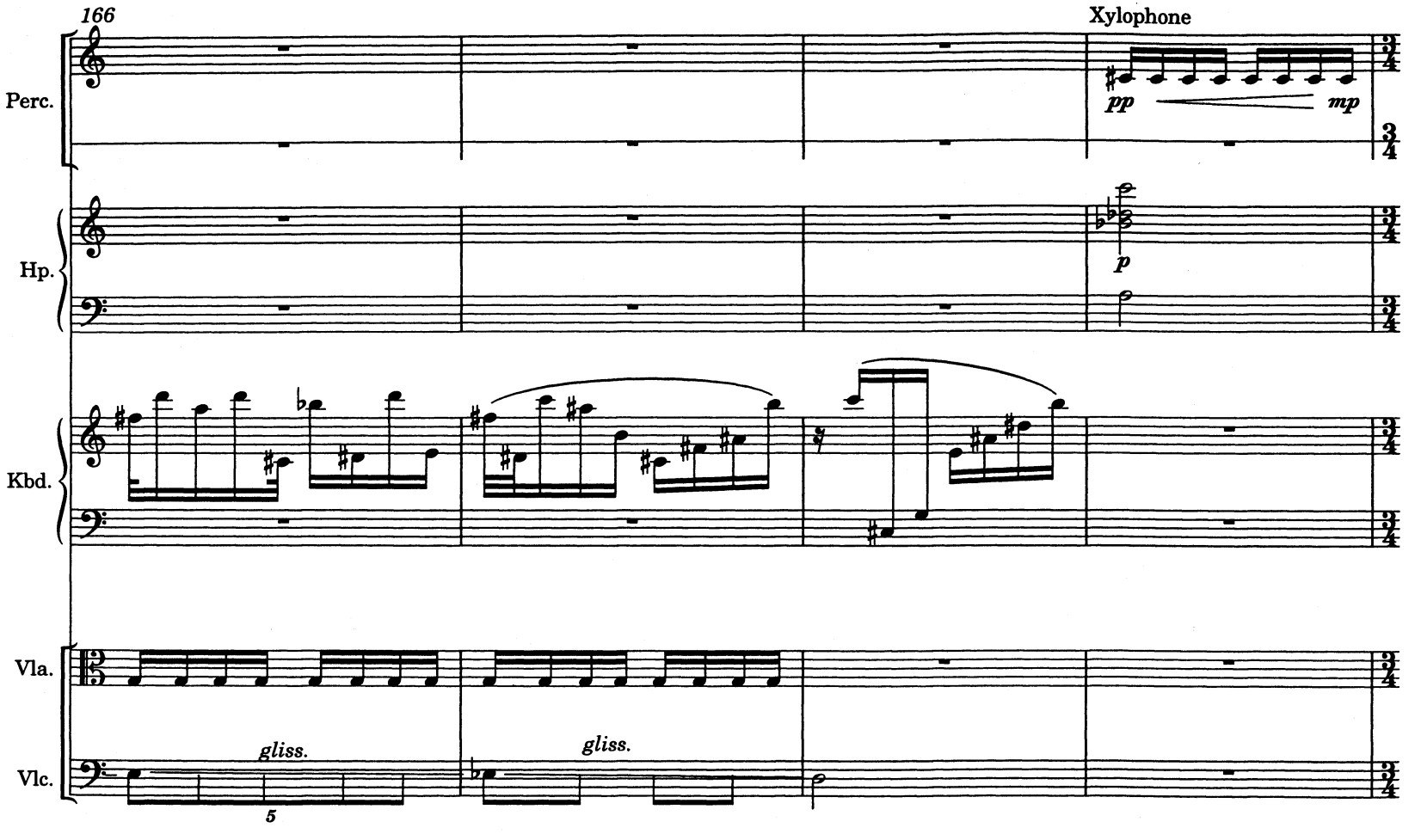

N
144
Perc.
Hp.
Kbd.
Vla.
Vlc.
f
mp
f poss.
3

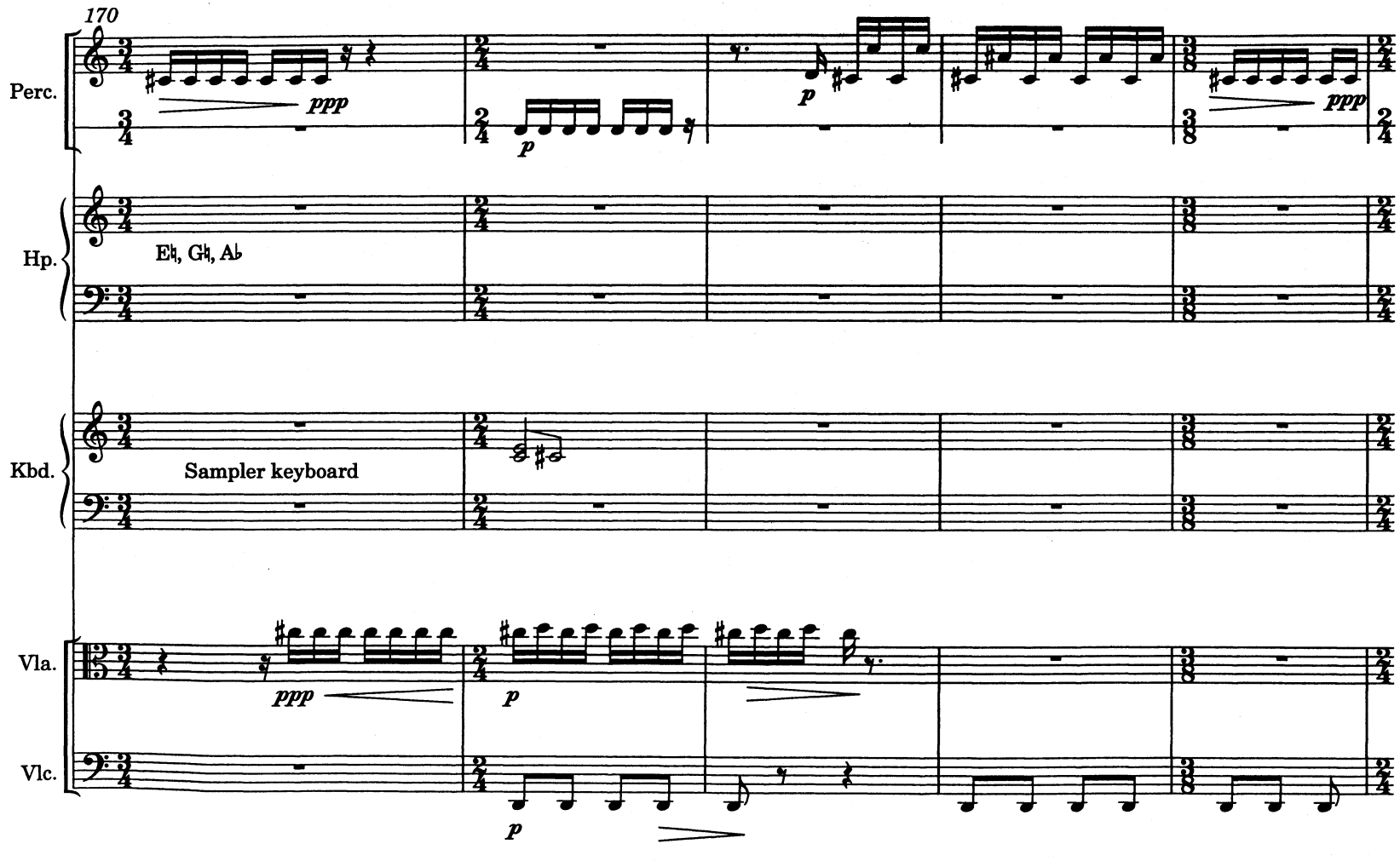

147
Perc.
Hp.
Kbd.
Vla.
Vlc.
B♮, A♯
II

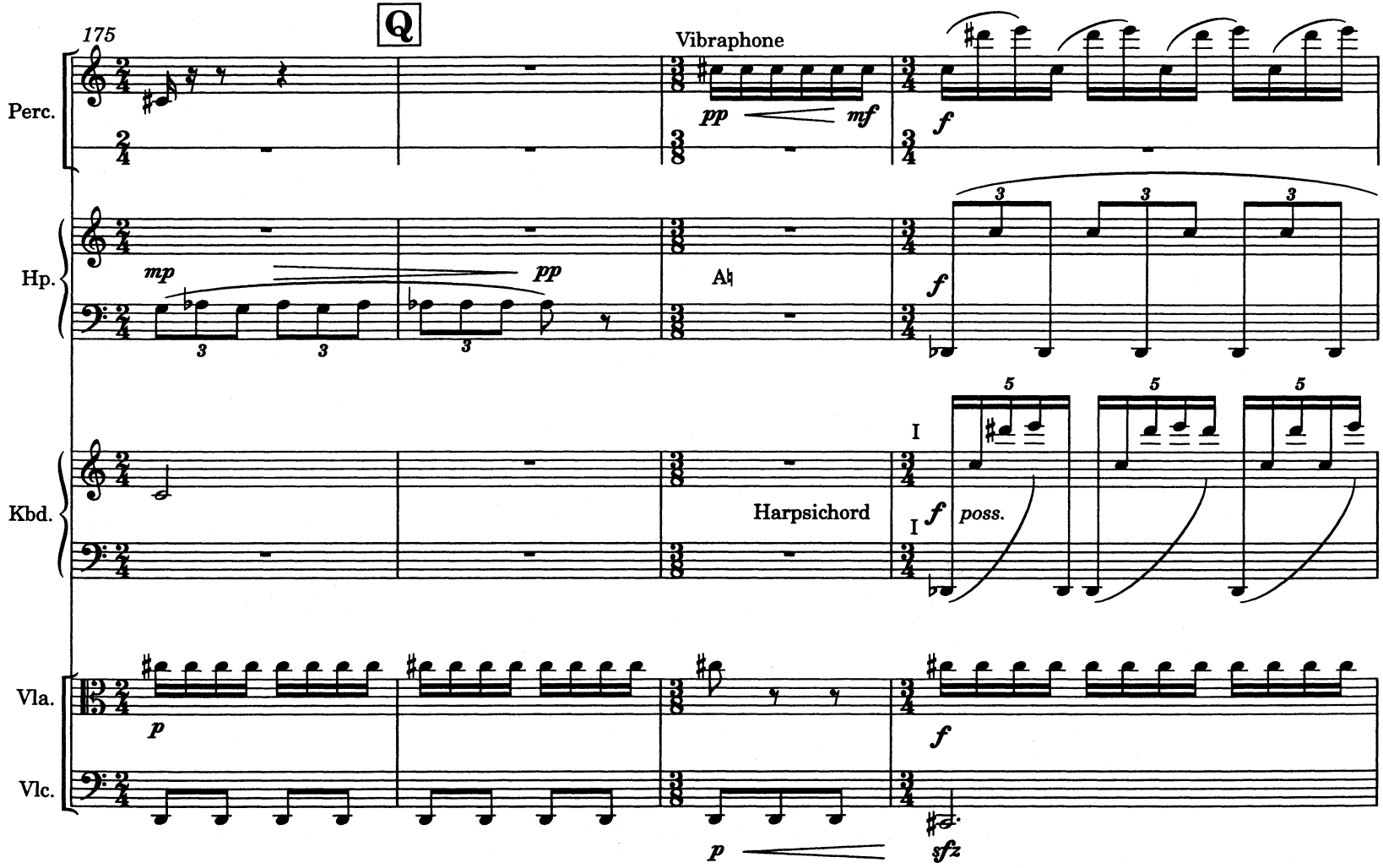

151
Perc.
Hp.
C♮, E♮
E♯, F♮
F♯
Kbd.
II
Vla.
Vlc.
p
mp
pp

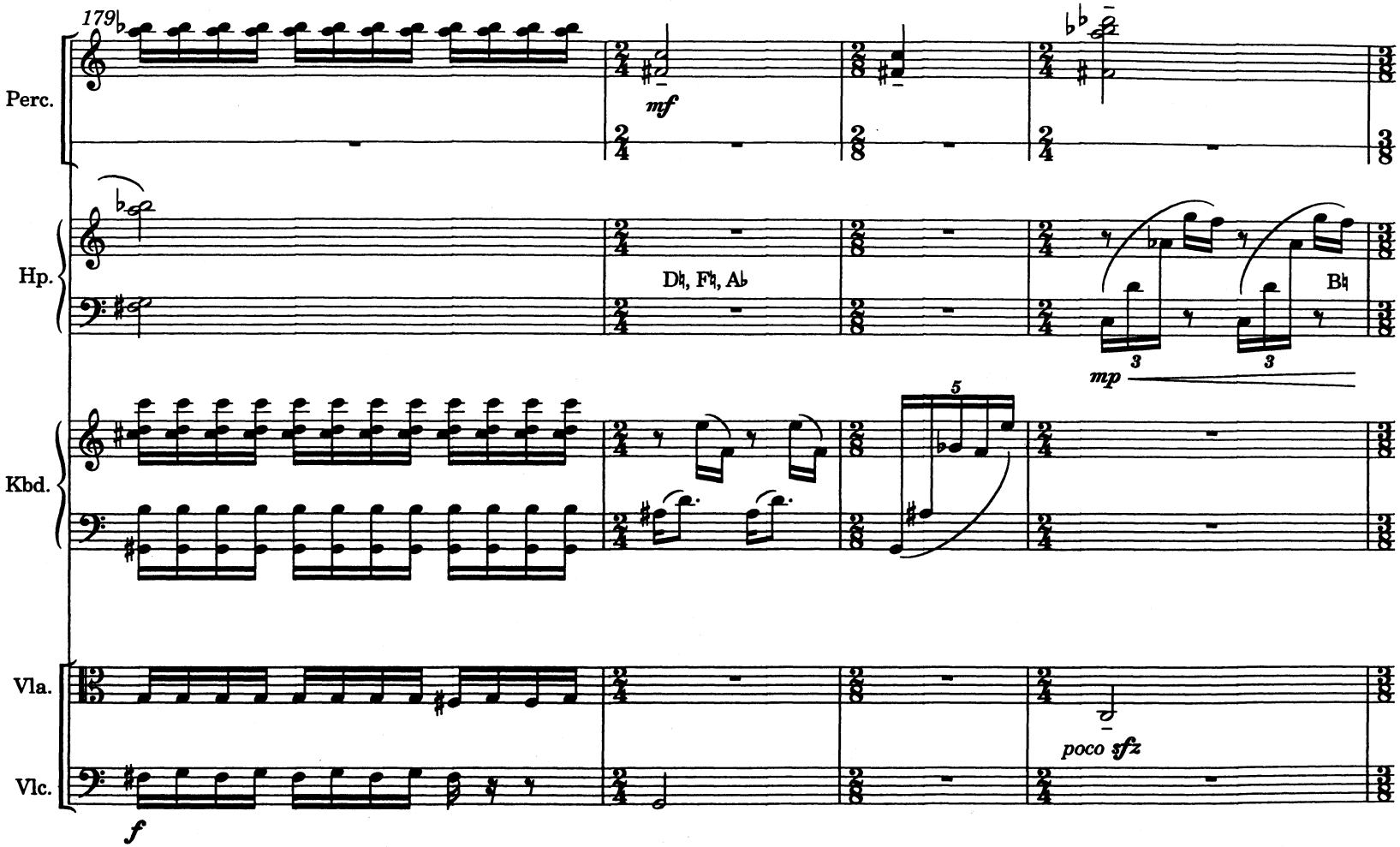

O
156
Crotales
(15ma)
Perc.
p
ppp
mp
pp
p sempre
Hp.
E♮
mp
G♭
6
mp
p
Kbd.
Vla.
p
p
Vlc.
pp
gliss.
p

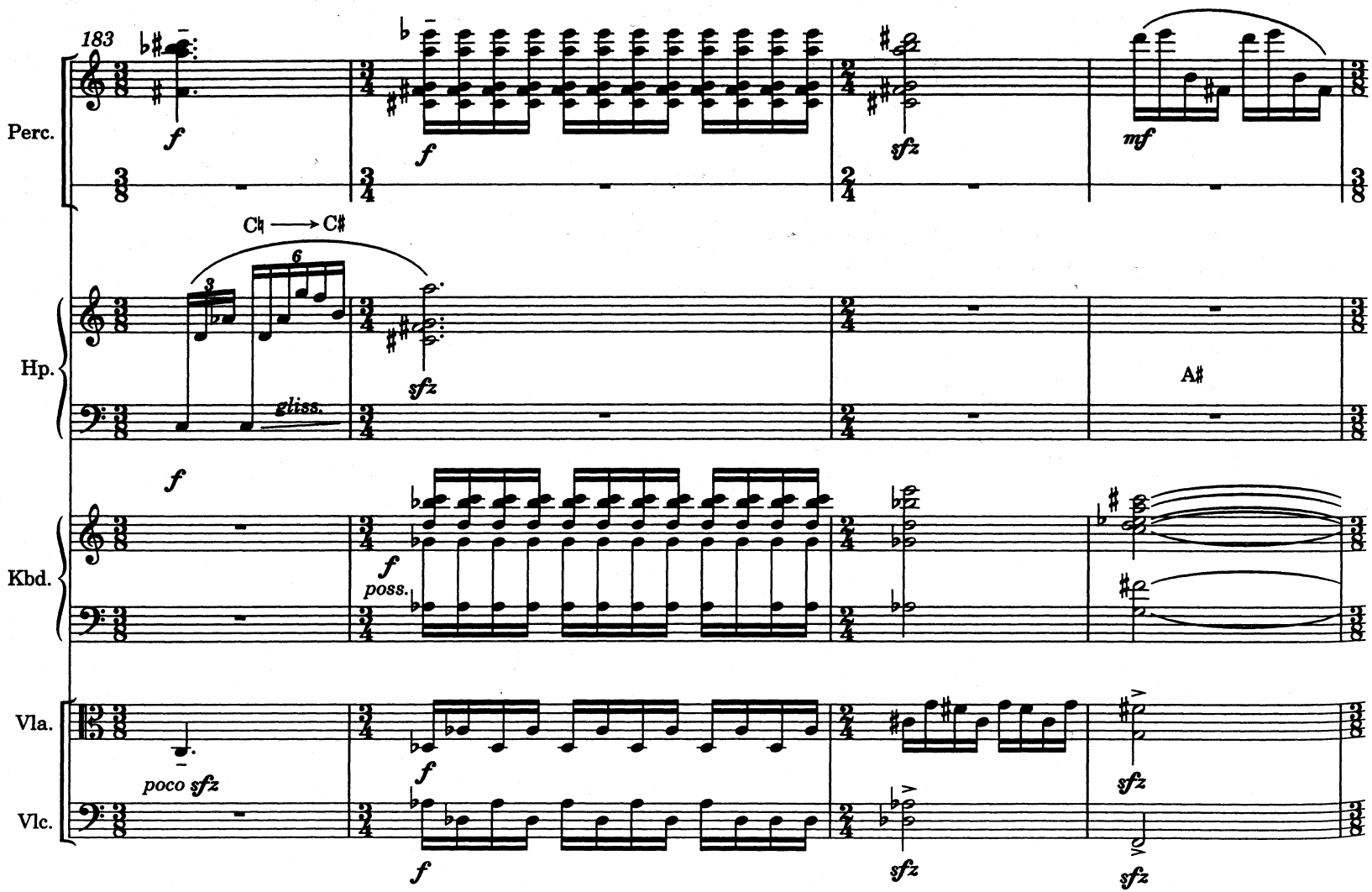

P
161
Perc.
Hp.
B♭, A♮
Kbd.
6
mp
leggiero
II
Vla.
Vlc.
pp
gliss.
gliss.
p
pp
3
3

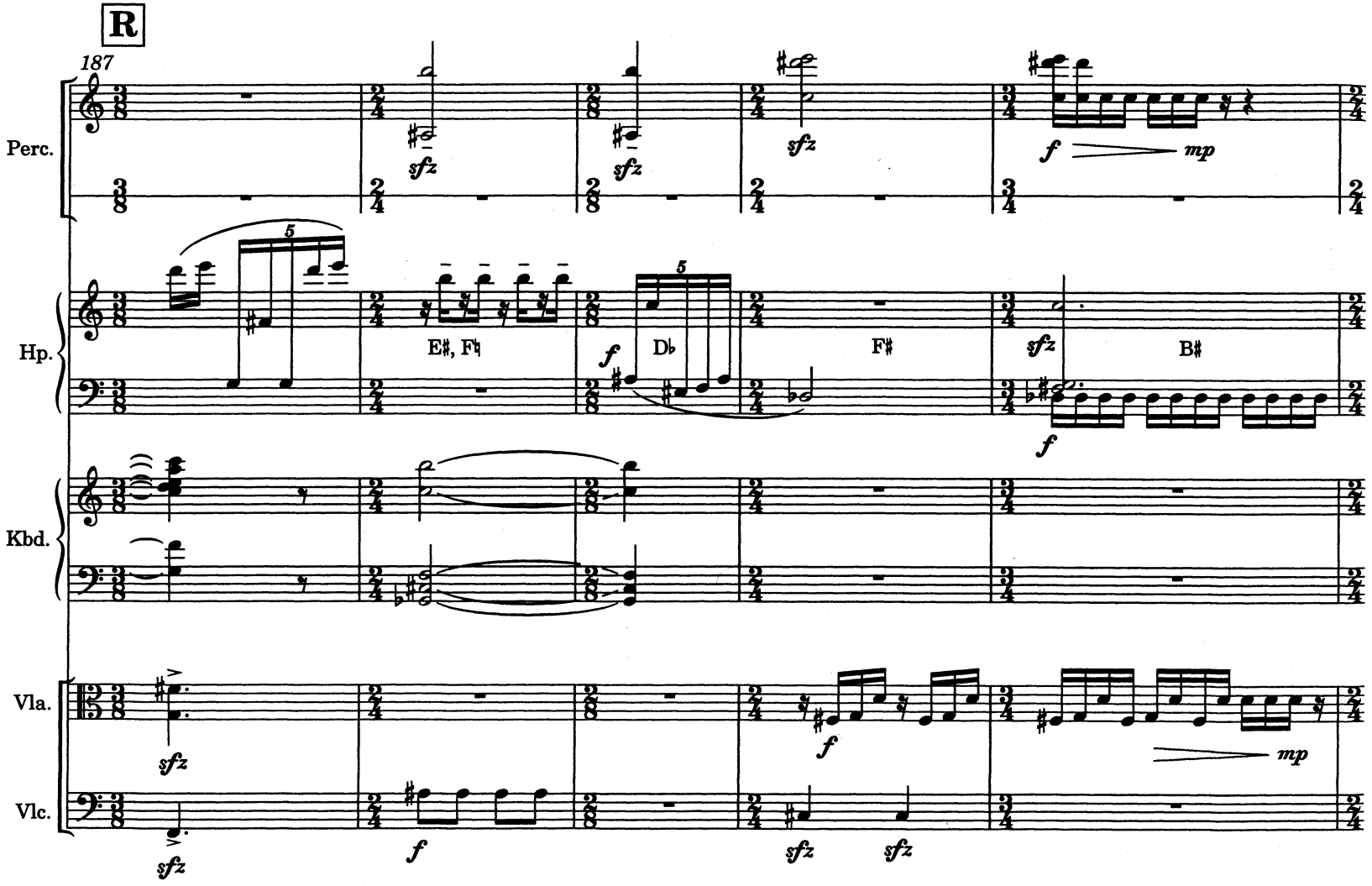

166
Xylophone
Perc.
pp
mp
Hp.
p
Kbd.
Vla.
Vlc.
gliss.
gliss.
5

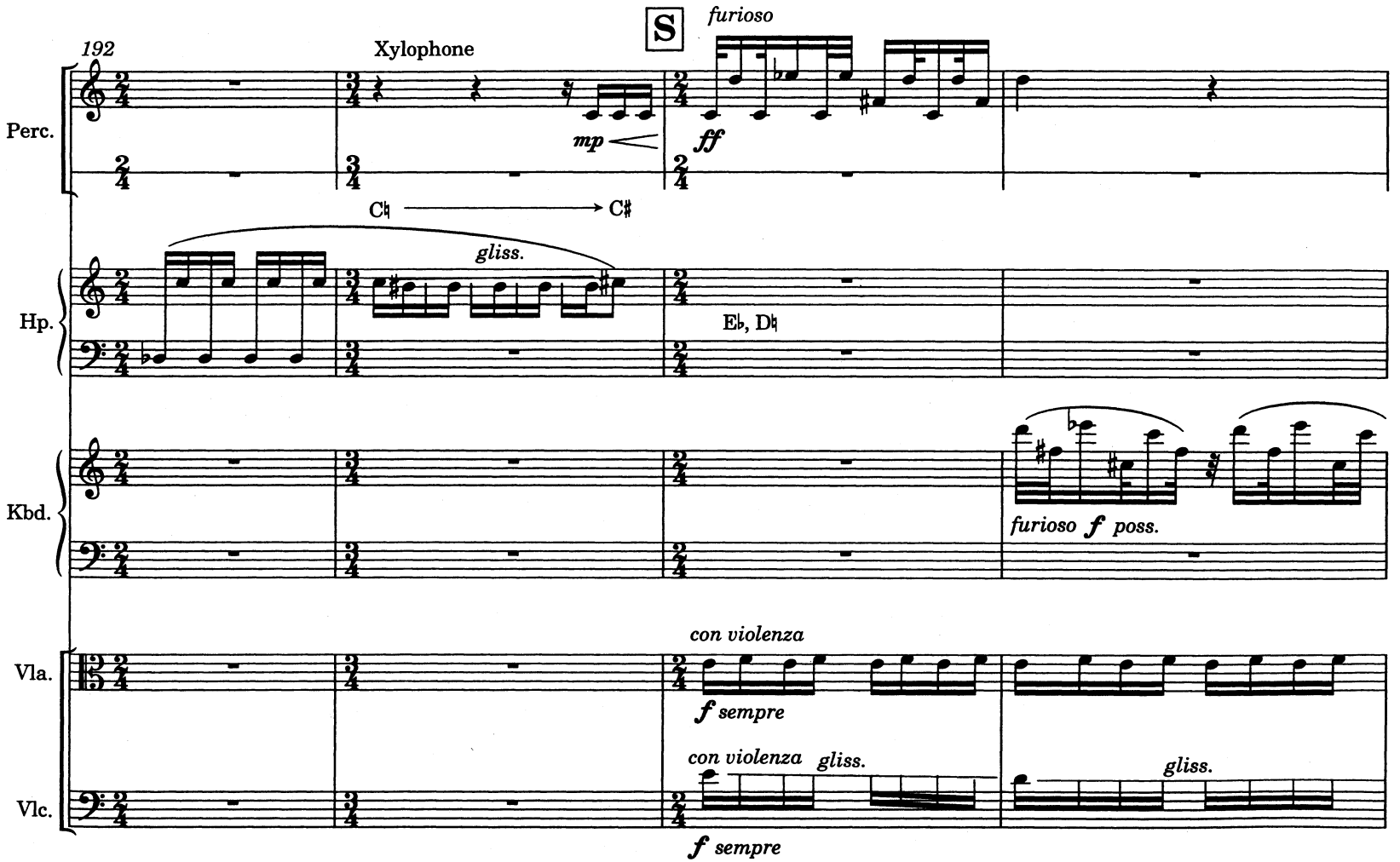

170
Perc.
ppp
p
p
ppp
Hp.
E♮, G♮, A♭
Kbd.
Sampler keyboard
Vla.
ppp
p
Vlc.
p

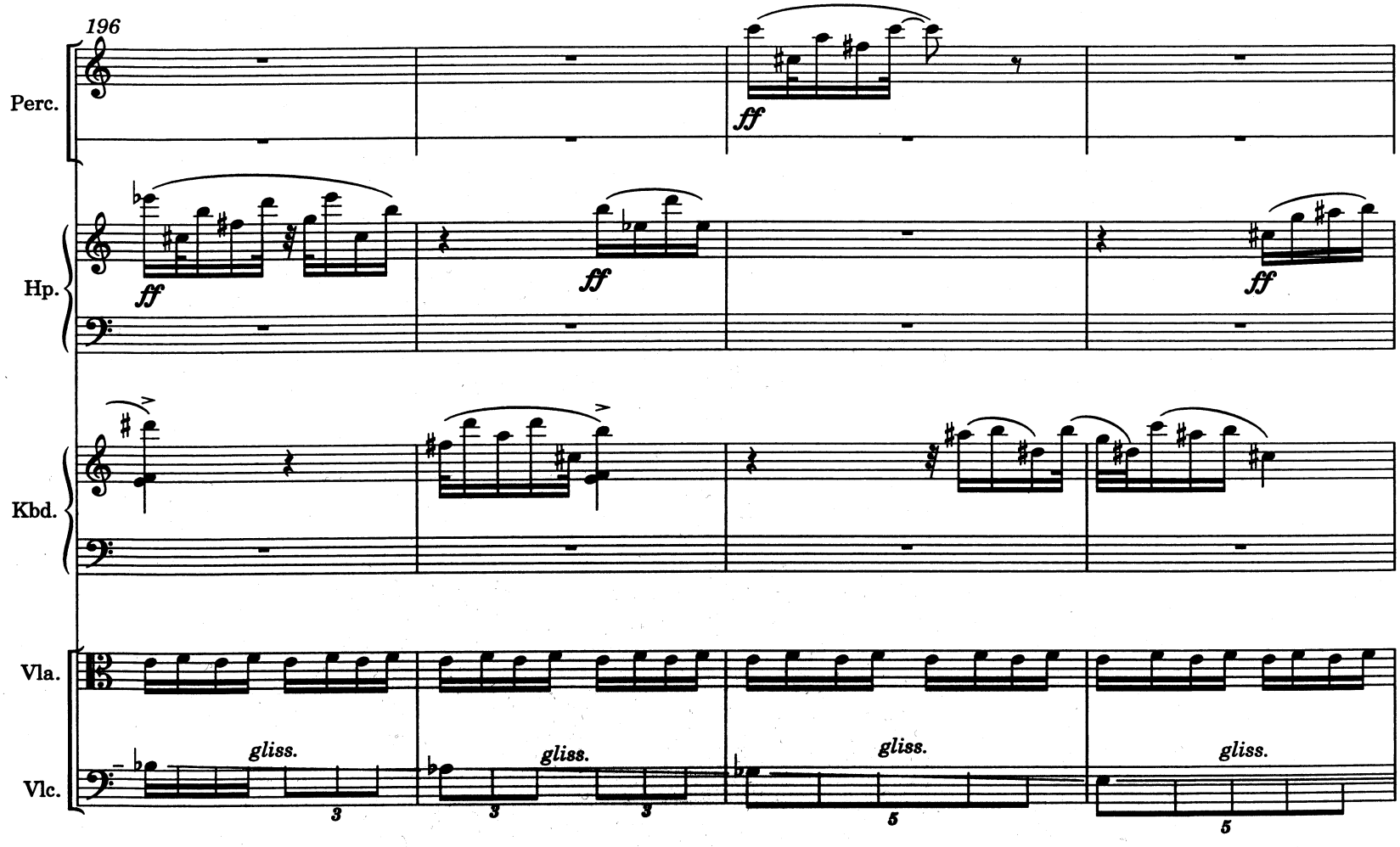

175
Q
Vibraphone
Perc.
Hp.
Kbd.
Harpsichord
poss.
Vla.
Vlc.

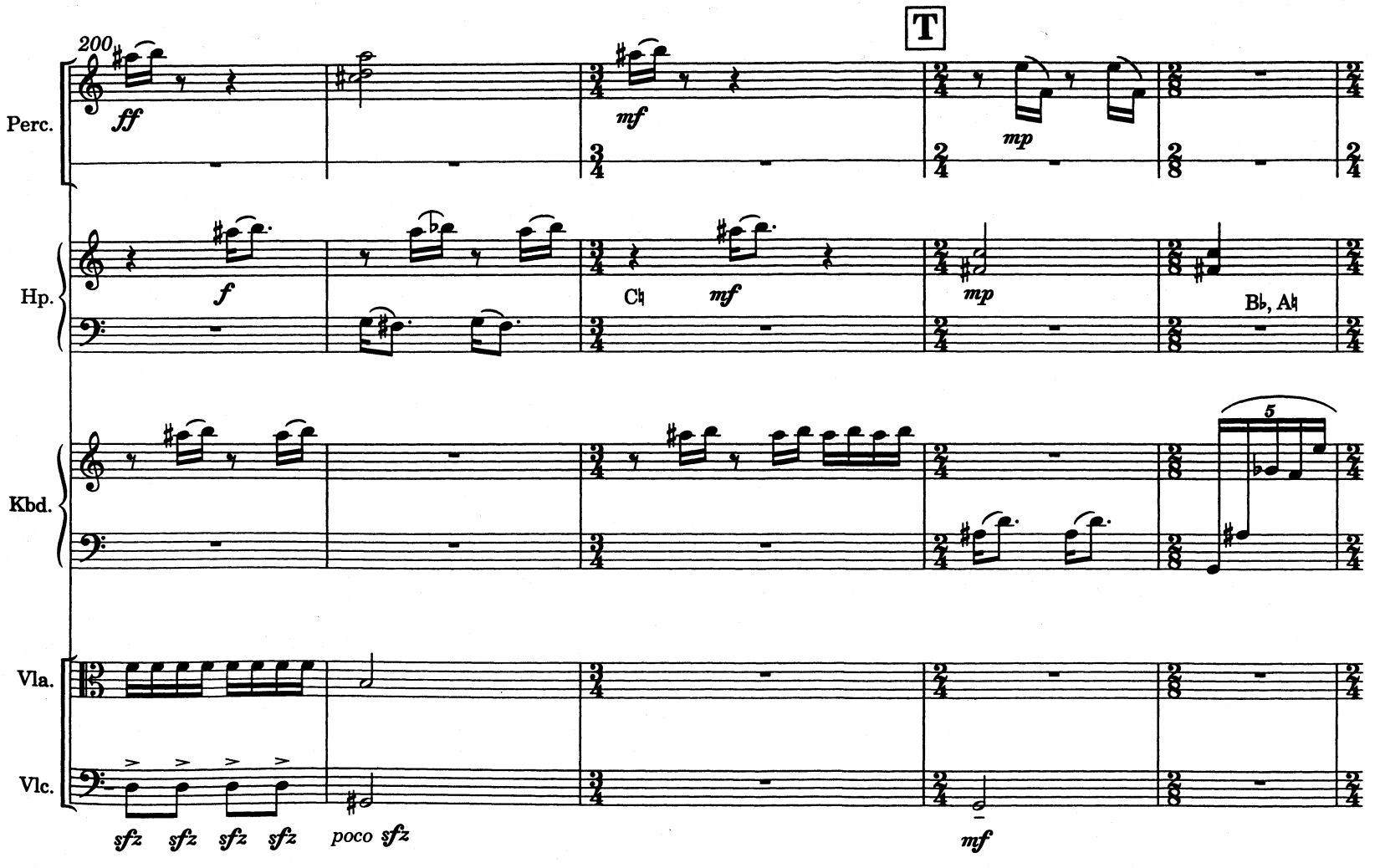

179
Perc.
mf
Hp.
D♮, F♮, A♭
B♮
mp
Kbd.
Vla.
poco sfz
Vlc.
f

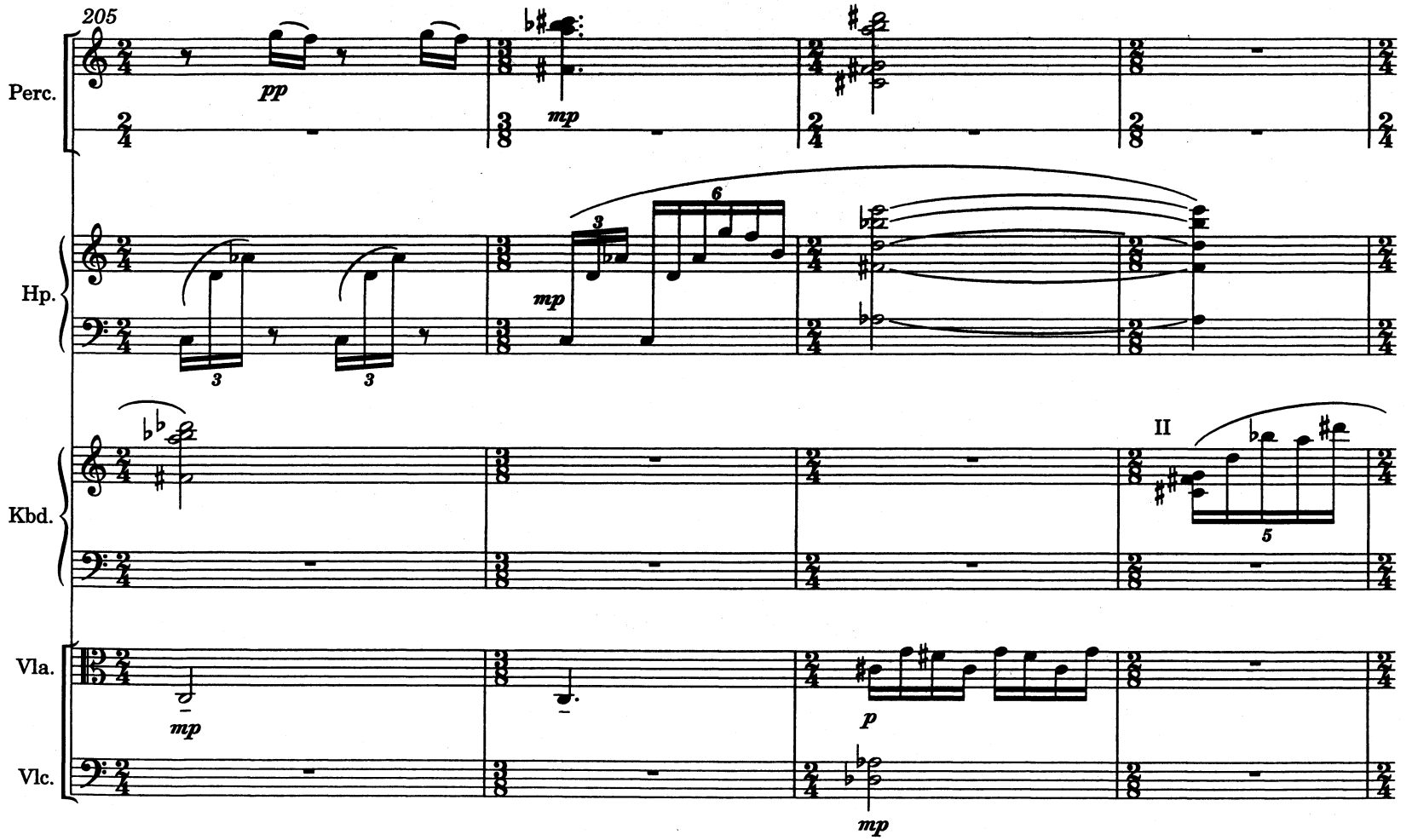

183
Perc.
f
f
sfz
mf
C♮ ⟶ C♯
Hp.
gliss.
sfz
A♯
f
Kbd.
f
poss.
Vla.
poco sfz
f
sfz
Vlc.
f
sfz
sfz

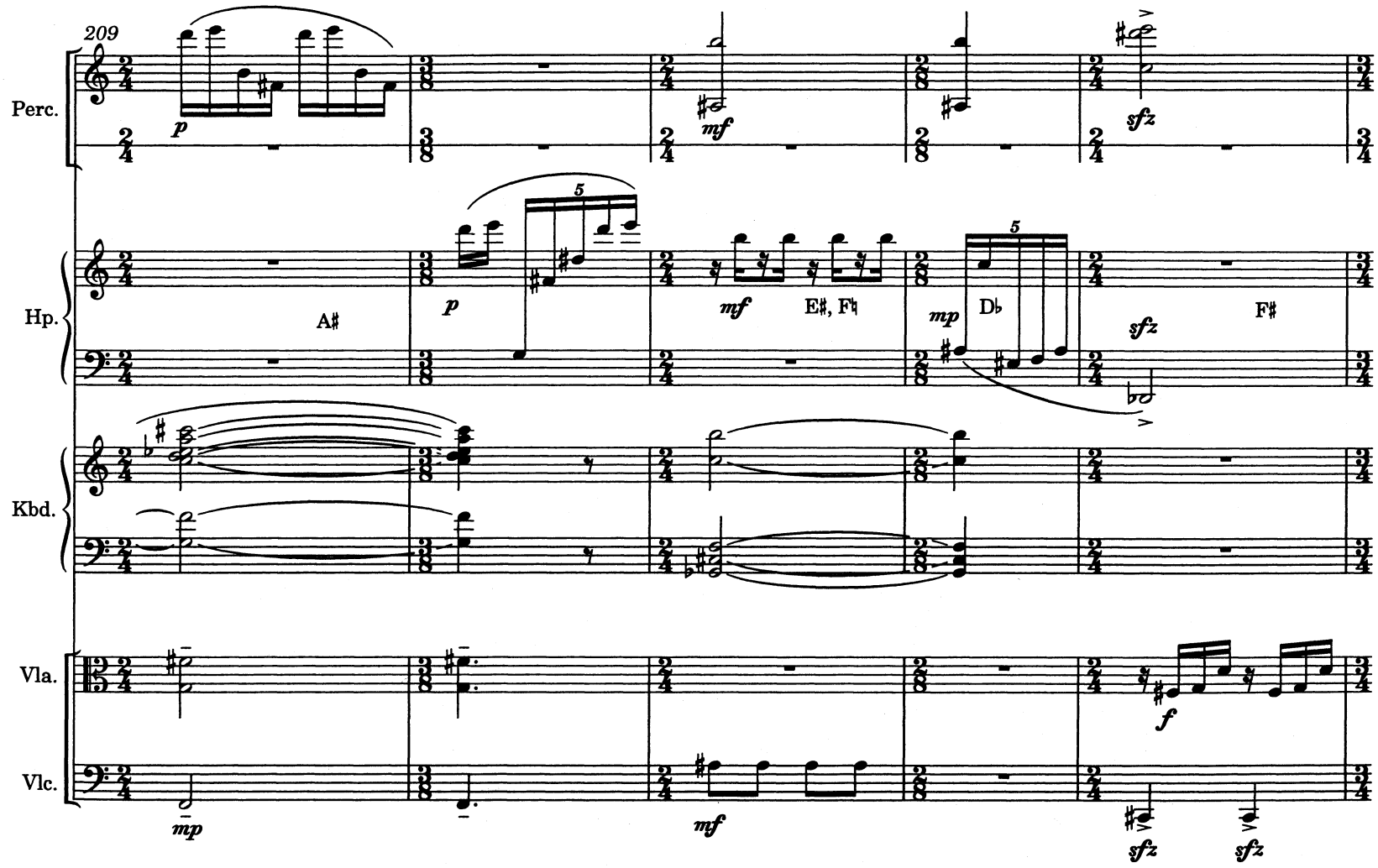

R
187
Perc.
Hp.
Kbd.
Vla.
Vlc.
E♯, F♮
D♭
F♯
B♯
sfz
f
mp

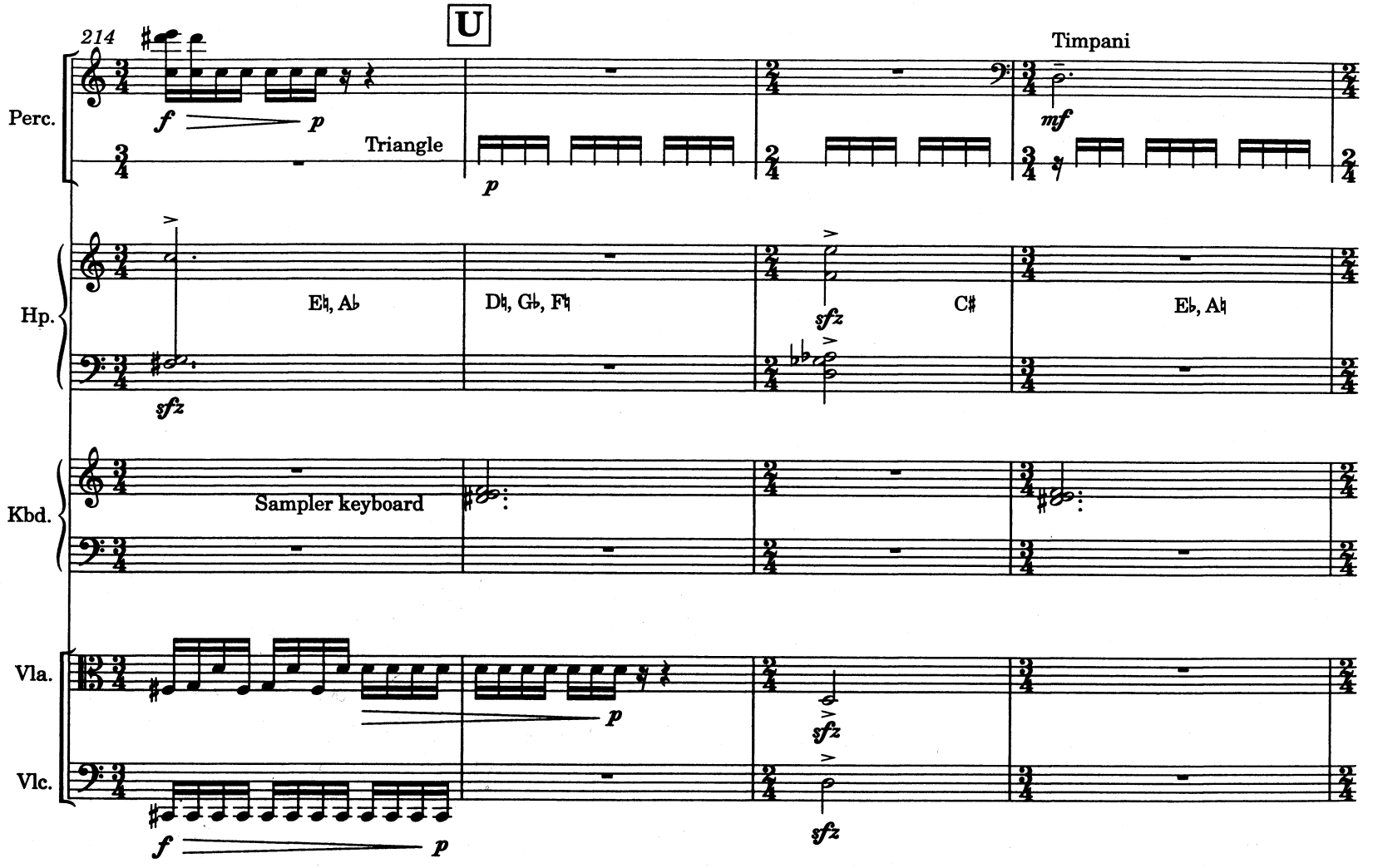

192
Xylophone
S
furioso
Perc.
mp
ff
C♮ → C♯
gliss.
Hp.
E♭, D♮
Kbd.
furioso f poss.
con violenza
Vla.
f sempre
con violenza gliss.
gliss.
Vlc.
f sempre

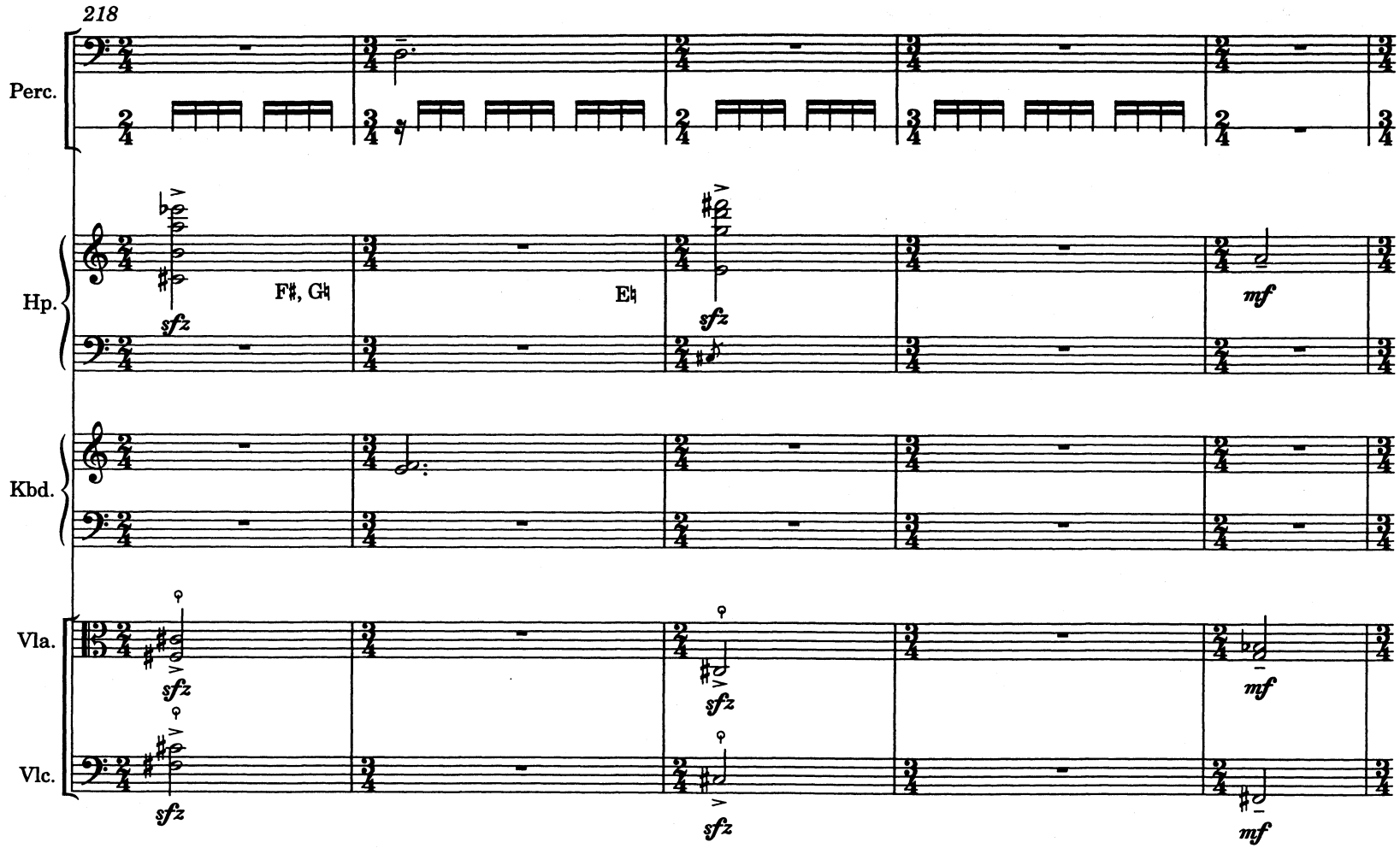

196
Perc.
Hp.
Kbd.
Vla.
Vlc.
ff
gliss.
3
5

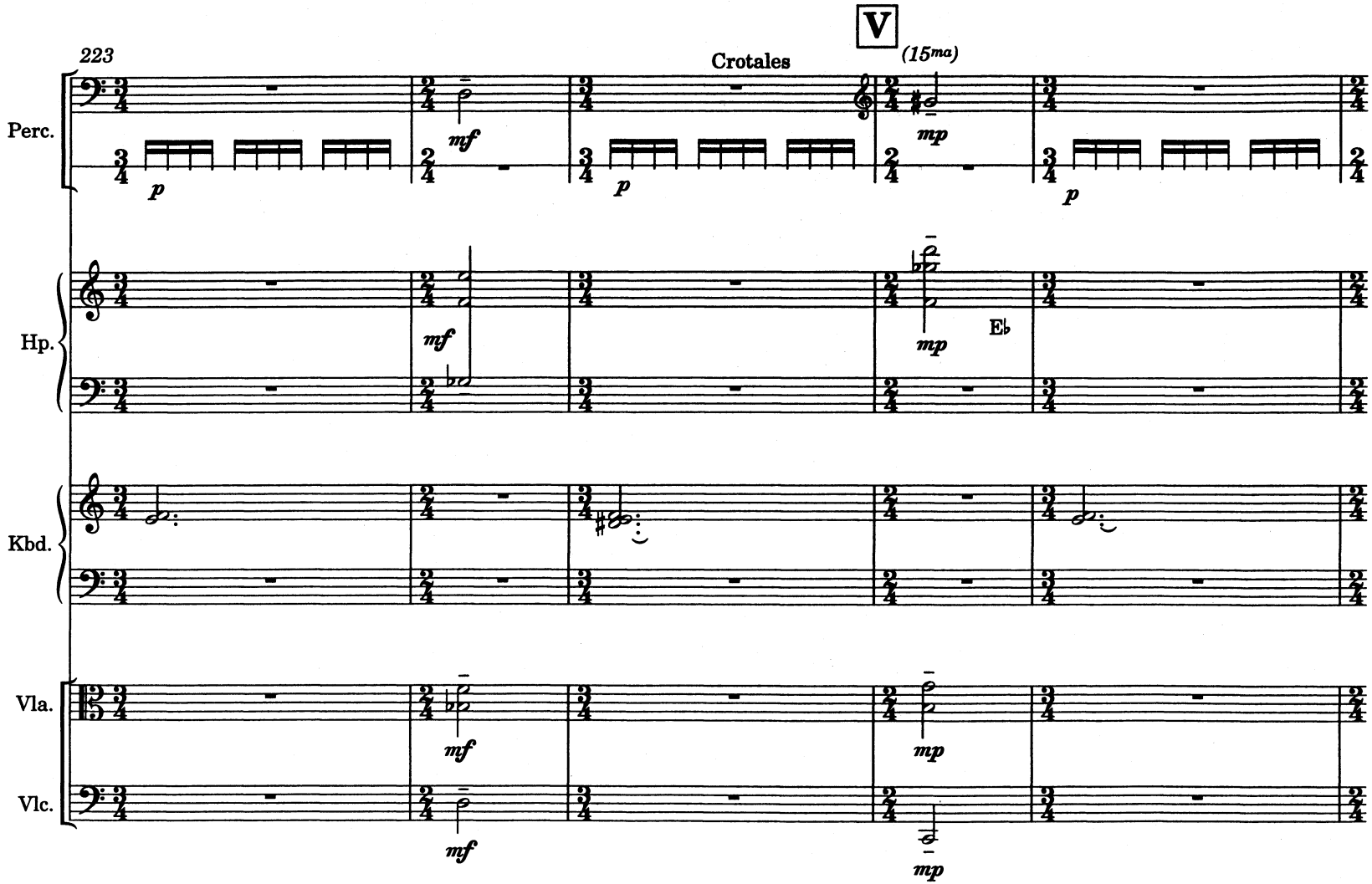

200
T
Perc.
ff
mf
mp
Hp.
f
C♮
mf
mp
B♭, A♮
Kbd.
5
Vla.
Vlc.
sfz sfz sfz sfz
poco sfz
mf

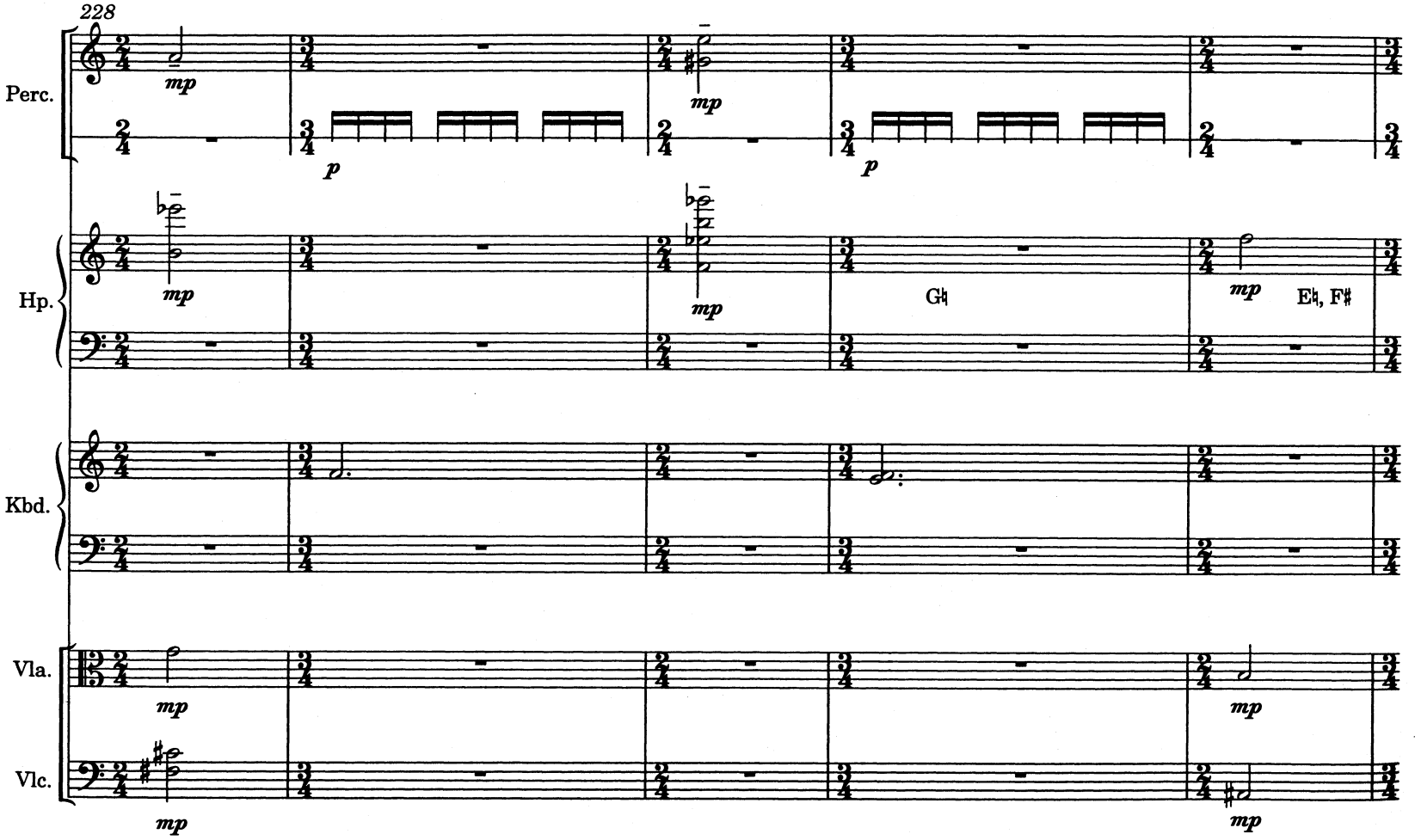

205
Perc.
pp
mp
Hp.
mp
Kbd.
II
Vla.
mp
p
Vlc.
mp

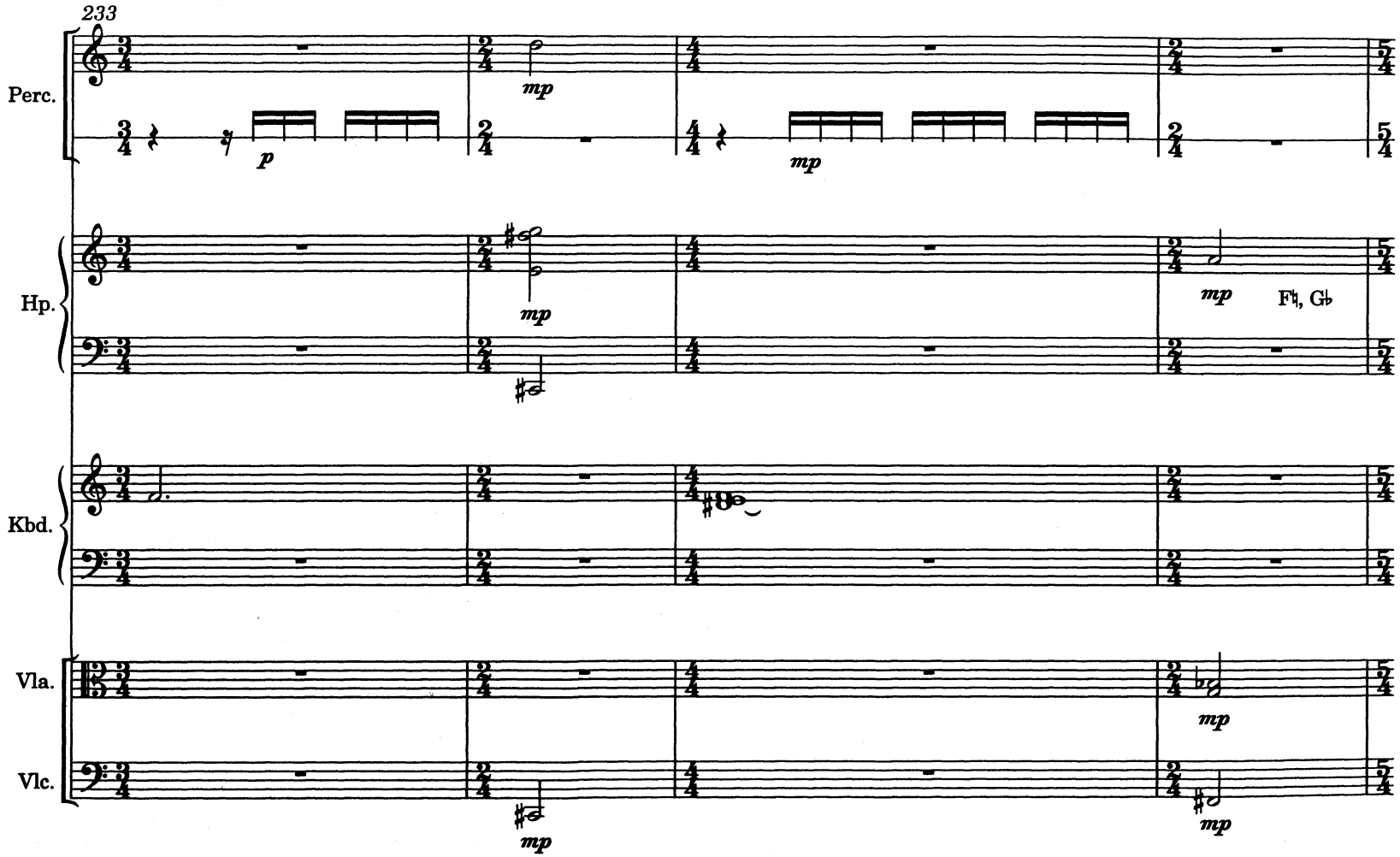

209
Perc.
Hp.
Kbd.
Vla.
Vlc.
A♯
E♯, F♮
D♭
F♯

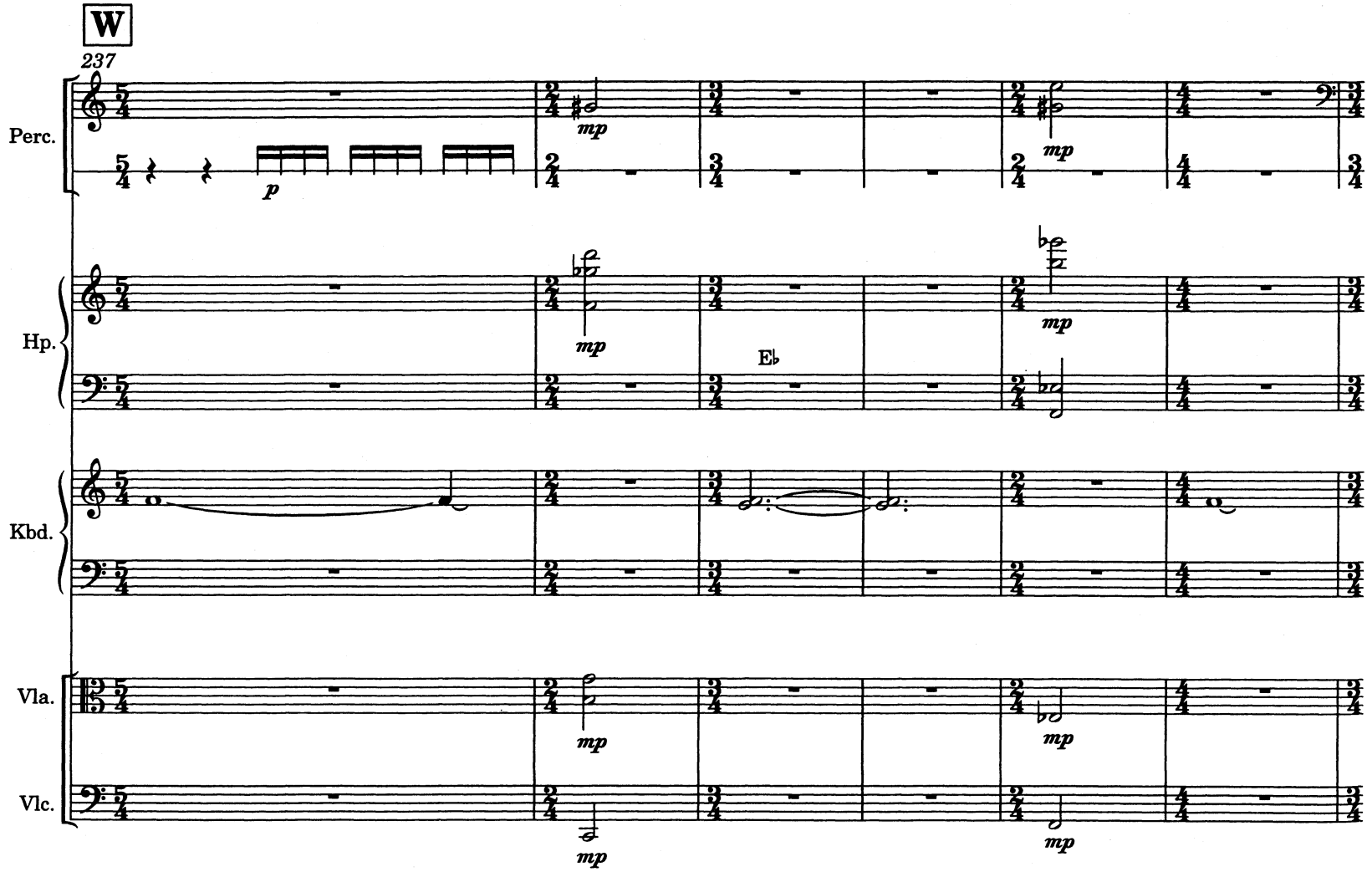

214
U
Timpani
Perc.
Triangle
Hp.
E♮, A♭
D♮, G♭, F♮
C♯
E♭, A♮
Kbd.
Sampler keyboard
Vla.
Vlc.

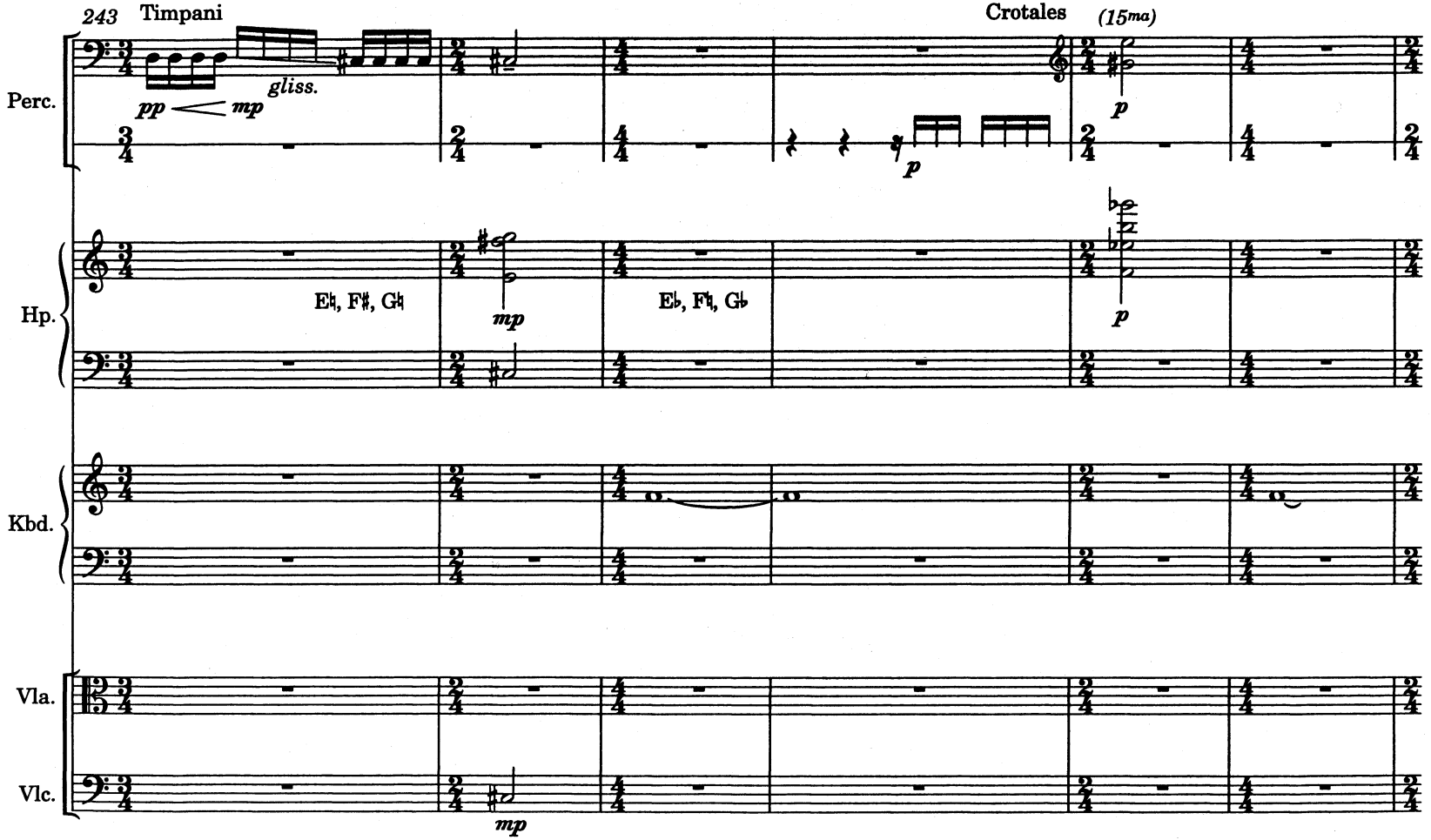

218
Perc.
Hp.
F♯, G♮
E♮
Kbd.
Vla.
Vlc.
sfz
mf

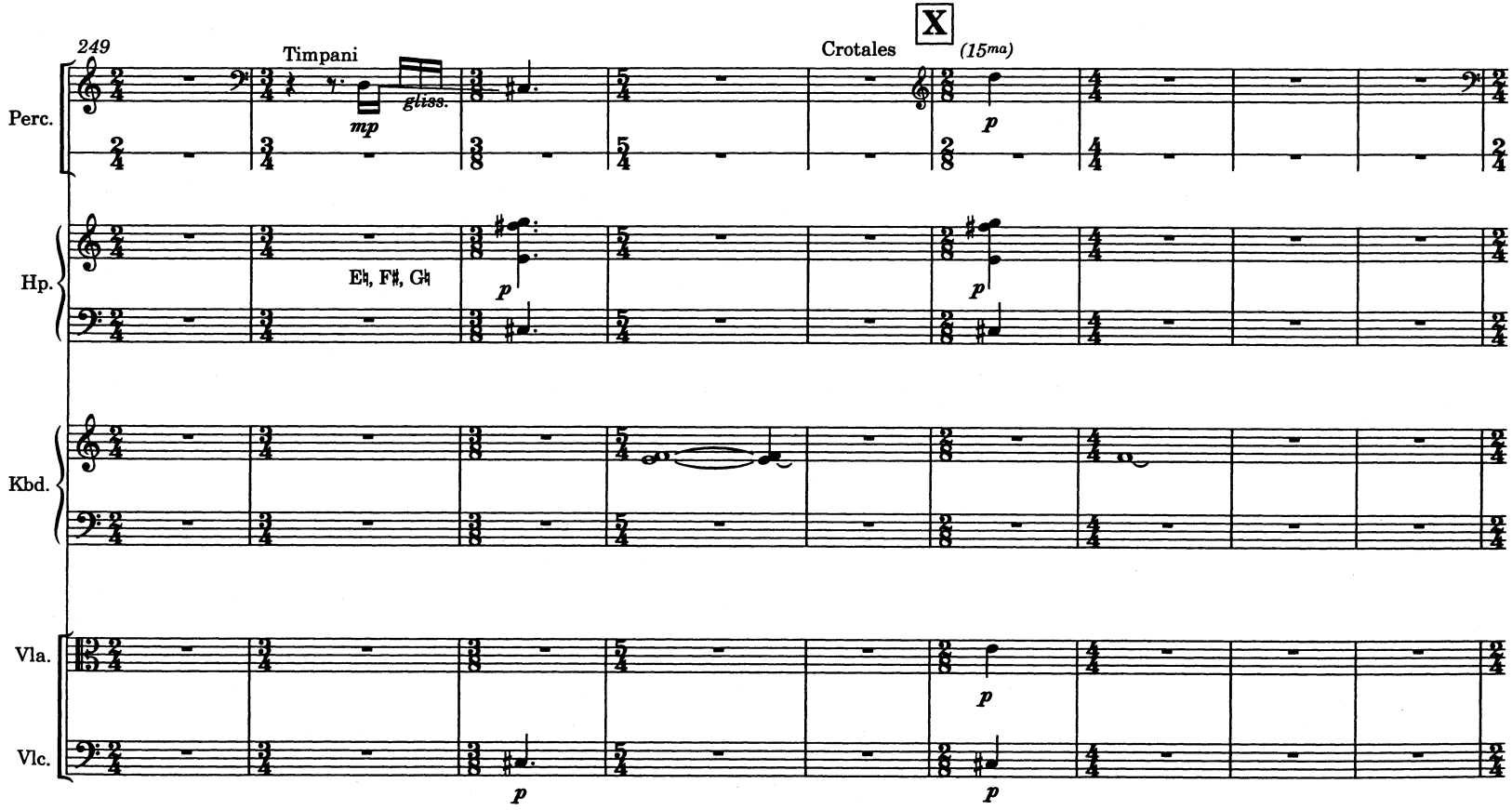

223
V
Crotales
(15ma)
Perc.
Hp.
Kbd.
Vla.
Vlc.
p
mf
p
mp
p
mf
mp
E♭
mf
mp
mf
mp

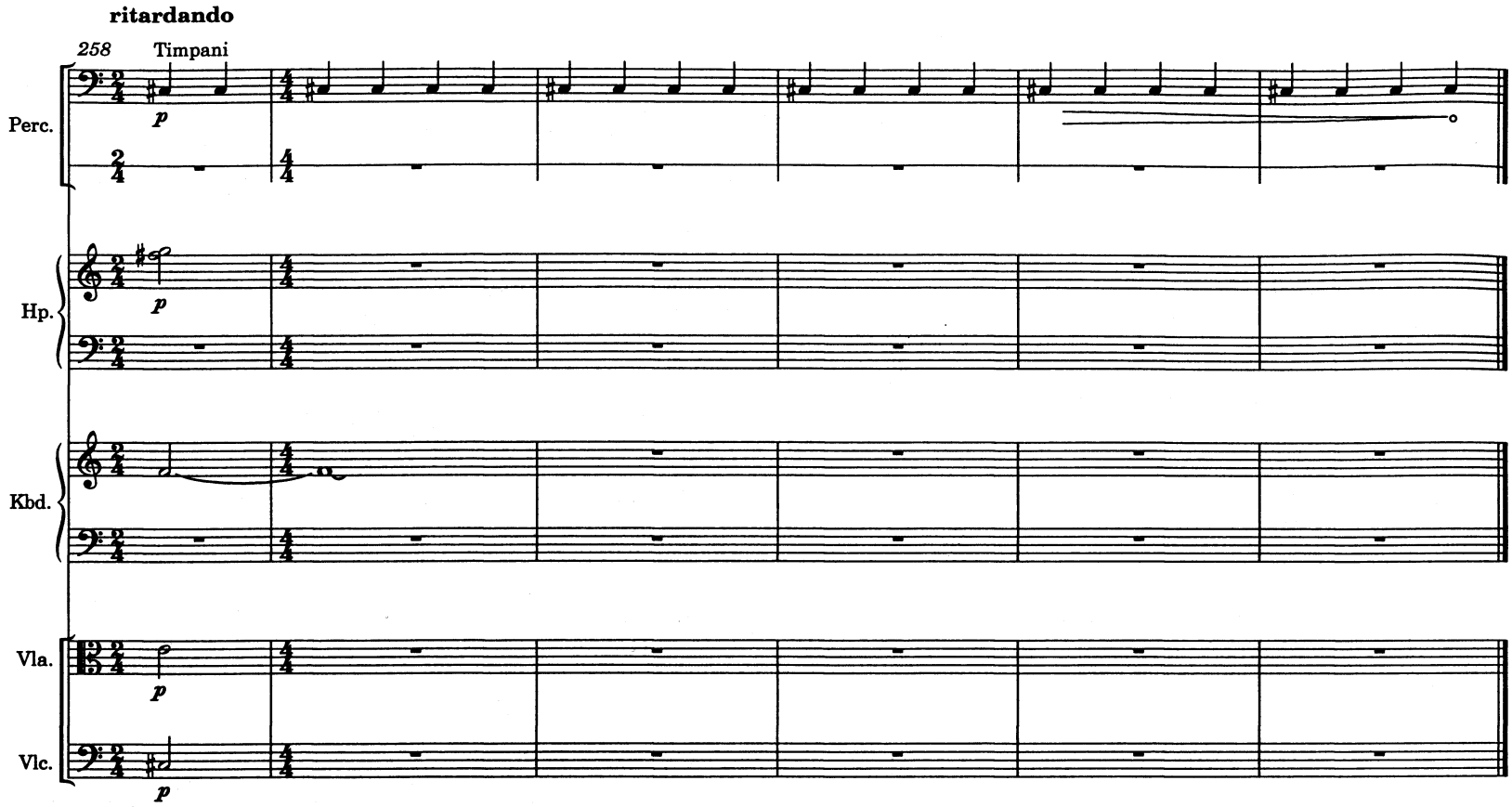

228
Perc.
Hp.
Kbd.
Vla.
Vlc.
mp
p
G♮
E♮, F♯


233
Perc.
Hp.
Kbd.
Vla.
Vlc.
p
mp
mp
mp
mp
mp
mp
mp
F♮, G♭

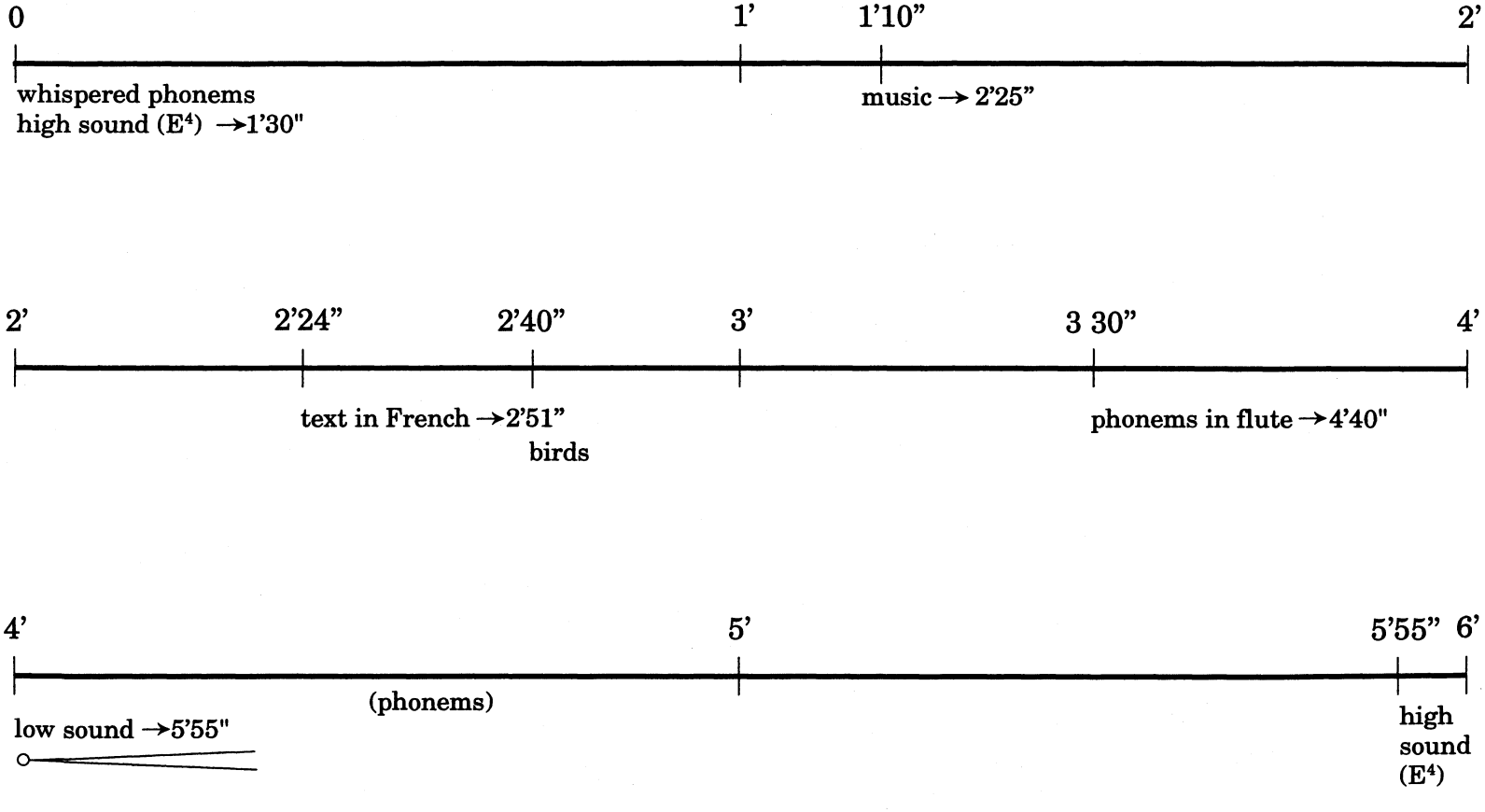

W
237
Perc.
Hp.
Kbd.
Vla.
Vlc.
p
mp
E♭

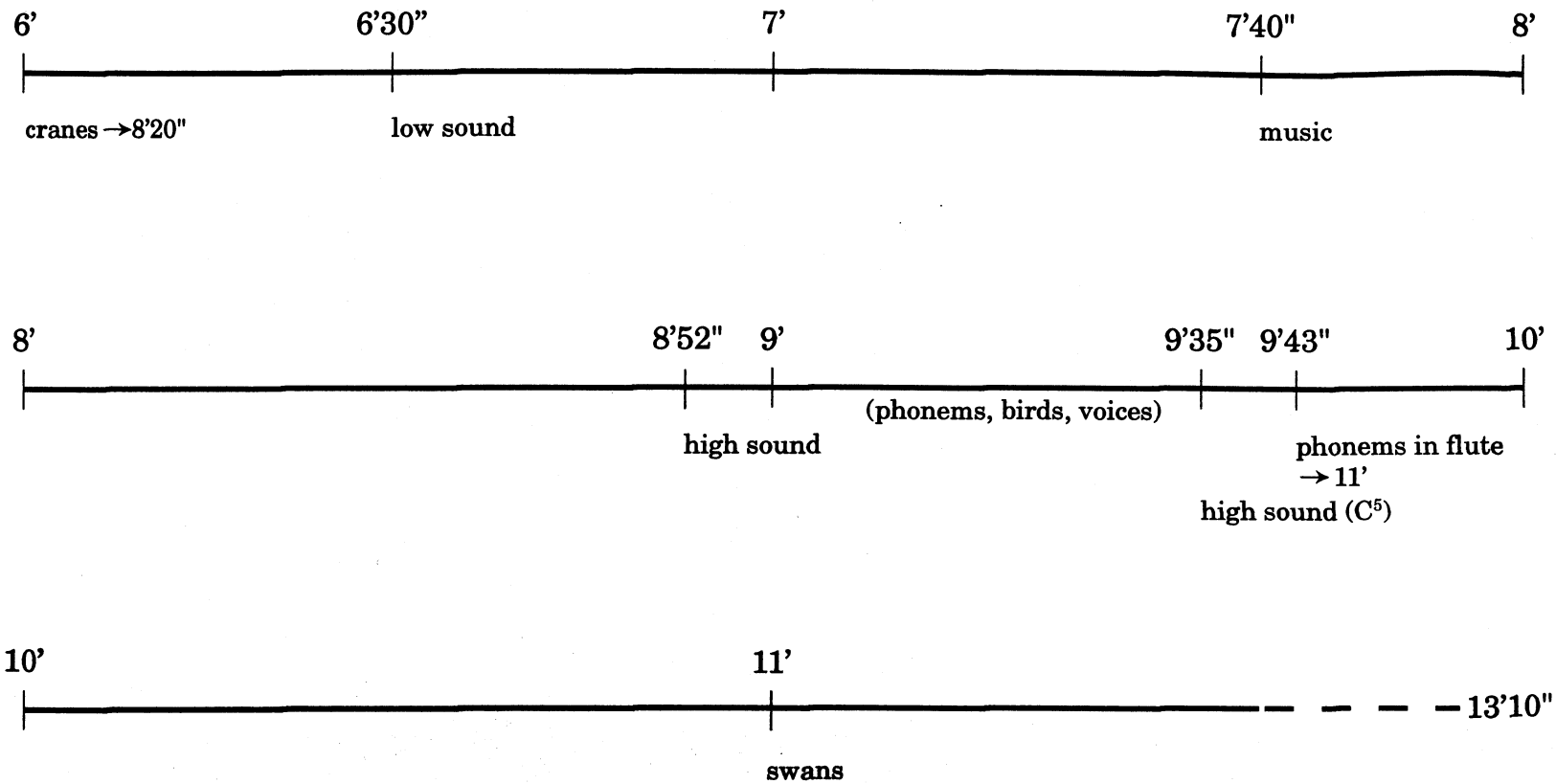

243
Timpani
Crotales
(15ma)
Perc.
pp
mp
gliss.
p
p
Hp.
E♮, F♯, G♮
mp
E♭, F♮, G♭
p
Kbd.
Vla.
Vlc.
mp


249
Timpani
mp
gliss.
Crotales
X
(15ma)
p
Perc.
Hp.
E♮, F♯, G♮
p
Kbd.
Vla.
Vlc.


ritardando
258
Timpani
Perc.
Hp.
Kbd.
Vla.
Vlc.
p

5. WINDOW


0
1'
1'10"
2'
whispered phonems
high sound (E4) →1'30"
music → 2'25"
2'
2'24"
2'40"
3'
3 30"
4'
text in French →2'51"
birds
phonems in flute →4'40"
4'
5'
5'55"
6'
(phonems)
low sound →5'55"
high
sound
(E4)


6'
6'30"
7'
7'40"
8'
cranes →8'20"
low sound
music
8'
8'52"
9'
9'35"
9'43"
10'
(phonems, birds, voices)
high sound
phonems in flute
→11'
high sound (C5)
10'
11'
13'10"
swans

FALL

for harp and optional electronics

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

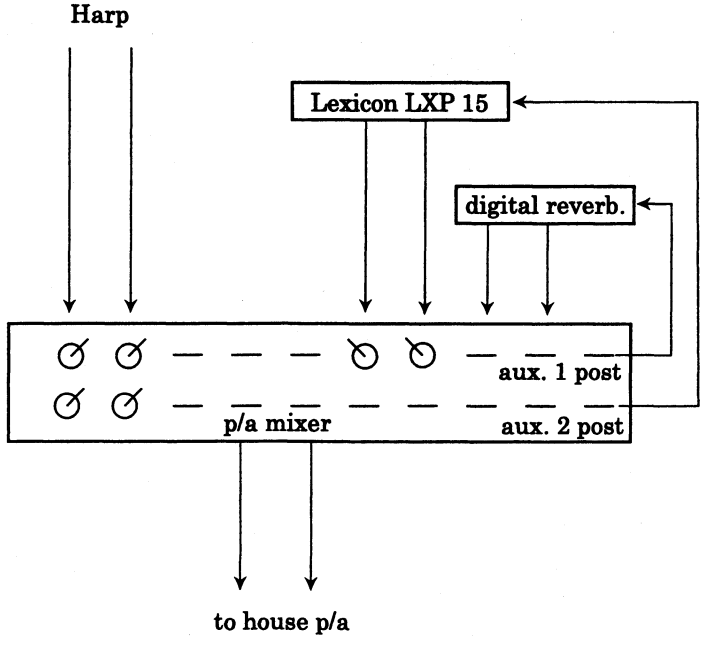
FALL can be played either as an acoustic or, often preferably, an amplified version. The acoustic version is suitable for small and resonant halls, or in the context of, for example, an early music programme. The following layout was used at the first performance.

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 placer 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



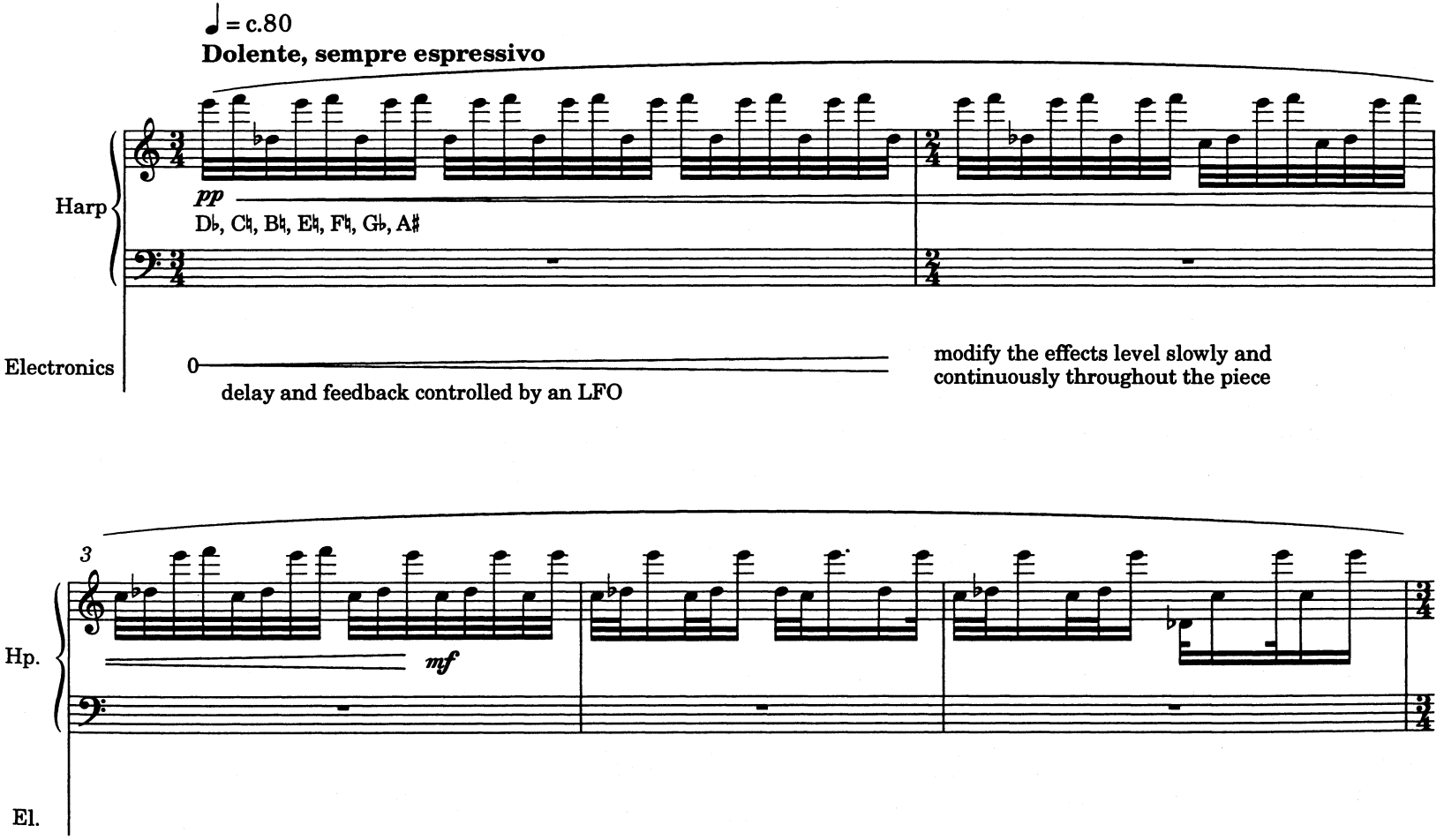
LXP 15 programming:

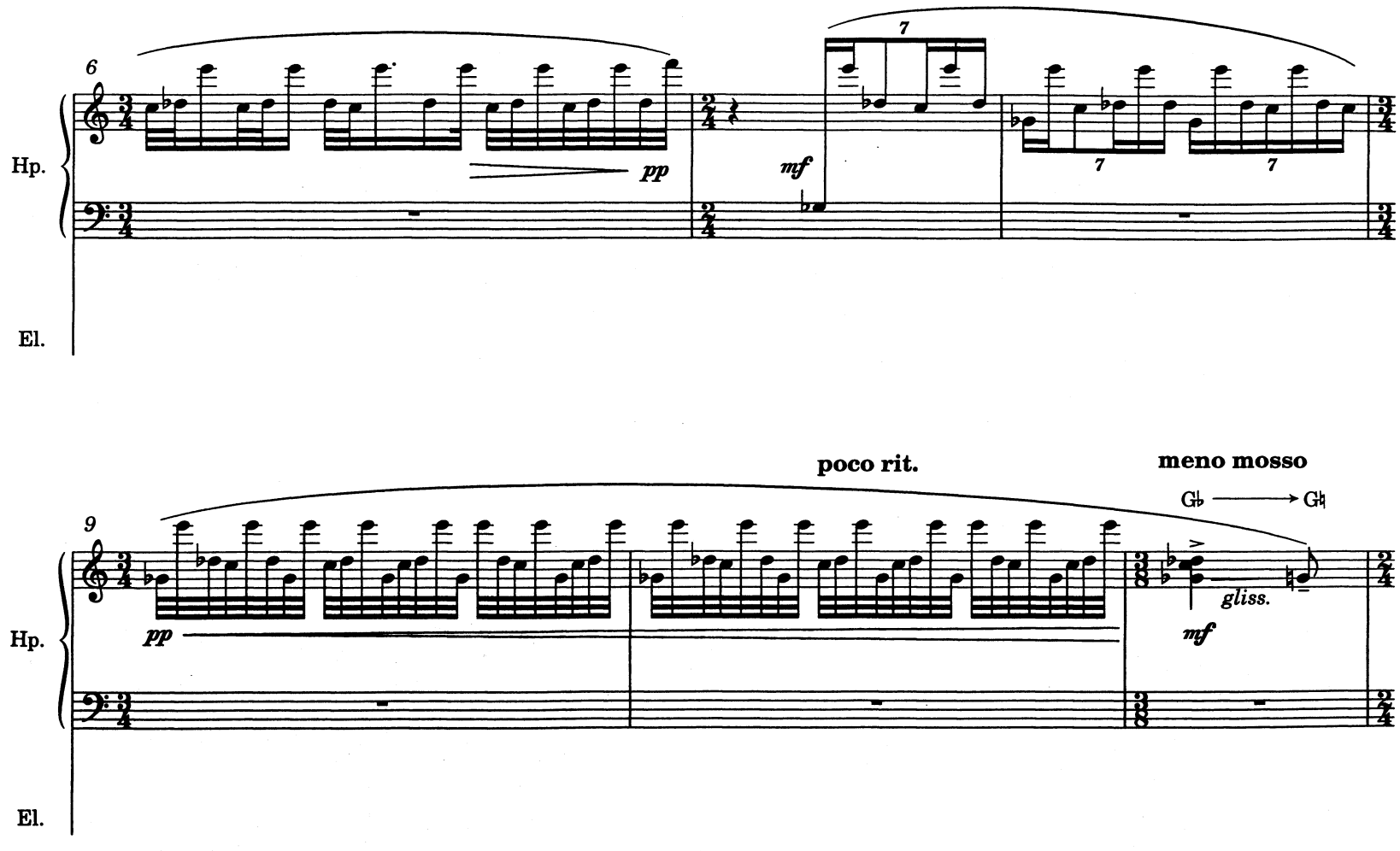
Predelay	**PdlyFbk**	**Delay L**	**Feedback**	**Delay R**
419ms	0%	325 ms	44%	196ms
Pitch	**Intervl**	**PchFine**	**HiCut**	**LoCut**
Off	Unison	0	Full	Full
Decay	**Treble**	**Bass Mpy**	**Size**	**Diffus.**
0.9s	6.94KHz	1.10x	20meter	75%
Inlevel	**Mix**	**WetP**	**DryP**	**Outlvl**
100%	100%	C	C	100%
LFO Rate	**RvbMix**			
0.26Hz	100%			
Algthm				
Pch/Dly				
SRC 1	**Tresh**	**Dest 1**	**Scale 1**	**Offset 1**
LFO out	0	PdlyFbk	-60%	0
SRC 2	**Tresh2**	**Dest2**	**Scale 2**	**Offset2**
LFO out	0	Feedback	60%	15%
SRC 3				
off				
SRC 4				
off				

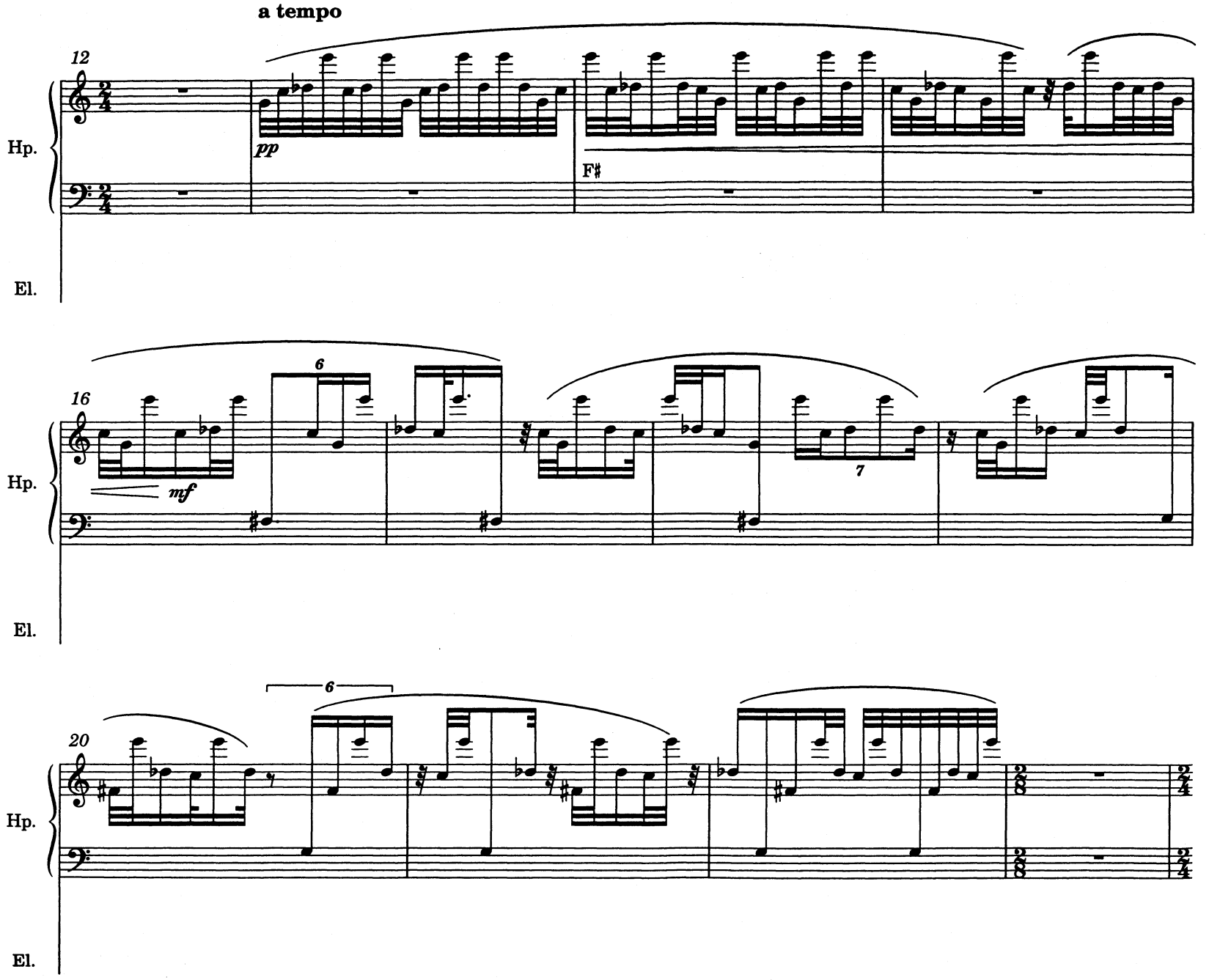
Digital reverb. programming:

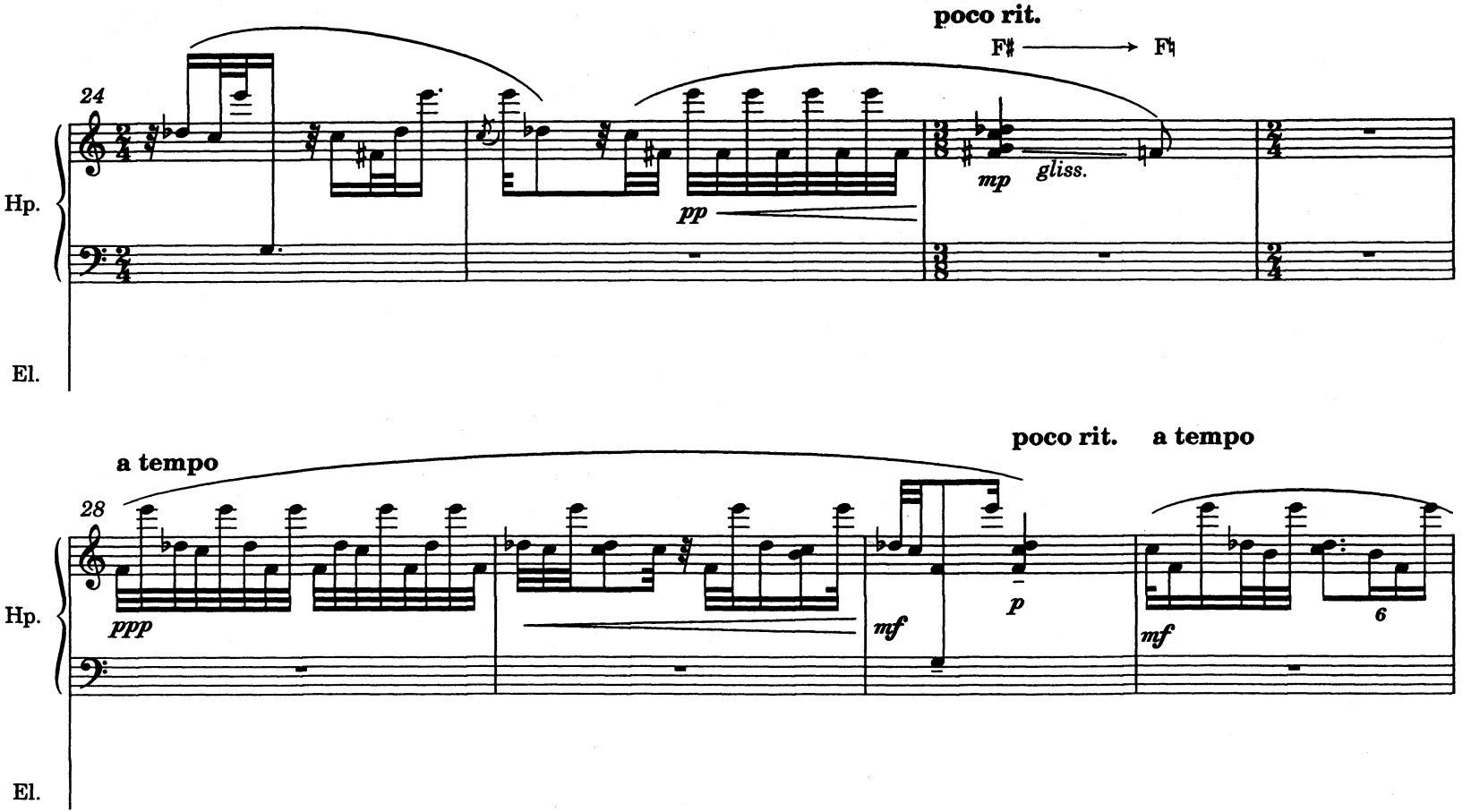
A medium length, warm reverberation should be used.

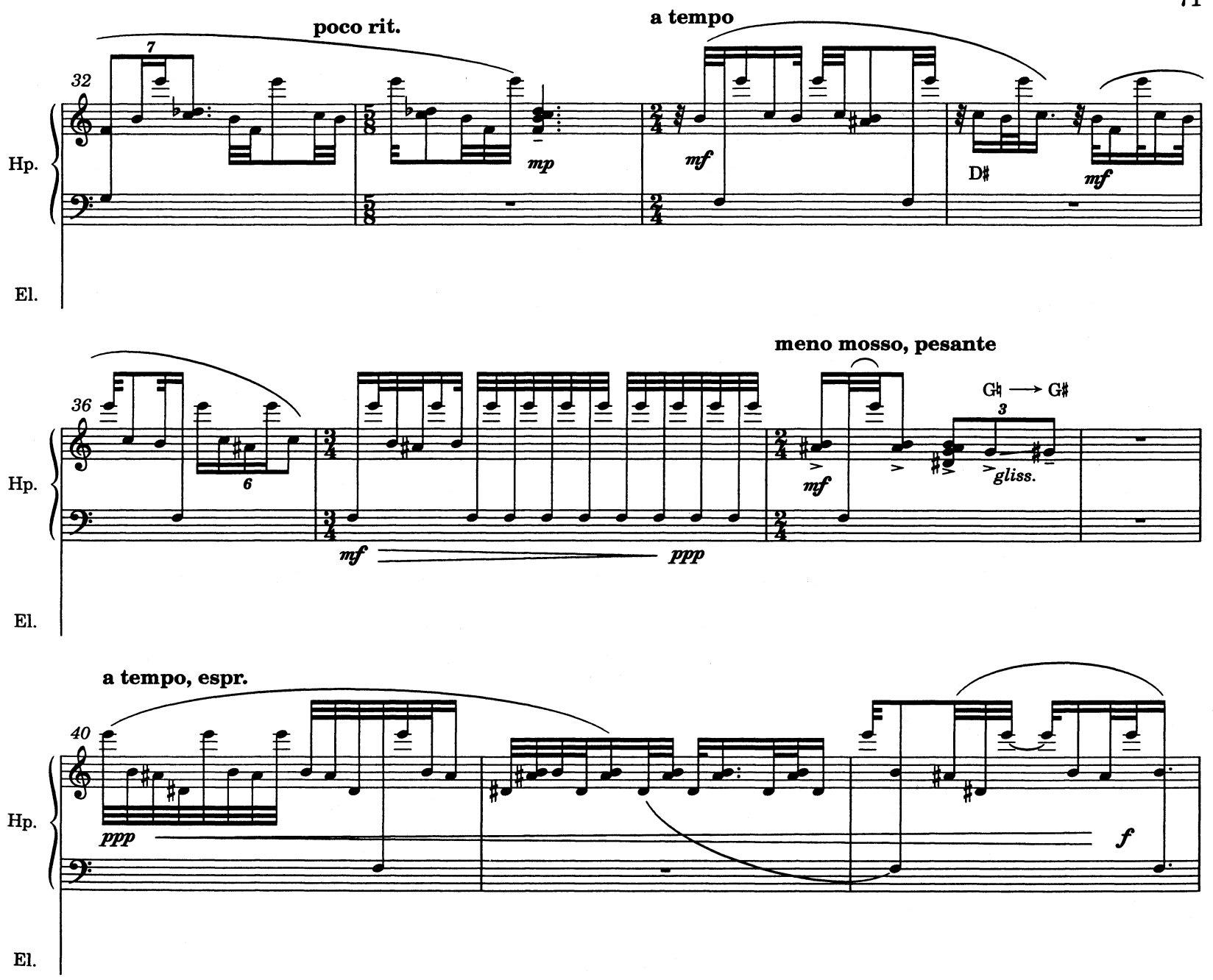
Fall

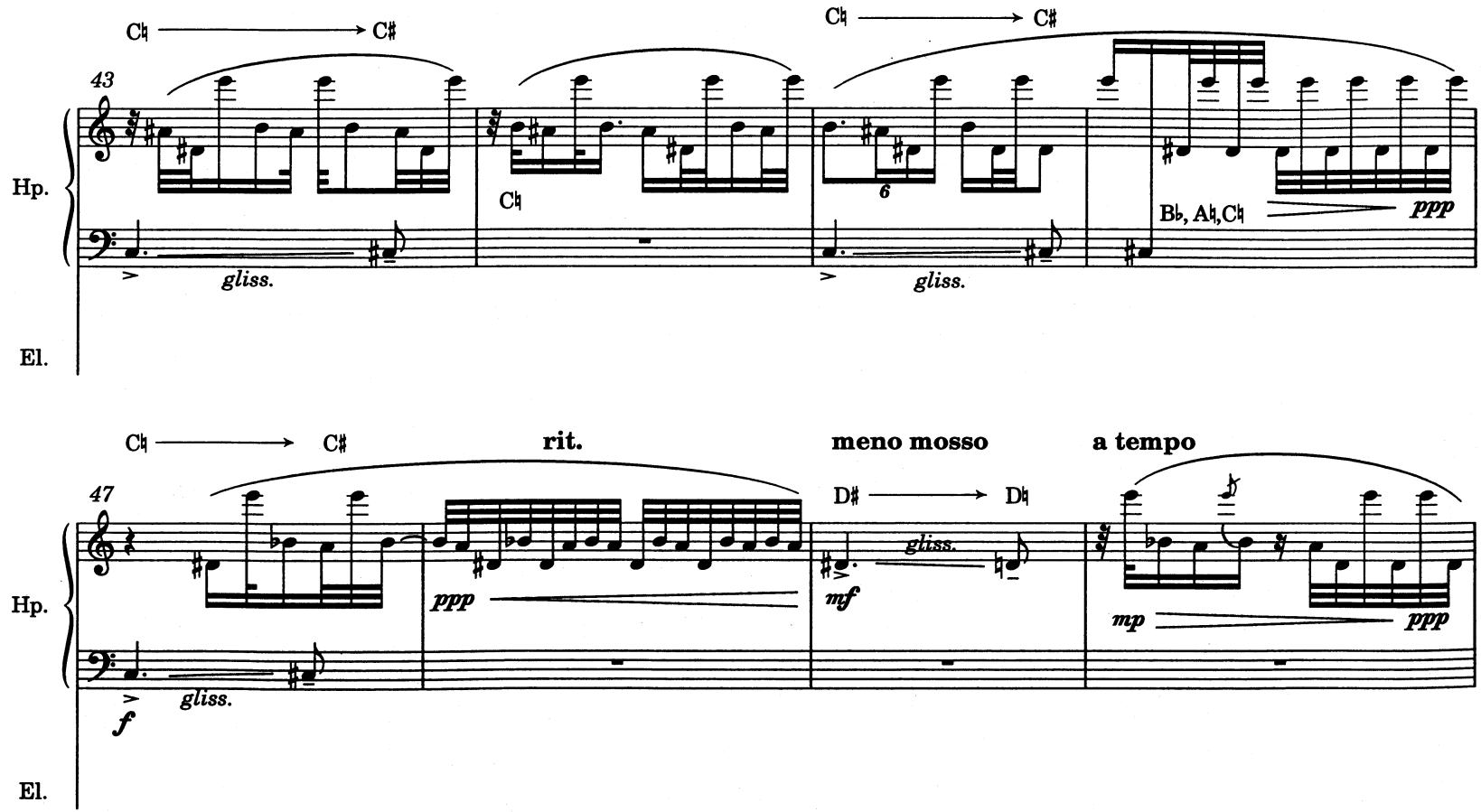

♩ = c.80
Dolente, sempre espressivo
Harp
pp
D♭, C♮, B♮, E♮, F♮, G♭, A♯
Electronics
0
delay and feedback controlled by an LFO
modify the effects level slowly and
continuously throughout the piece
3
Hp.
mf
El.

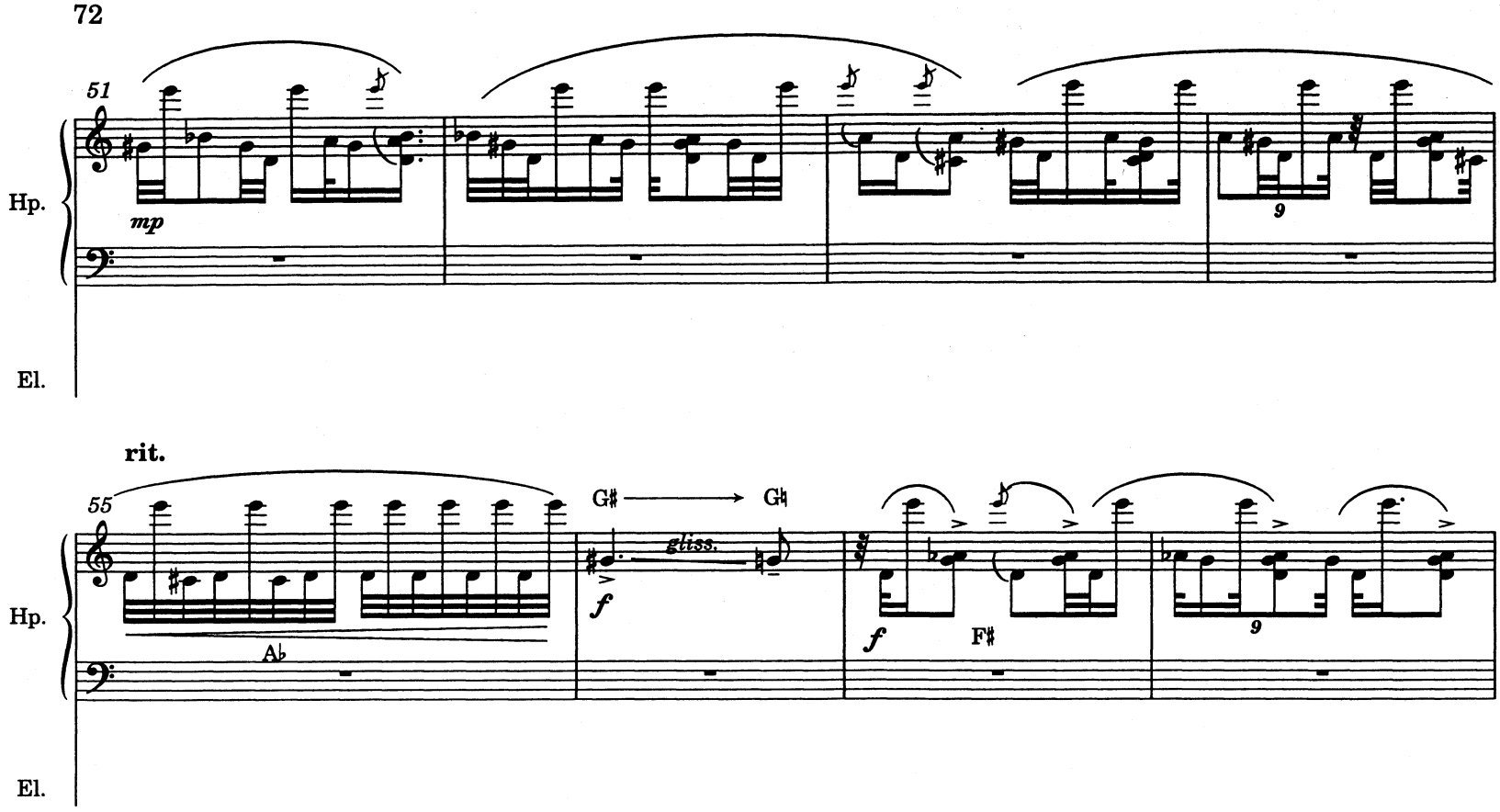

6
Hp.
pp
mf
7
7
7
El.
9
poco rit.
meno mosso
Gb
Gb
pp
gliss.
mf
Hp.
El.

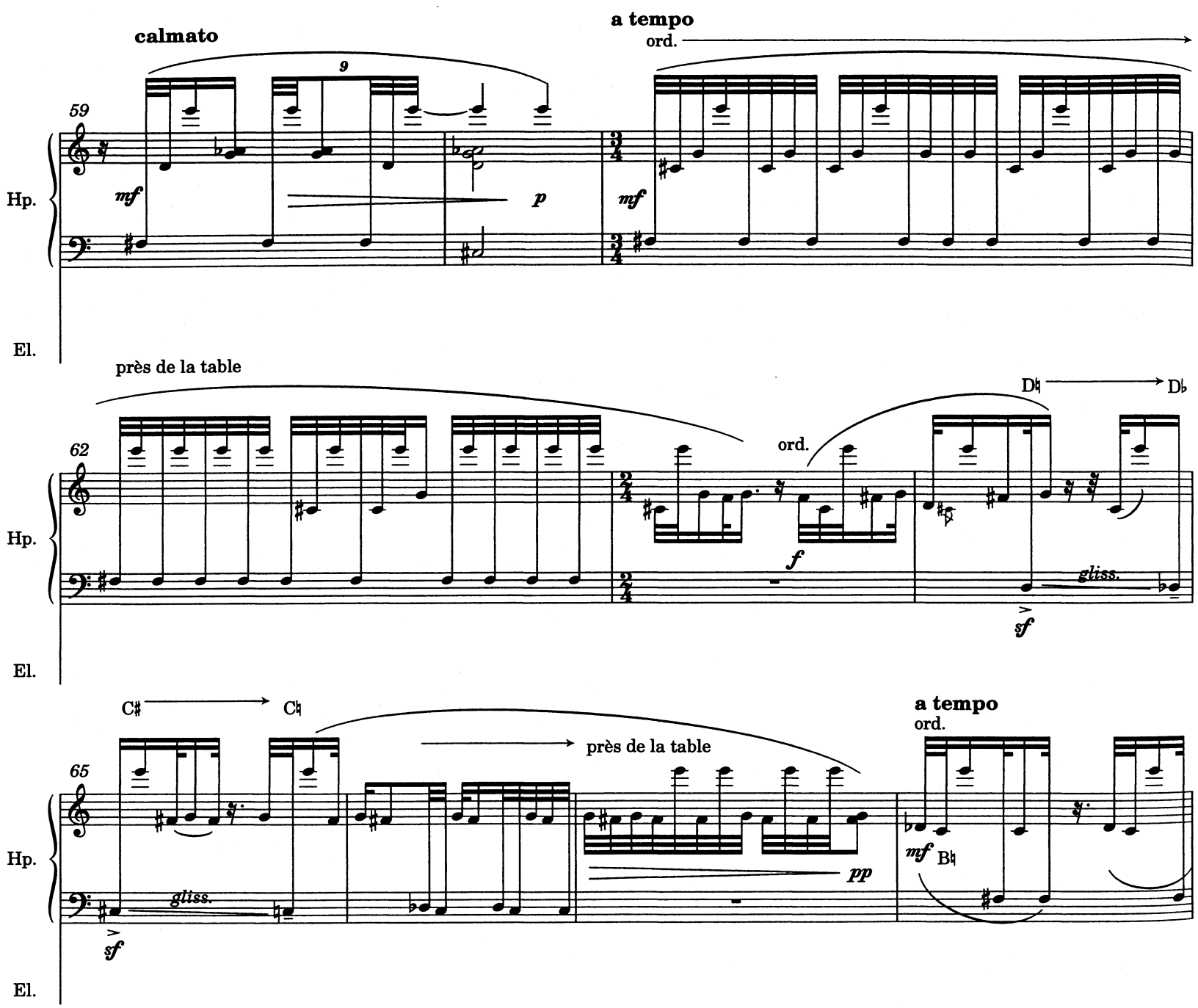

a tempo
12
Hp.
pp
F♯
El.
16
6
mf
7
Hp.
El.
20
6
Hp.
El.

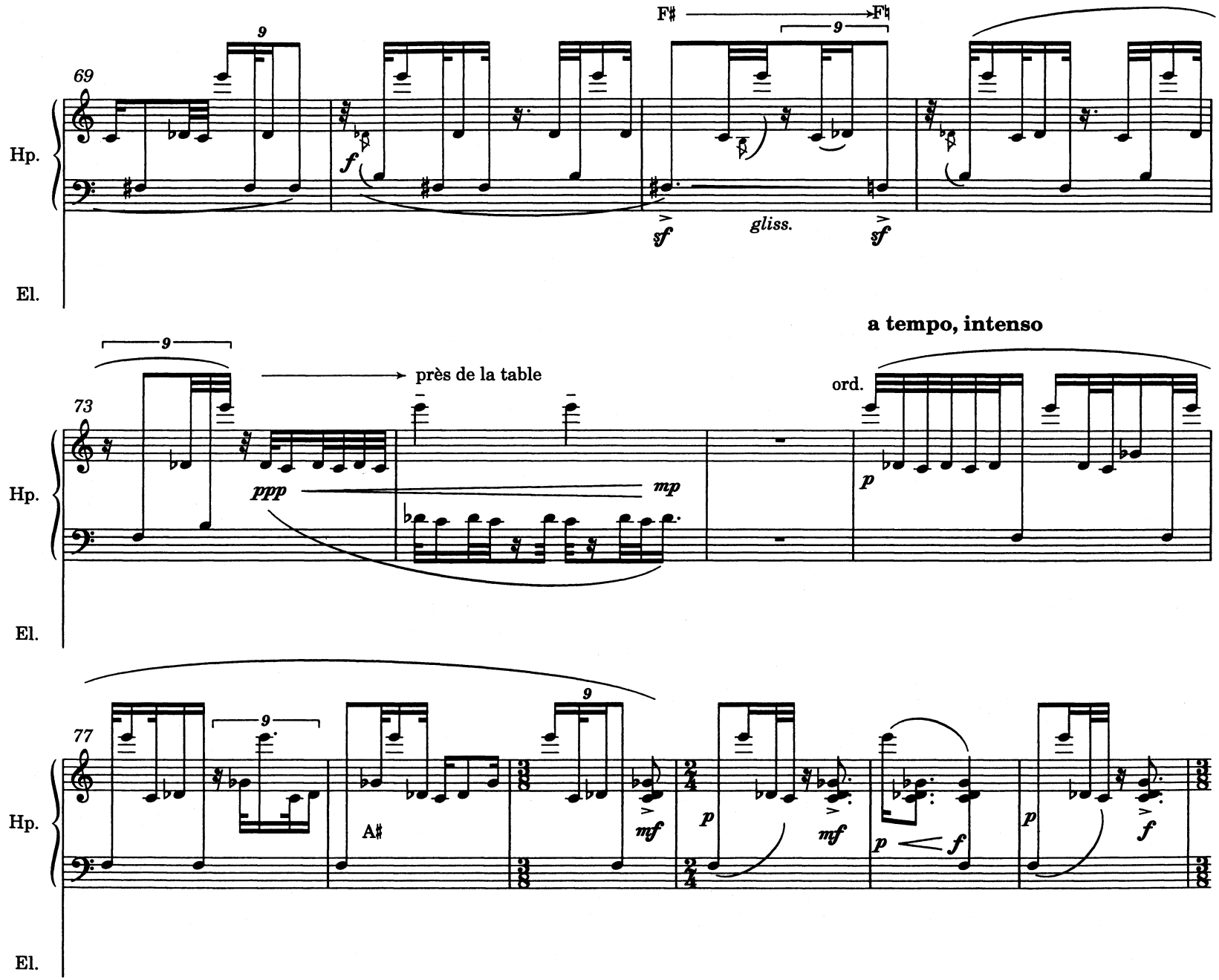

poco rit.
F♯ → F♮
24
Hp.
mp
gliss.
pp
El.
a tempo
poco rit.
a tempo
28
Hp.
ppp
mf
p
mf
6
El.

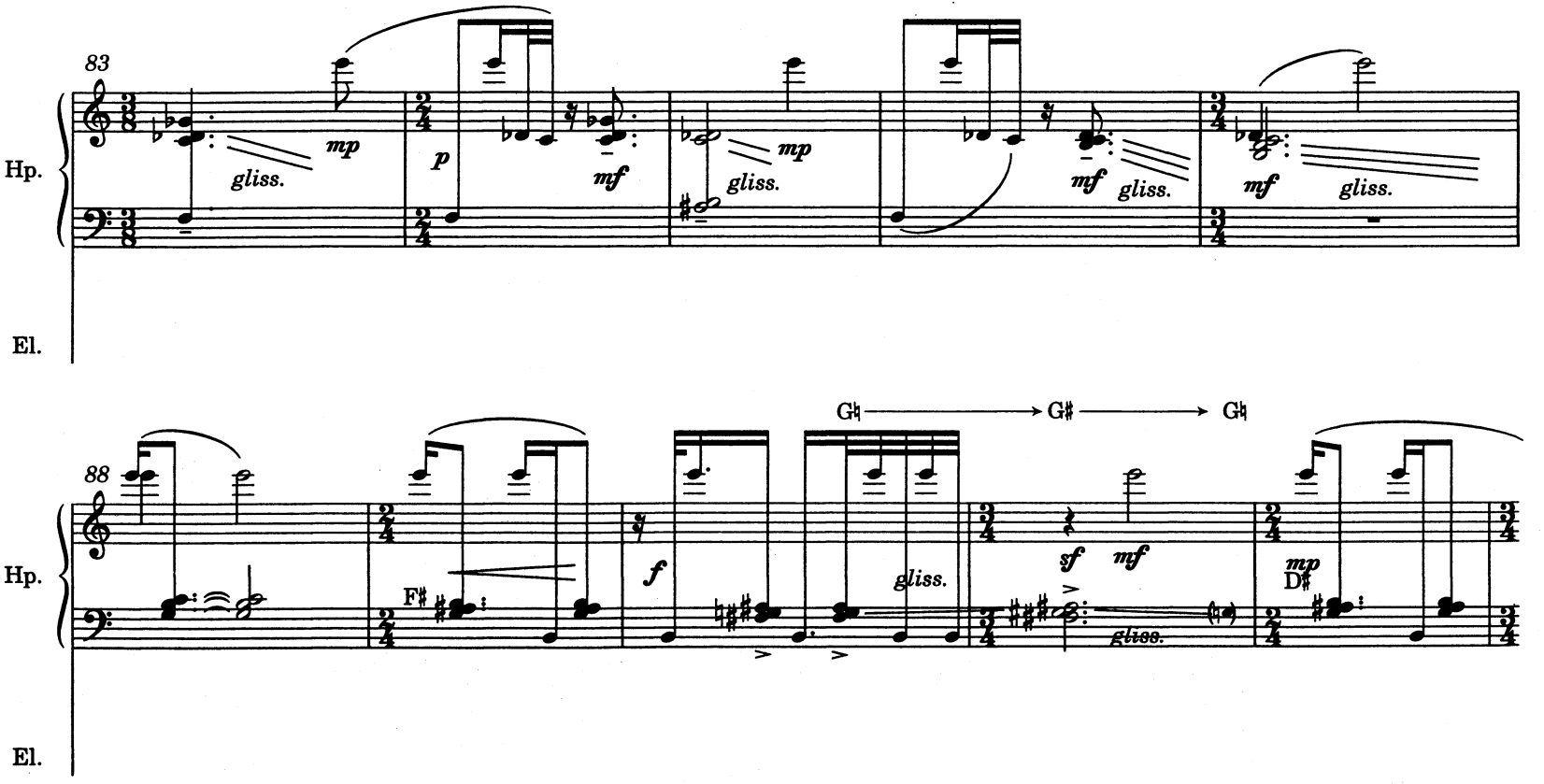

poco rit.
a tempo
32
7
Hp.
mp
mf
D♯
mf
El.
meno mosso, pesante
36
6
Hp.
mf
ppp
mf
G♮ → G♯
3
gliss.
El.
a tempo, espr.
40
Hp.
ppp
f
El.

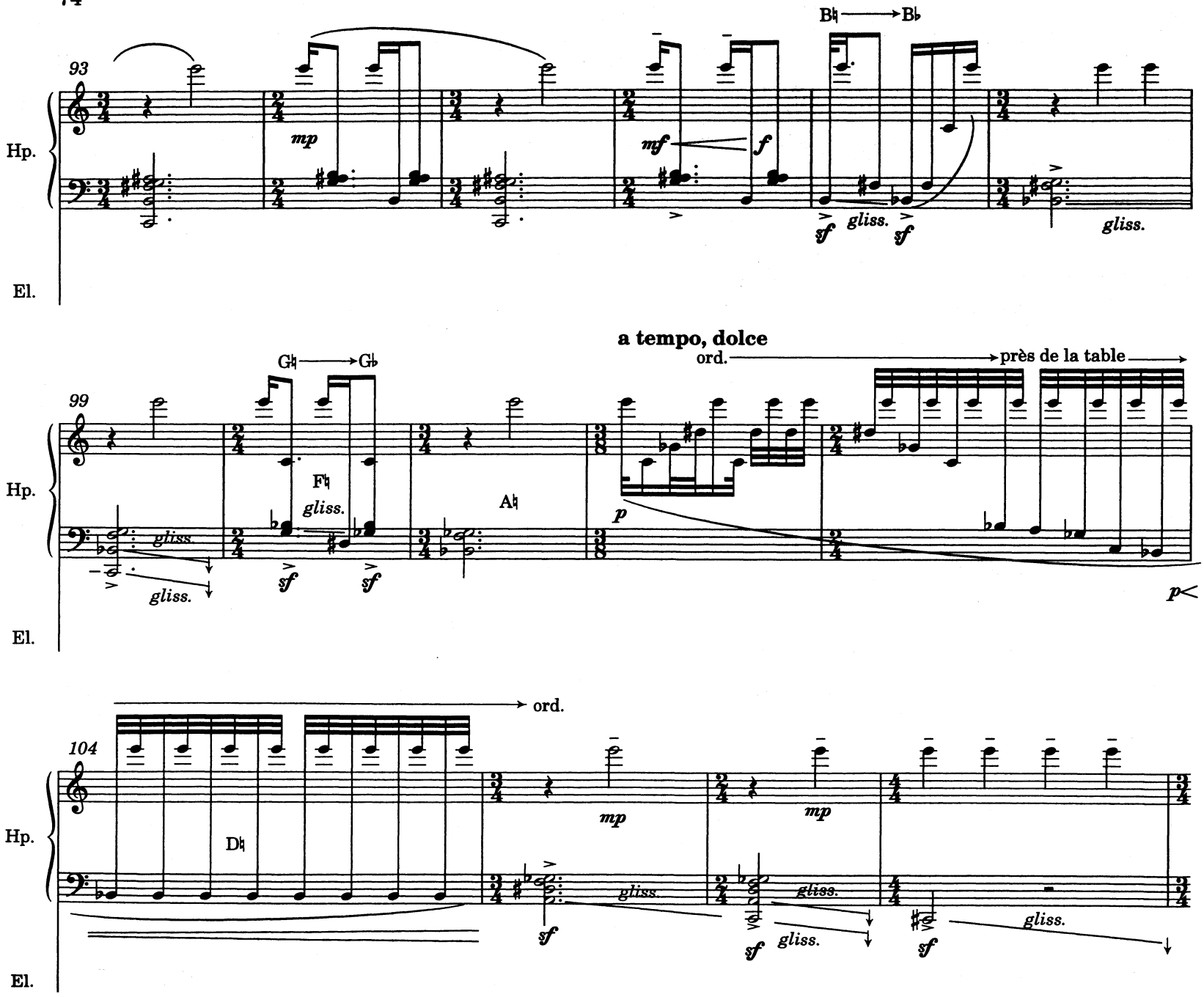

43
C♮ → C♯
C♮
C♮ → C♯
6
B♭, A♮, C♮
ppp
gliss.
gliss.
Hp.
El.
47
C♮ → C♯
rit.
meno mosso
D♯ → D♮
a tempo
ppp
gliss.
mf
mp
ppp
f
gliss.
Hp.
El.

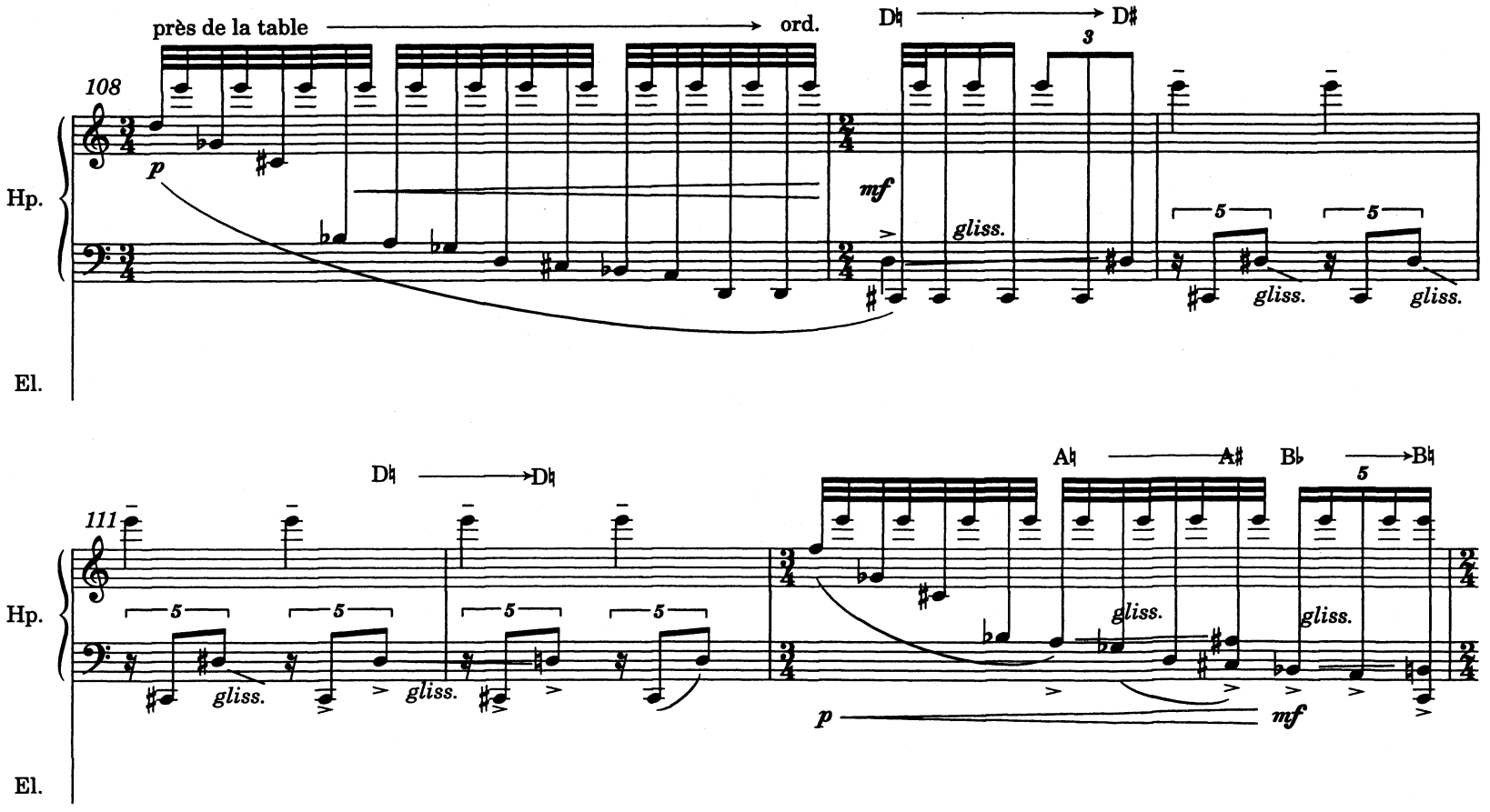

51
mp
Hp.
El.
rit.
55
G♯
G♮
gliss.
f
A♭
f
F♯
9
9

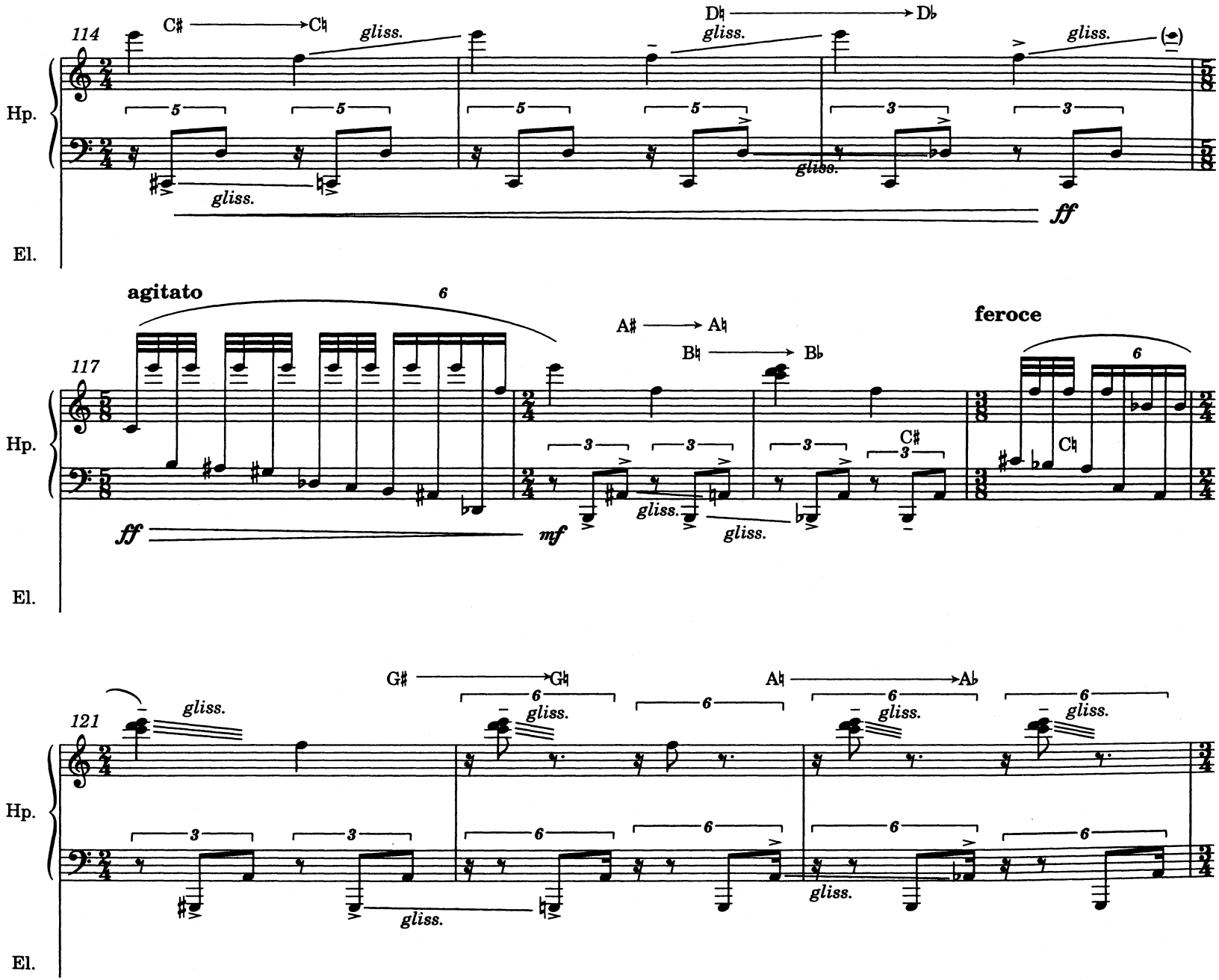

calmato
a tempo
ord.
59
9
Hp.
mf
p
mf
El.
près de la table
62
ord.
f
D♮
D♭
gliss.
sf
Hp.
El.
C♯
C♮
65
près de la table
gliss.
sf
pp
a tempo
ord.
mf
B♮
Hp.
El.

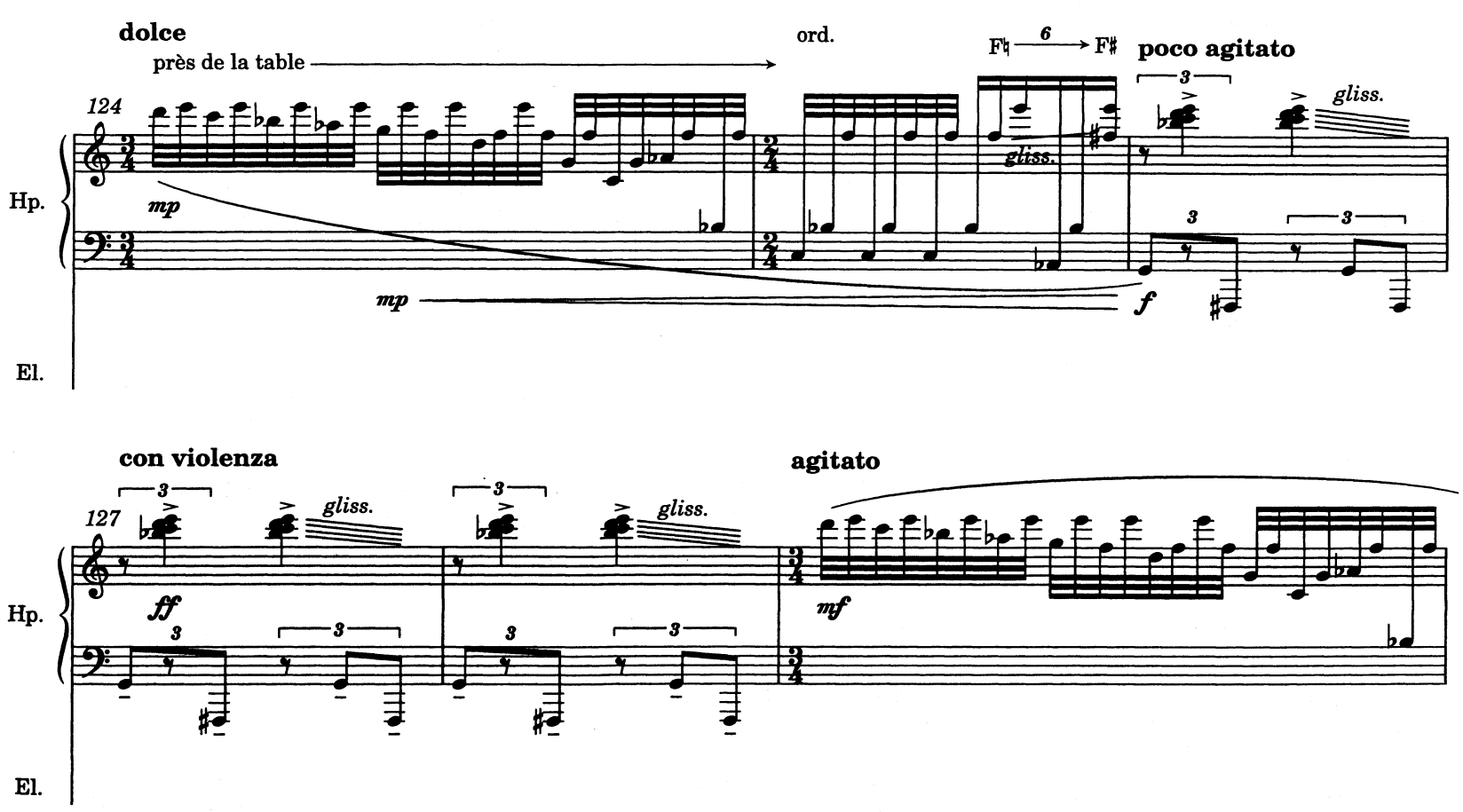

69
9
F♯
F♮
9
Hp.
f
sf
gliss.
sf
El.
73
9
près de la table
ppp
mp
a tempo, intenso
ord.
p
77
9
9
A♯
mf
p
mf
p
f
p
f
Hp.
El.

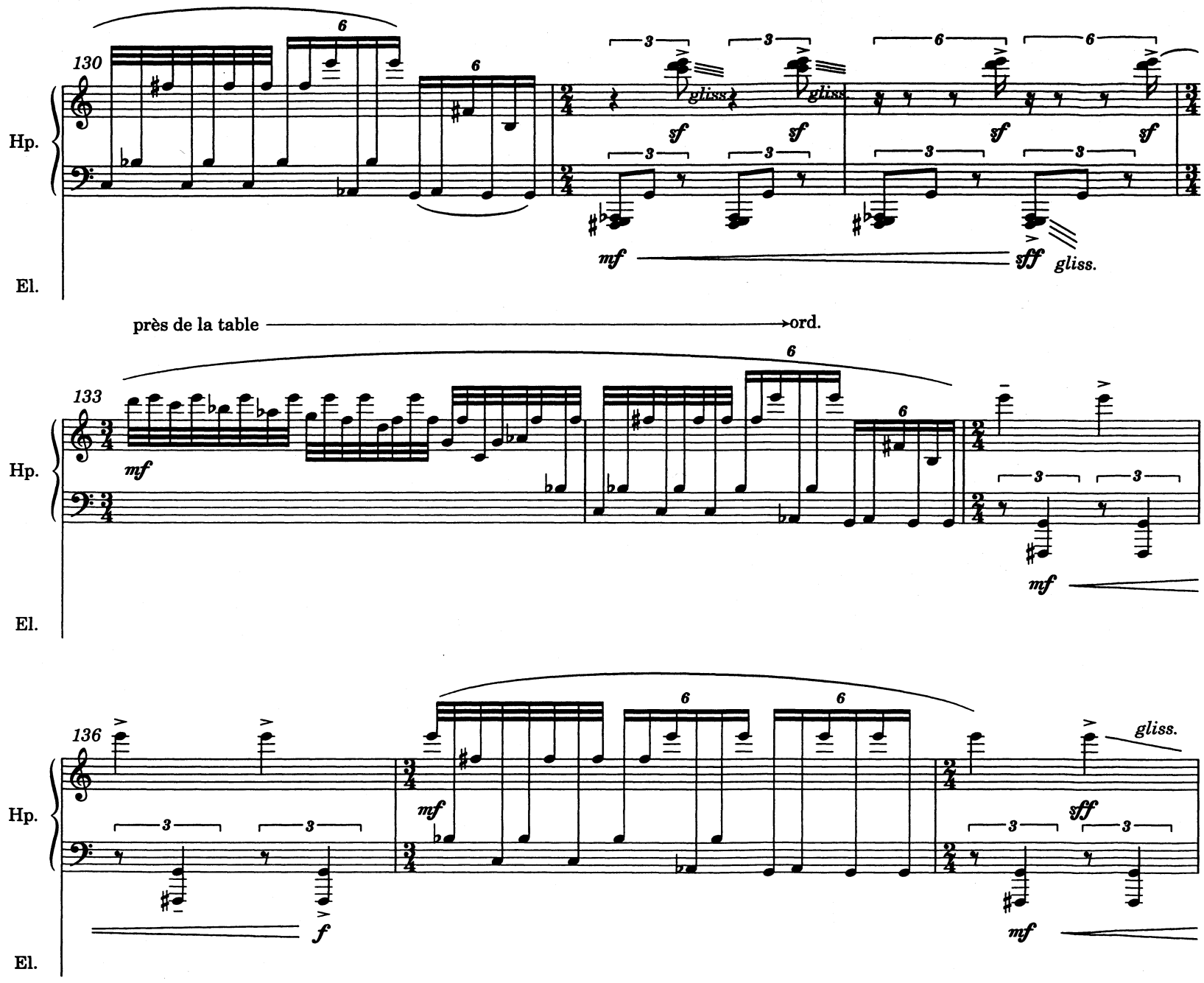

83
Hp.
El.
mp
gliss.
p
mf
mp
gliss.
mf
gliss.
mf
gliss.
88
Hp.
El.
F♯
f
G♮
G♯
G♮
gliss.
sf
mf
gliss.
mp
D♯

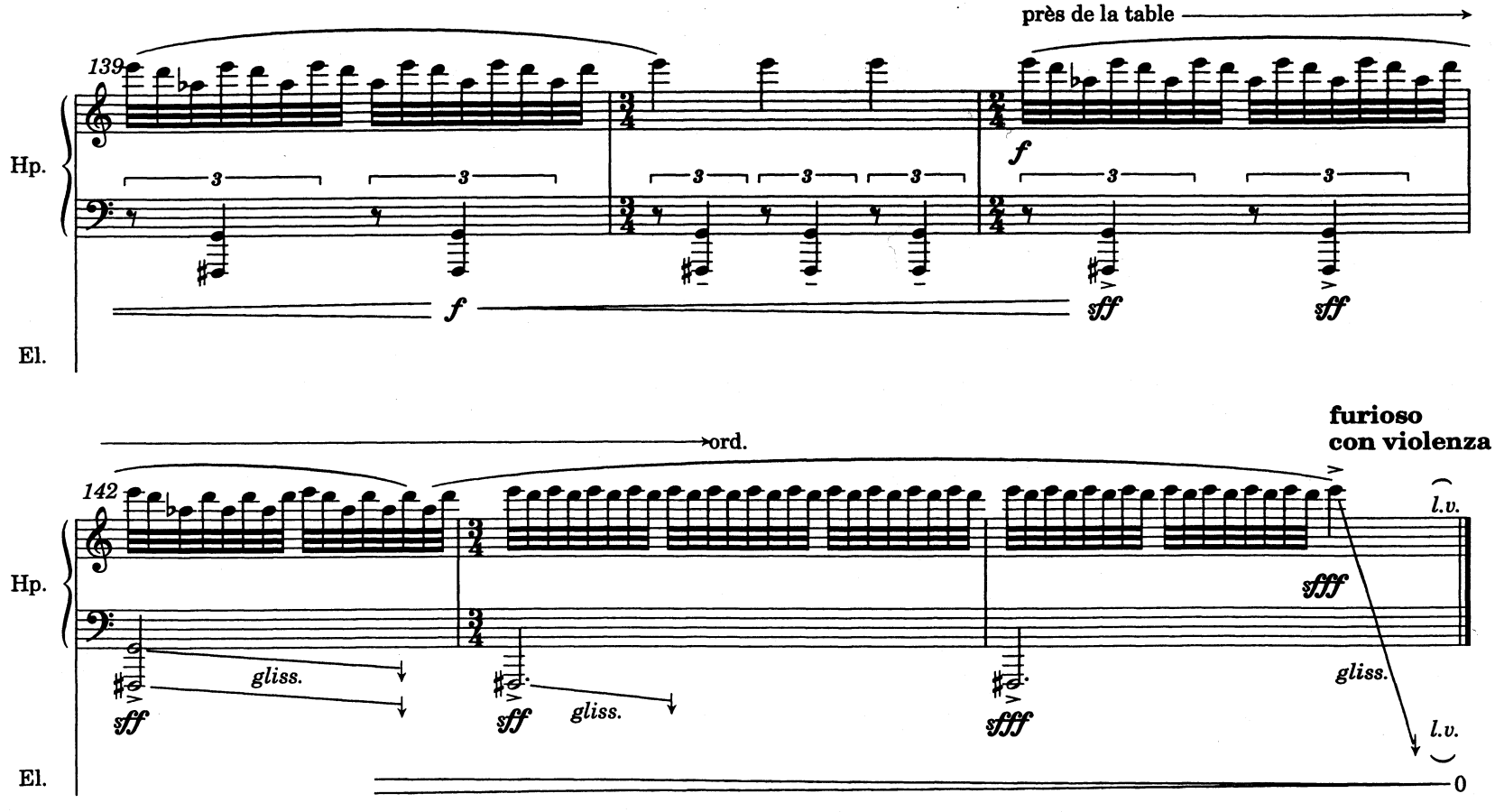

93
Hp.
El.
mp
mf
f
B♮ → B♭
sf
gliss.
sf
gliss.
99
G♮ → G♭
F♮
gliss.
gliss.
gliss.
sf
sf
A♮
a tempo, dolce
ord. → près de la table
p
p<
104
ord.
D♮
mp
mp
gliss.
gliss.
gliss.
sf
sf
sf


près de la table
ord.
D♮
D♯
108
Hp.
El.
p
mf
gliss.
3
5
111
D♮
D♮
A♮
A♯
B♭
B♮
p
mf


114
C♯ → C♮
gliss.
D♮ → D♭
gliss.
gliss.
gliss.
gliss.
ff
Hp.
El.
agitato
6
117
A♯ → A♮
B♮ → B♭
feroce
6
C♯
C♮
ff
mf
gliss.
gliss.
Hp.
El.
121
G♯ → G♮
A♮ → A♭
gliss.
gliss.
gliss.
gliss.
gliss.
Hp.
El.


dolce
près de la table
ord.
F♮ 6 F♯
poco agitato
124
gliss.
Hp.
mp
mp
f
El.
con violenza
agitato
127
gliss.
ff
mf
Hp.
El.


130
Hp.
El.
gliss.
sf
mf
fff
gliss.
près de la table
ord.
133
mf
136
f
mf
sff
gliss.


près de la table
139
Hp.
El.
f
sff
sff
ord.
furioso
con violenza
142
Hp.
El.
gliss.
sff
gliss.
sff
sfff
gliss.
sfff
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 takento 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

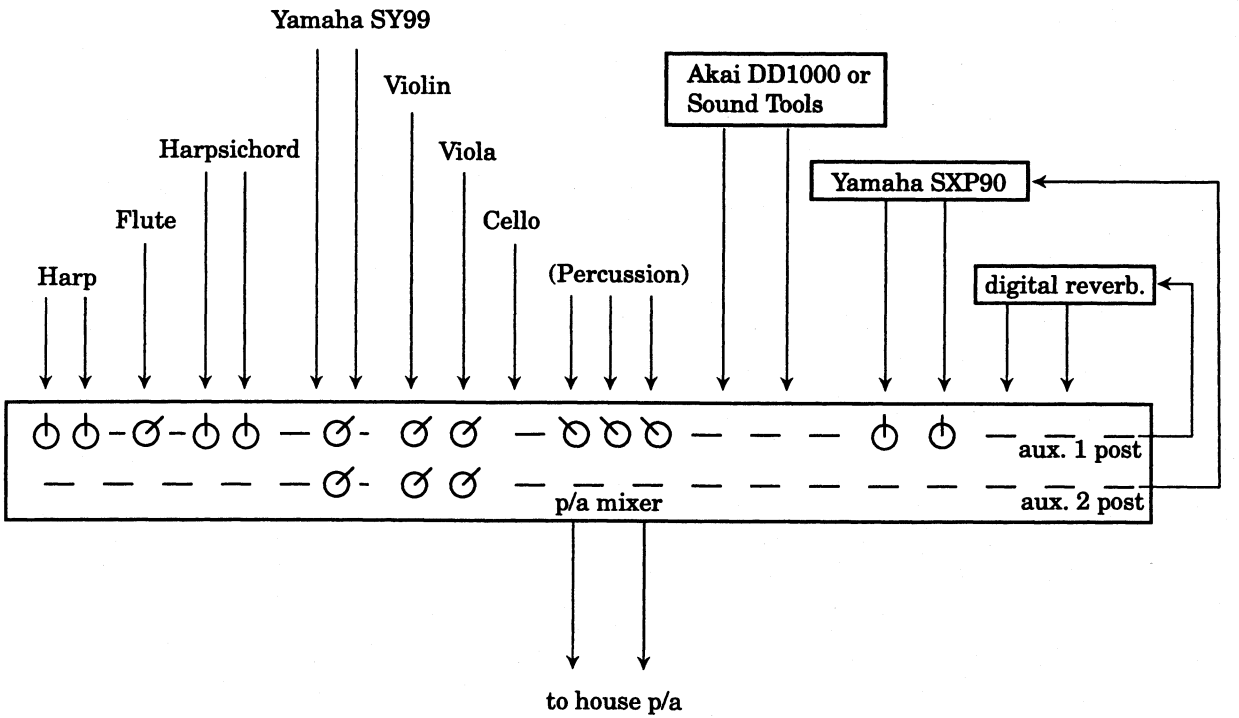
Different equipment can be chosen to play the pre-prepared audio material:

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.

ELECTRONICS



SXP90 programming:

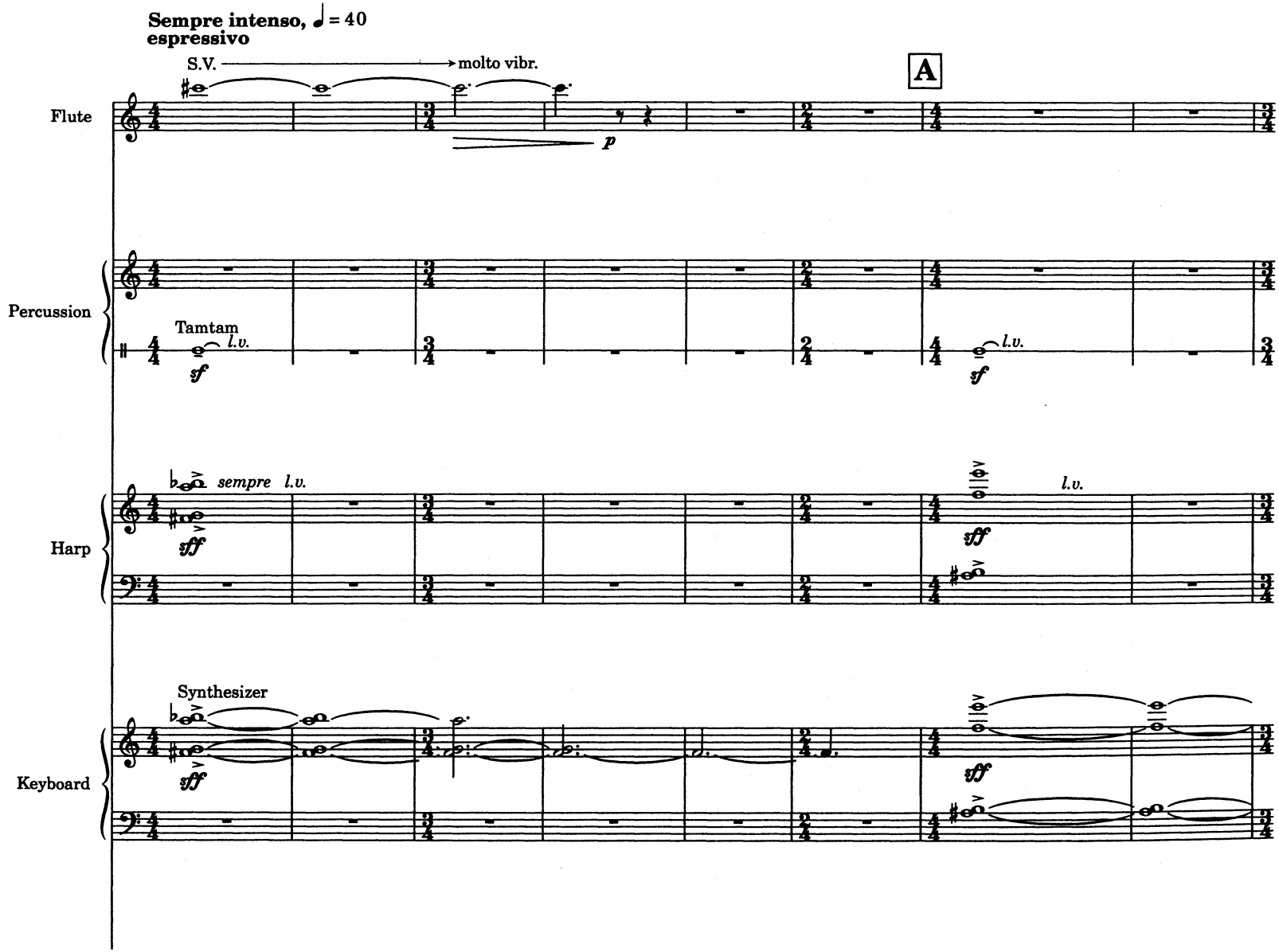
Use program 22 (pitch change B), and set the parameters as follows:

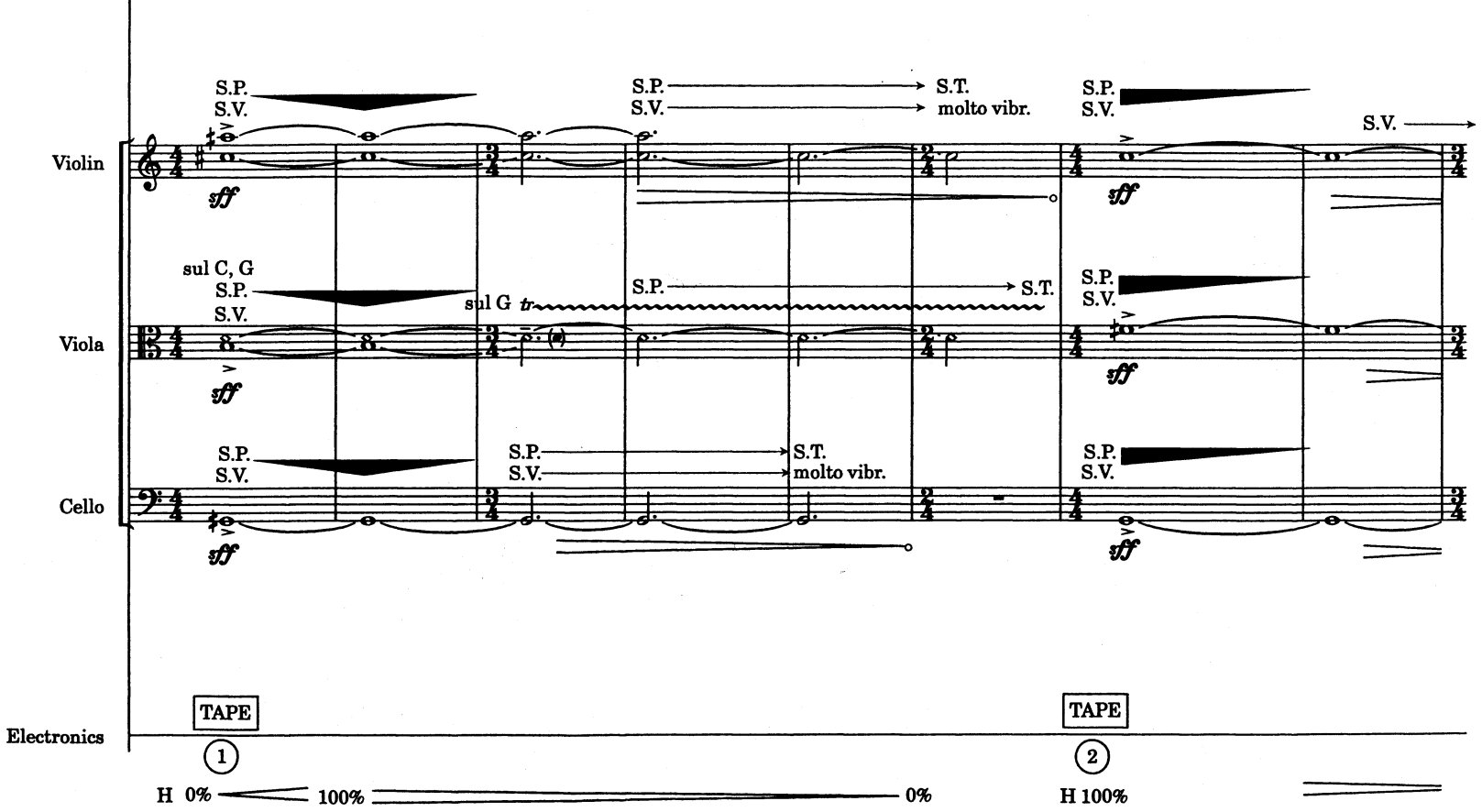
pitch1 +0	fine1 +45	delay1 20ms
pitch2 +0	fine2 -50	delay2 15ms

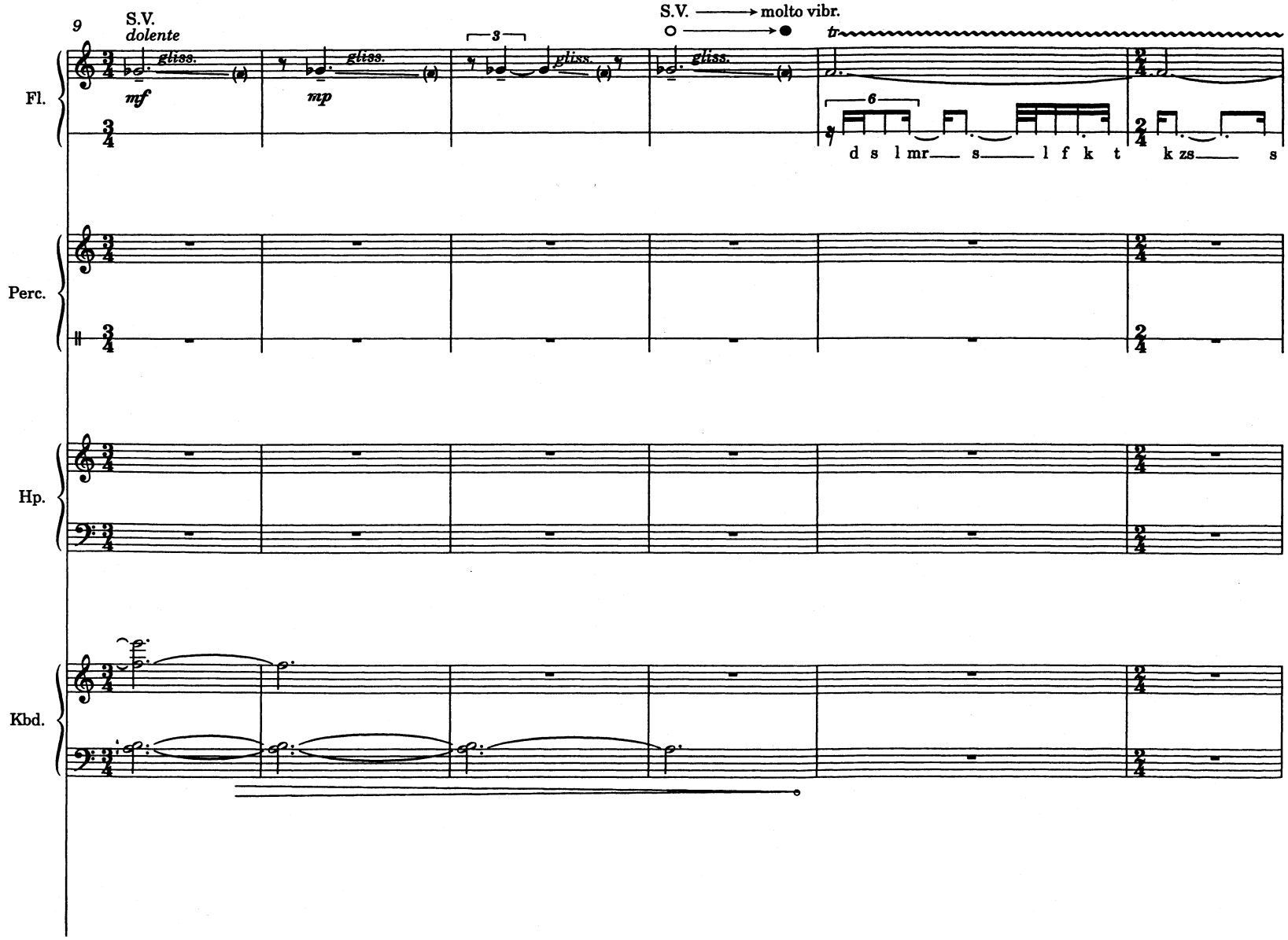
Digital reverb. programming:

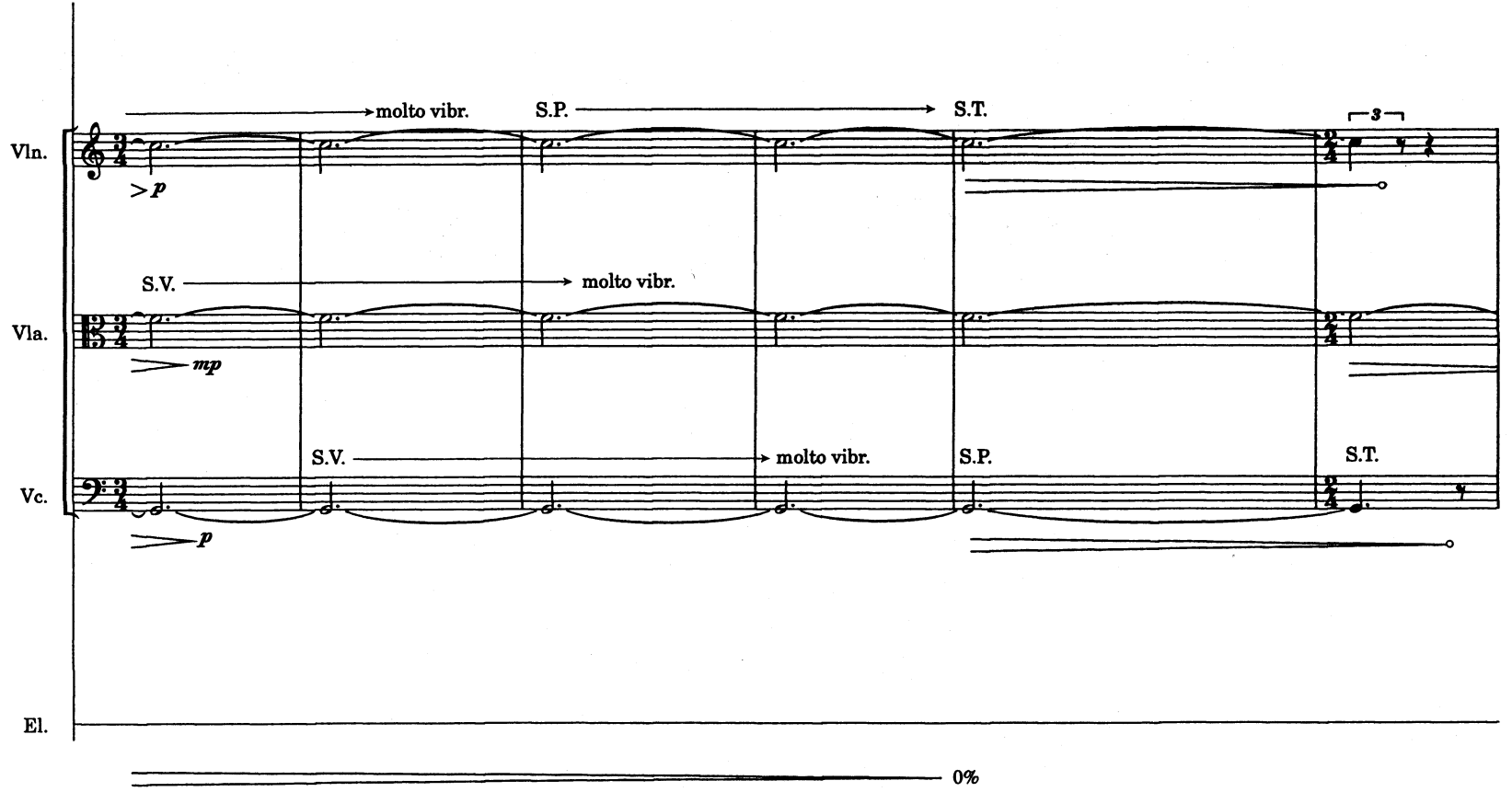
Depending on the hall, a rather long, warm reverberation should be used.

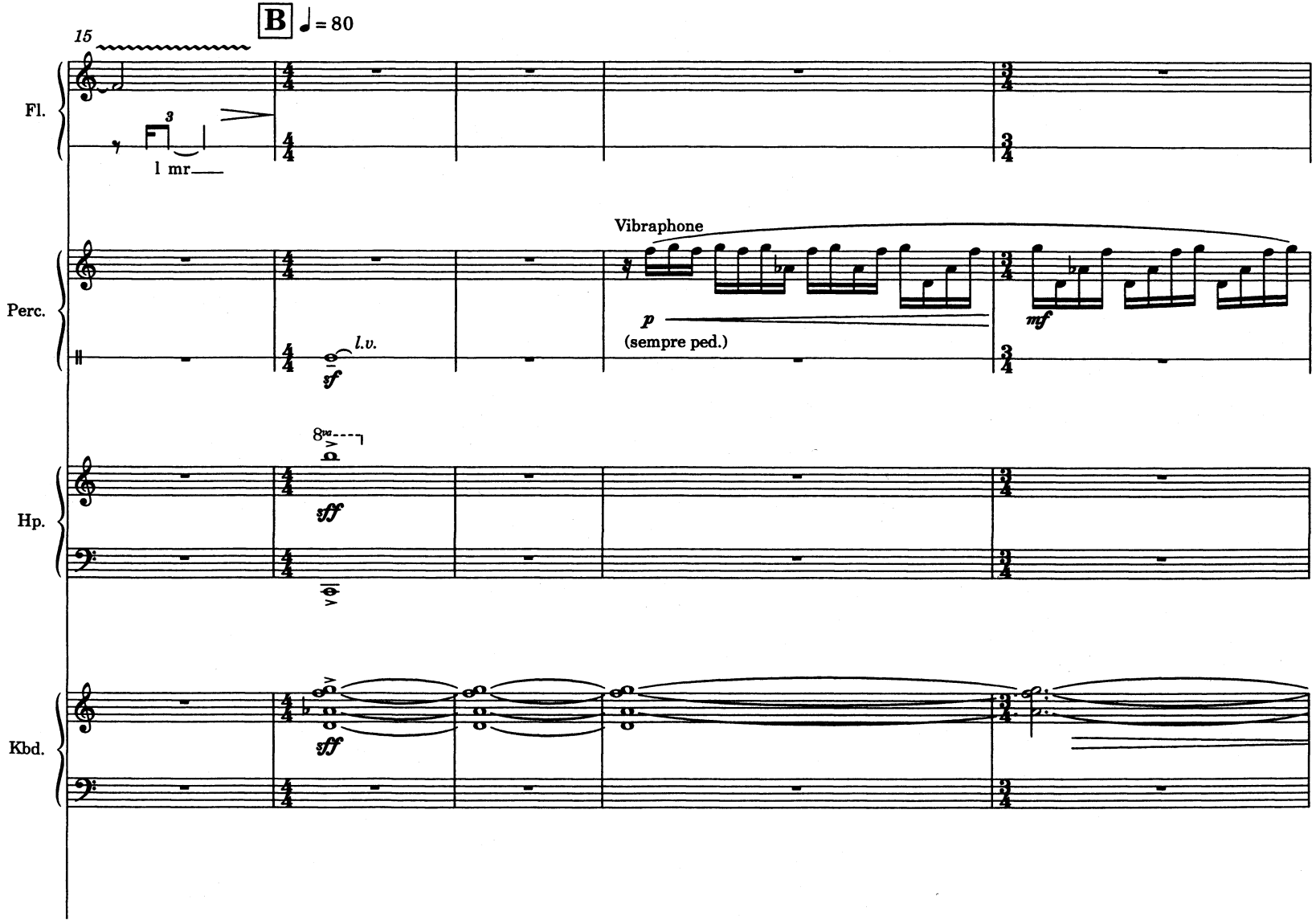
7. Aer

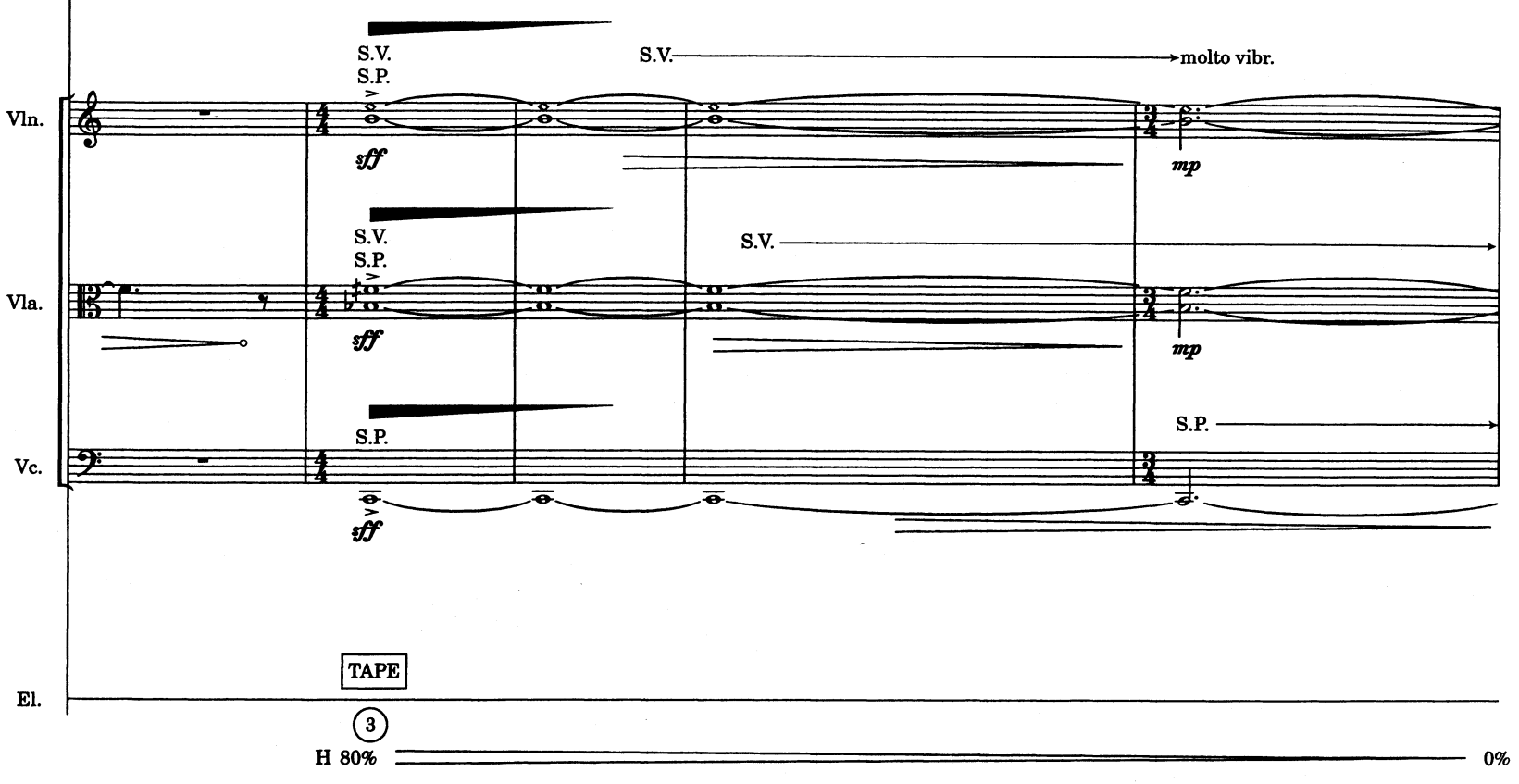

Sempre intenso, ♩ = 40
espressivo
S.V.
molto vibr.
A
Flute
p
Percussion
Tamtam
l.v.
sf
l.v.
sf
Harp
sempre l.v.
fff
fff
l.v.
Keyboard
Synthesizer
fff
fff

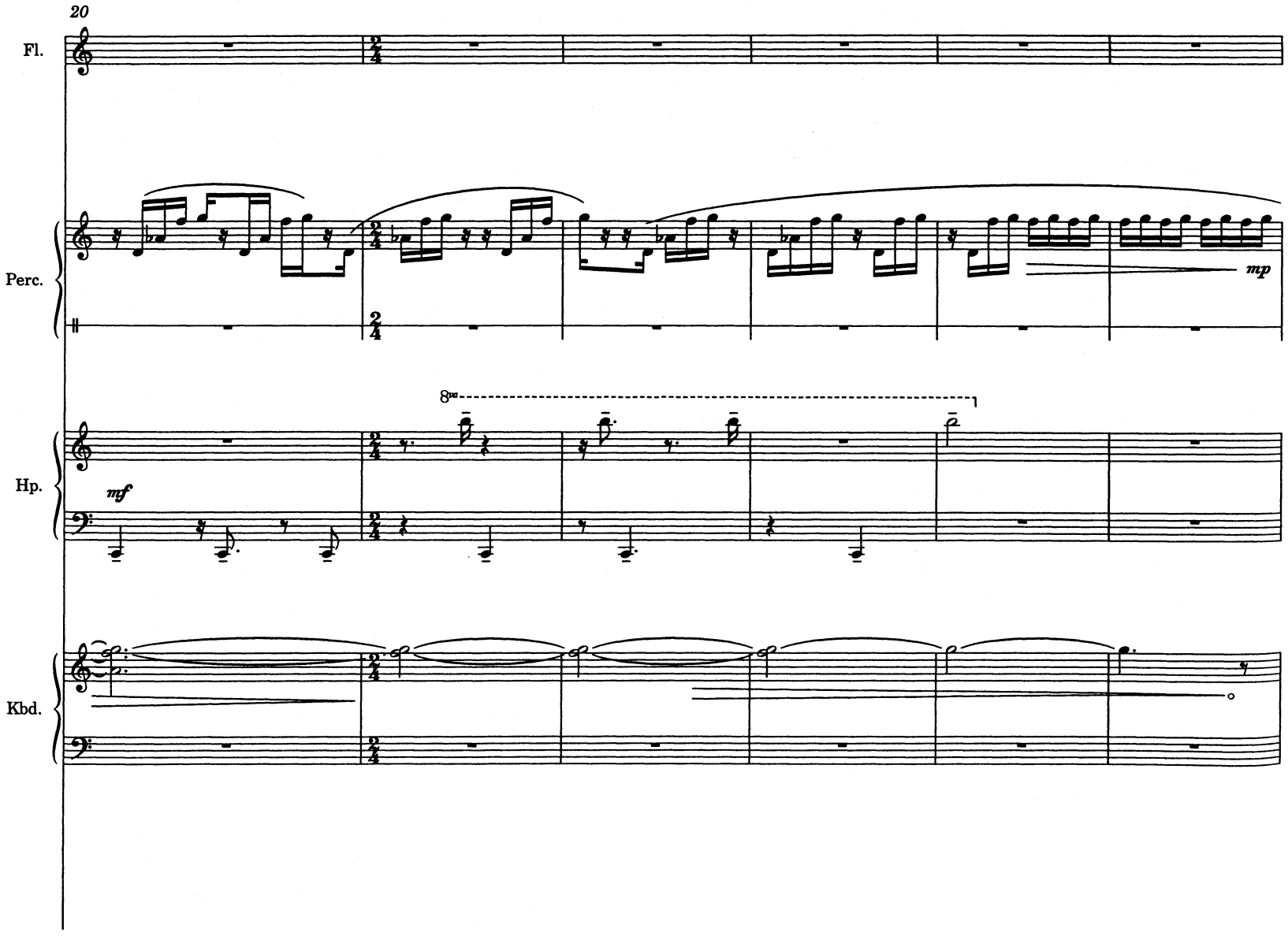

Violin
S.P.
S.V.
sff
S.P.
S.V.
S.T.
molto vibr.
S.P.
S.V.
sff
S.V.
Viola
sul C, G
S.P.
S.V.
sff
sul G tr
S.P.
S.T.
S.P.
S.V.
sff
Cello
S.P.
S.V.
sff
S.P.
S.V.
S.T.
molto vibr.
S.P.
S.V.
sff
Electronics
TAPE
1
H 0%
100%
0%
TAPE
2
H 100%

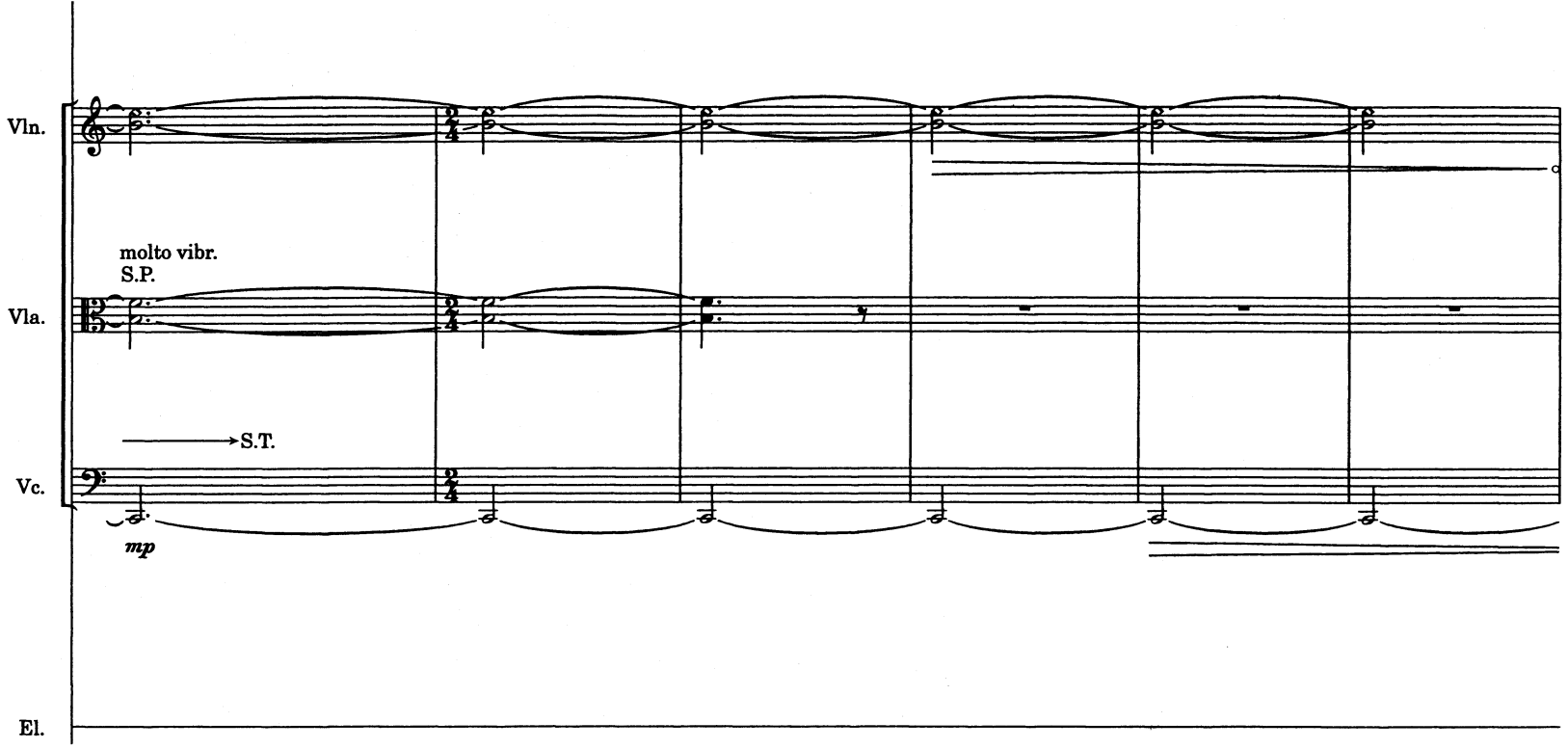

9
S.V.
dolente
gliss.
mf
mp
3
S.V. molto vibr.
tr
6
d s l mr s l f k t
k zs s
Fl.
Perc.
Hp.
Kbd.

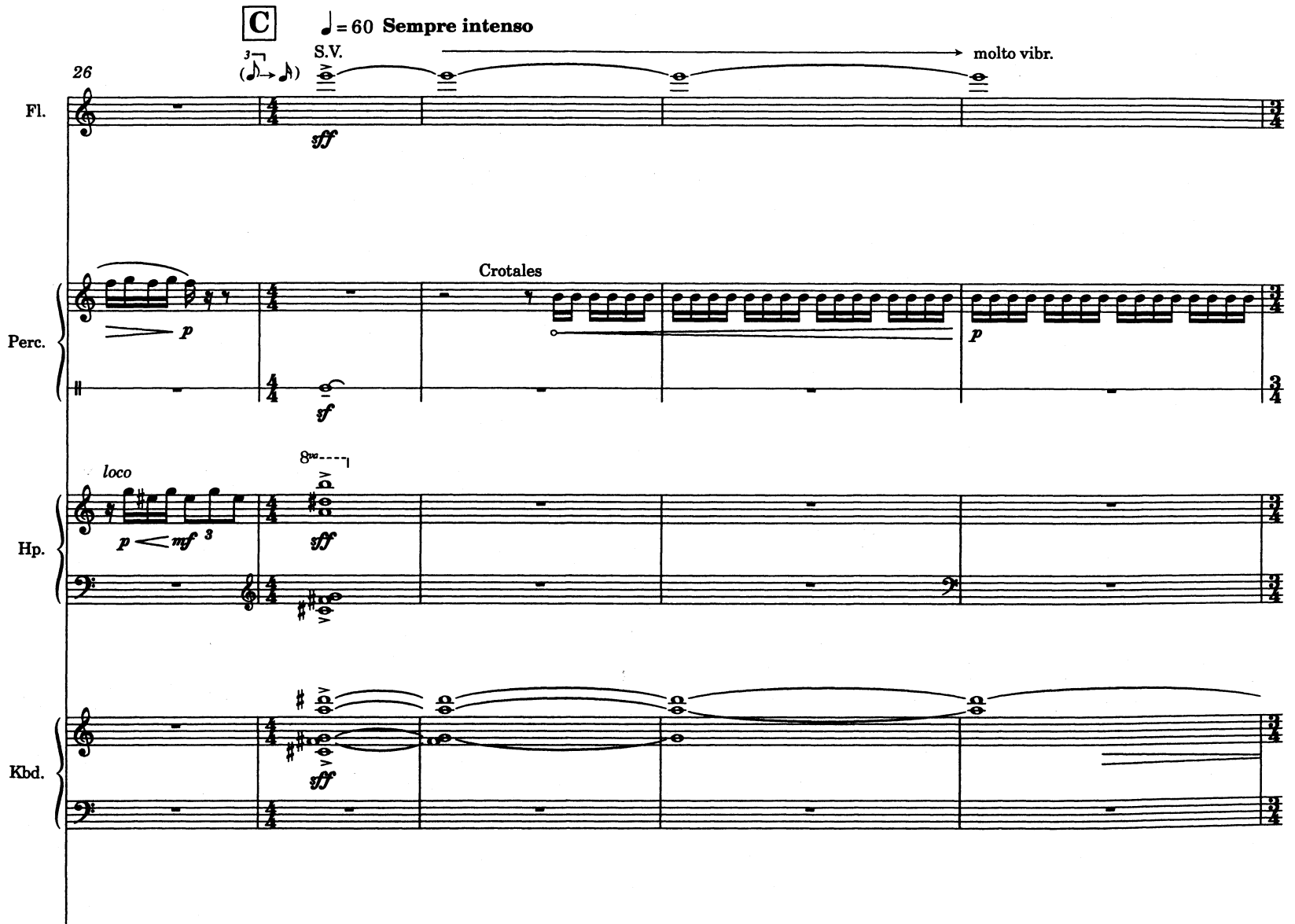

molto vibr.
S.P.
S.T.
3
Vln.
>p
S.V.
molto vibr.
Vla.
mp
S.V.
molto vibr.
S.P.
S.T.
Vc.
p
El.
0%

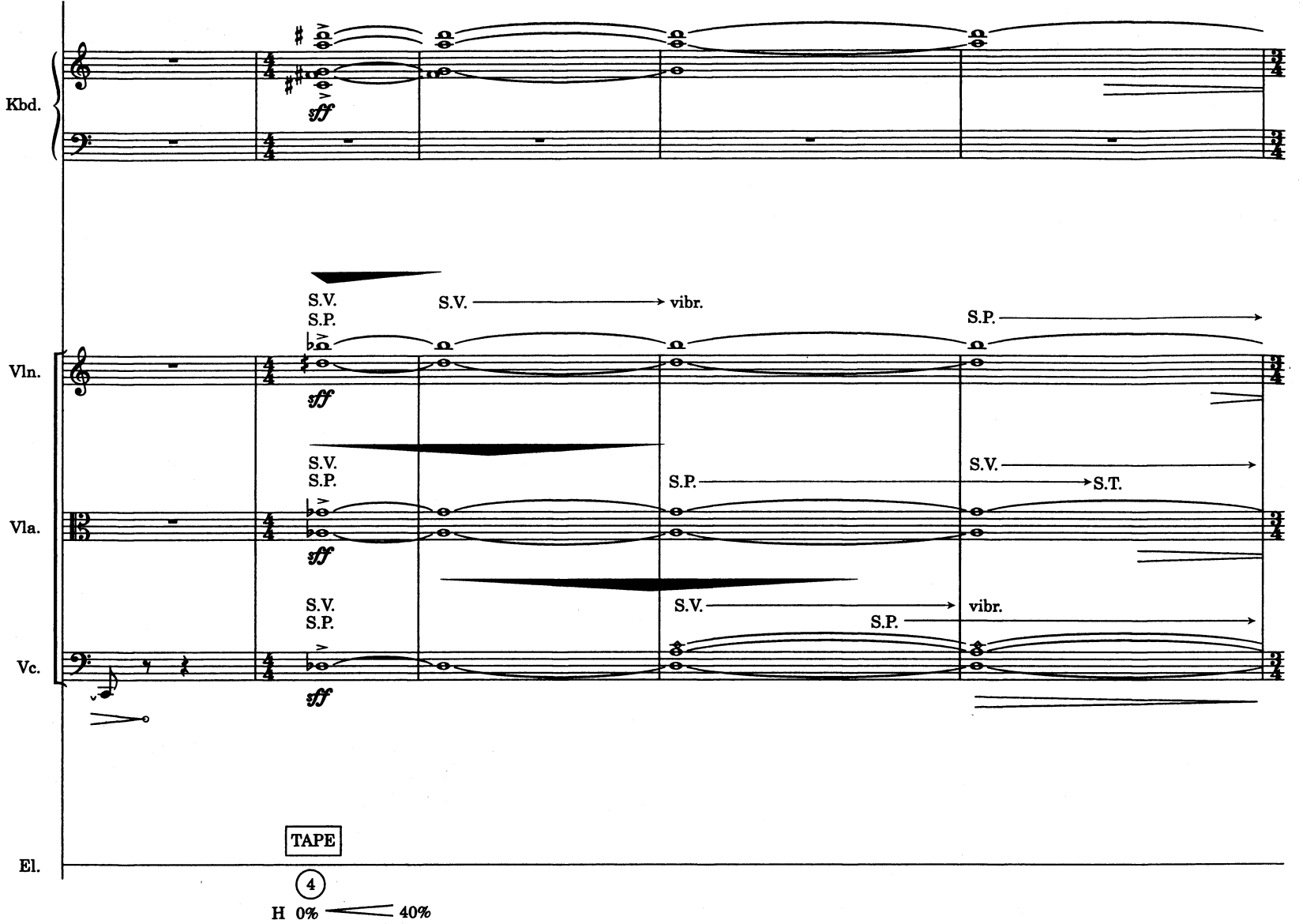

15
B
♩ = 80
Fl.
3
1 mr
Perc.
Vibraphone
l.v.
sf
p
(sempre ped.)
mf
Hp.
8va
fff
Kbd.
fff

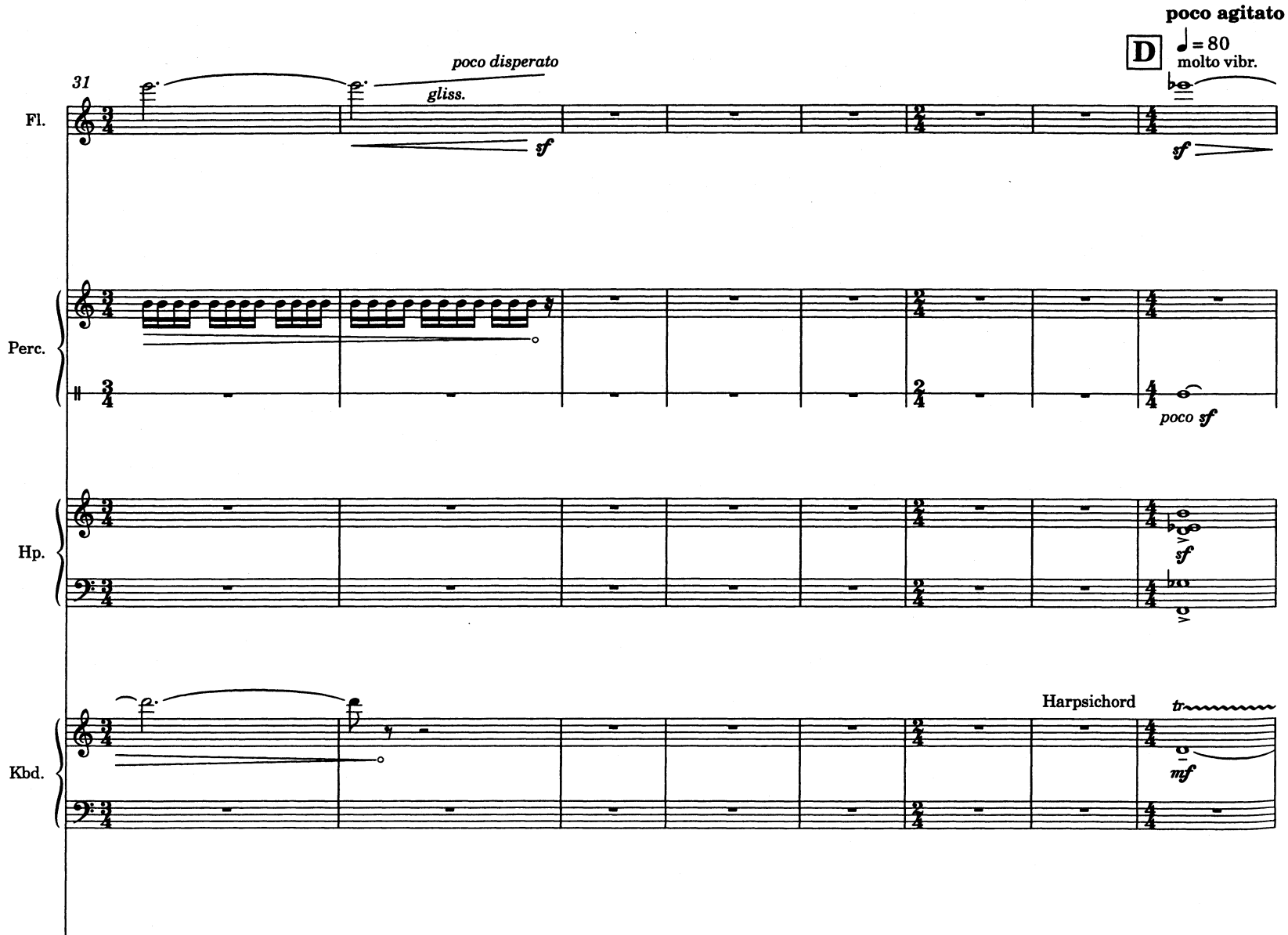

S.V.
S.P.
S.V.
molto vibr.
Vln.
sff
mp
S.V.
S.P.
S.V.
Vla.
sff
mp
S.P.
S.P.
Vc.
sff
TAPE
El.
3
H 80%
0%

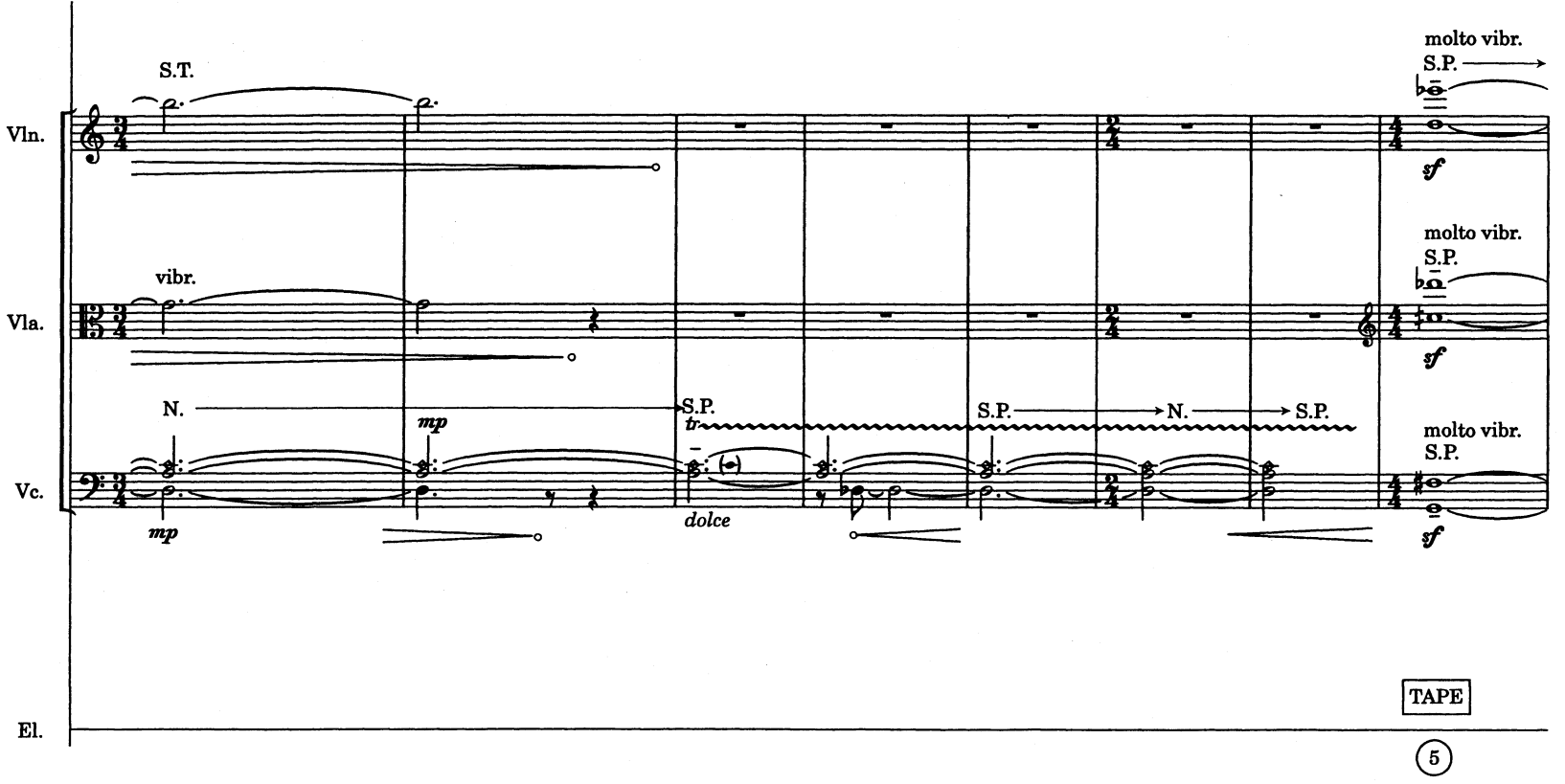

20
Fl.
Perc.
mp
Hp.
8va
mf
Kbd.

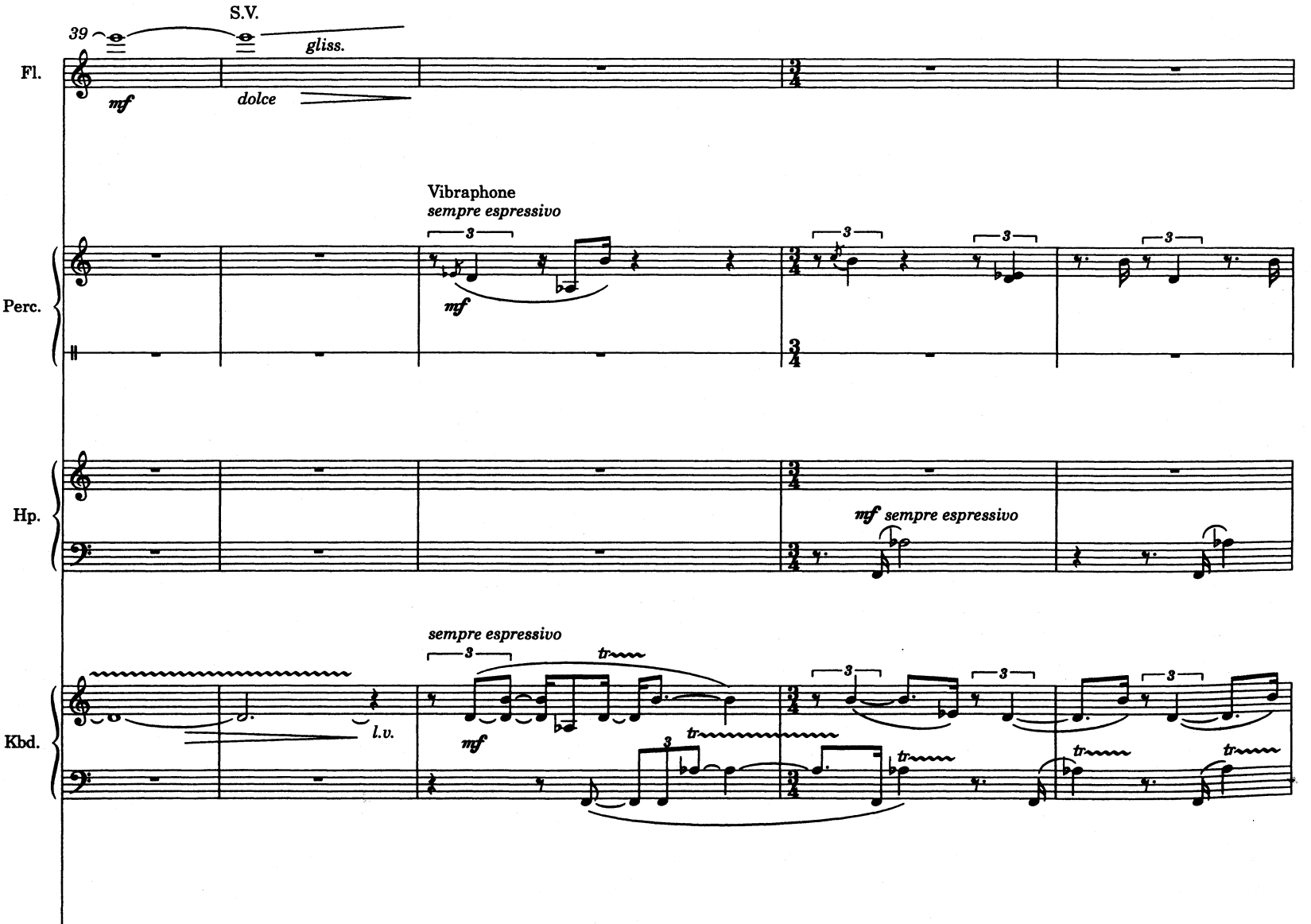

Vln.
molto vibr.
S.P.
Vla.
S.T.
Vc.
mp
El.

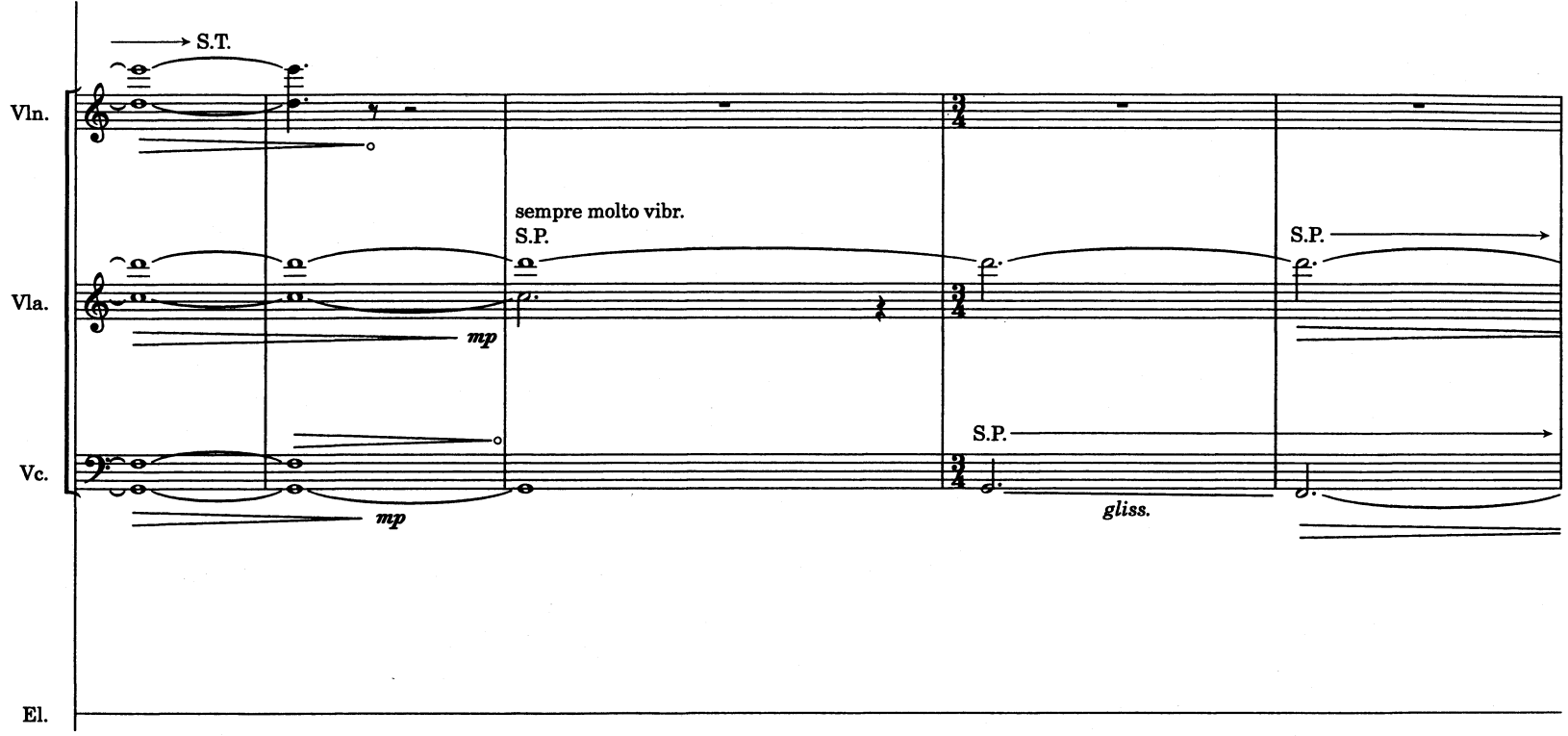

C
♩ = 60 Sempre intenso
26
S.V.
molto vibr.
Fl.
fff
Crotales
Perc.
p
sf
loco
8va
Hp.
p < mf 3
fff
Kbd.
fff

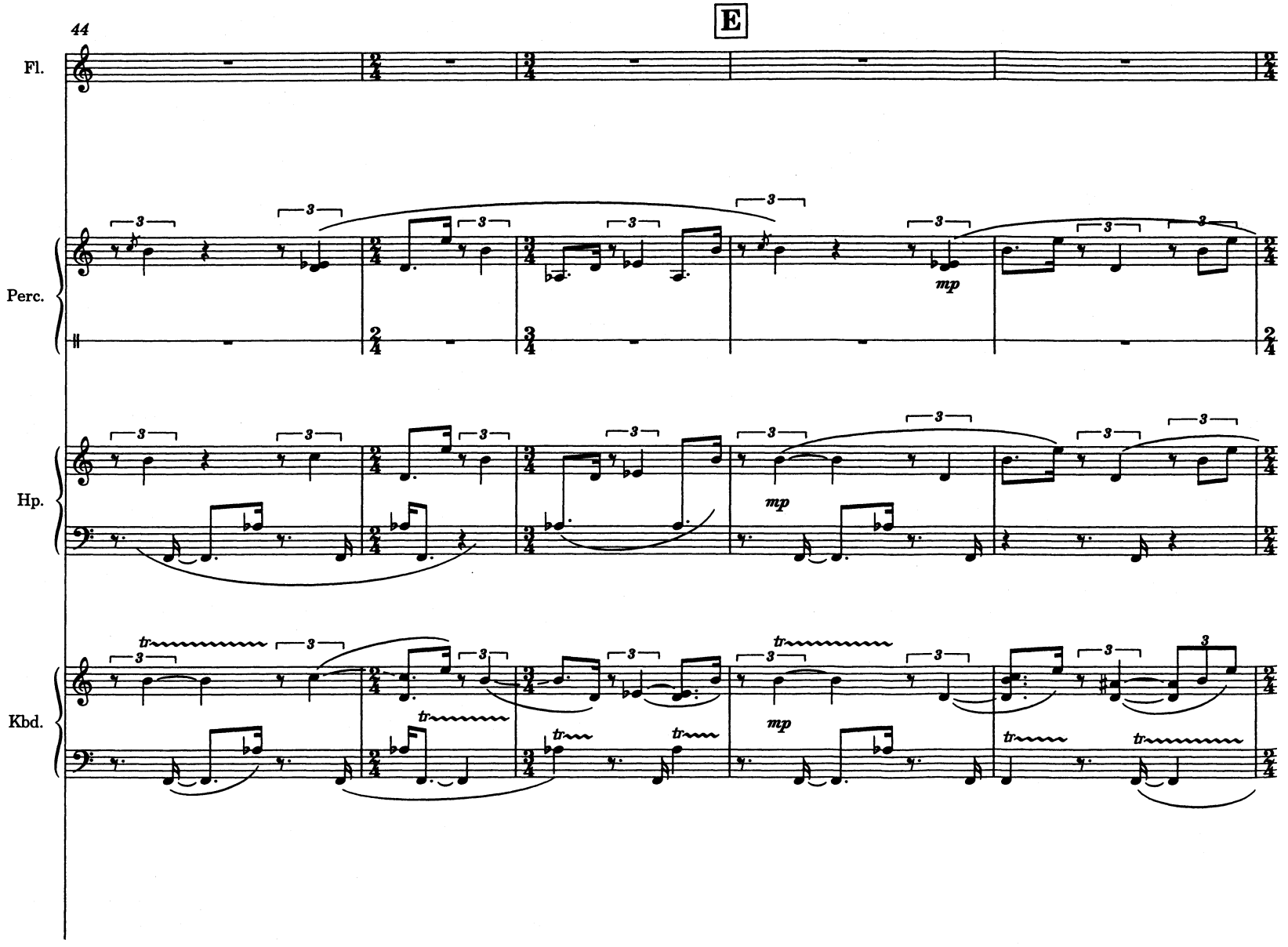

Kbd.
sff
Vln.
S.V.
S.P.
S.V.
vibr.
S.P.
sff
Vla.
S.V.
S.P.
S.P.
S.T.
S.V.
sff
Vc.
S.V.
S.P.
S.V.
vibr.
S.P.
sff
El.
TAPE
4
H 0%
40%

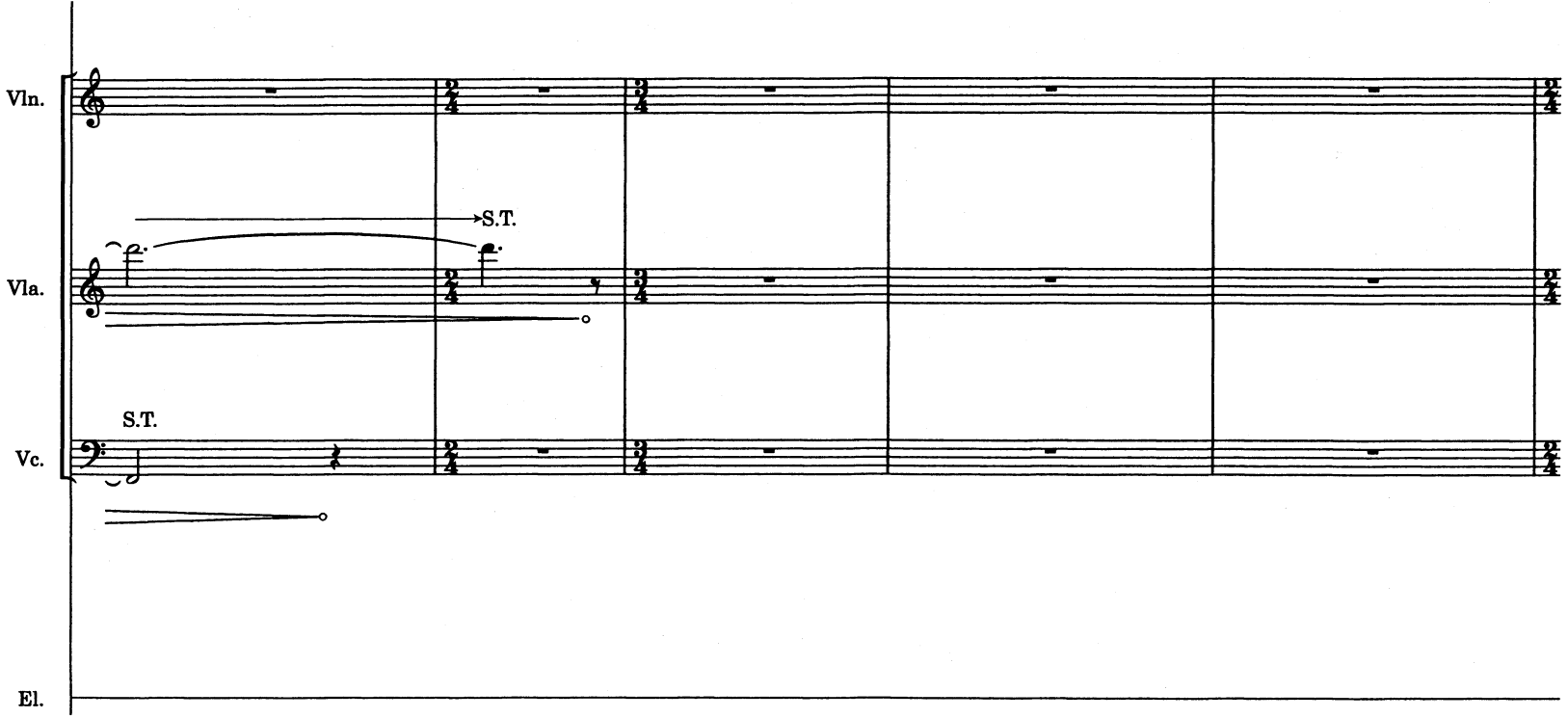

poco agitato
D
♩= 80
molto vibr.
31
poco disperato
gliss.
sf
Fl.
Perc.
poco sf
Hp.
sf
Kbd.
Harpsichord
tr
mf

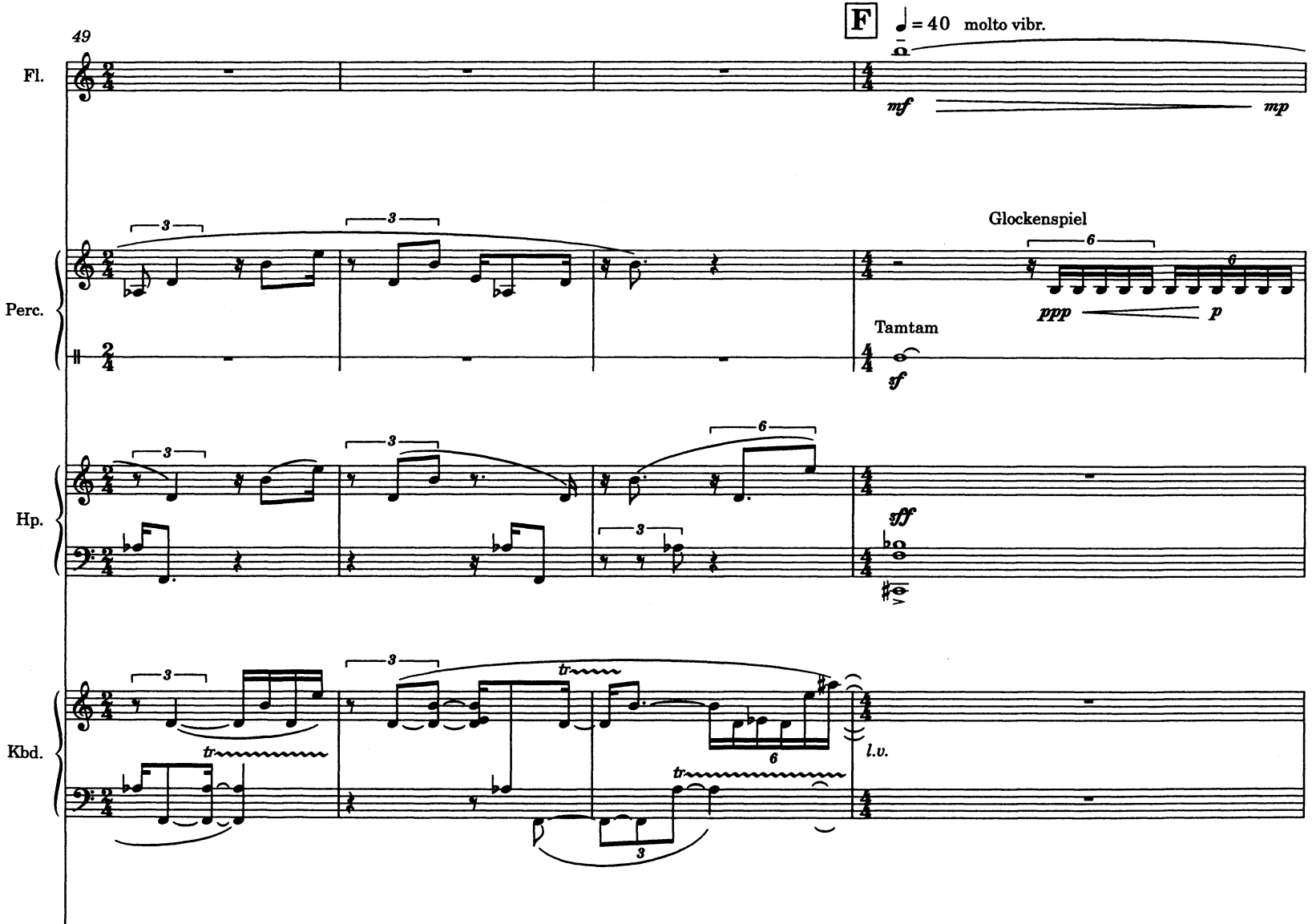

Vln.
Vla.
Vc.
El.
S.T.
molto vibr.
S.P.
sf
vibr.
N.
S.P.
mp
tr
dolce
TAPE
5

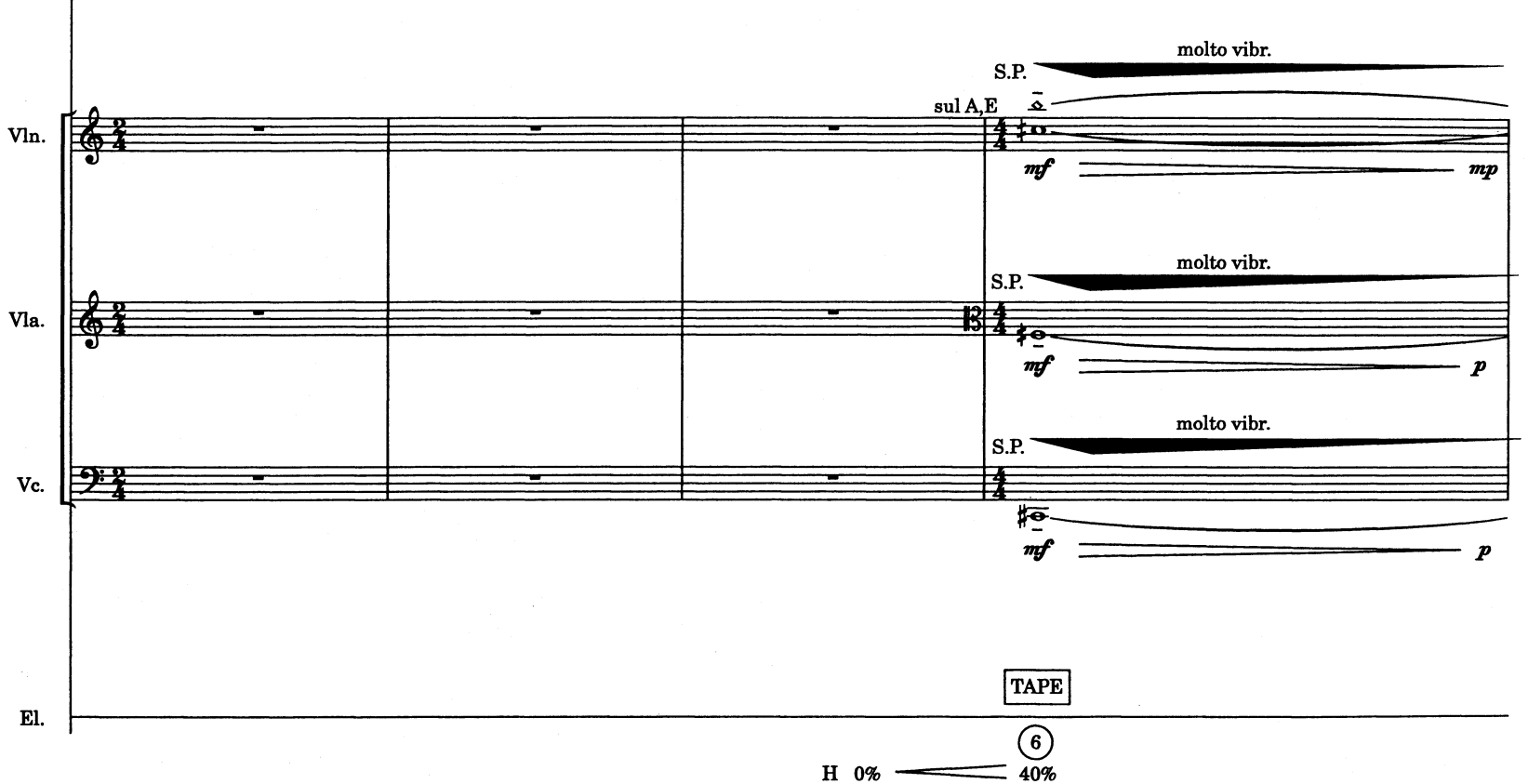

39
S.V.
gliss.
Fl.
mf
dolce
Vibraphone
sempre espressivo
Perc.
mf
mf sempre espressivo
Hp.
sempre espressivo
Kbd.
l.v.
mf
tr

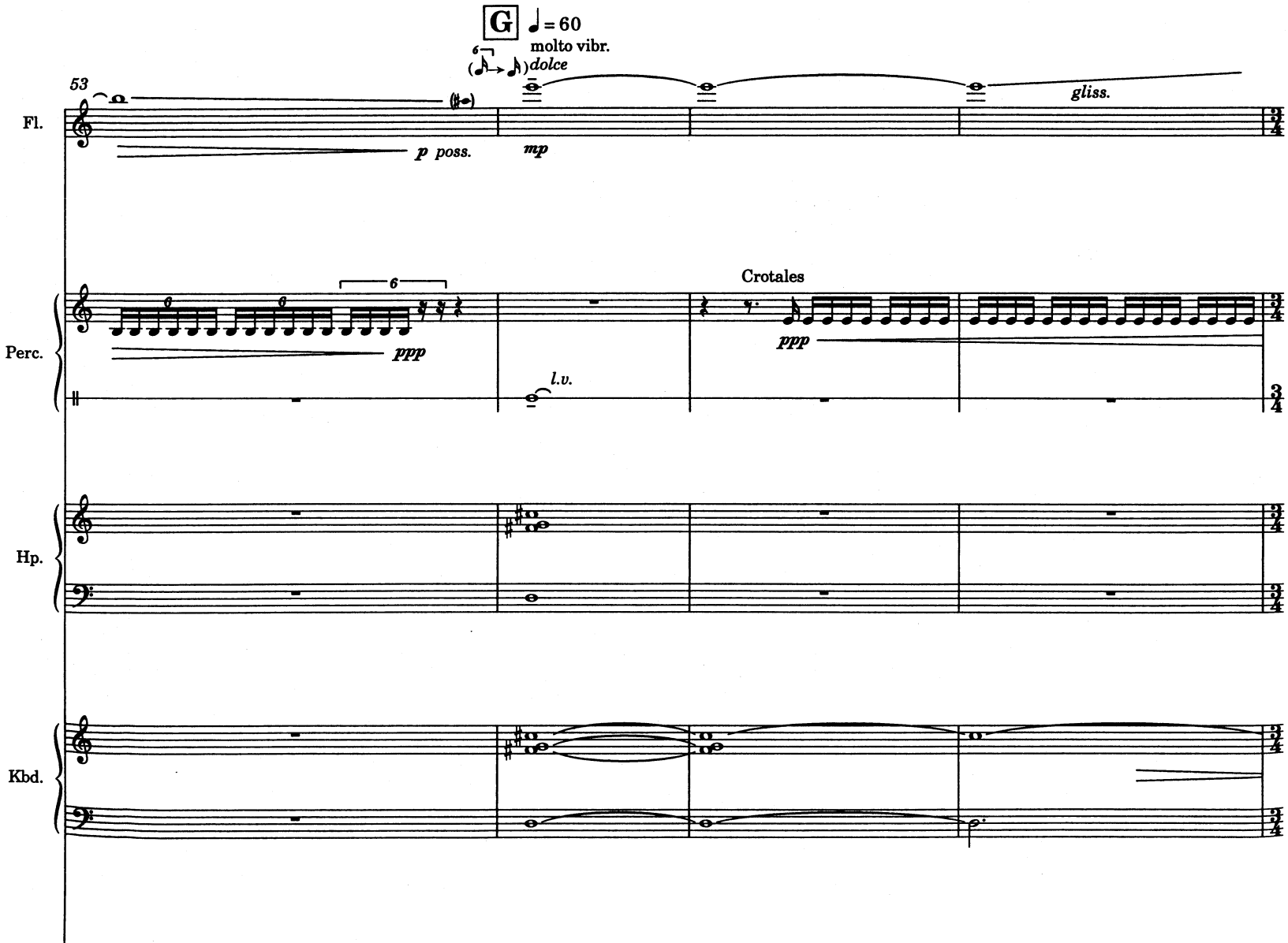

Vln.
Vla.
Vc.
El.
S.T.
sempre molto vibr.
S.P.
mp
mp
S.P.
S.P.
gliss.

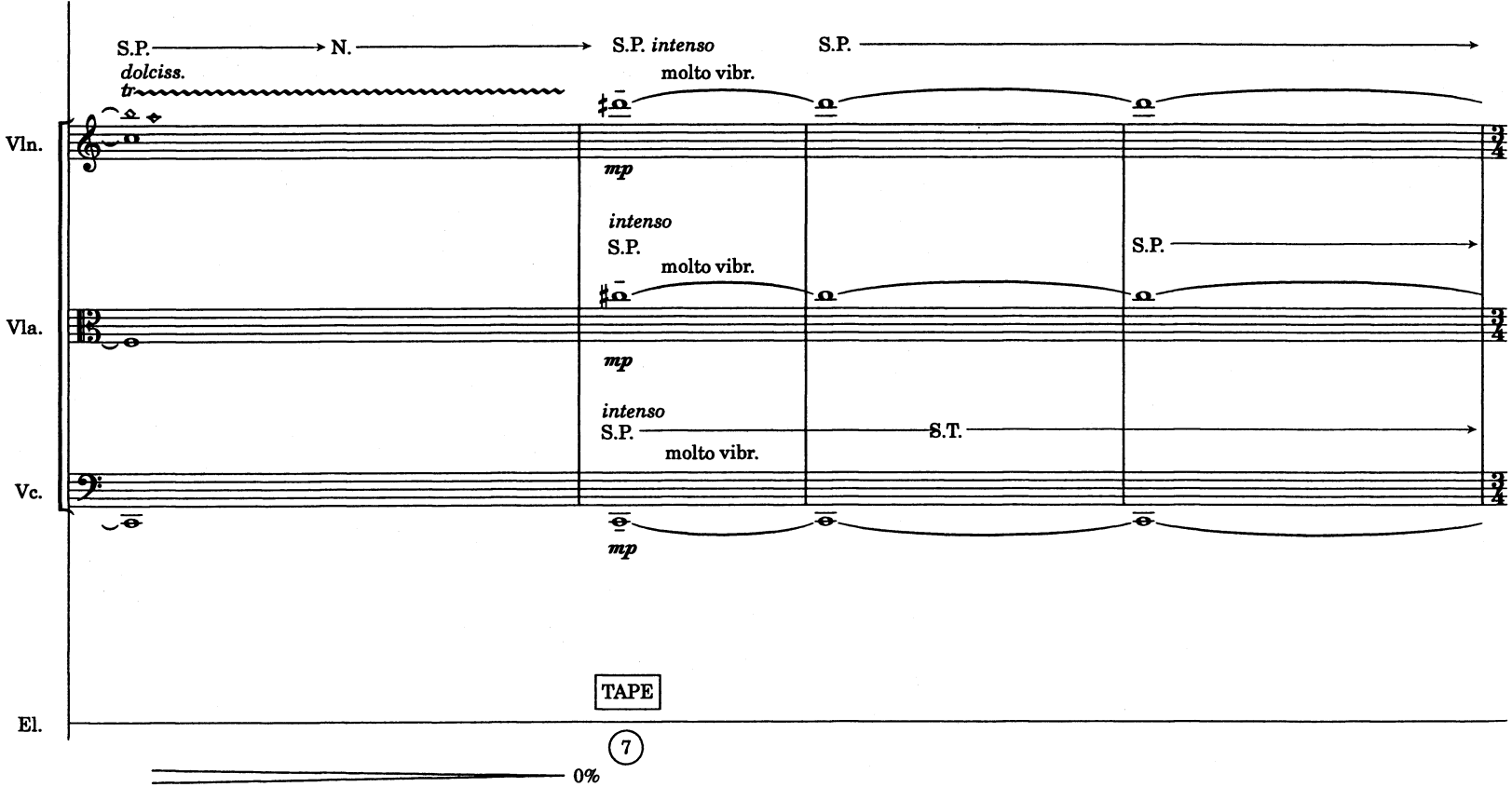

44
E
Fl.
Perc.
Hp.
Kbd.
mp
mp
mp
tr

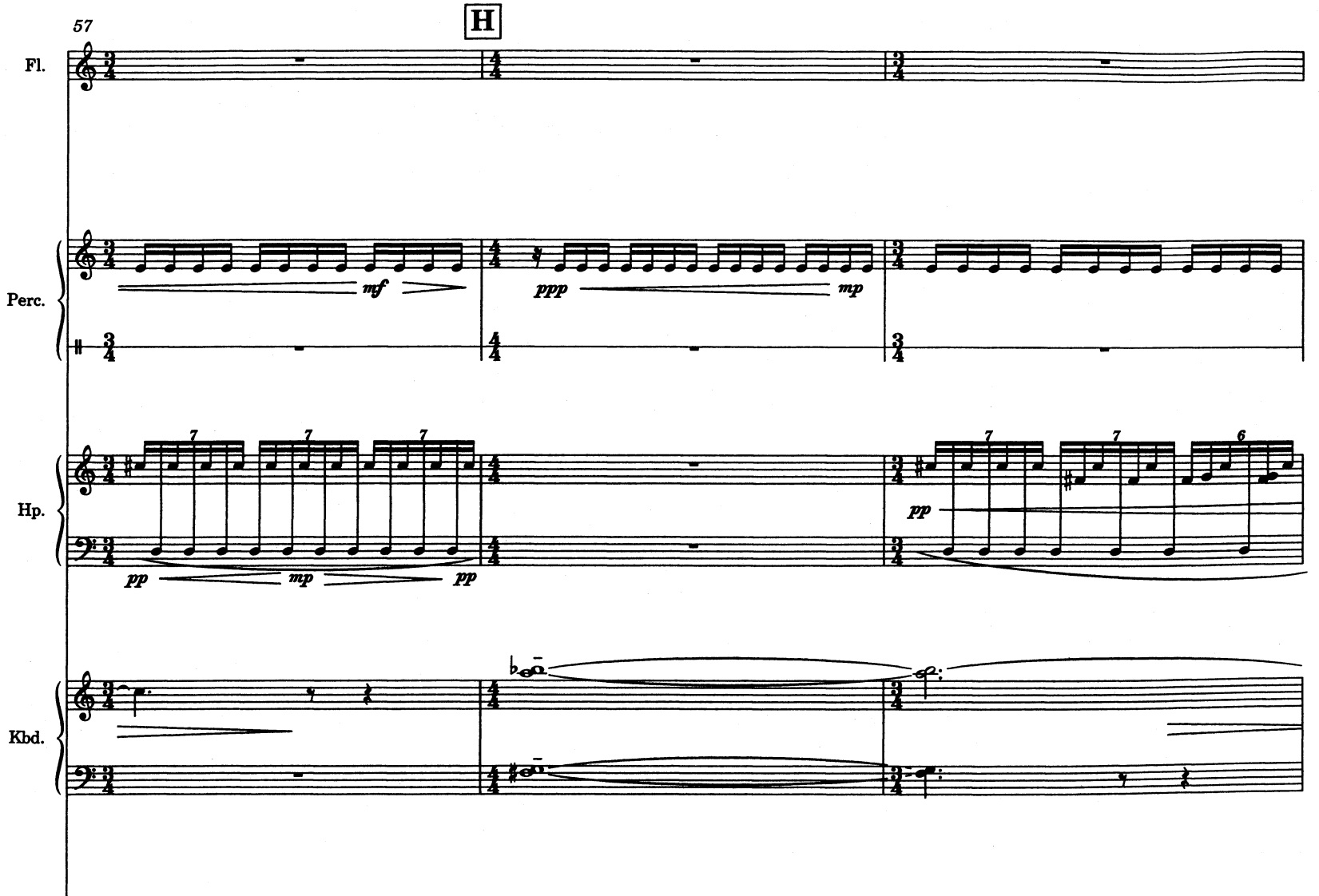

Vln.
Vla.
Vc.
El.
S.T.
S.T.

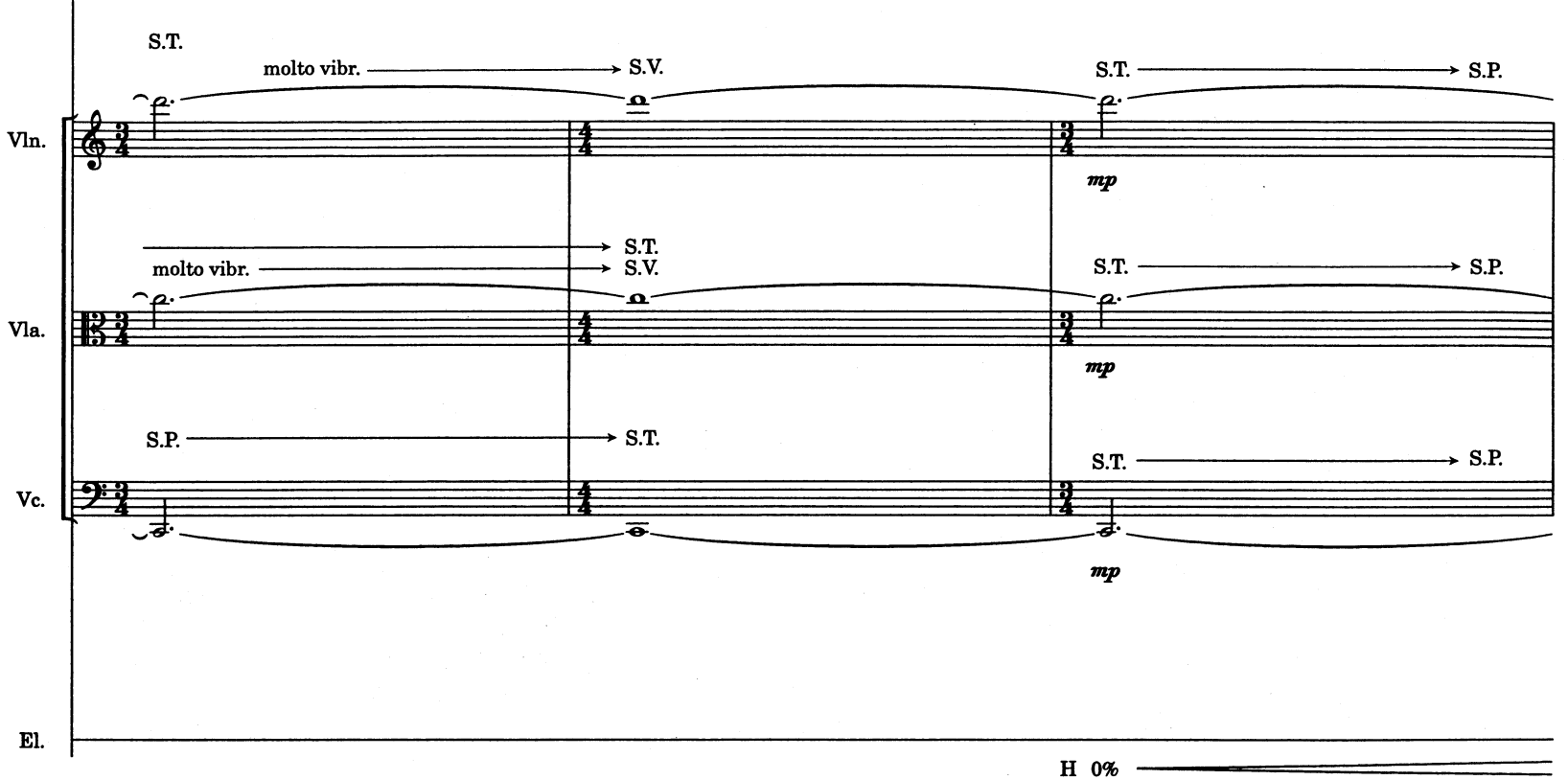

49
F
♩ = 40 molto vibr.
Fl.
mf
mp
Perc.
Glockenspiel
ppp
p
Tamtam
sf
Hp.
fff
Kbd.
l.v.

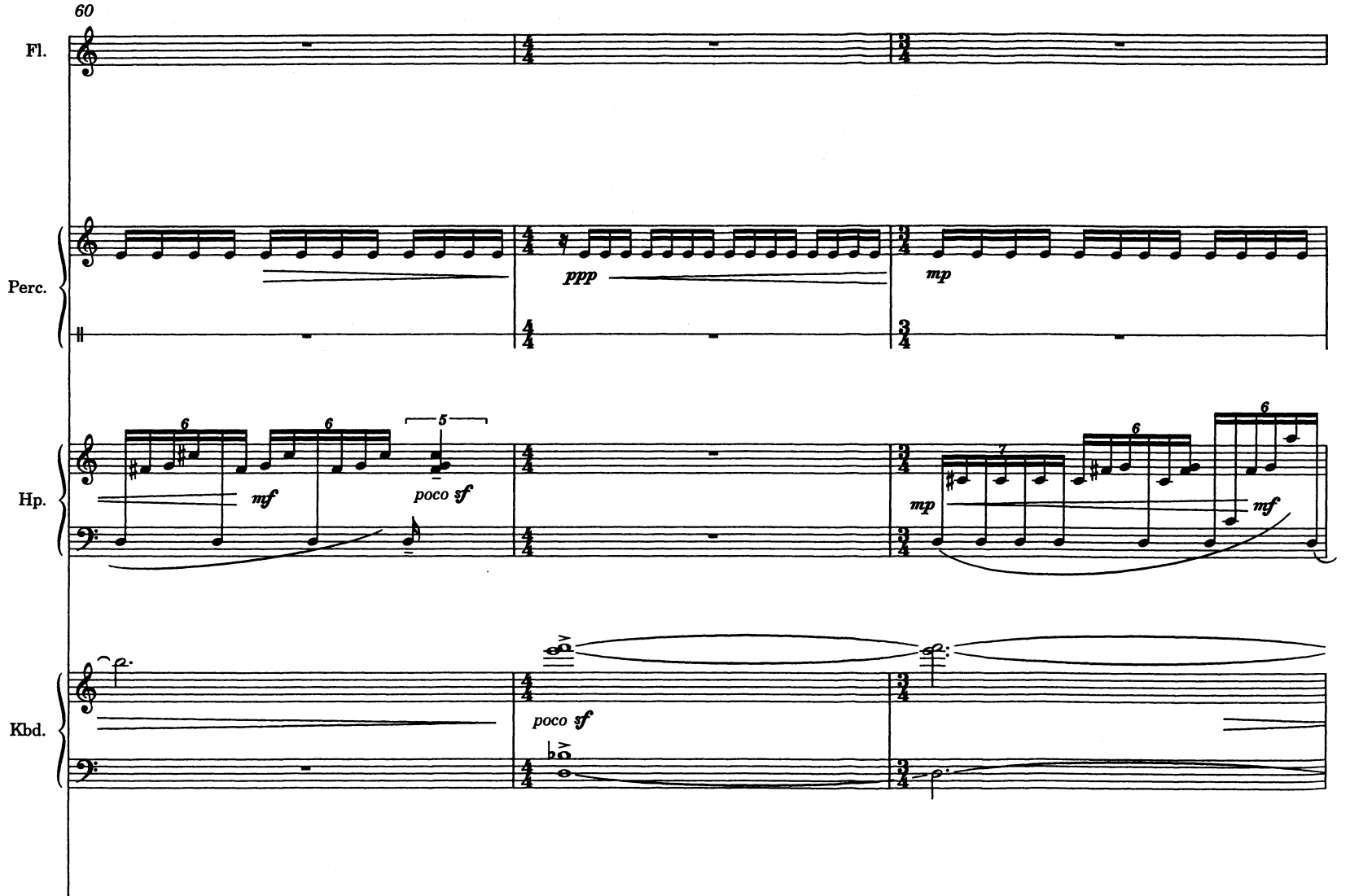

Vln.
Vla.
Vc.
El.
S.P.
molto vibr.
sul A,E
mf
mp
p
TAPE
6
H 0%
40%

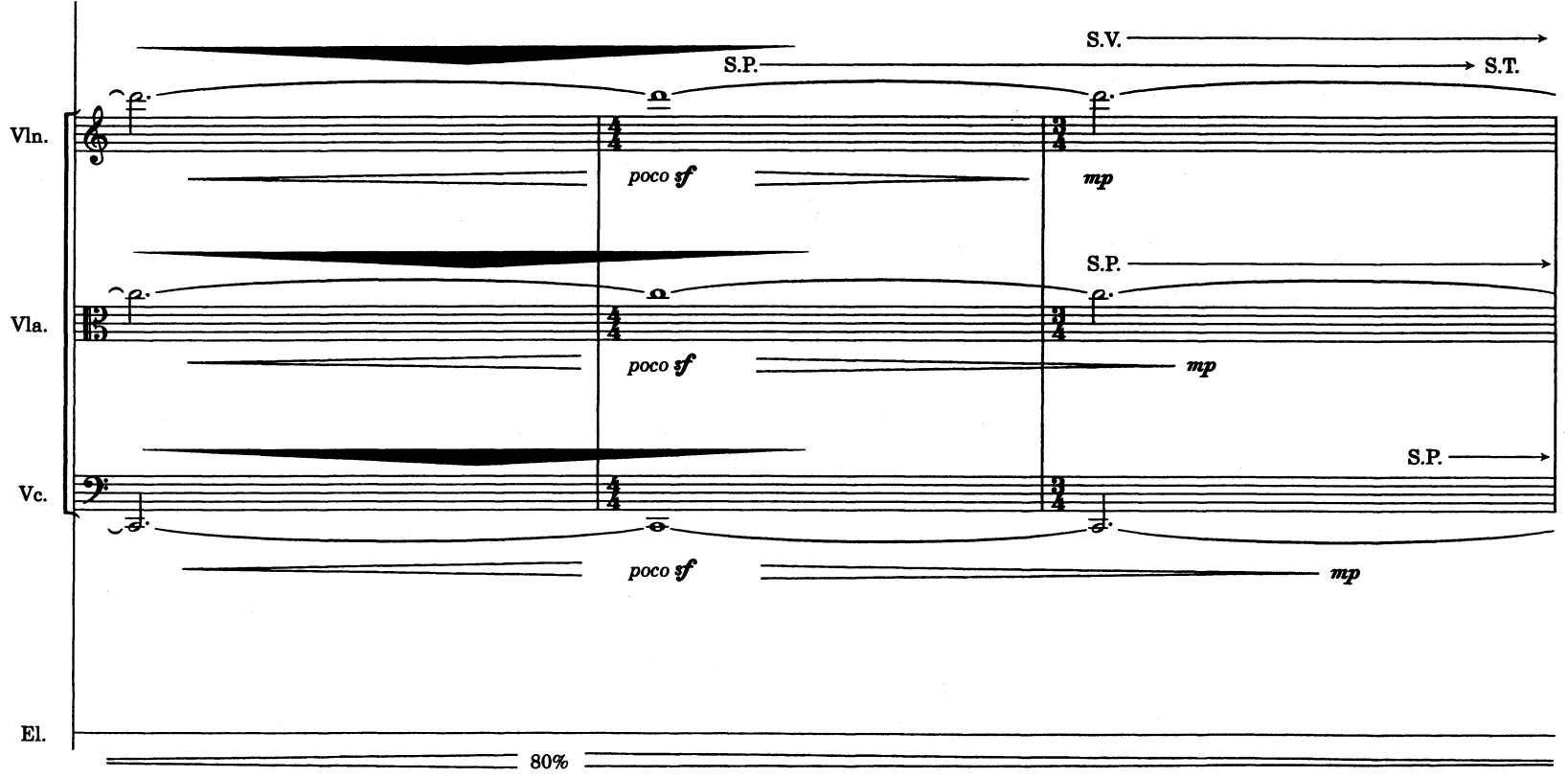

G
♩ = 60
molto vibr.
dolce
53
Fl.
p poss.
mp
gliss.
Perc.
ppp
l.v.
Crotales
ppp
Hp.
Kbd.

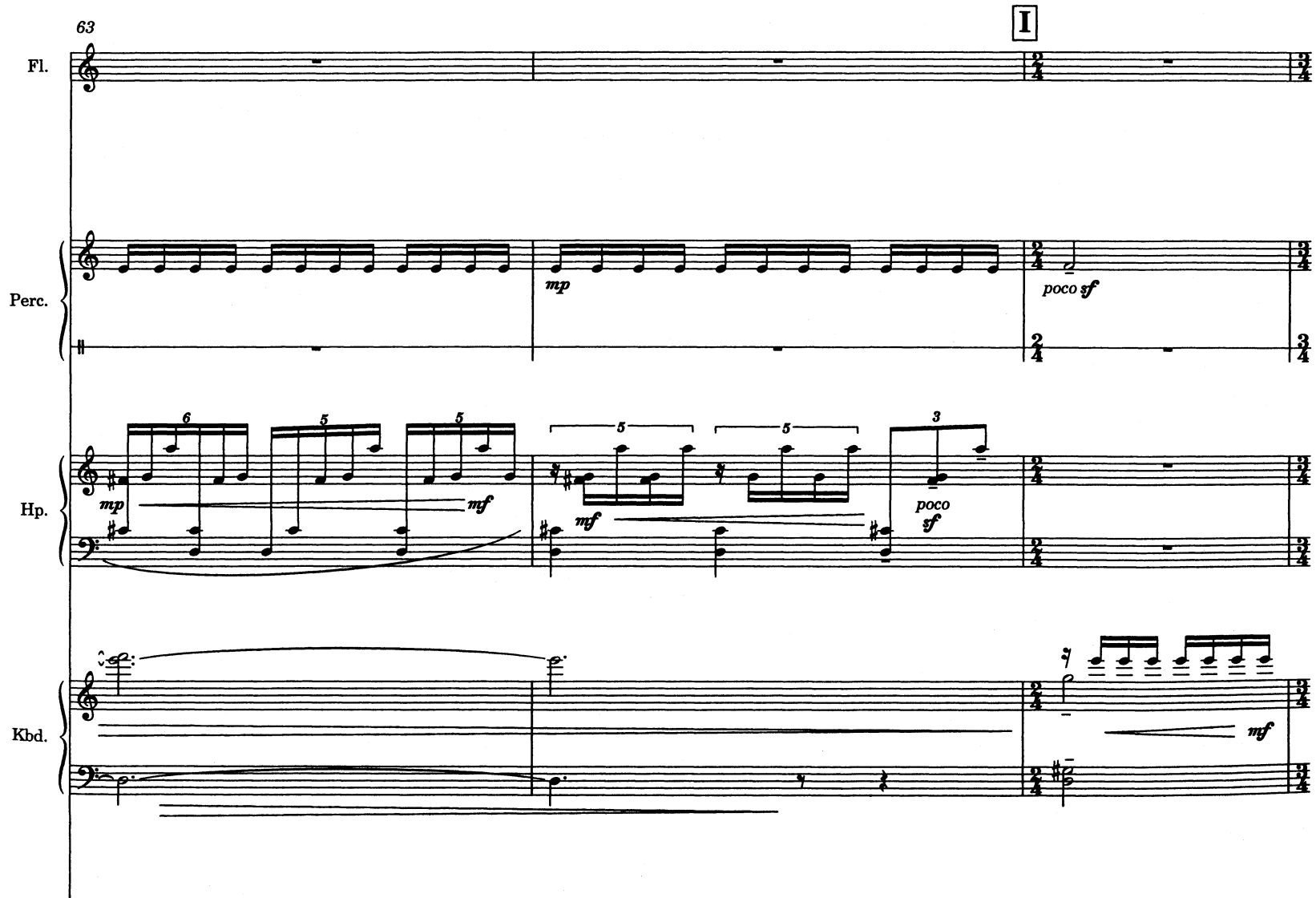

S.P.
N.
S.P. intenso
S.P.
dolciss.
tr
molto vibr.
Vln.
mp
intenso
S.P.
molto vibr.
S.P.
Vla.
mp
intenso
S.P.
S.T.
molto vibr.
Vc.
mp
TAPE
El.
7
0%

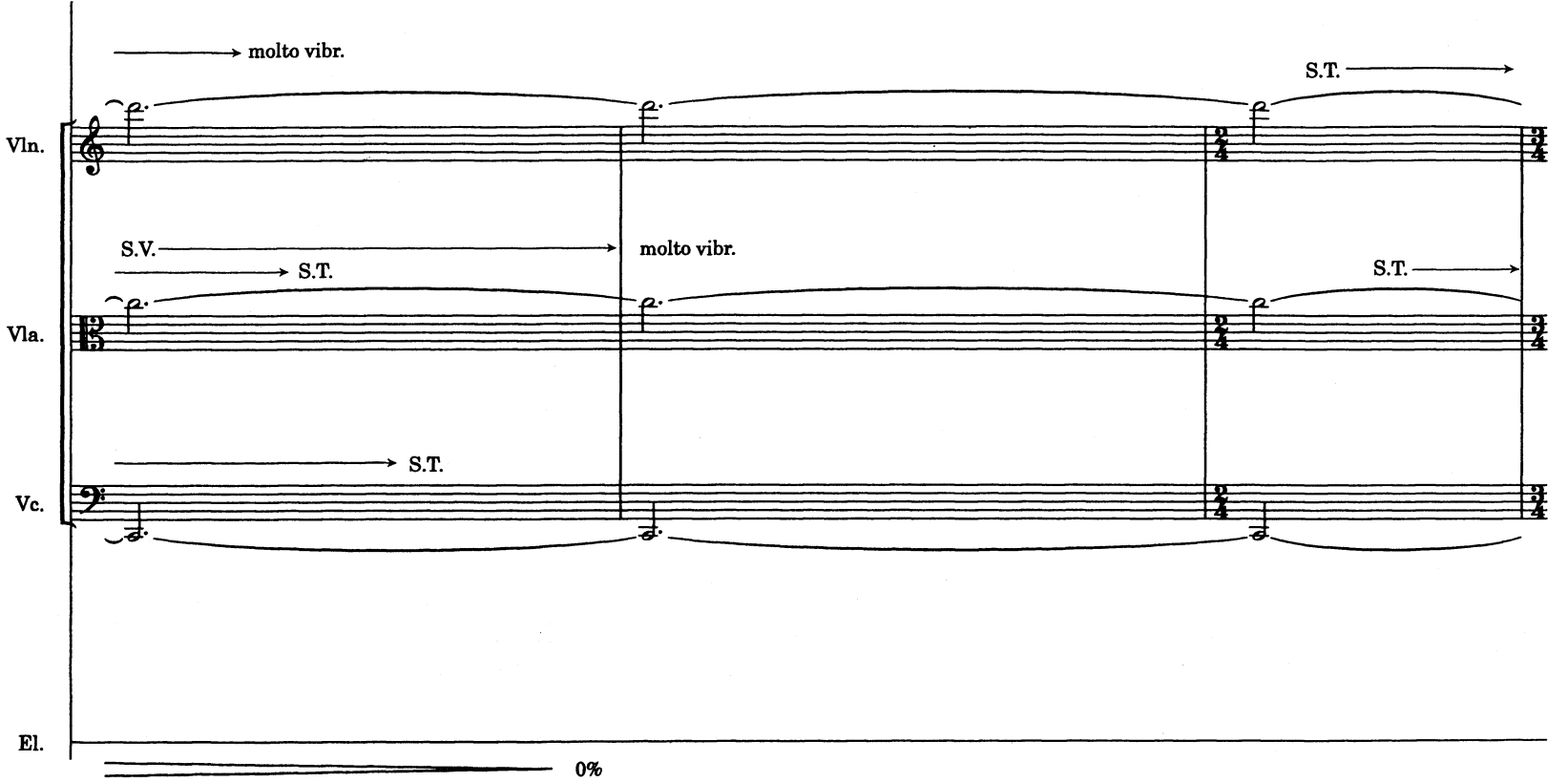

57
H
Fl.
Perc.
Hp.
Kbd.
mf
ppp
mp
pp
mp
pp
pp

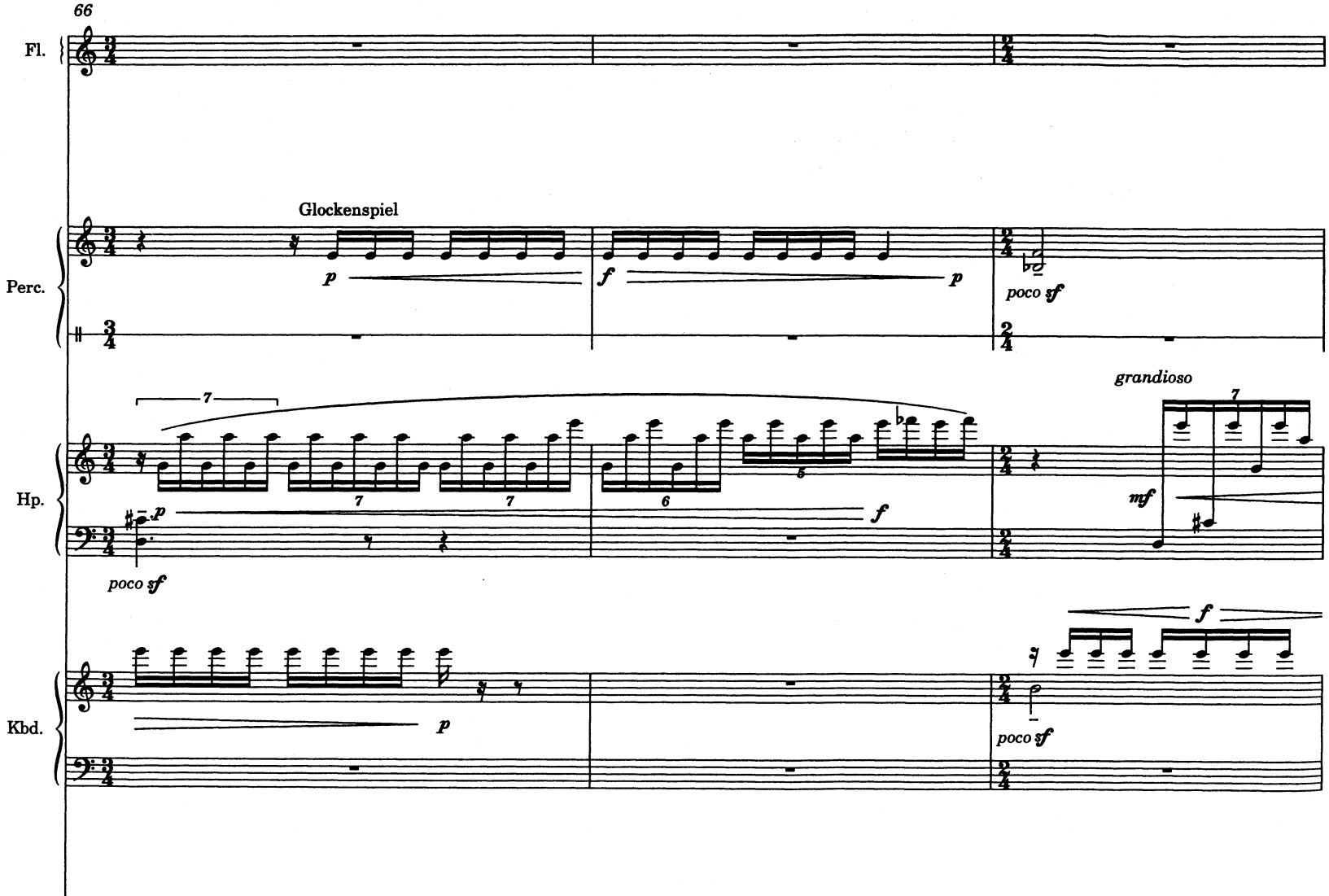

S.T.
molto vibr.
S.V.
S.T.
S.P.
Vln.
mp
S.T.
molto vibr.
S.V.
S.T.
S.P.
Vla.
mp
S.P.
S.T.
S.T.
S.P.
Vc.
mp
El.
H 0%

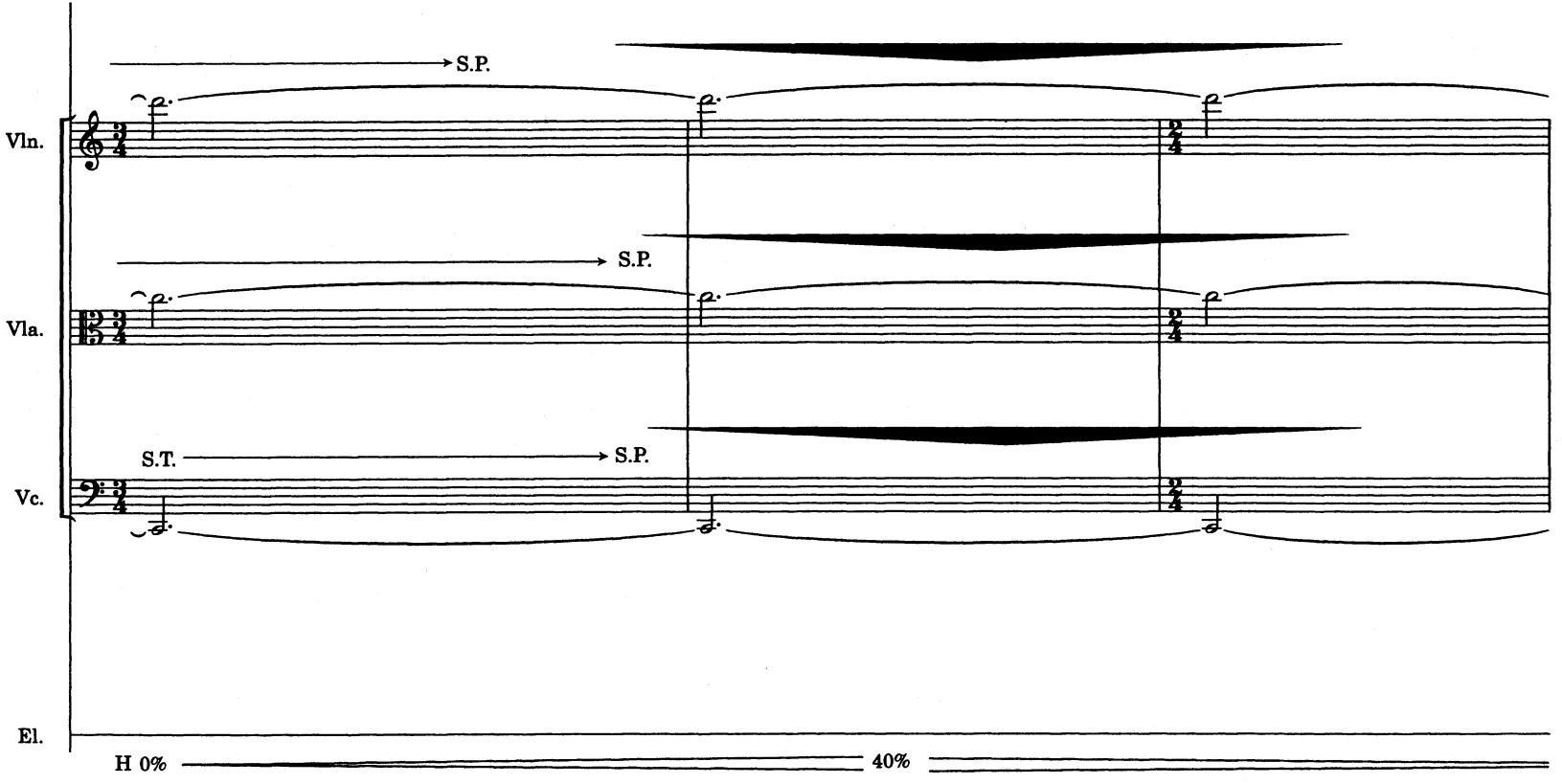

60
Fl.
Perc.
Hp.
Kbd.
ppp
mp
mf
poco sf
poco sf
mp
mf

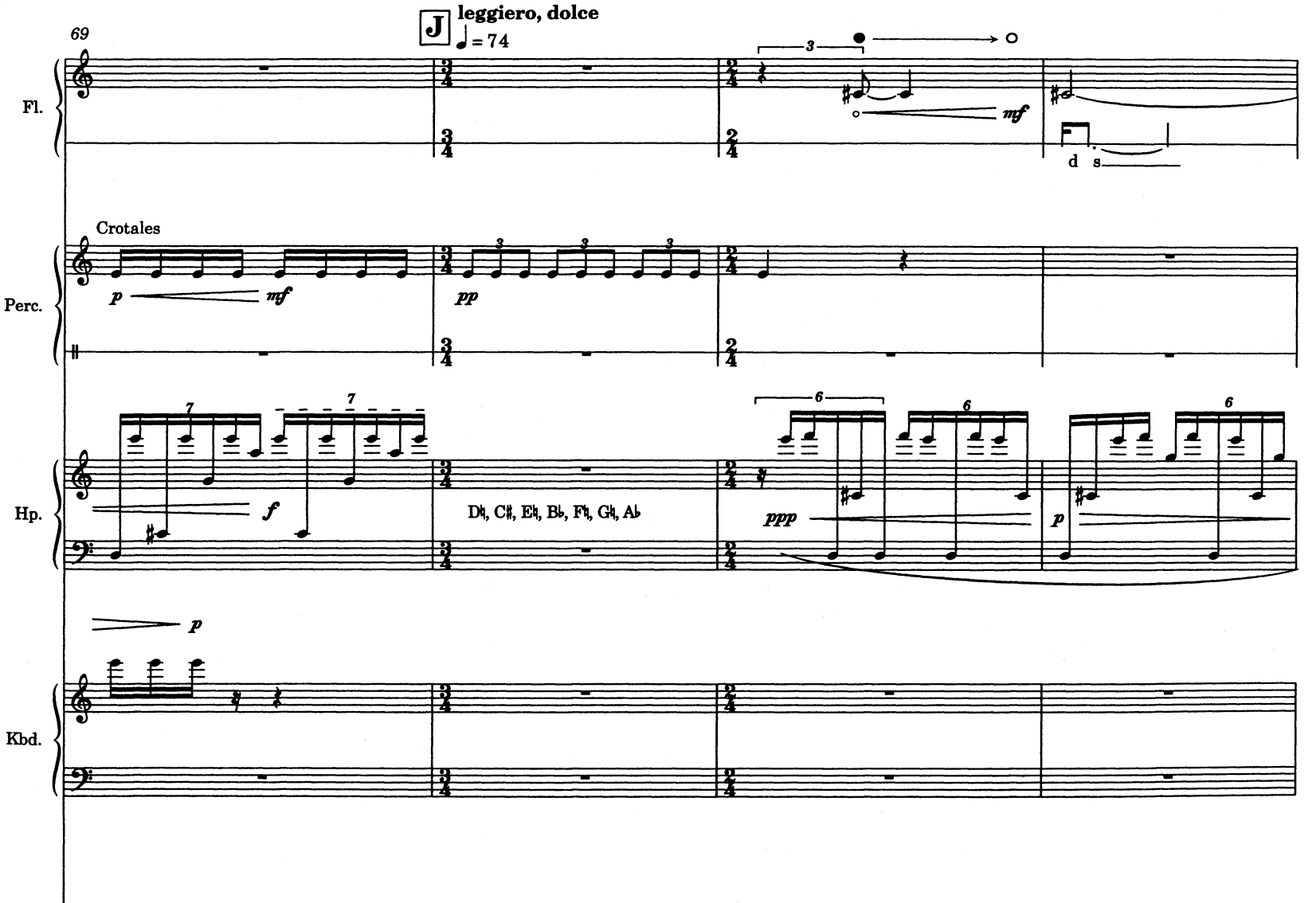

Vln.
Vla.
Vc.
El.
S.V.
S.P.
S.T.
S.P.
S.P.
poco sf
mp
poco sf
mp
poco sf
mp
80%

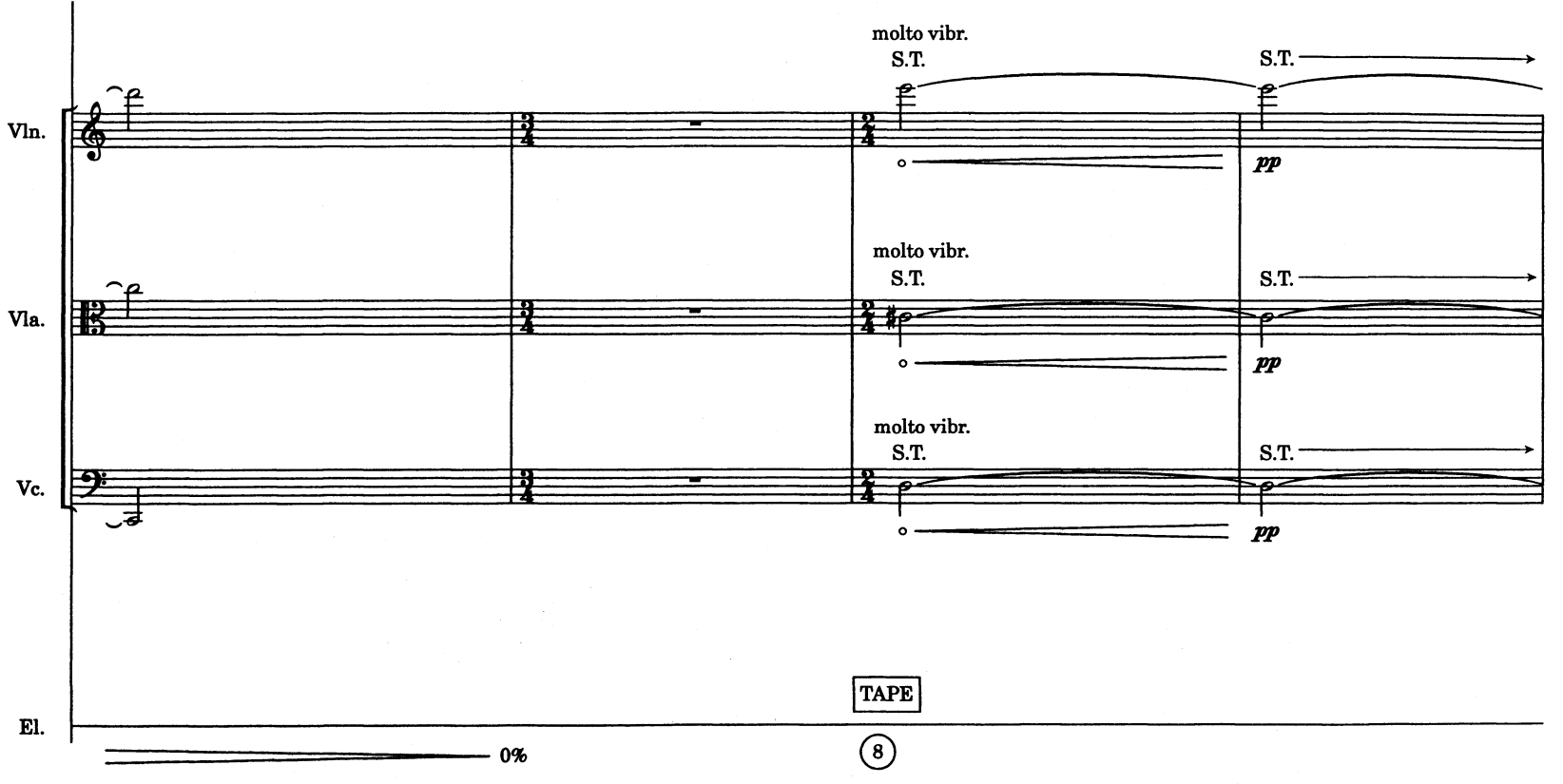

63
I
Fl.
Perc.
Hp.
Kbd.
mp
poco sf
mf
poco
sf

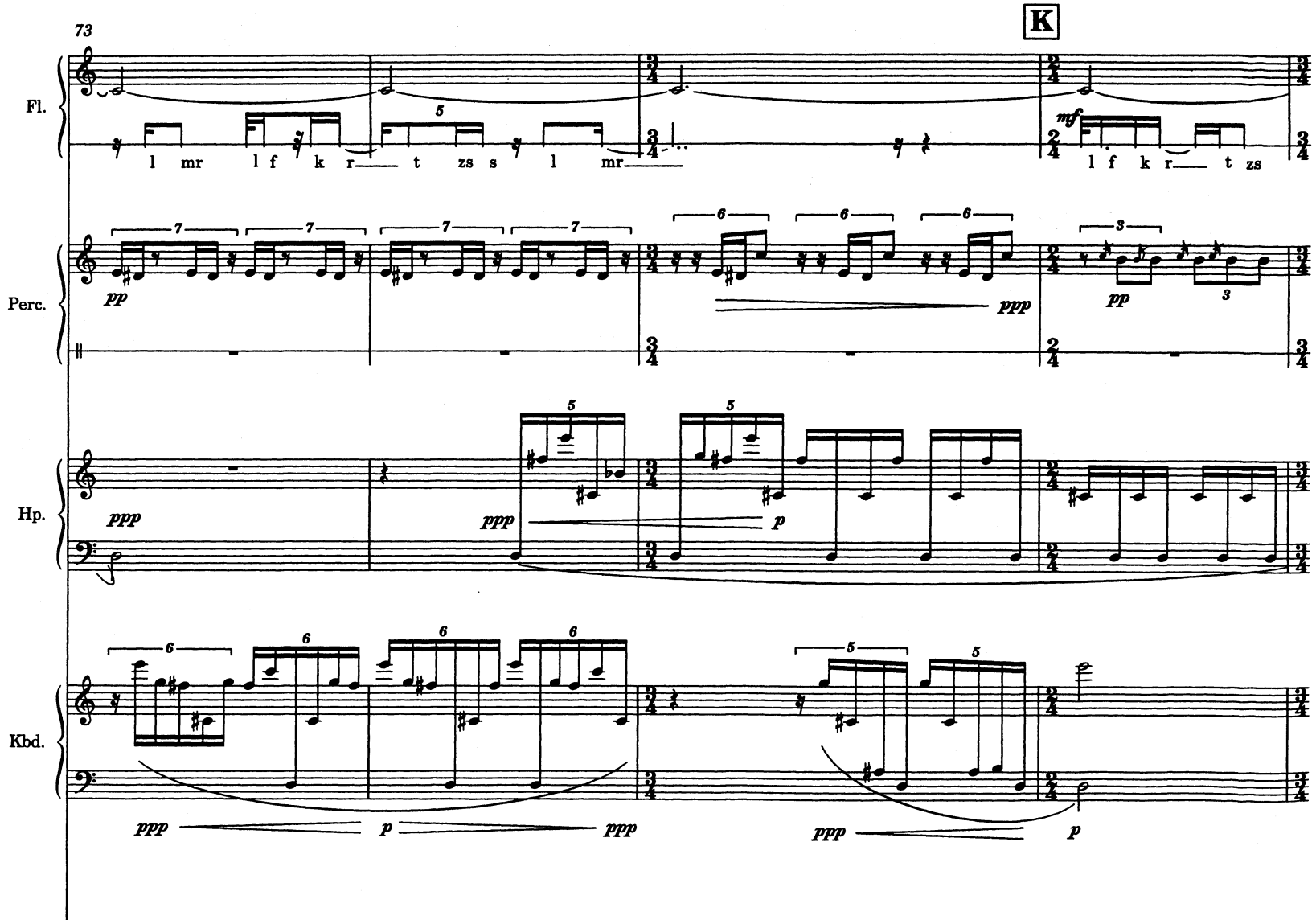

molto vibr.
S.T.
Vln.
S.V.
molto vibr.
S.T.
S.T.
Vla.
S.T.
Vc.
El.
0%

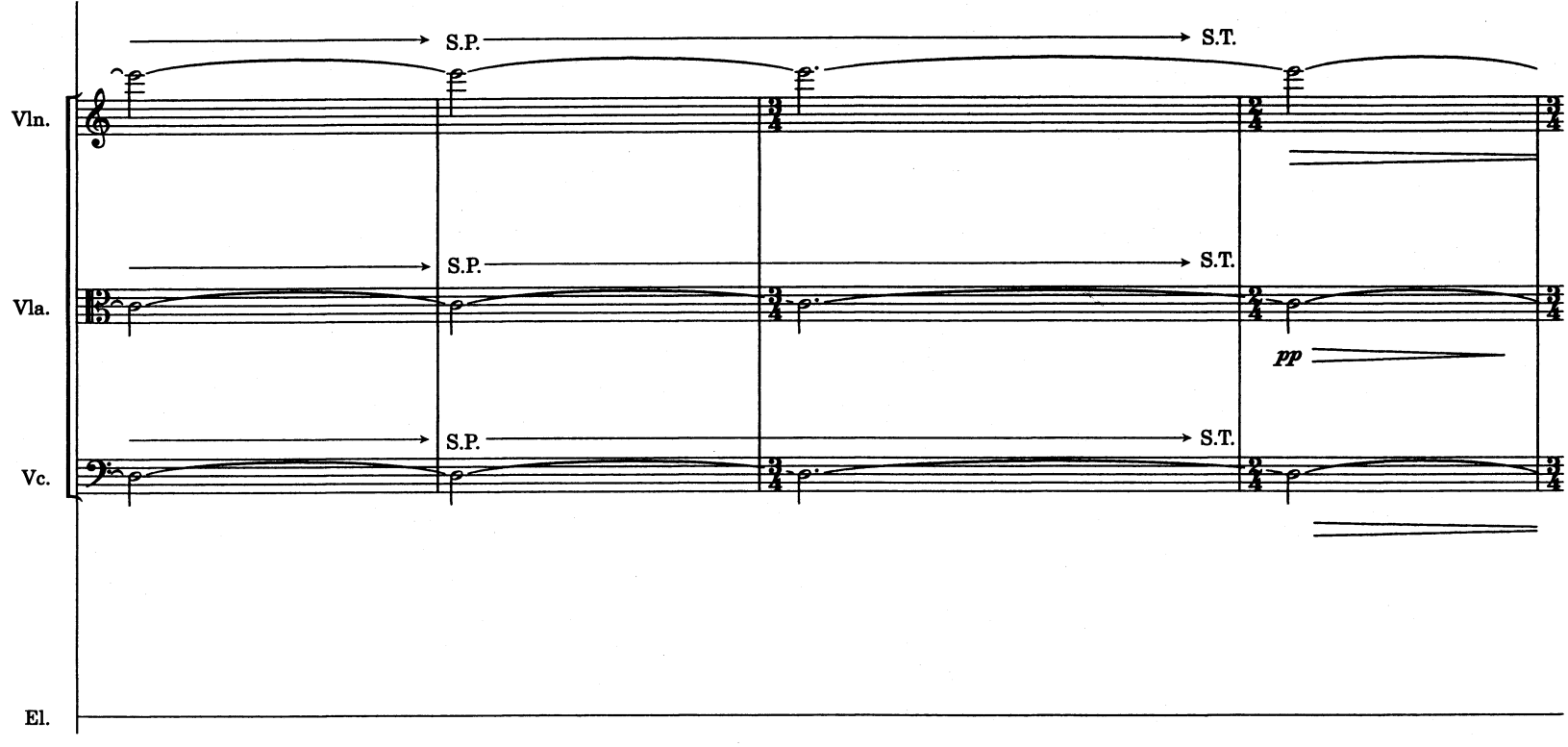

66
Fl.
Perc.
Glockenspiel
p
f
p
poco sf
Hp.
7
7
7
6
5
p
f
grandioso
7
mf
poco sf
Kbd.
p
f
7
poco sf

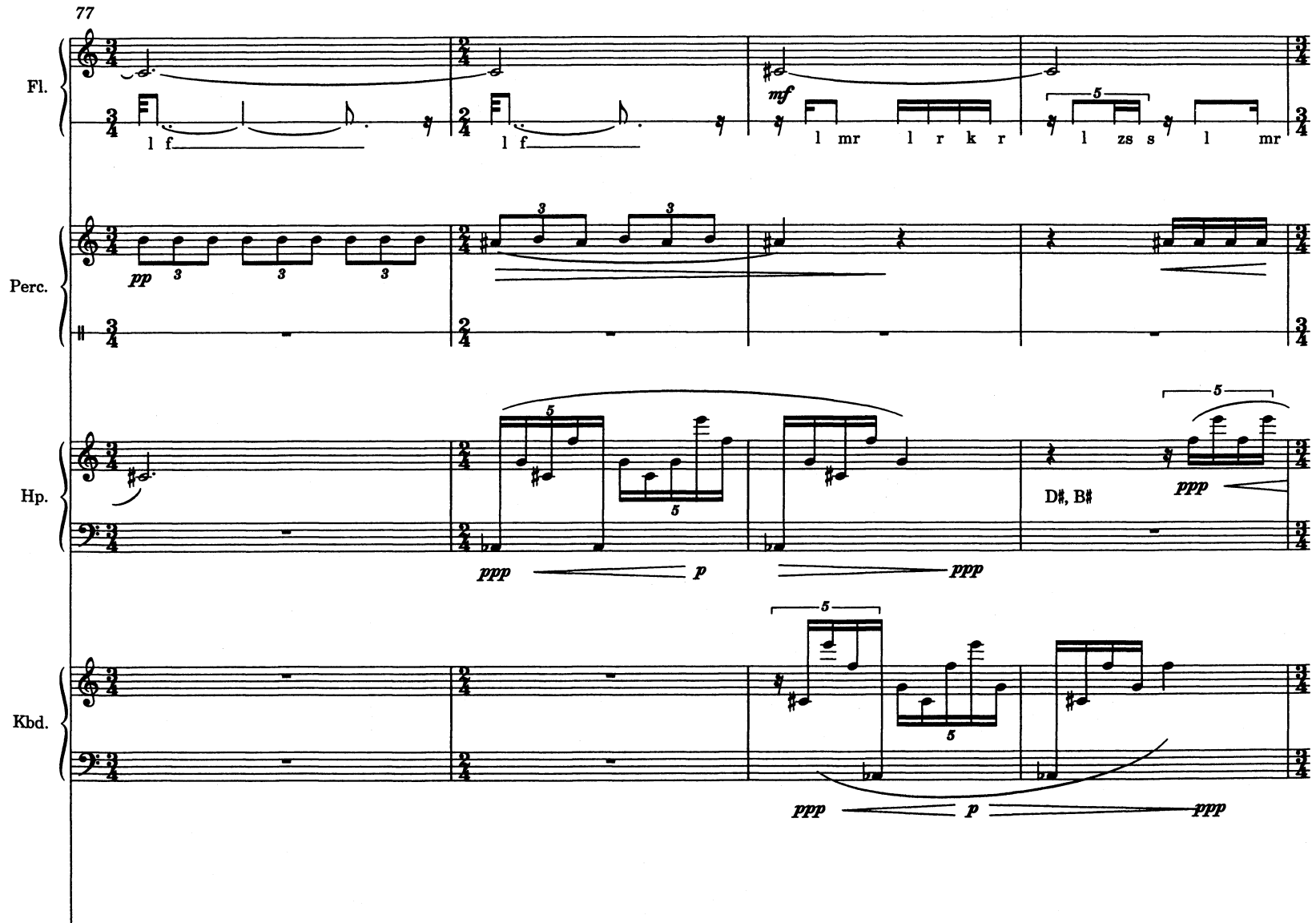

S.P.
Vln.
S.P.
Vla.
S.T.
S.P.
Vc.
El.
H 0%
40%

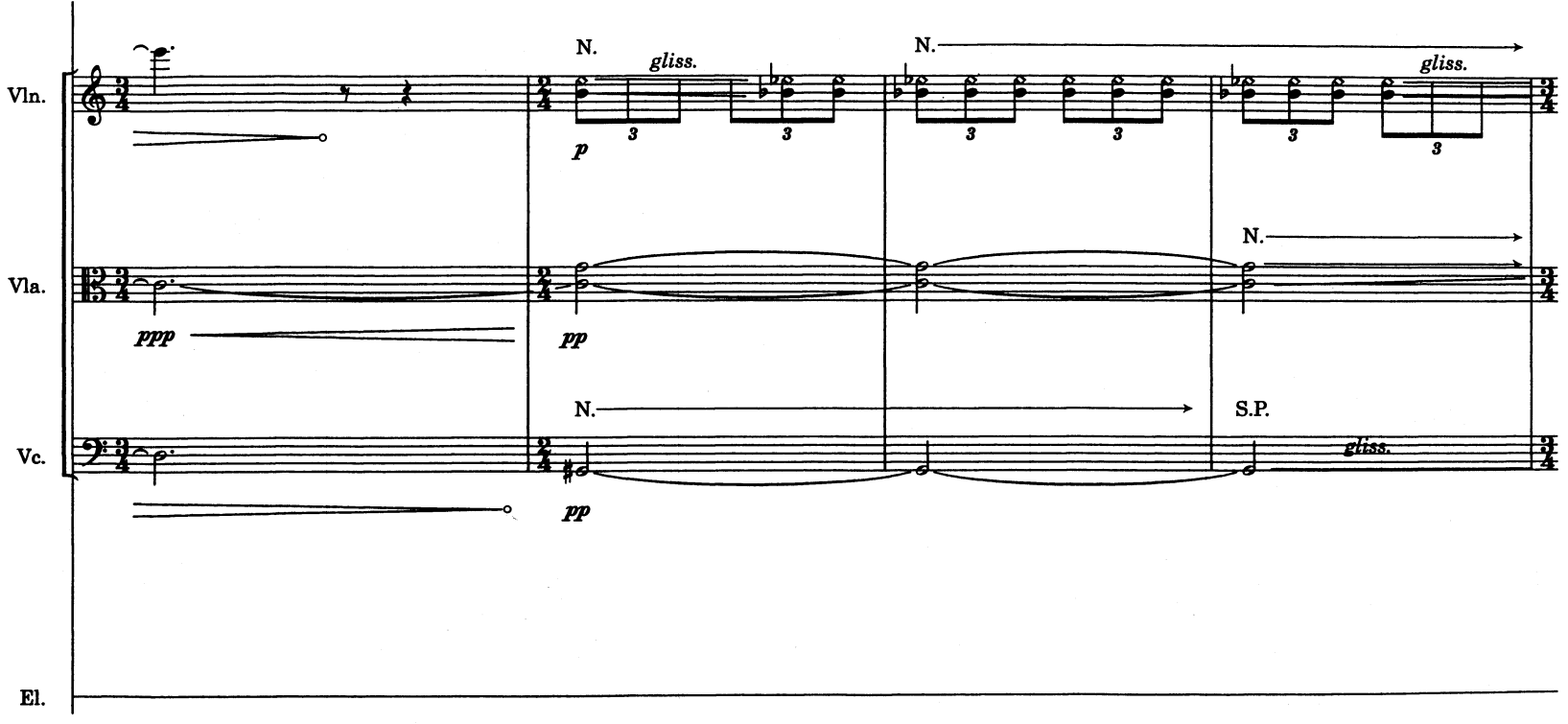

69
J
leggiero, dolce
♩ = 74
Fl.
Perc.
Crotales
Hp.
Kbd.
D♮, C♯, E♮, B♭, F♮, G♮, A♭

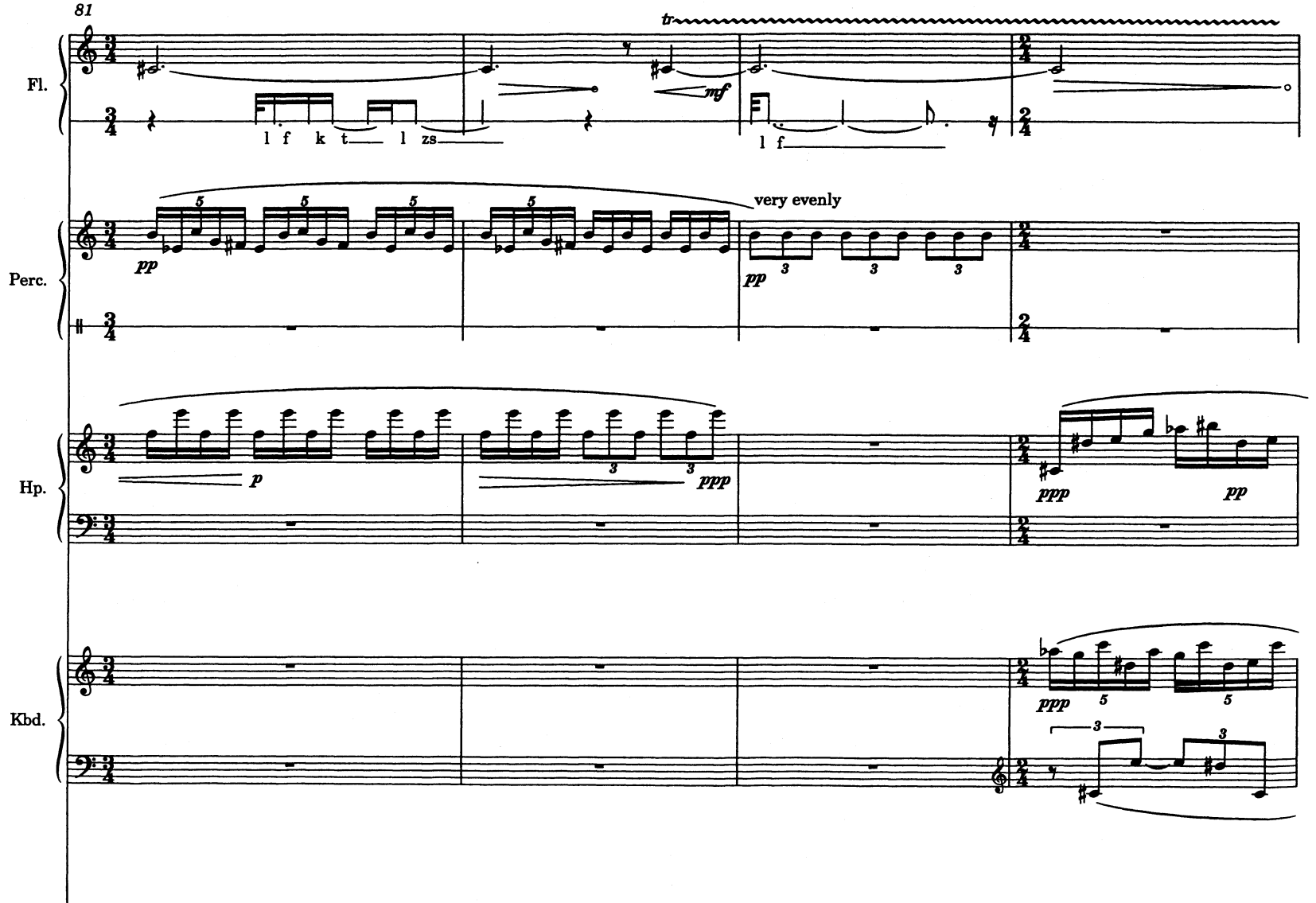

Vln.
Vla.
Vc.
El.
molto vibr.
S.T.
S.T.
pp
molto vibr.
S.T.
S.T.
pp
molto vibr.
S.T.
S.T.
pp
TAPE
0%
8

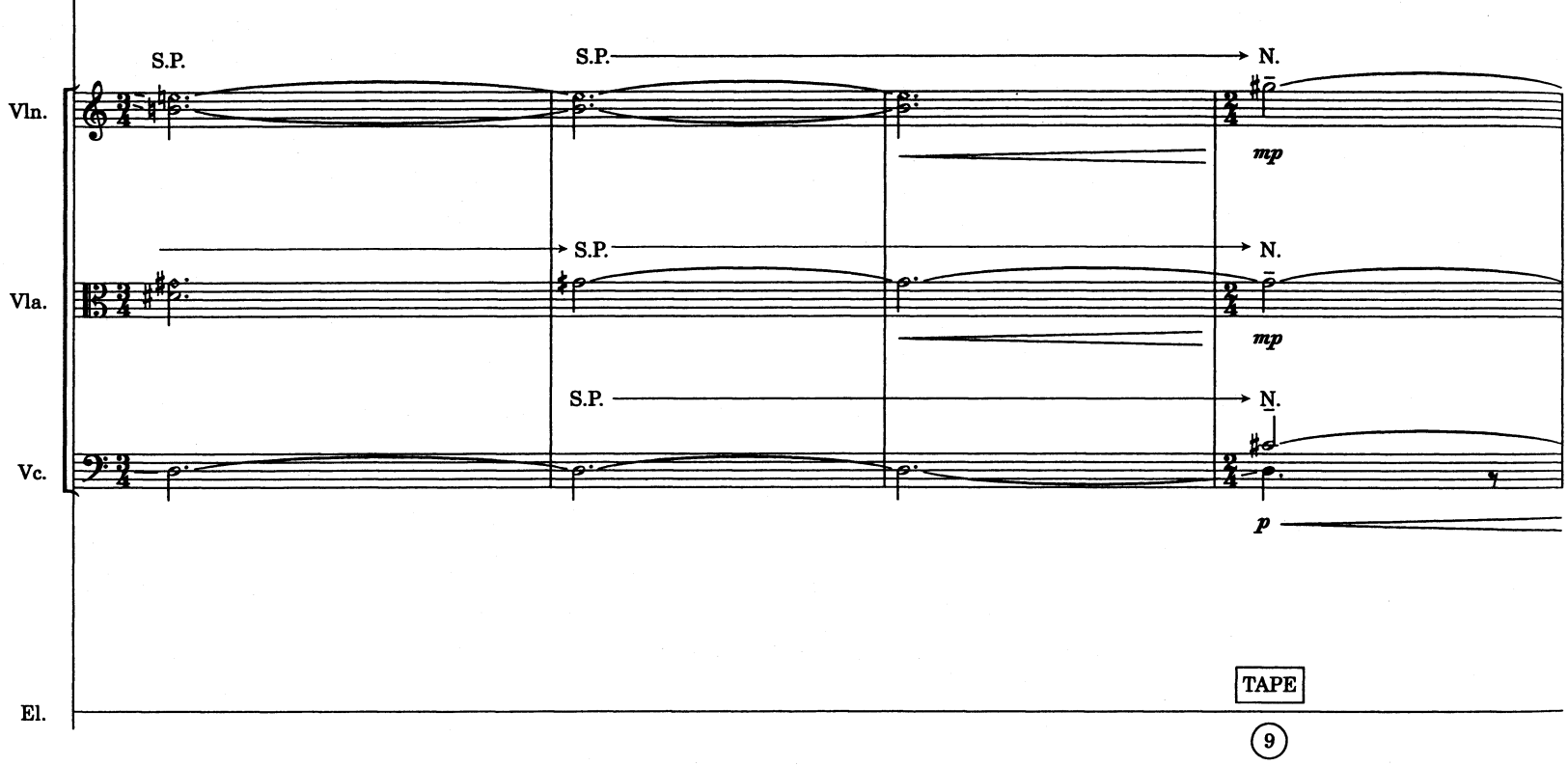

73
K
Fl.
Perc.
Hp.
Kbd.
l mr l f k r t zs s l mr
l f k r t zs
mf
pp
ppp
p

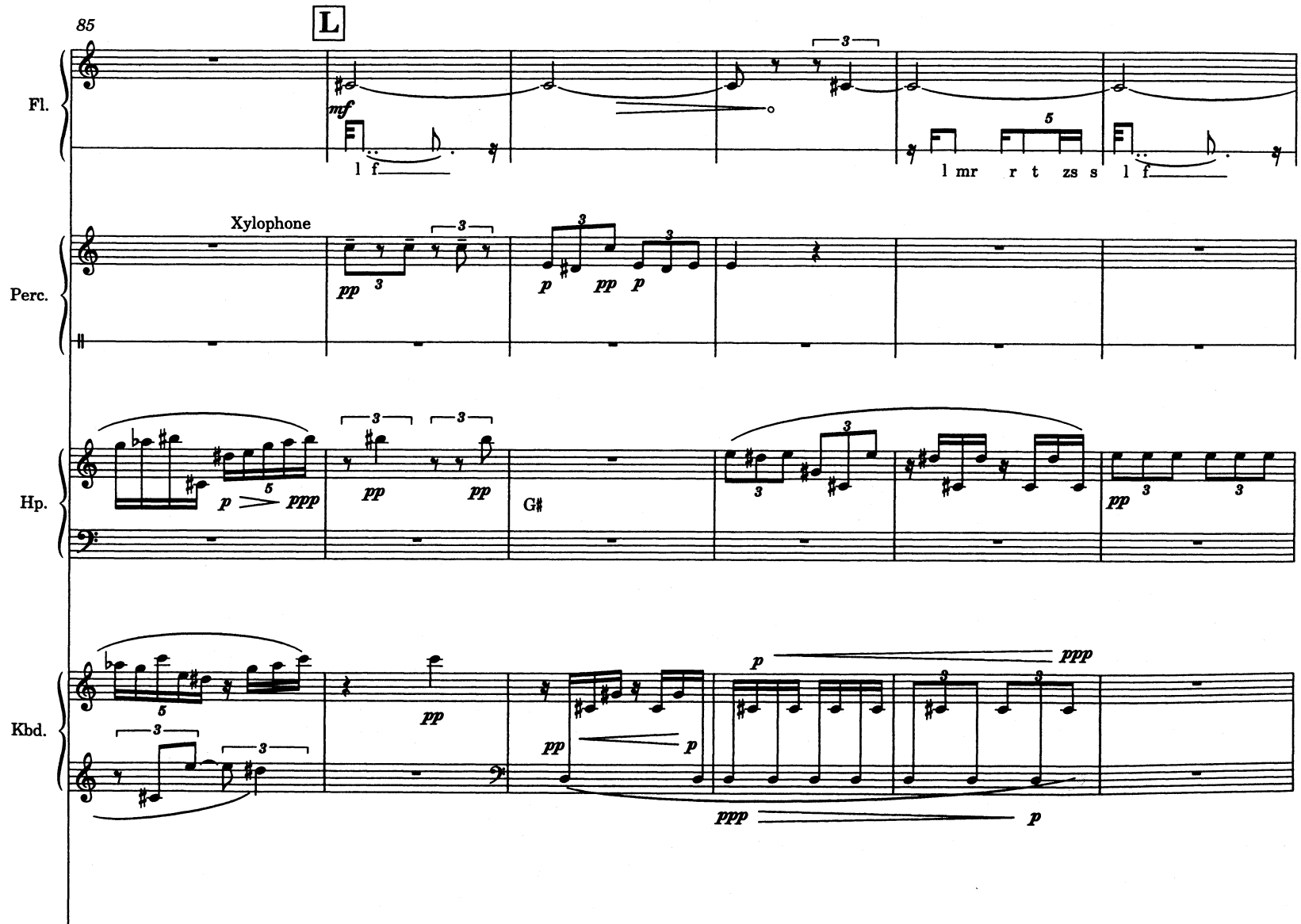

Vln.
Vla.
Vc.
El.
S.P.
S.T.
S.P.
S.T.
S.P.
S.T.
pp

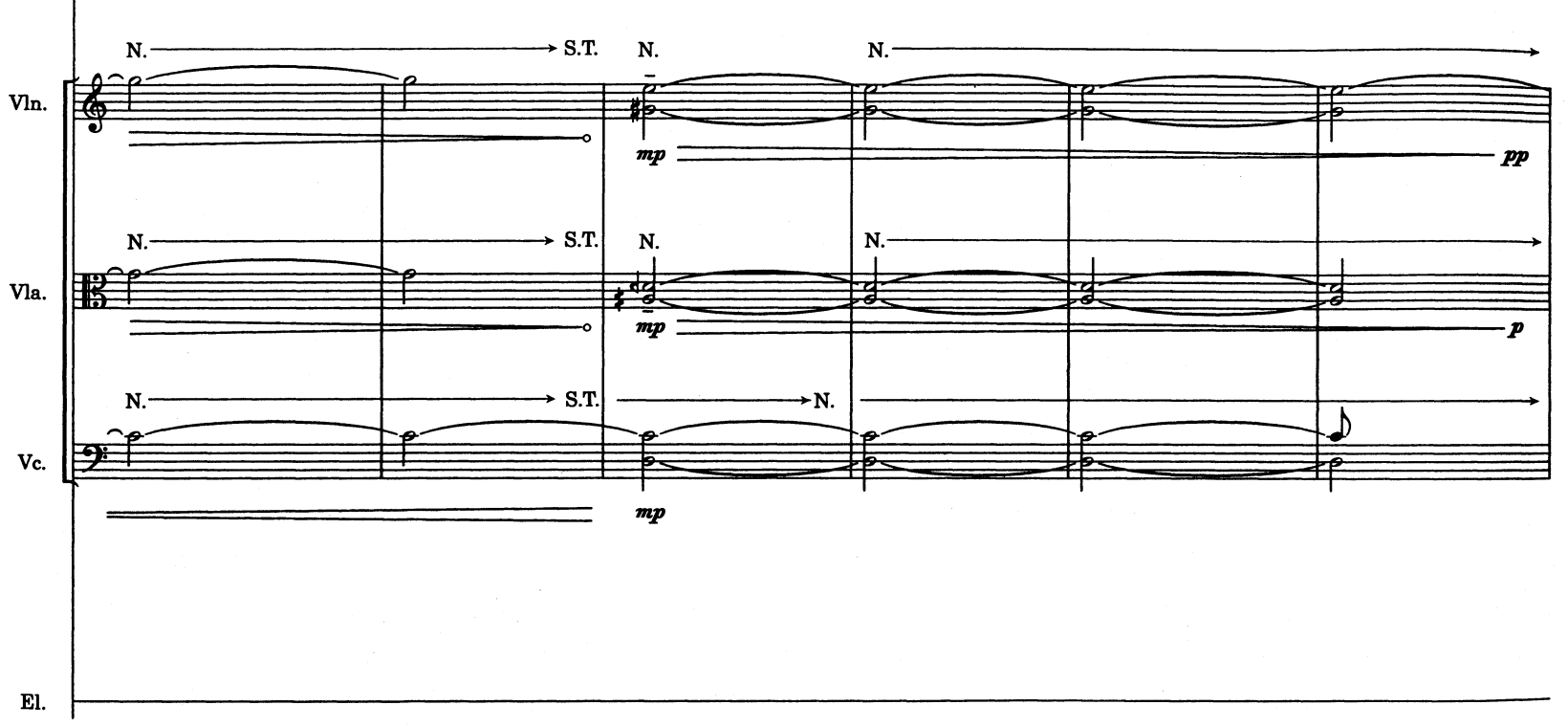

77
Fl.
Perc.
Hp.
Kbd.
l f
l f
mf
l mr l r k r
l zs s l mr
pp
D♯, B♯
ppp
p
ppp
ppp
p
ppp

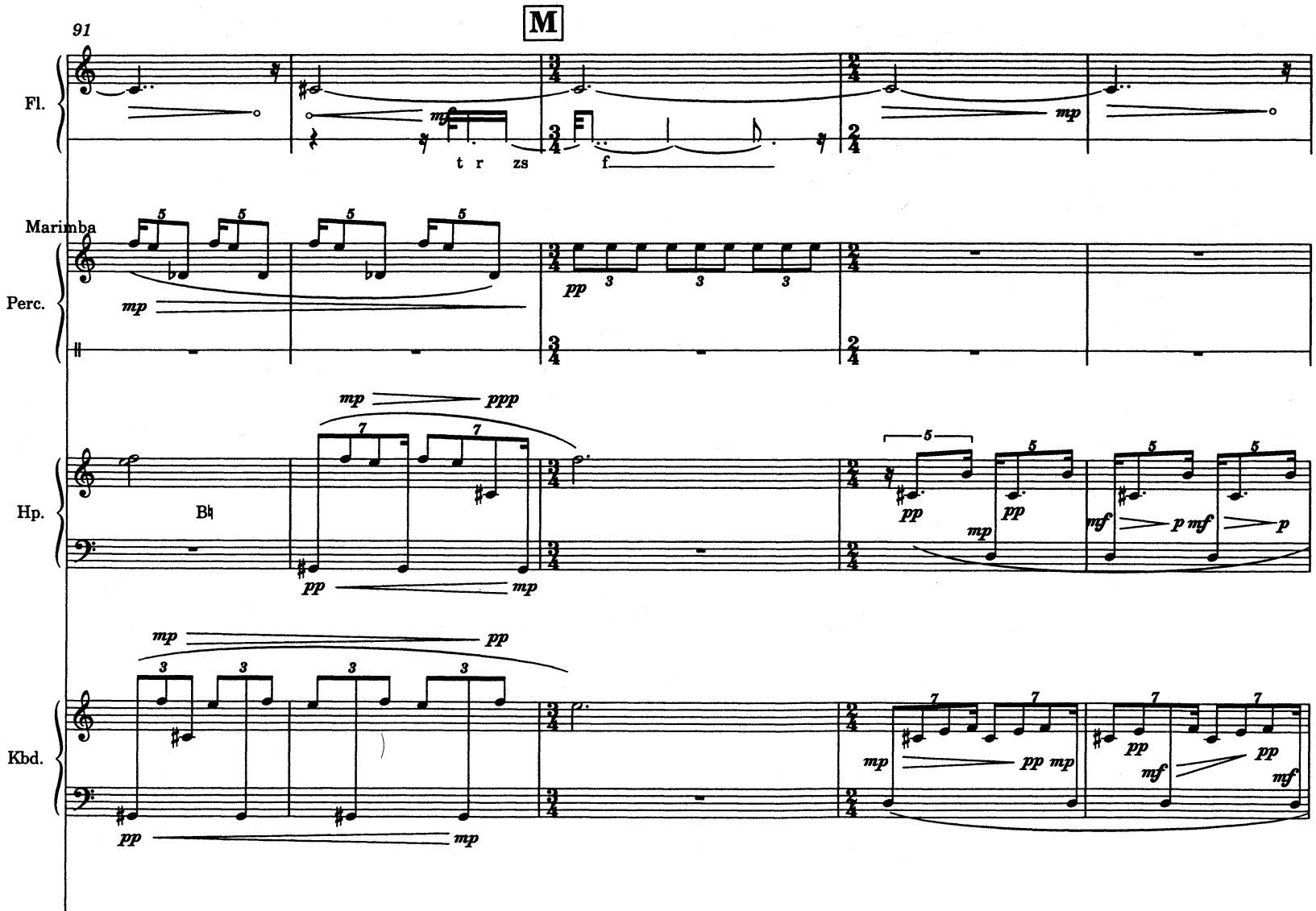

Vln.
Vla.
Vc.
El.
N.
gliss.
N.
gliss.
p
3
3
3
3
3
3
ppp
pp
N.
N.
S.P.
gliss.
pp

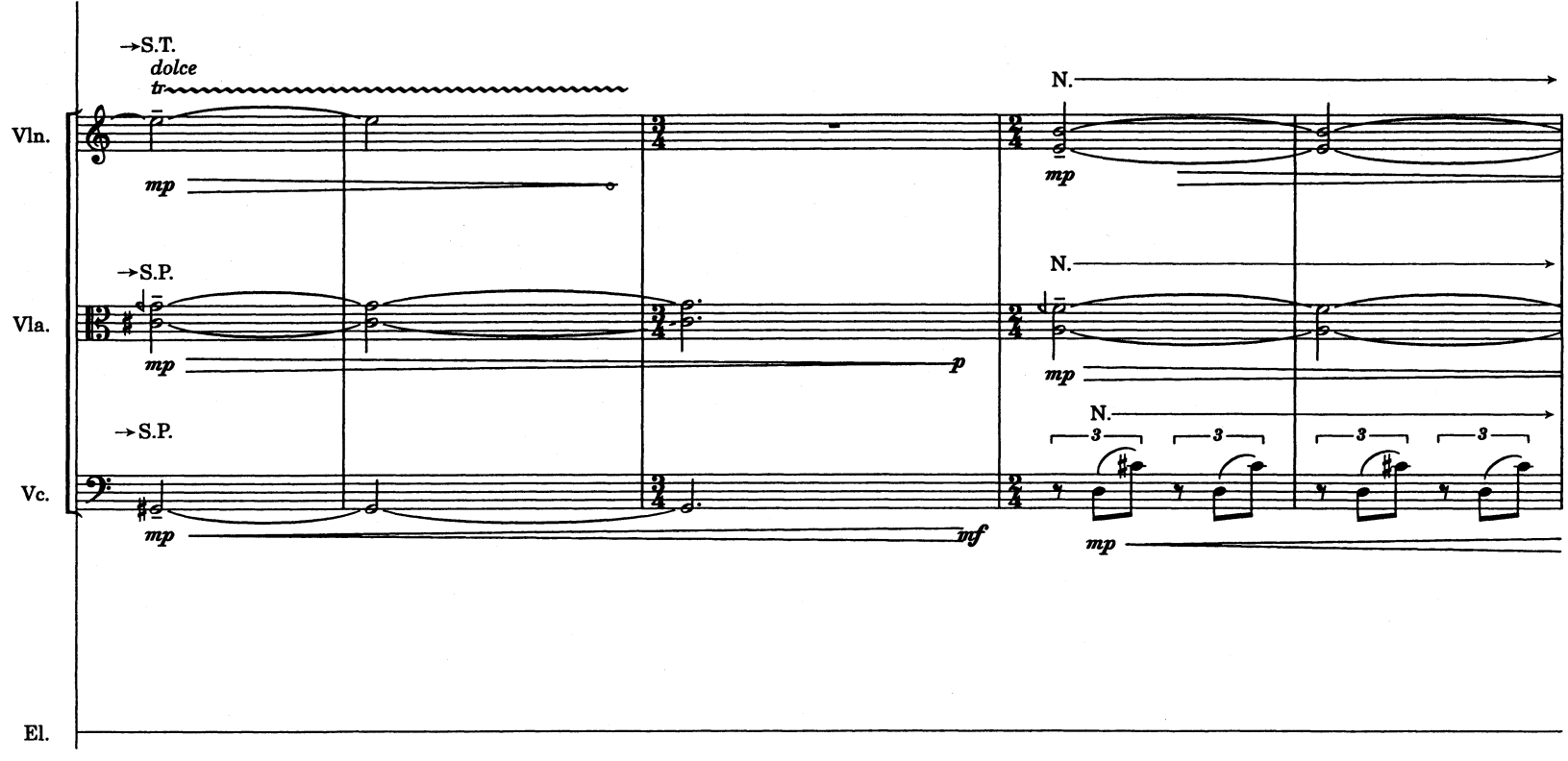

81
Fl.
Perc.
Hp.
Kbd.
tr
mf
l f k t l zs
l f
very evenly
pp
p
ppp

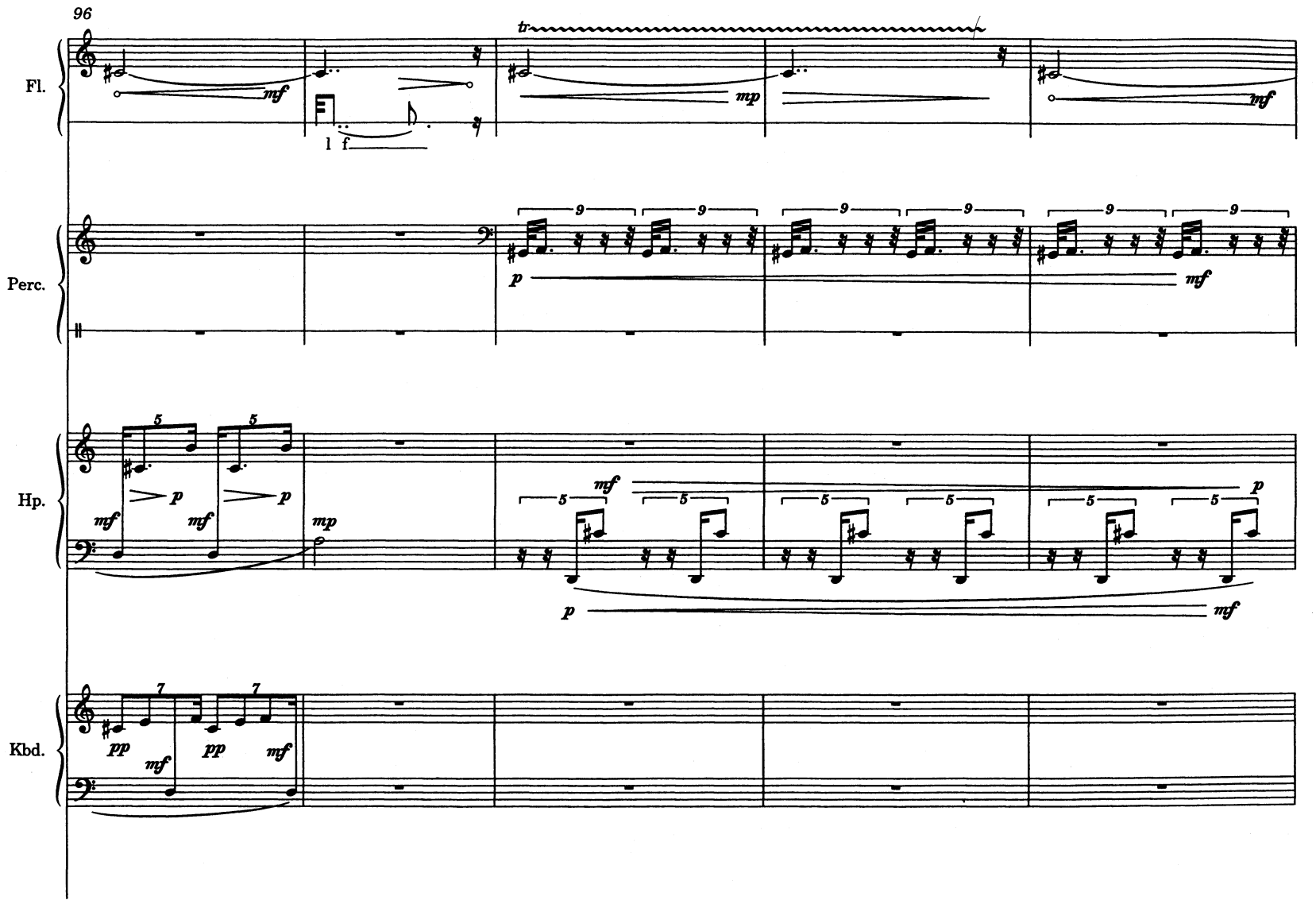

S.P.
S.P.
N.
Vln.
mp
S.P.
N.
Vla.
mp
S.P.
N.
Vc.
p
TAPE
El.
9

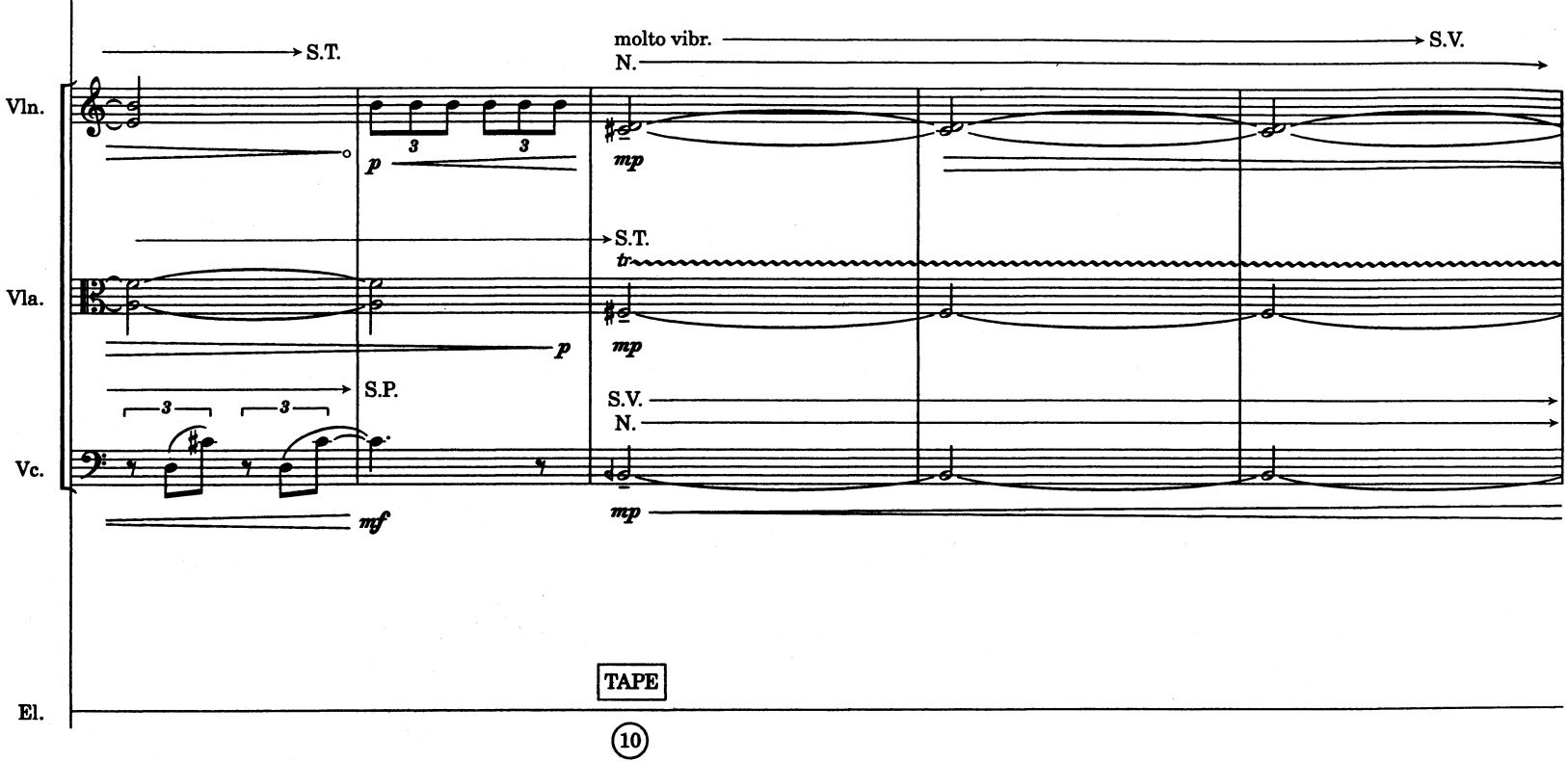

85
L
Fl.
mf
l f
l mr r t zs s l f
Xylophone
Perc.
pp
p pp p
Hp.
p ppp
pp pp
G#
pp
Kbd.
pp
pp p
p ppp
ppp p

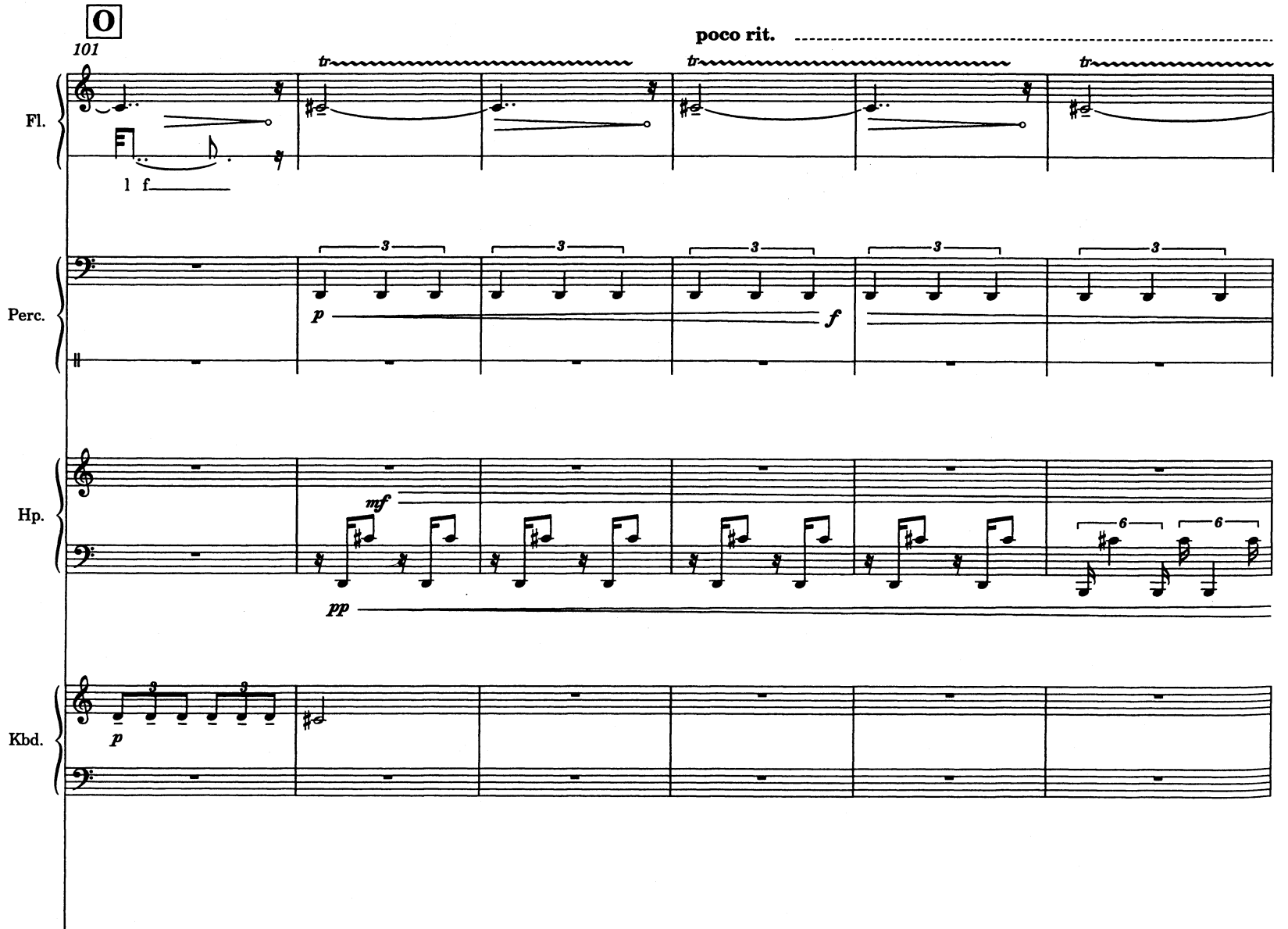

Vln.
Vla.
Vc.
El.
N.
S.T.
mp
pp
p

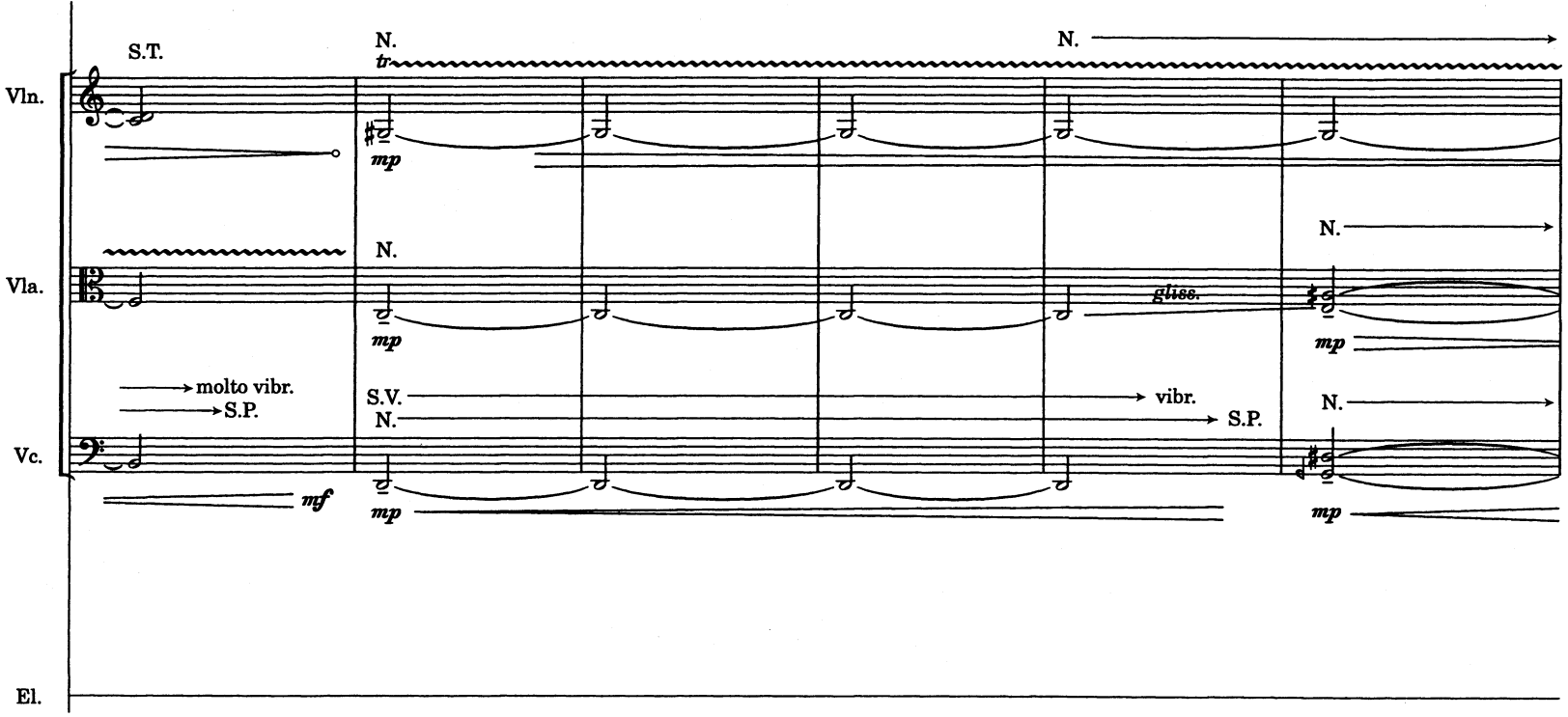

91
M
Fl.
Marimba
Perc.
Hp.
Kbd.
mf
t r zs
f
mp
pp
ppp
B♮

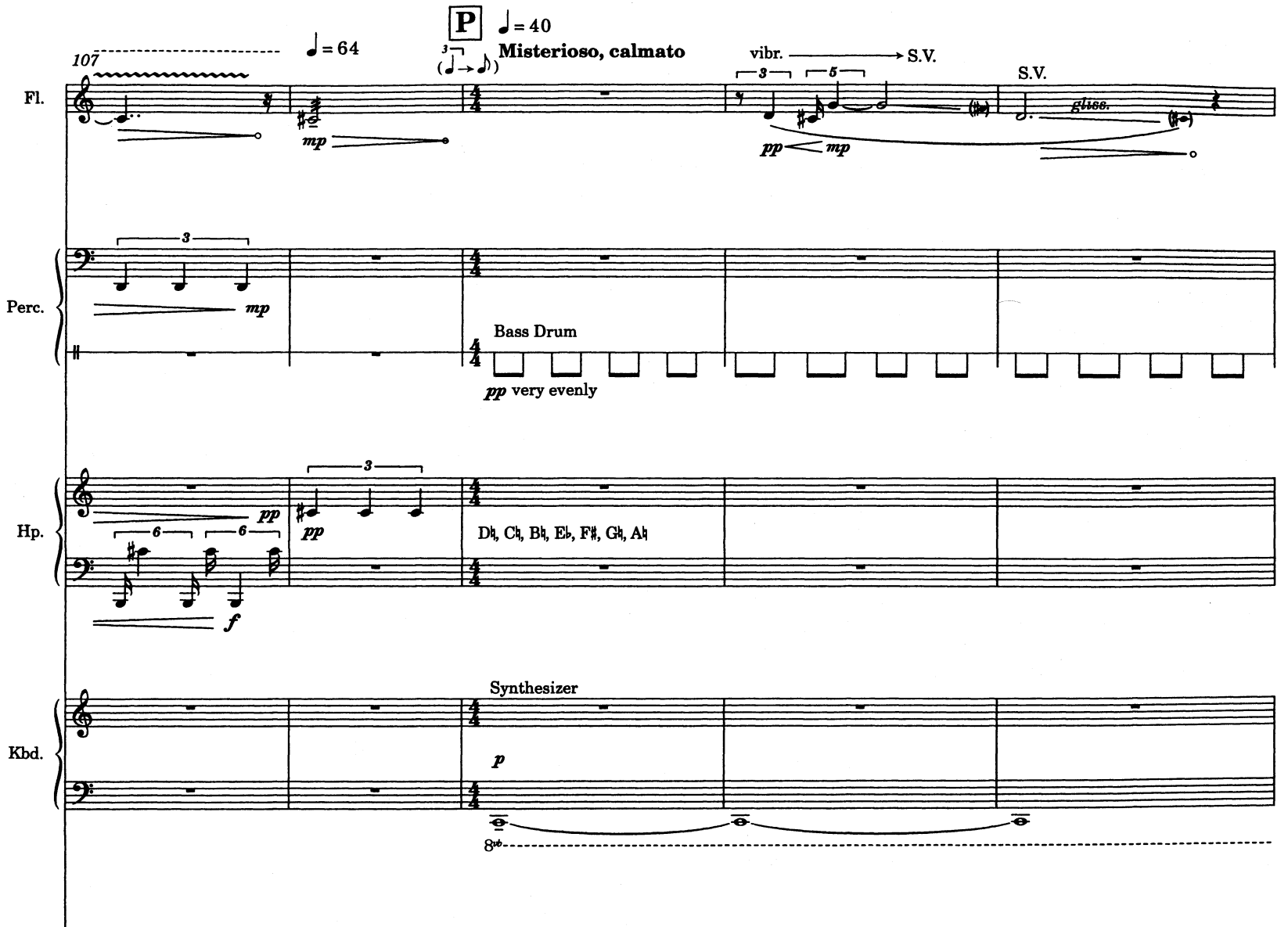

→S.T.
dolce
tr
Vln.
mp
N.
mp
→S.P.
Vla.
mp
p
N.
mp
→S.P.
Vc.
mp
mf
N.
3
3
3
3
mp
El.

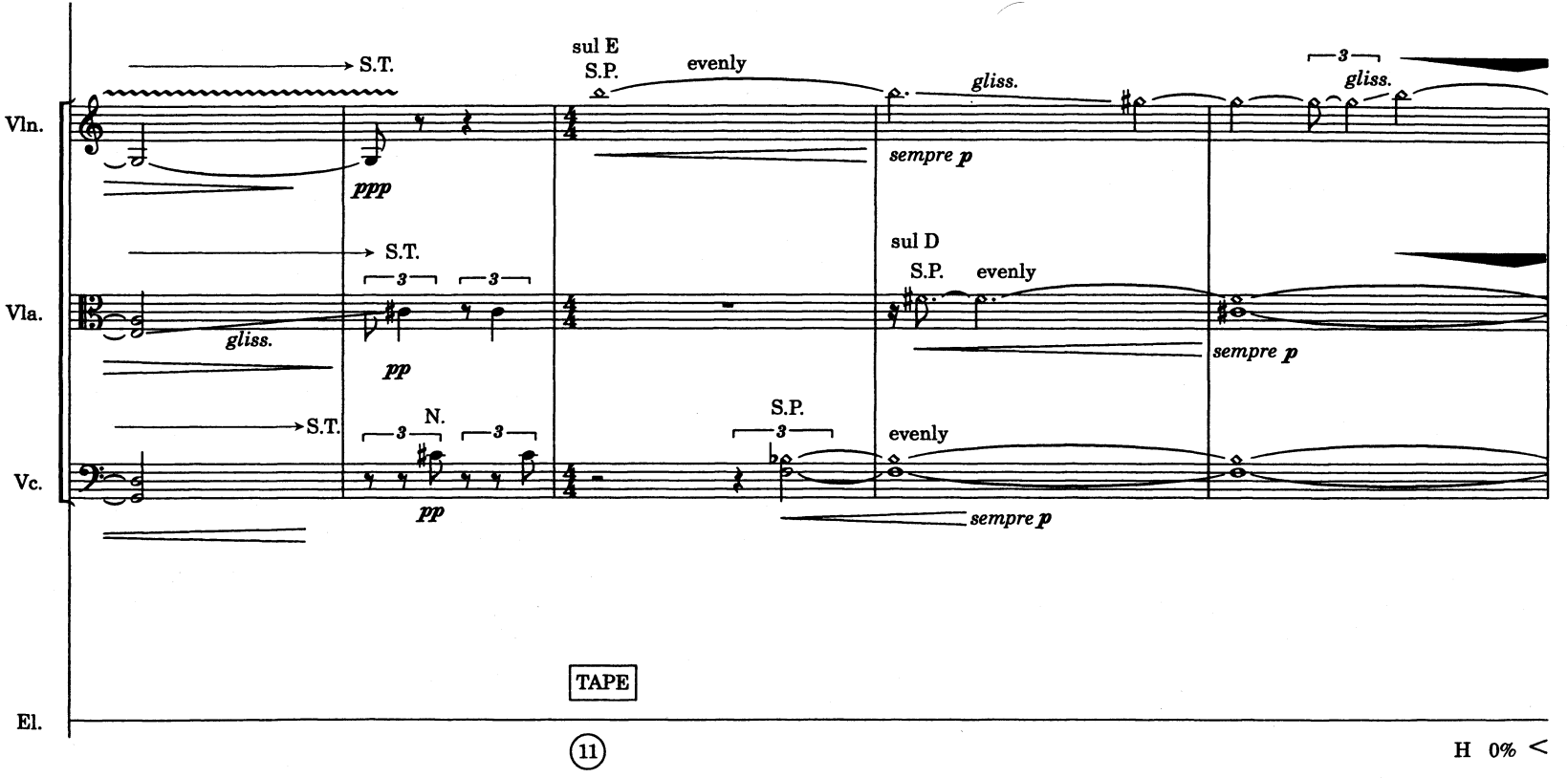

96
Fl.
Perc.
Hp.
Kbd.
tr
mf
mp
p
pp
l f

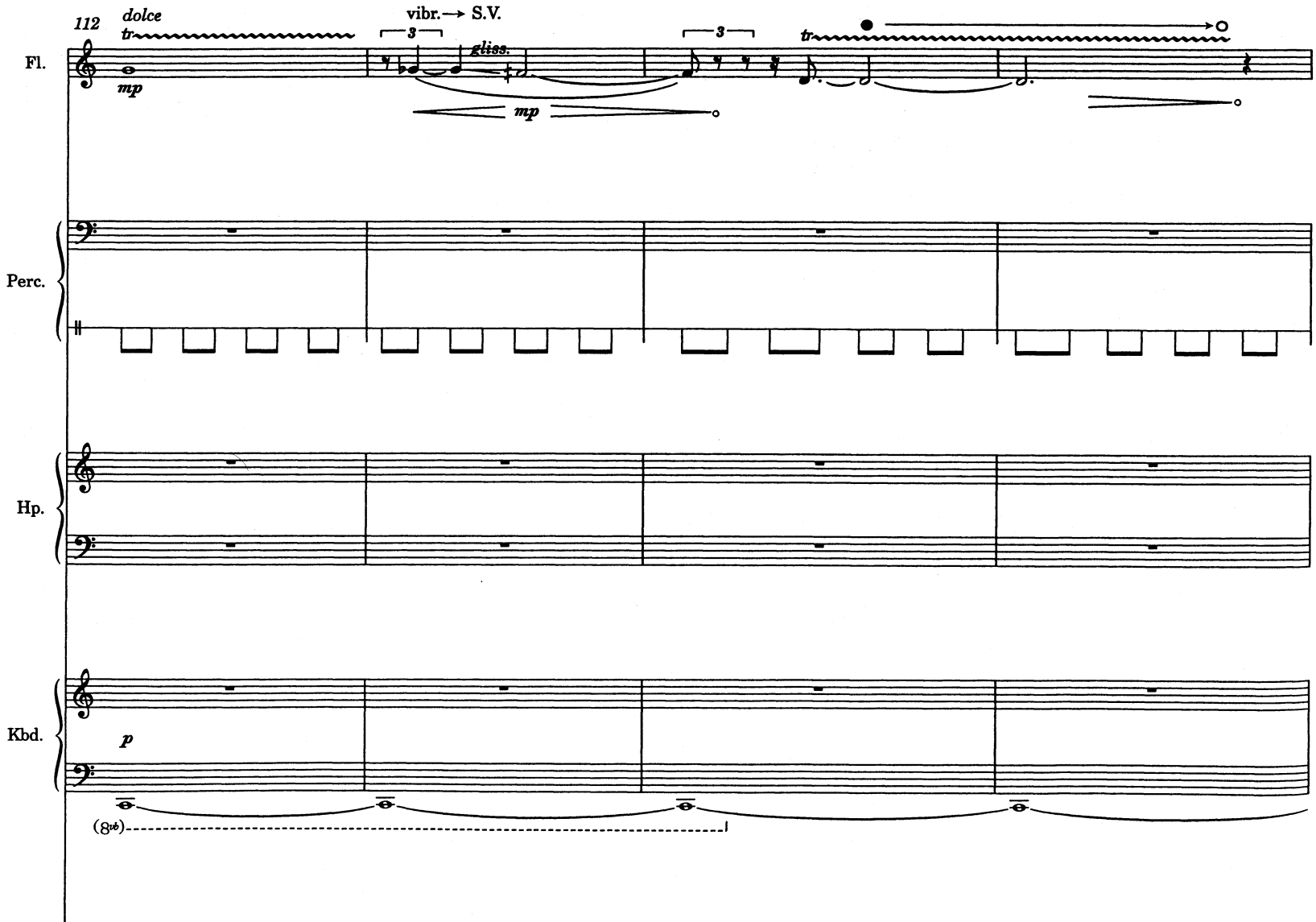

S.T.
molto vibr.
S.V.
N.
Vln.
p
mp
S.T.
tr
Vla.
p
mp
S.P.
S.V.
N.
Vc.
mf
mp
TAPE
El.

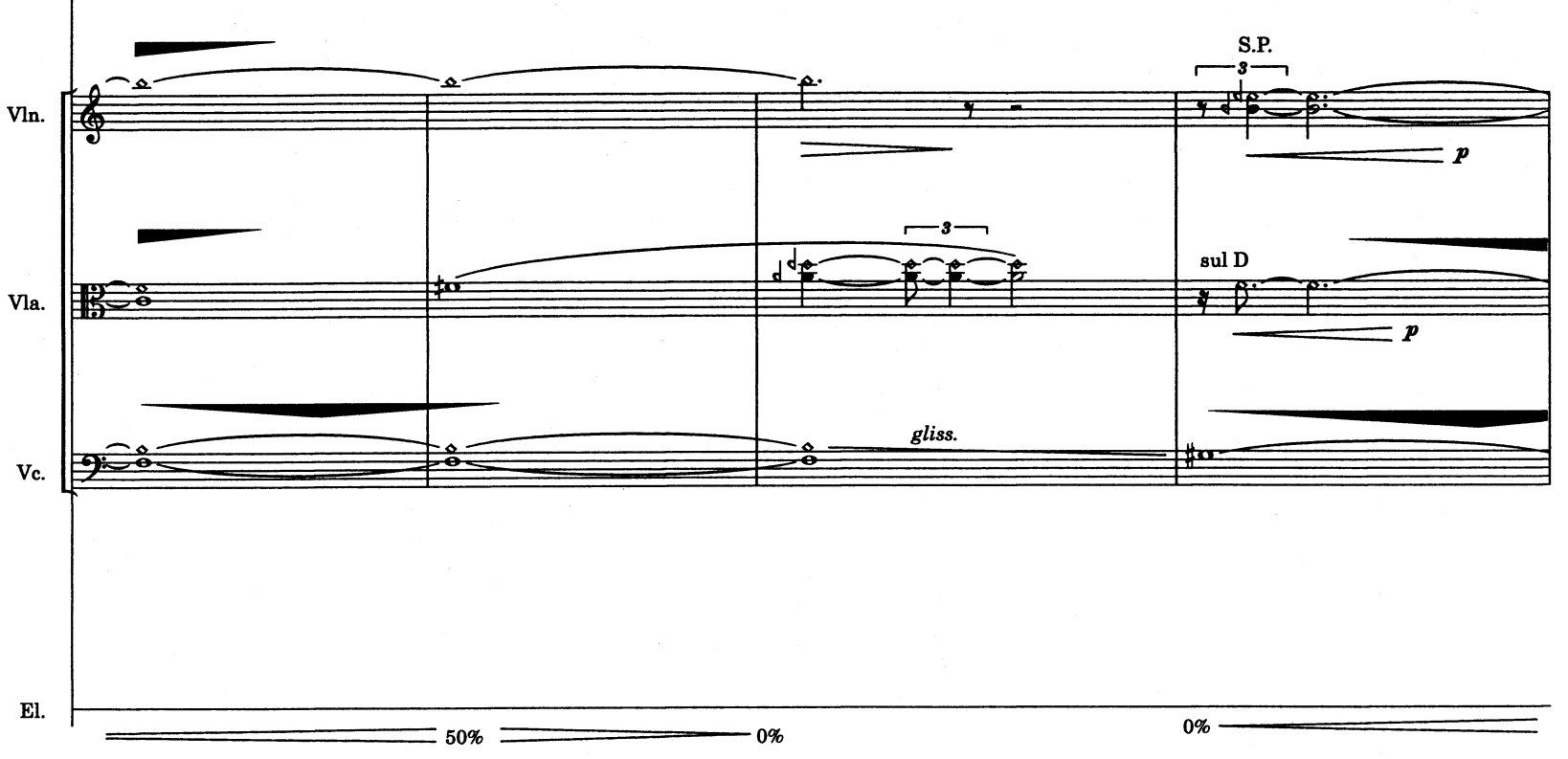

O
101
poco rit.
Fl.
tr
tr
tr
1 f
Perc.
3
3
3
3
3
p
f
Hp.
mf
pp
6
6
Kbd.
3
3
p

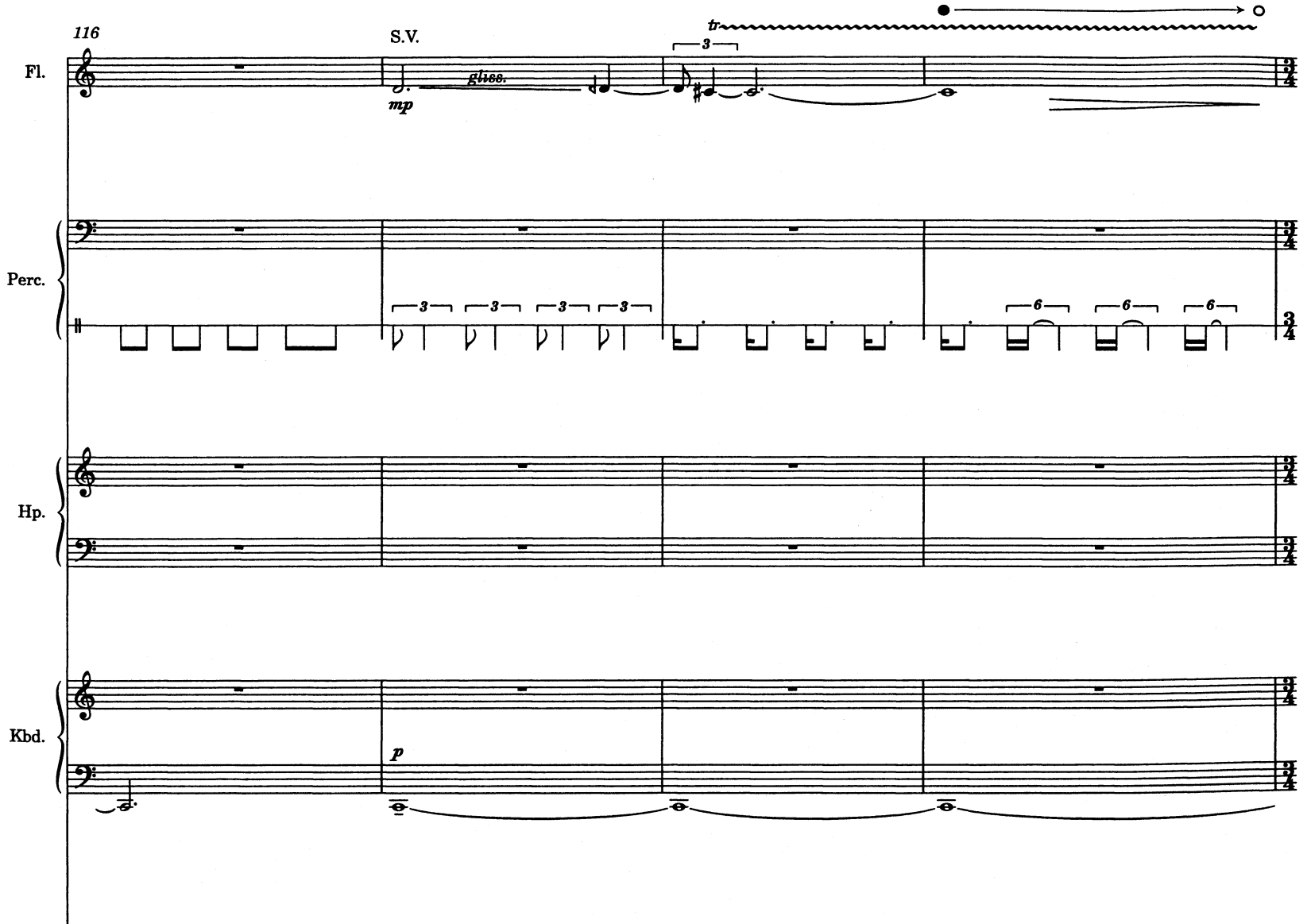

S.T.
N.
tr
N.
Vln.
mp
N.
N.
Vla.
gliss.
mp
mp
molto vibr.
S.P.
S.V.
vibr.
N.
S.P.
N.
Vc.
mf
mp
mp
El.

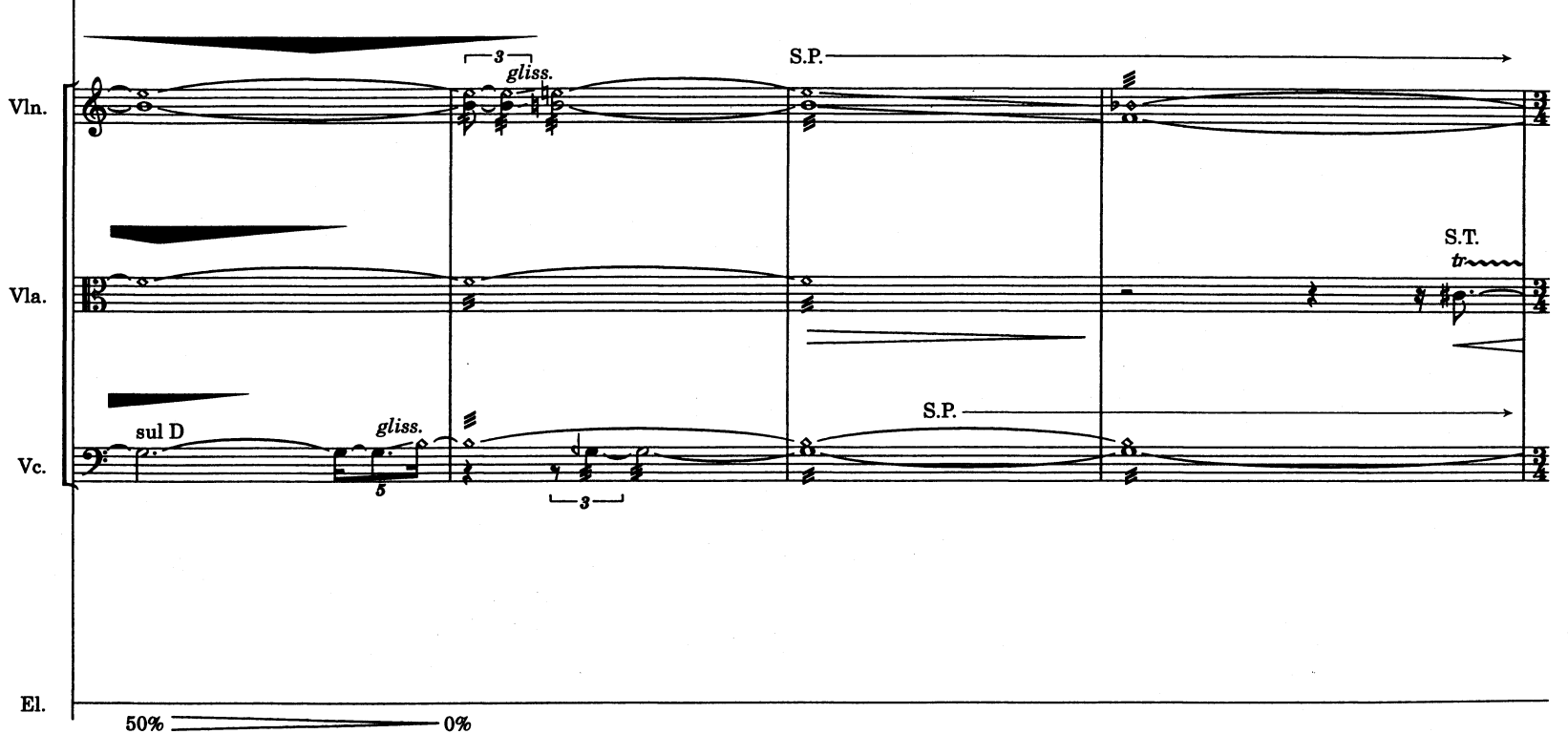

107
♩= 64
P
♩= 40
Misterioso, calmato
vibr.
S.V.
S.V.
gliss.
Fl.
mp
pp
mp
Perc.
mp
Bass Drum
pp very evenly
Hp.
pp
pp
Db, Cb, Bb, Eb, F#, Gb, Ab
f
Synthesizer
Kbd.
p
8vb

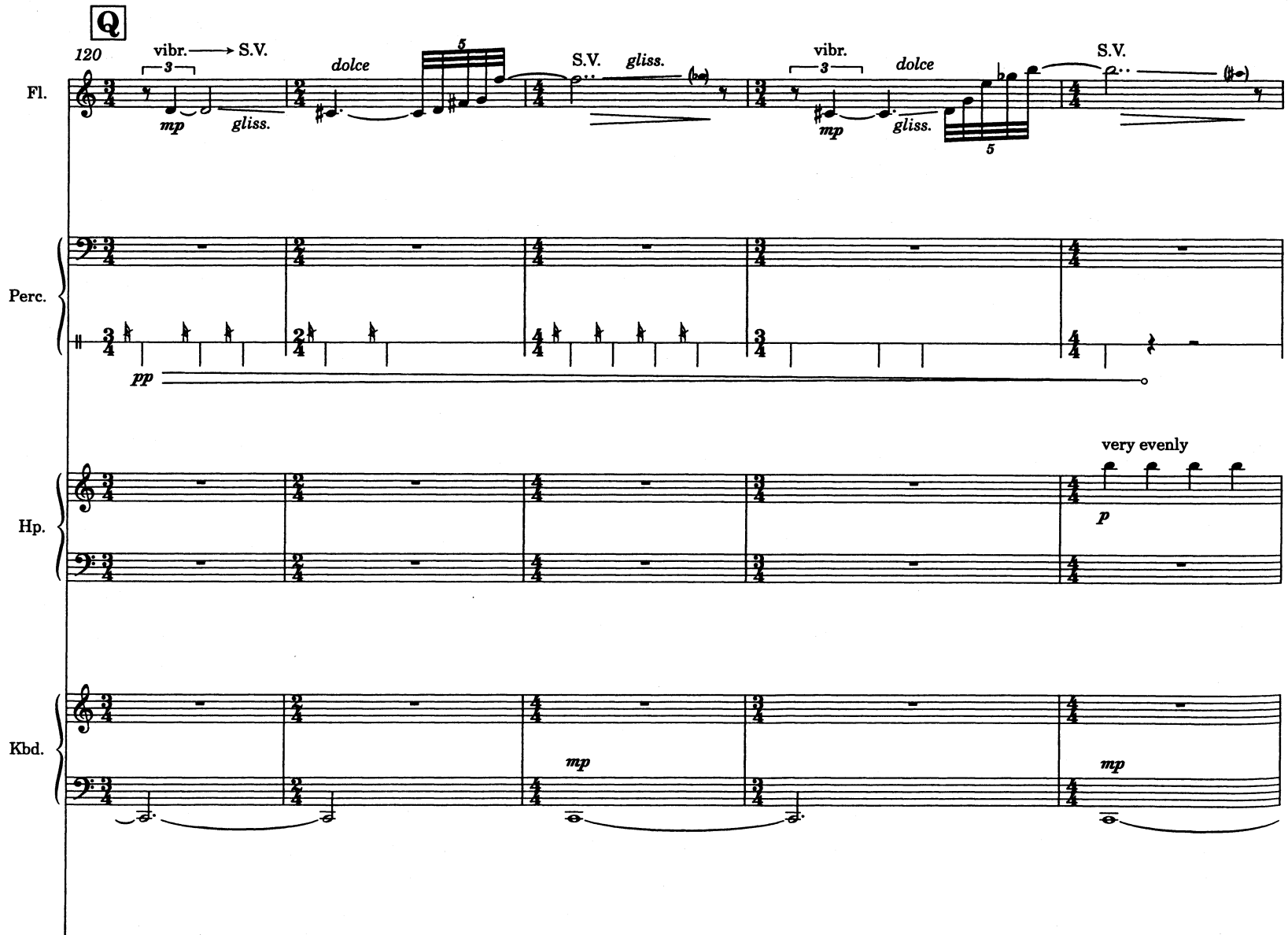

Vln.
Vla.
Vc.
El.
S.T.
sul E
S.P.
evenly
gliss.
sempre p
ppp
S.T.
sul D
S.P.
evenly
gliss.
pp
sempre p
S.T.
N.
S.P.
evenly
pp
sempre p
TAPE
11
H 0%

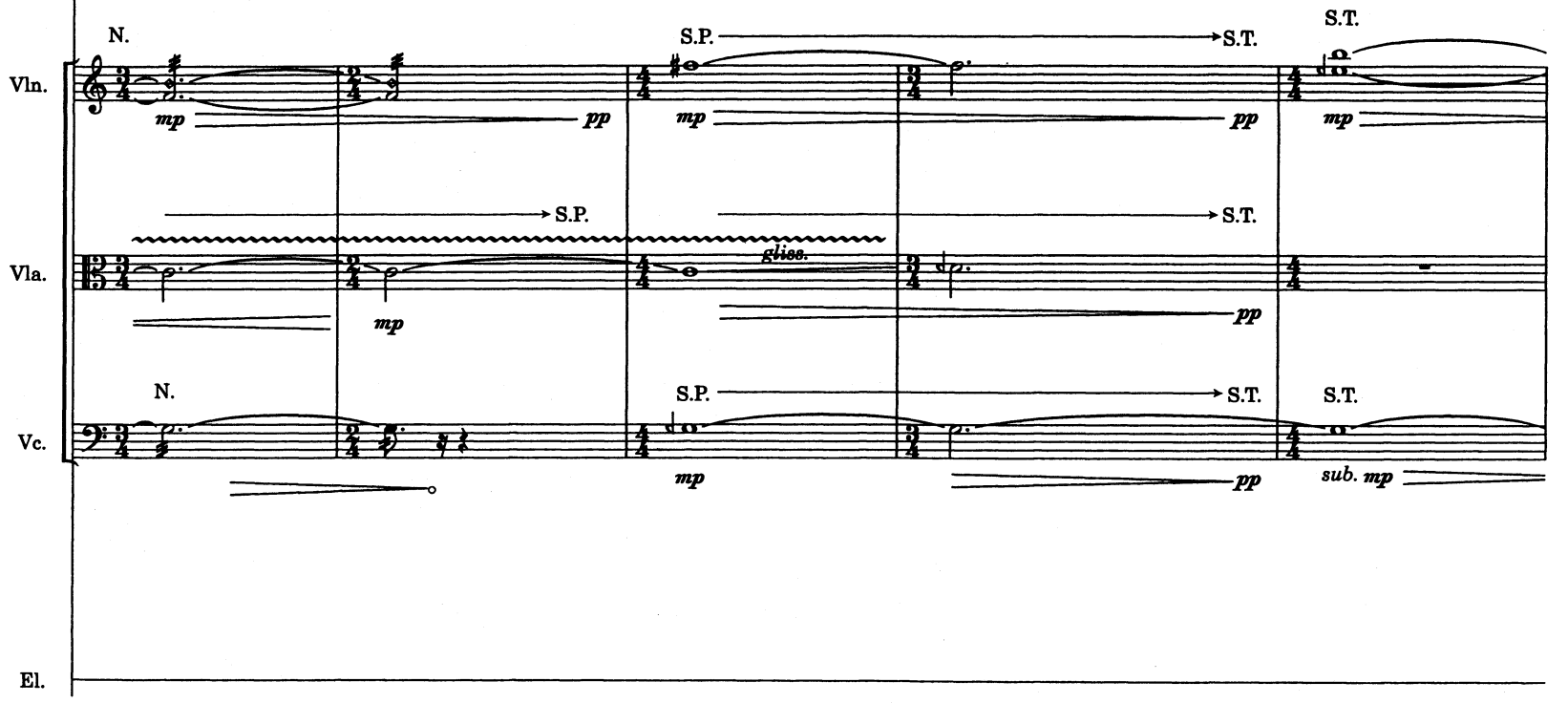

112
dolce
tr
mp
vibr.→ S.V.
3
gliss.
mp
3
tr
Fl.
Perc.
Hp.
Kbd.
p
(8vb)

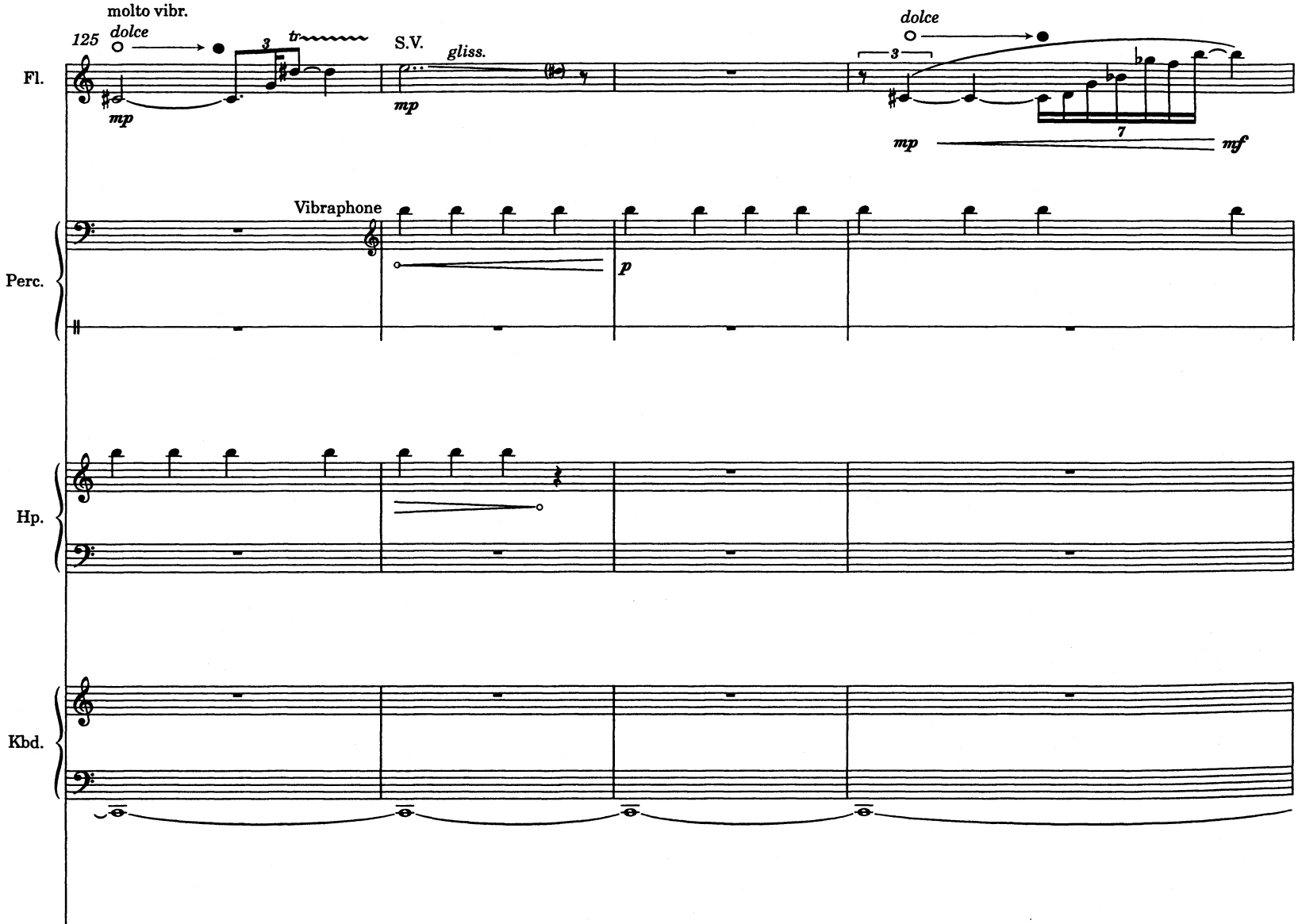

Vln.
Vla.
Vc.
El.
S.P.
3
p
3
sul D
p
gliss.
50%
0%
0%

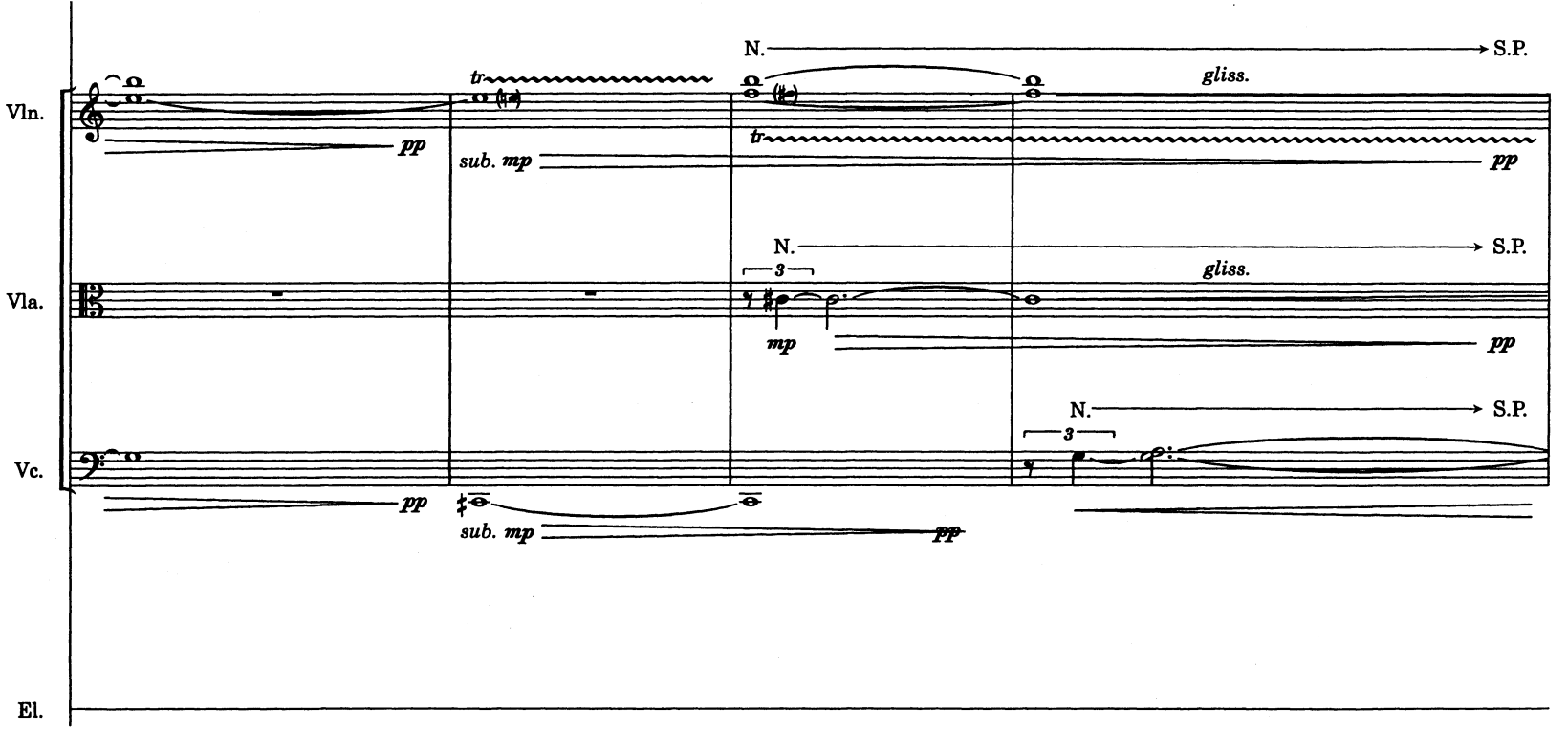

116
S.V.
tr
3
gliss.
mp
Fl.
Perc.
3
3
3
3
6
6
6
Hp.
Kbd.
p

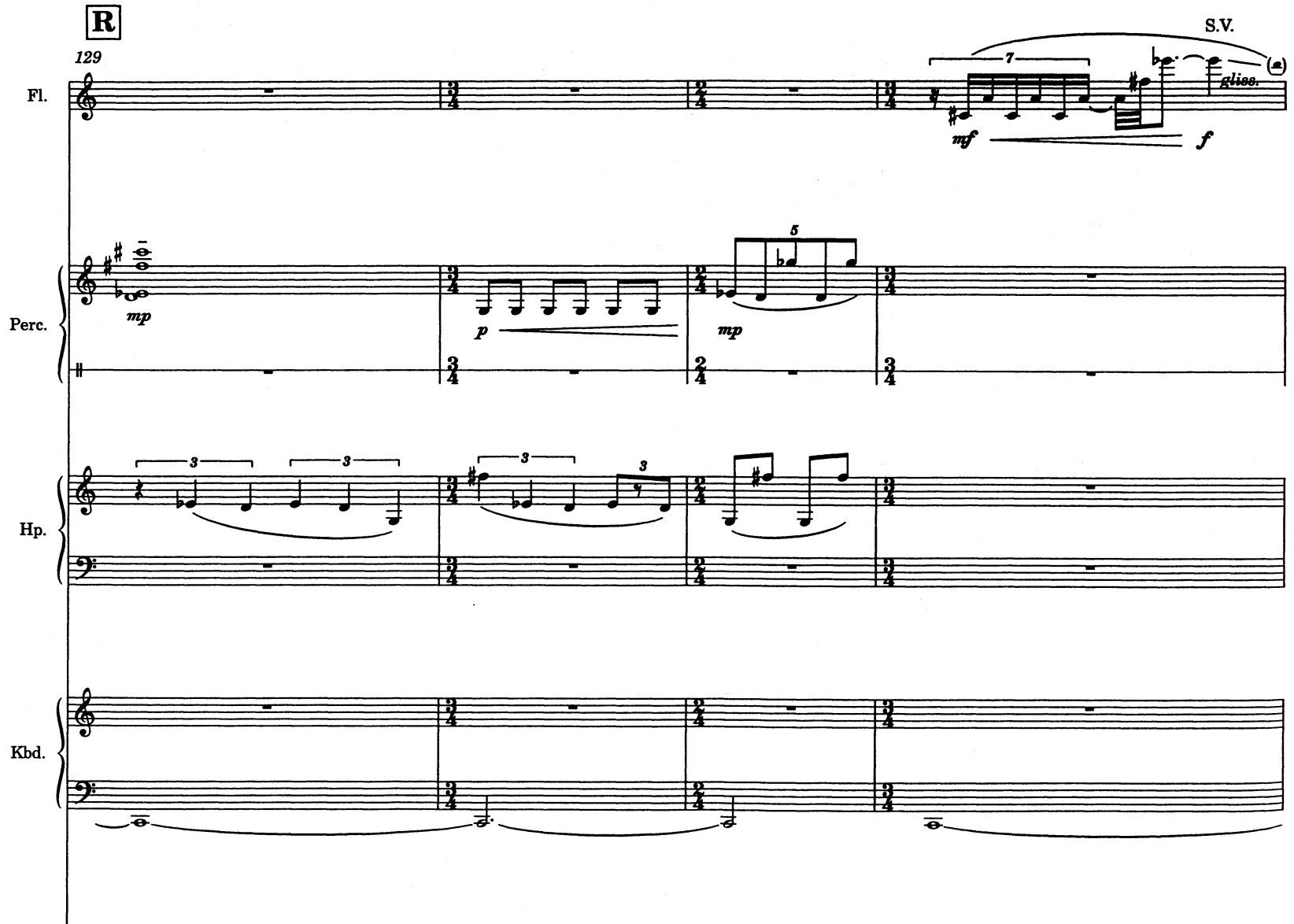

Vln.
Vla.
Vc.
El.
3
gliss.
S.P.
S.T.
tr
sul D
gliss.
5
3
S.P.
50%
0%

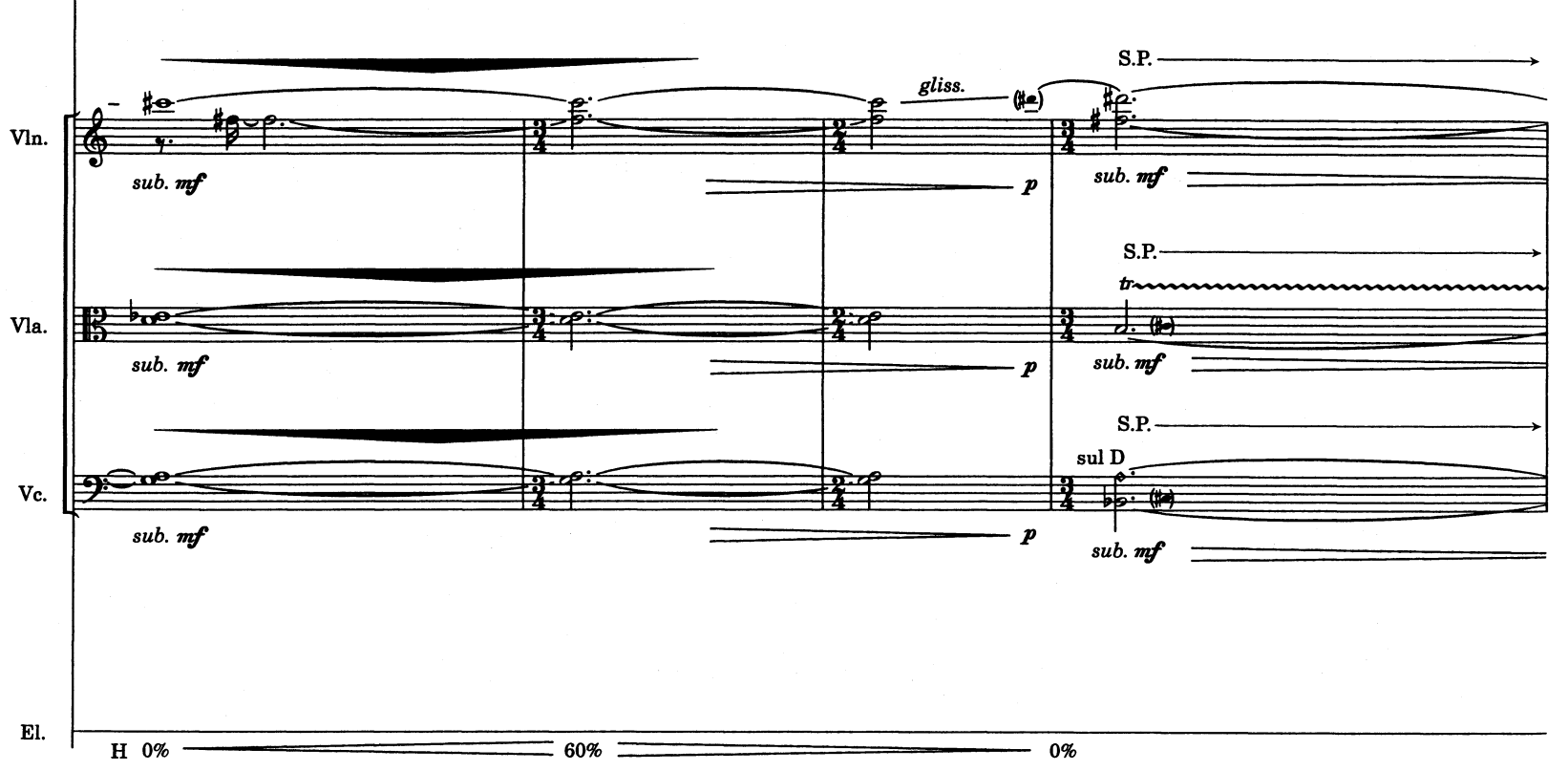

Q
120
vibr.
S.V.
dolce
gliss.
mp
S.V.
gliss.
vibr.
dolce
mp
gliss.
S.V.
Fl.
Perc.
pp
Hp.
very evenly
p
Kbd.
mp
mp

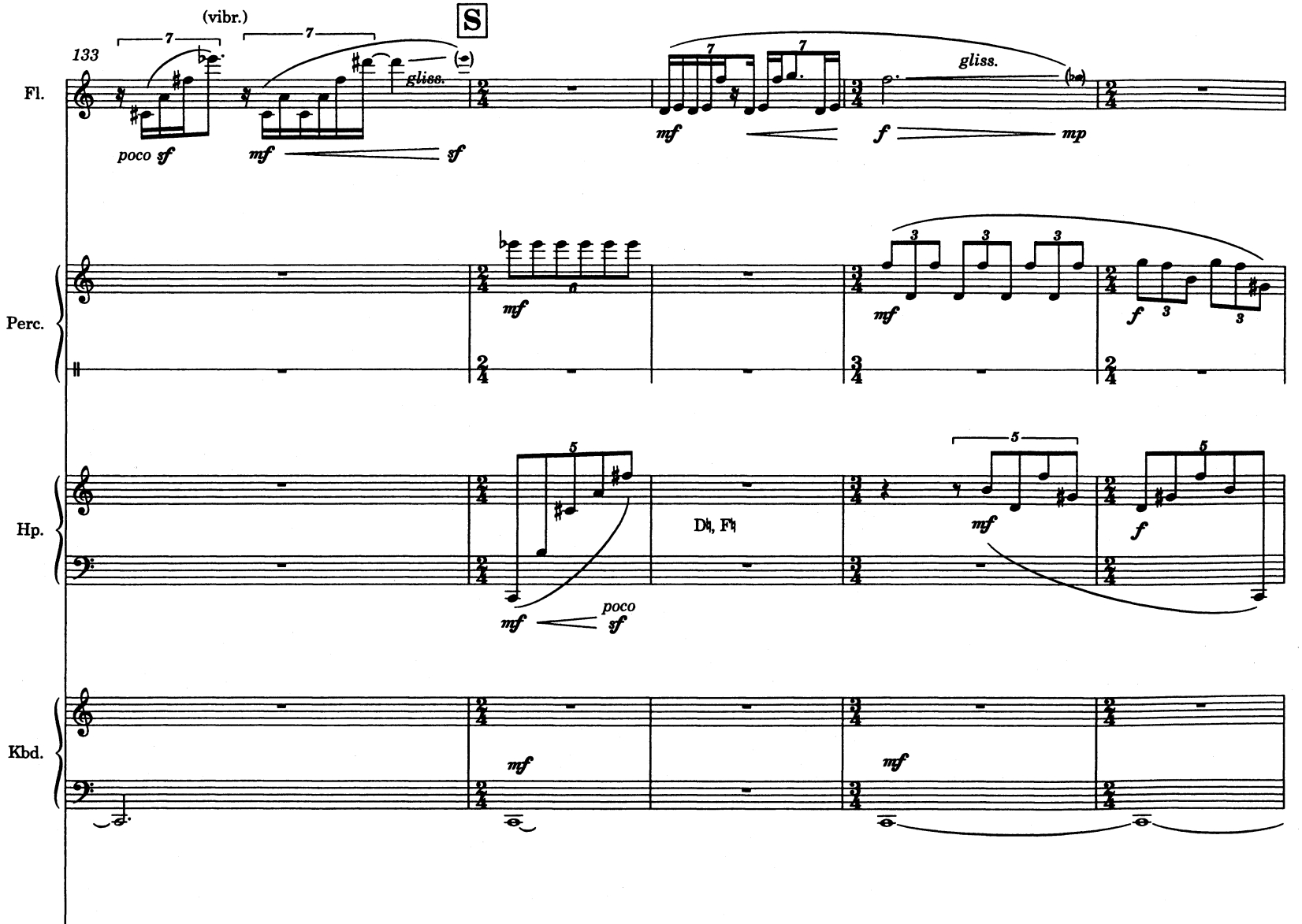

Vln.
Vla.
Vc.
El.
N.
S.P.
S.T.
mp
pp
gliss.
sub. mp

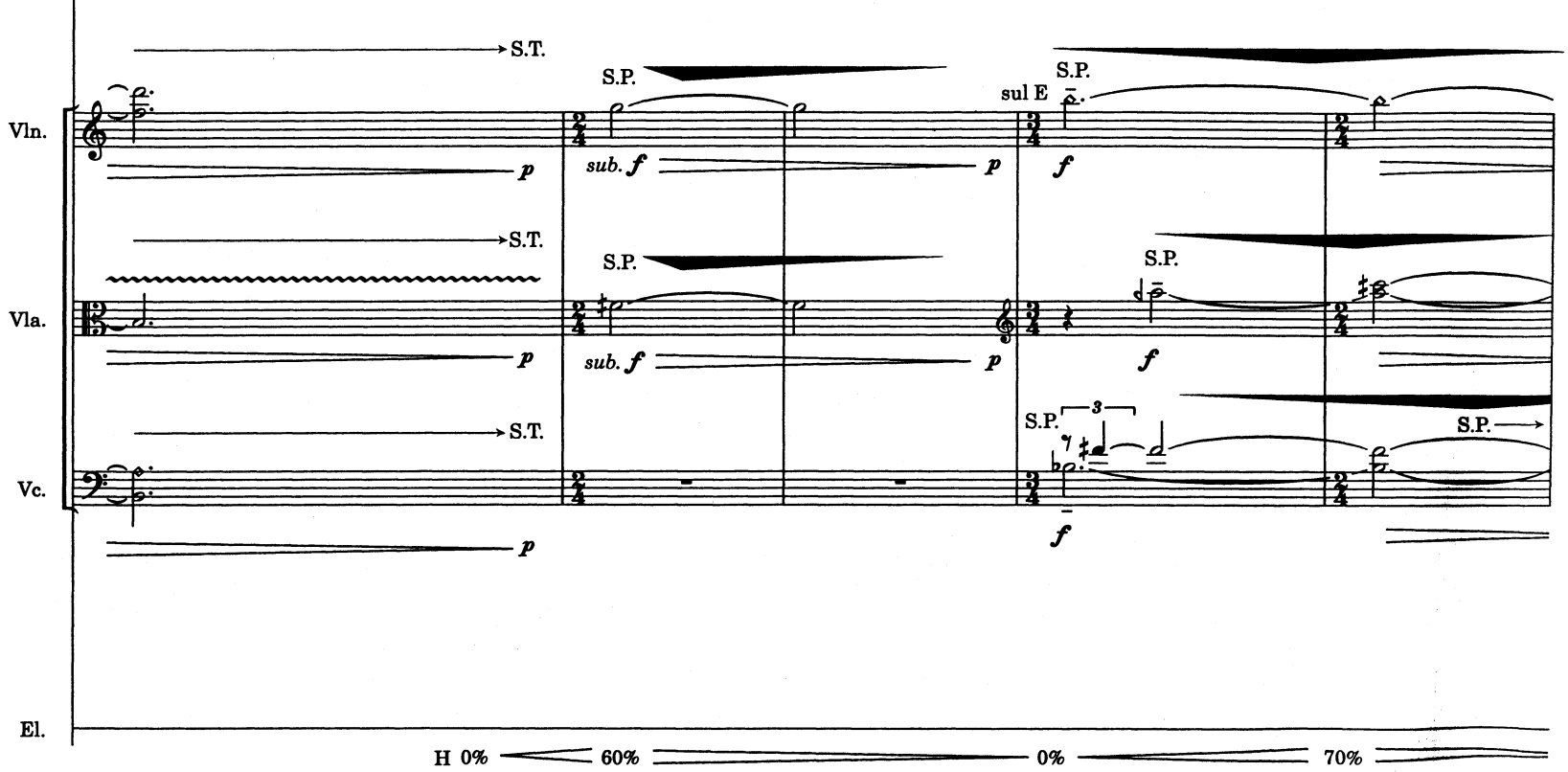

molto vibr.
125
dolce
3
tr
S.V.
gliss.
dolce
3
7
mp
mf
Fl.
Vibraphone
p
Perc.
Hp.
Kbd.

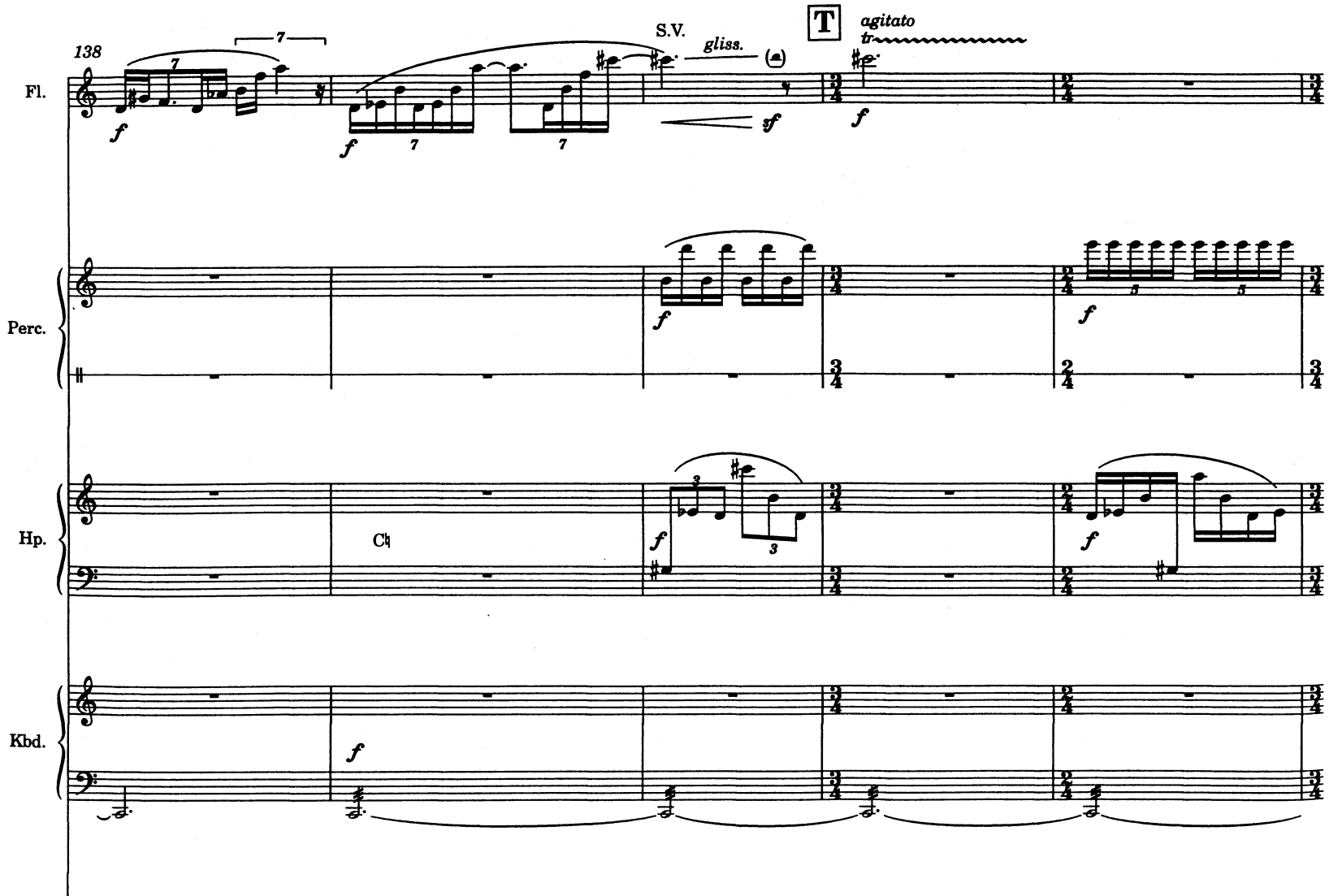

Vln.
Vla.
Vc.
El.
N.
S.P.
gliss.
tr
pp
sub. mp
mp
3

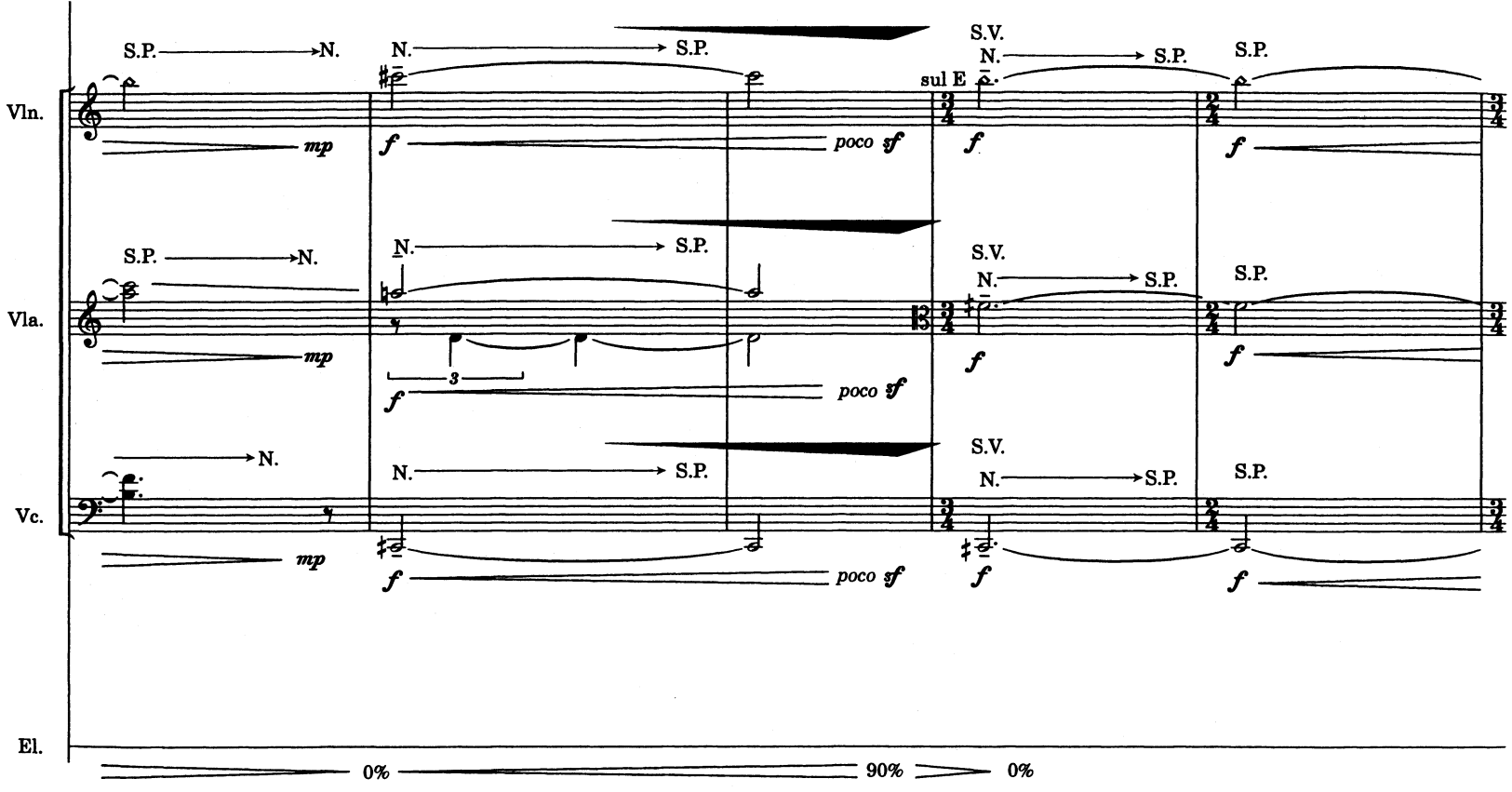

R
129
S.V.
Fl.
mf
f
gliss.
Perc.
mp
p
mp
Hp.
Kbd.

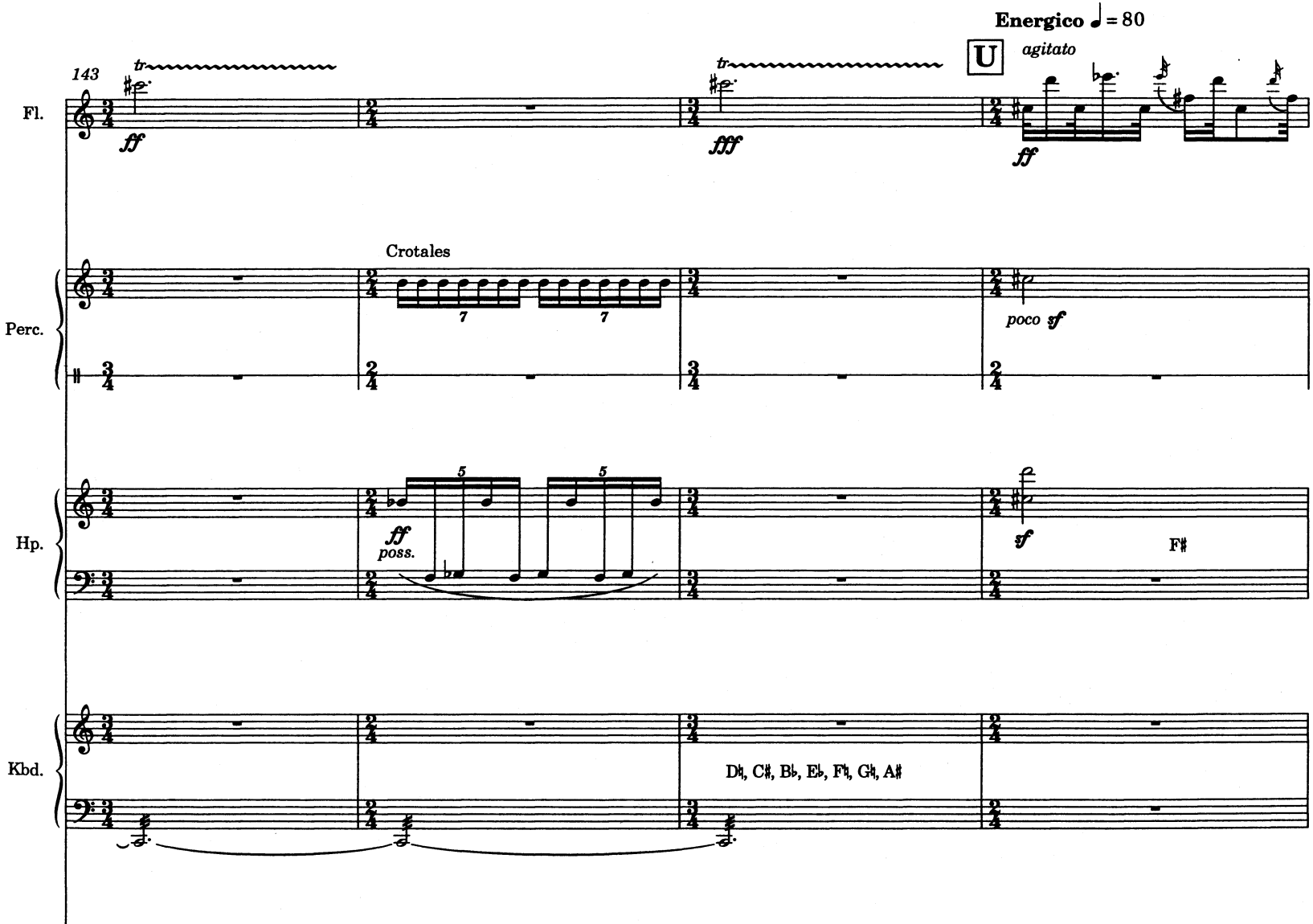

Vln.
Vla.
Vc.
El.
sub. mf
p
gliss.
S.P.
tr
sul D
H 0%
60%
0%

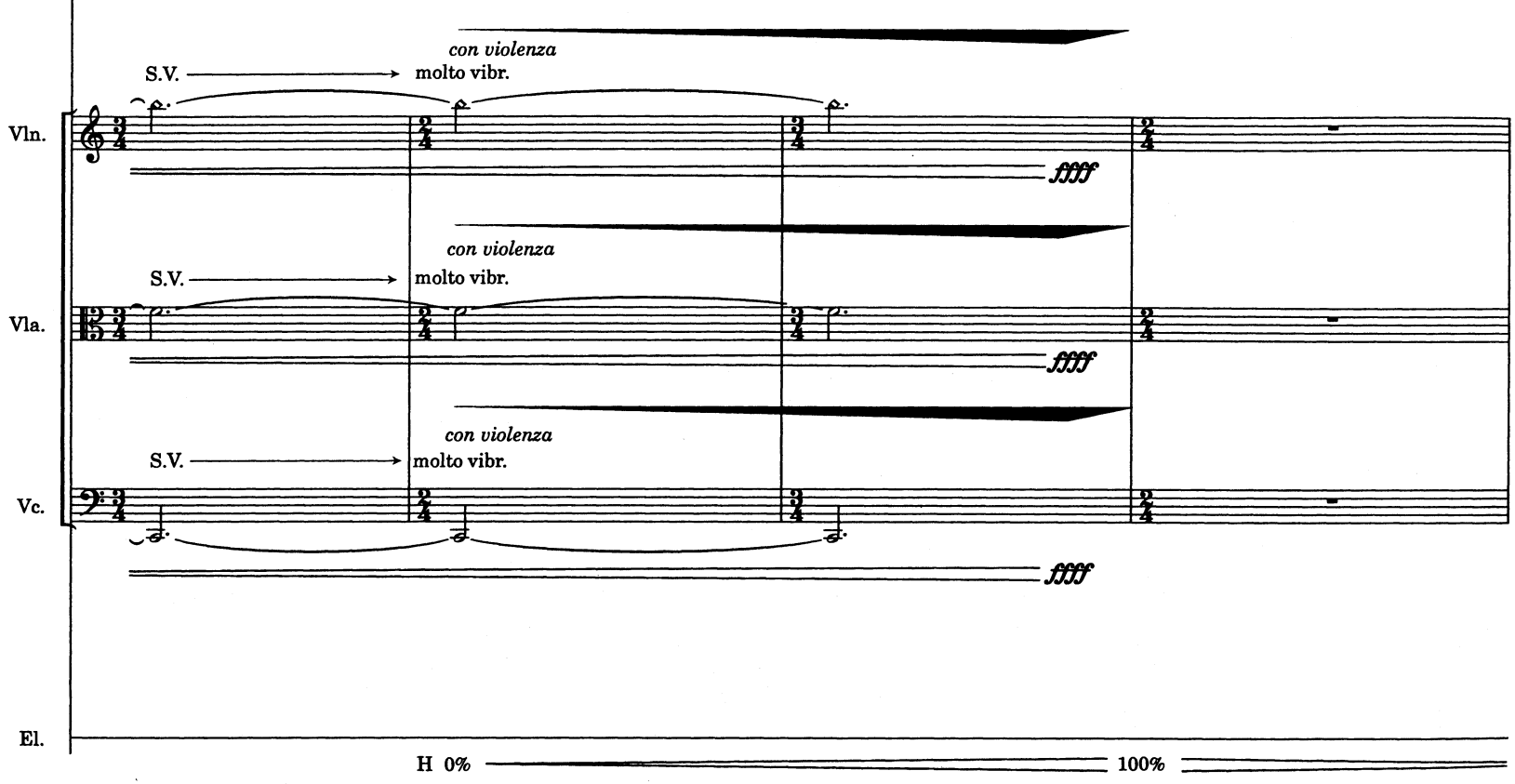

133
(vibr.)
S
Fl.
poco sf
mf
sf
gliss.
mf
f
mp
gliss.
Perc.
mf
mf
f
Hp.
D♮, F♮
mf
poco
sf
mf
f
Kbd.
mf
mf

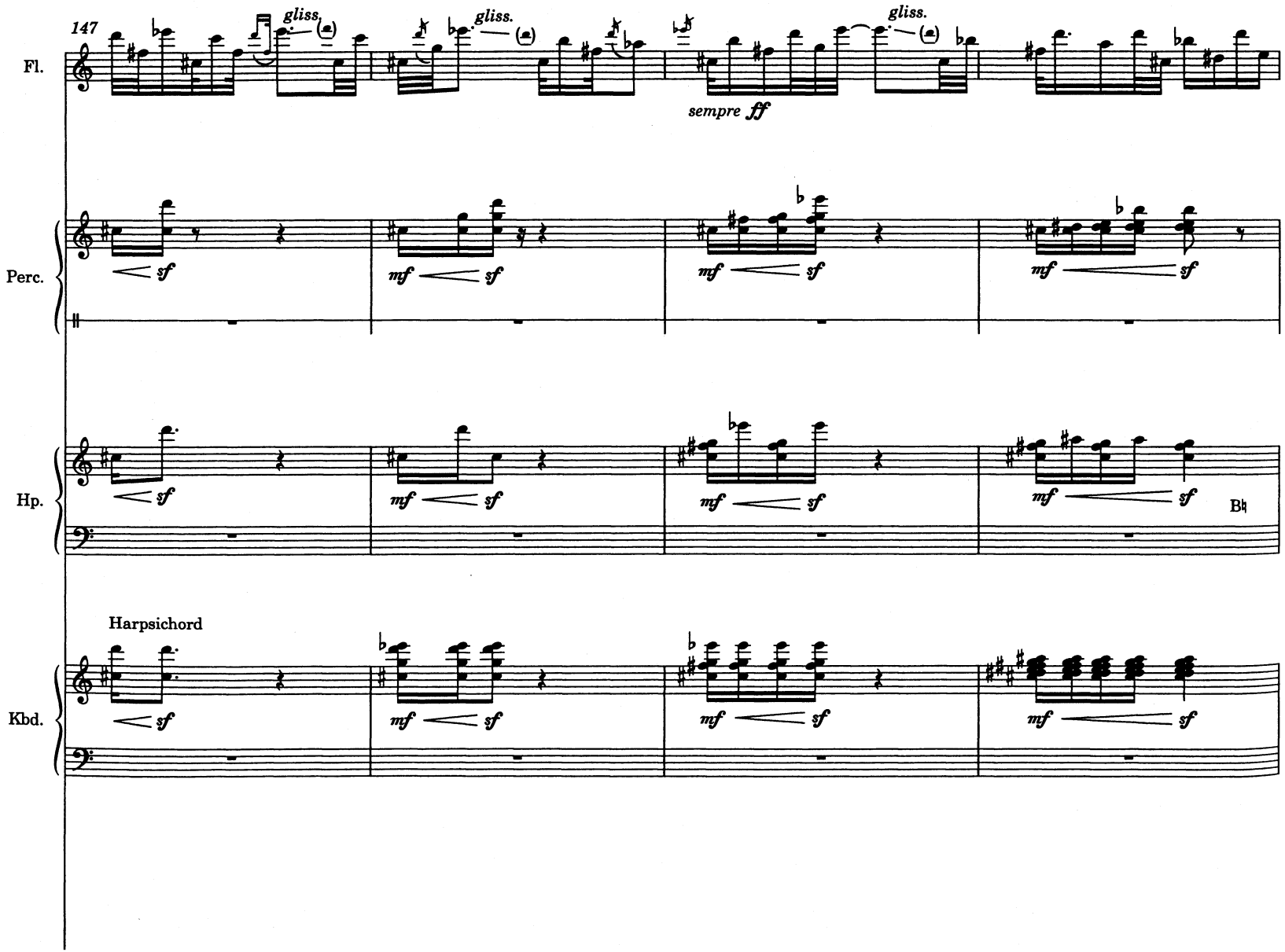

Vln.
Vla.
Vc.
El.
S.T.
S.P.
sul E
p
sub. f
f
3
H 0%
60%
0%
70%

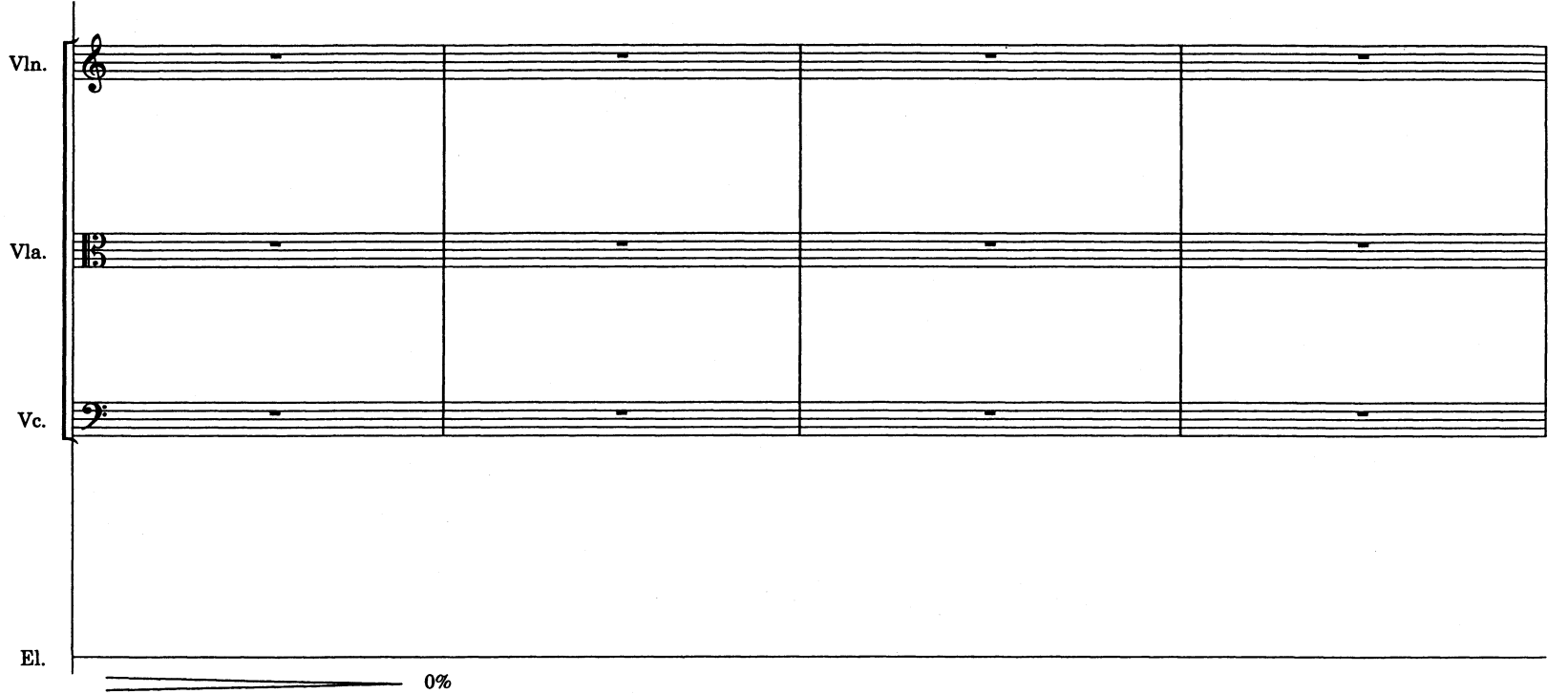

138
Fl.
Perc.
Hp.
Kbd.
S.V.
gliss.
T
agitato
tr
Ch
f
sf

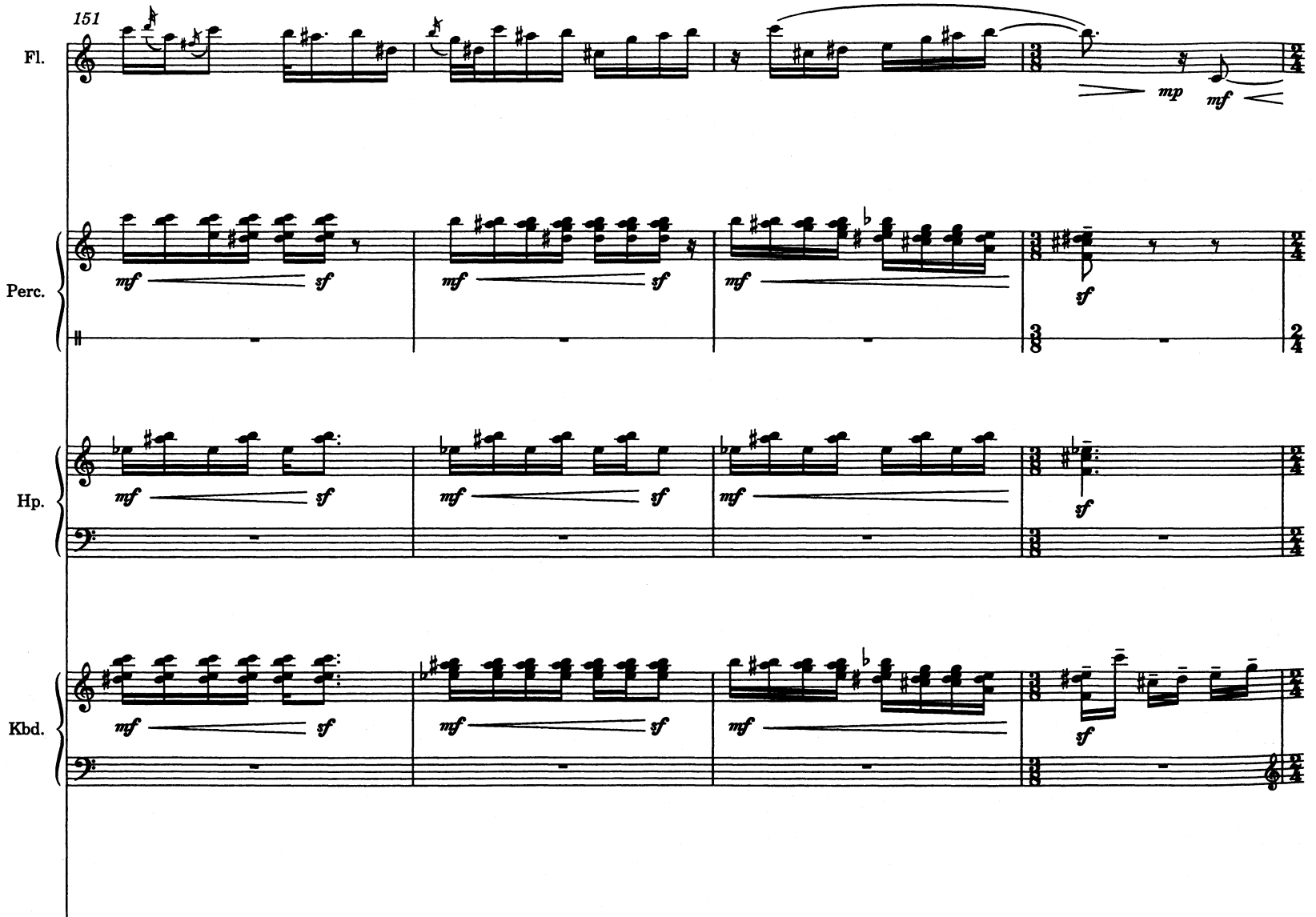

Vln.
Vla.
Vc.
El.
S.P. → N.
N. → S.P.
S.V.
N. → S.P.
sul E
mp
f
poco sf
3
0%
90%
0%

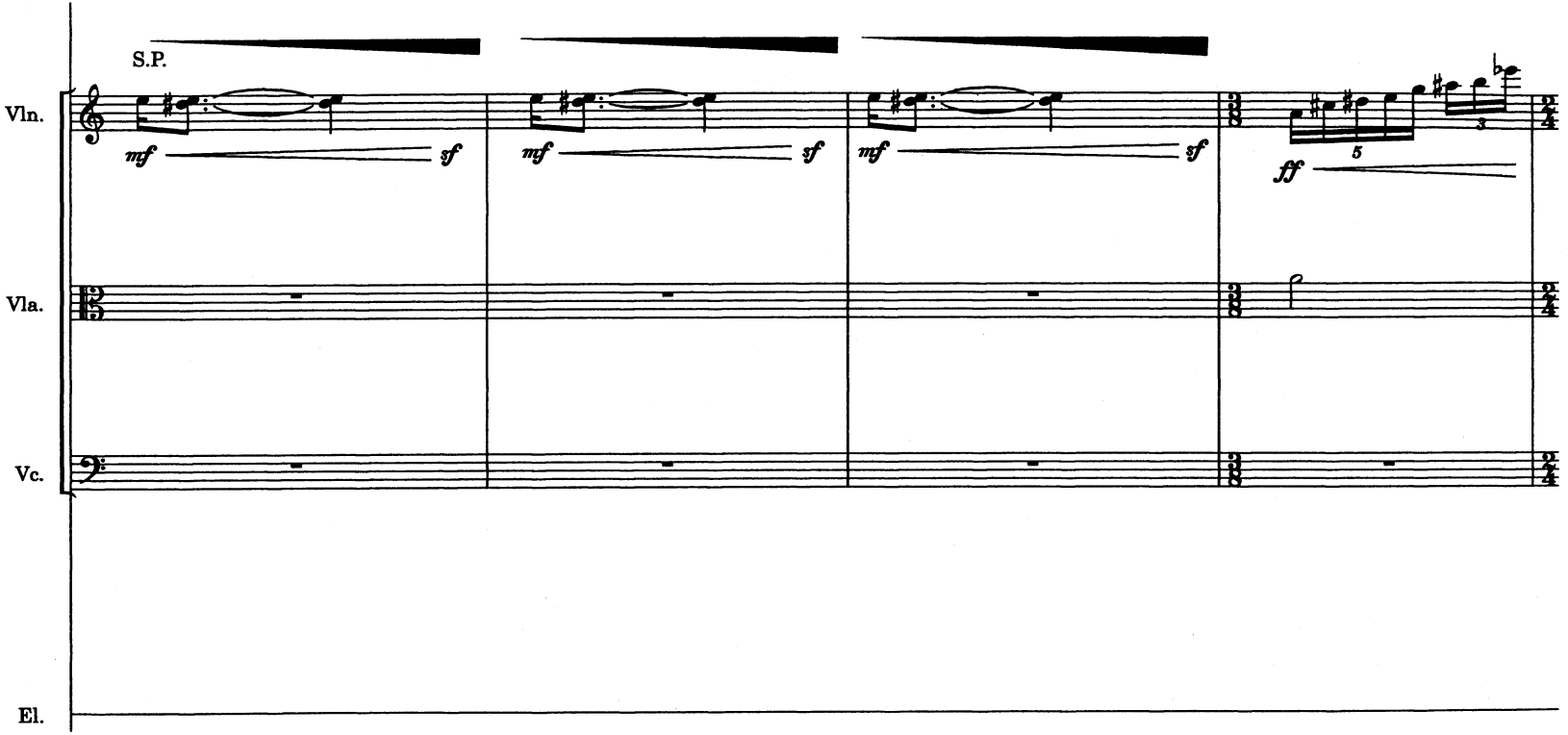

Energico ♩= 80
U
agitato
143
tr
Fl.
ff
fff
ff
Crotales
Perc.
7
7
poco sf
Hp.
5
5
ff
poss.
sf
F♯
Kbd.
D♮, C♯, B♭, E♭, F♮, G♮, A♯

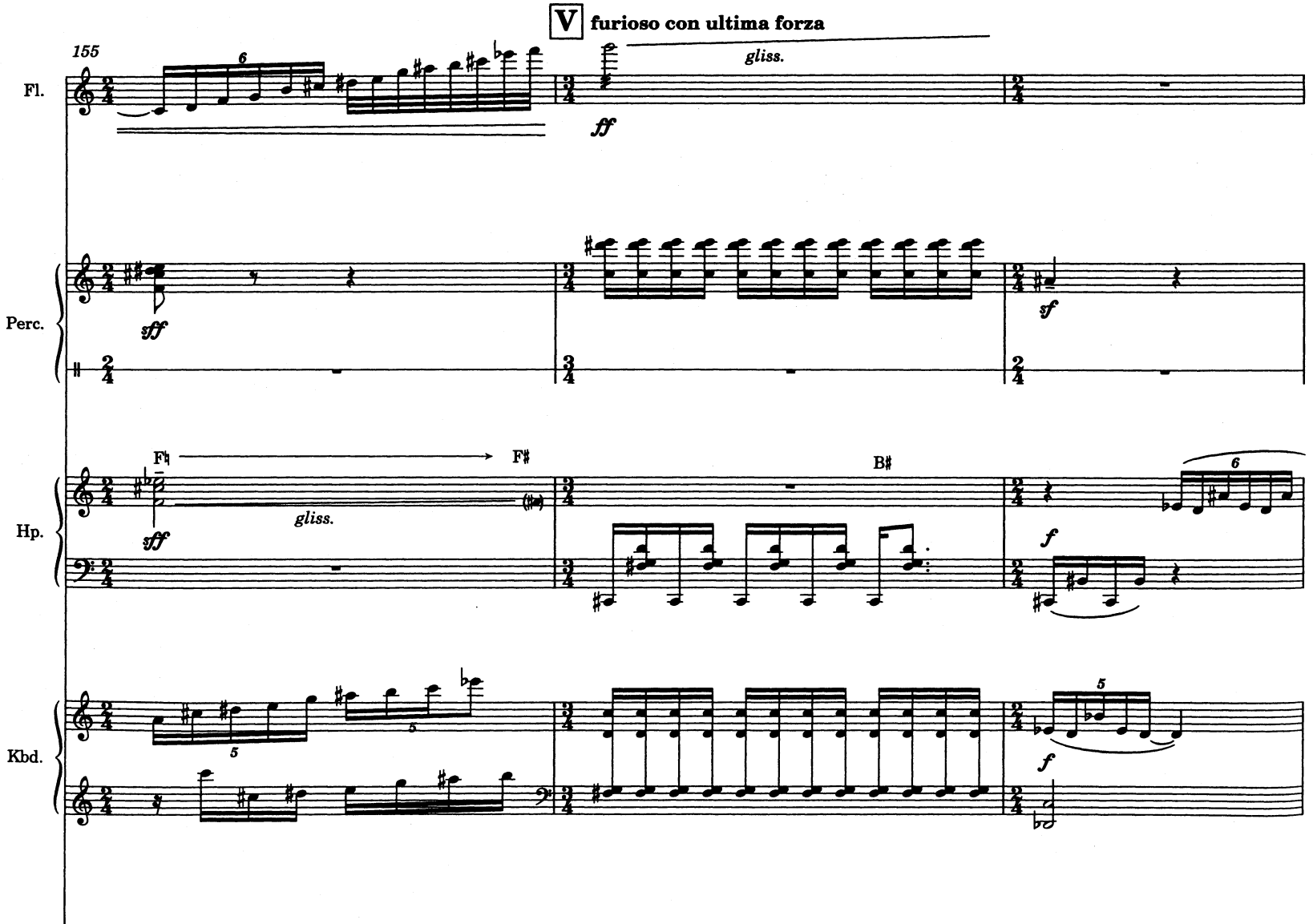

con violenza
S.V.
molto vibr.
Vln.
fffff
con violenza
S.V.
molto vibr.
Vla.
fffff
con violenza
S.V.
molto vibr.
Vc.
fffff
El.
H 0%
100%

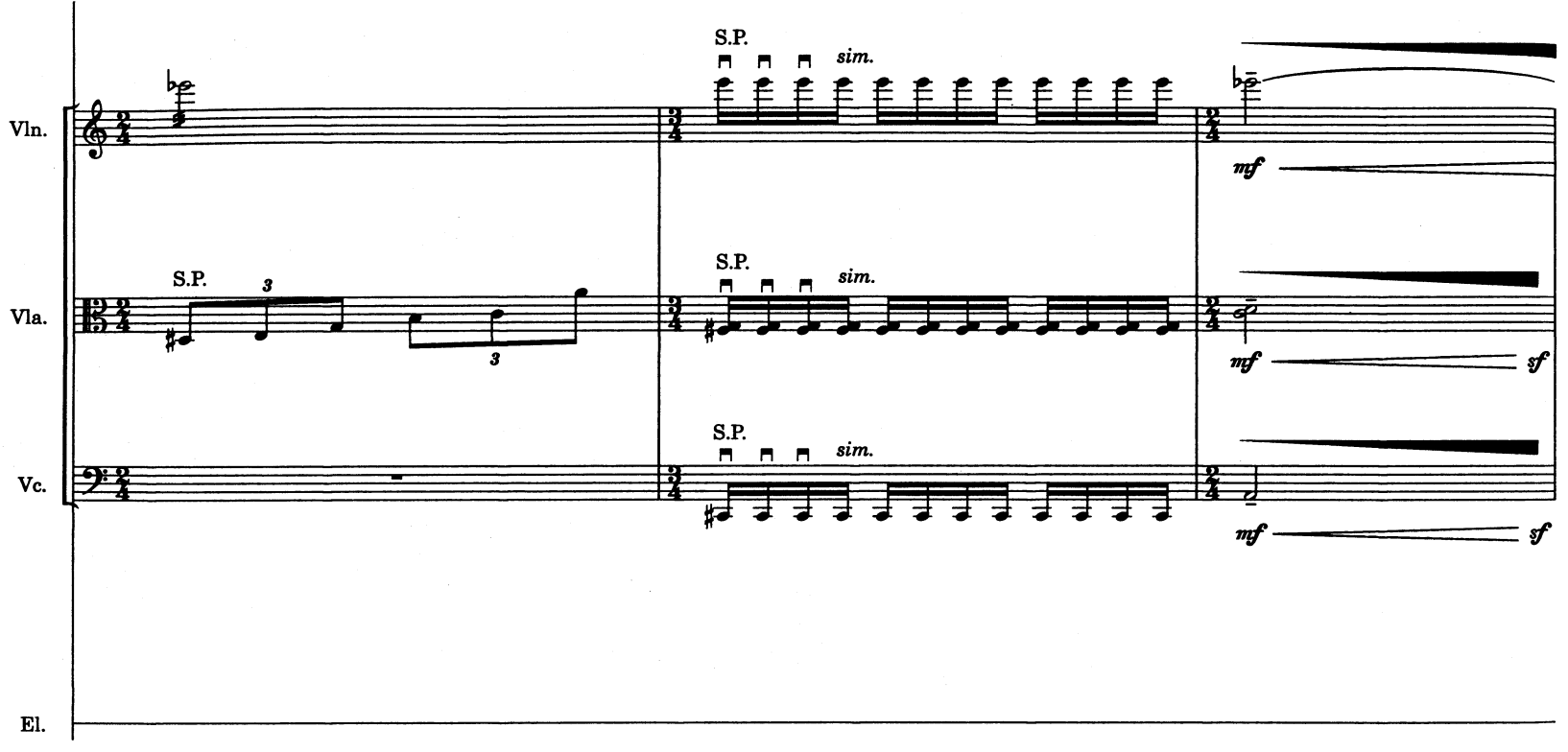

147
gliss.
gliss.
gliss.
sempre ff
Fl.
Perc.
Hp.
Bb
Harpsichord
Kbd.

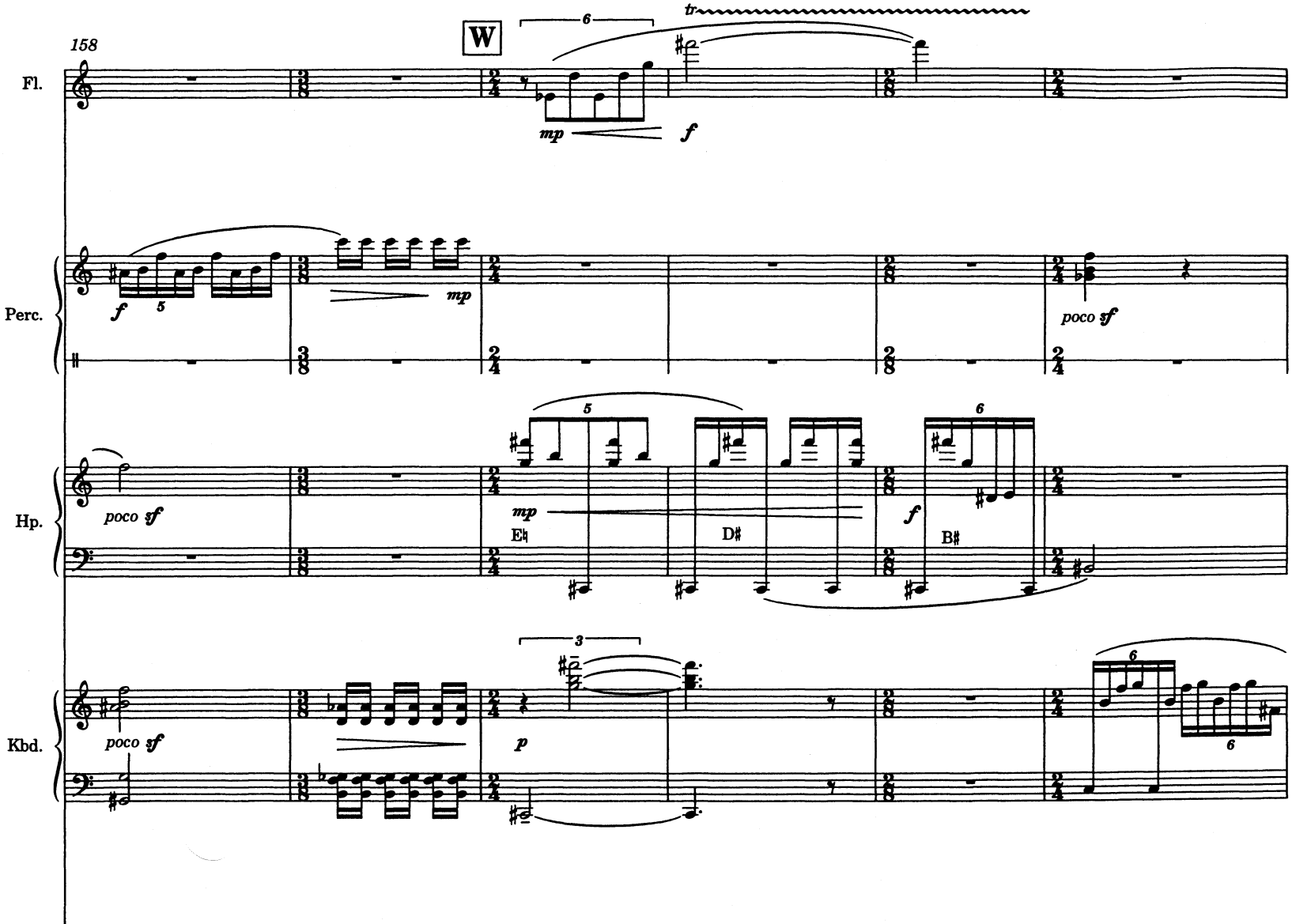

Vln.
Vla.
Vc.
El.
0%

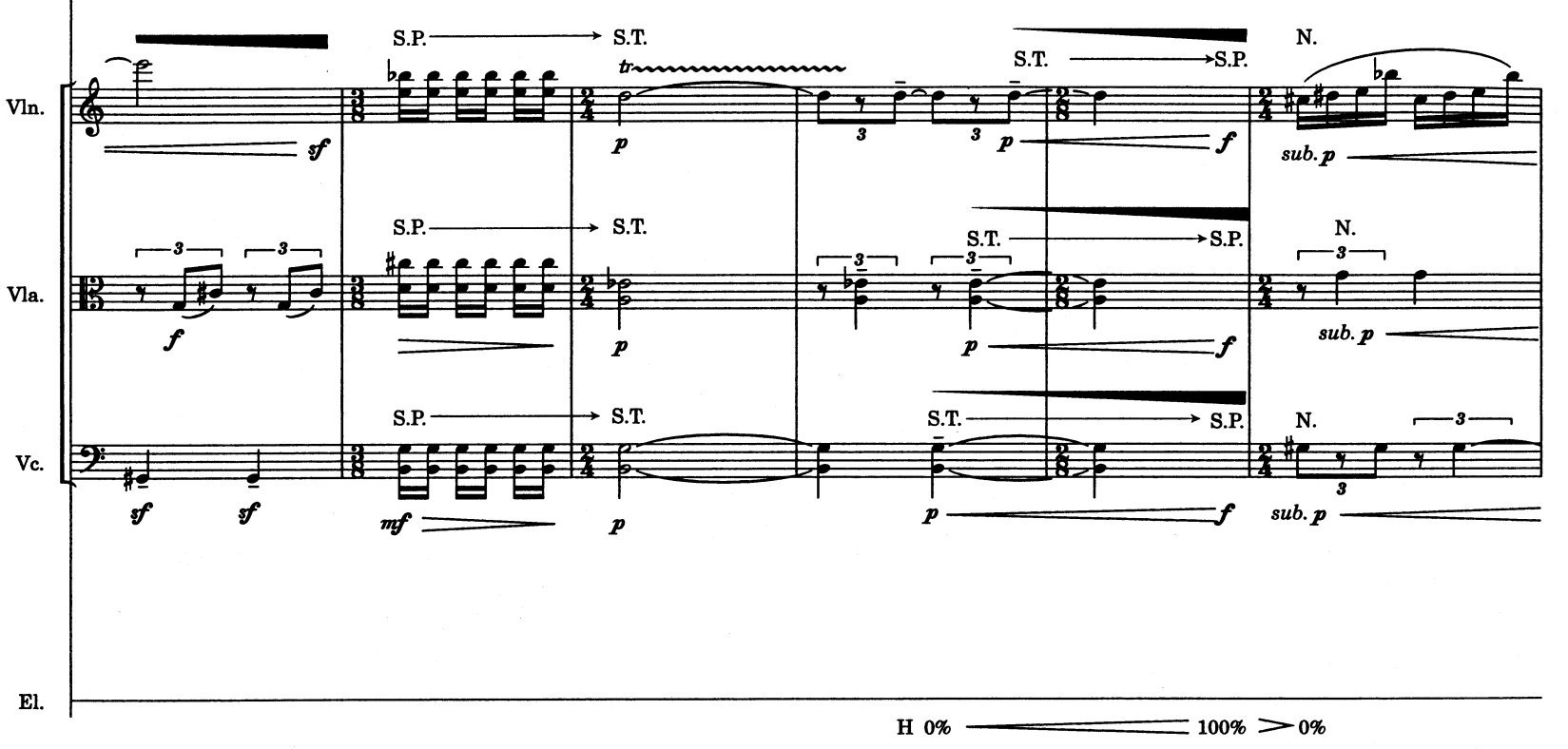

151
Fl.
Perc.
Hp.
Kbd.
mf
sf
mp

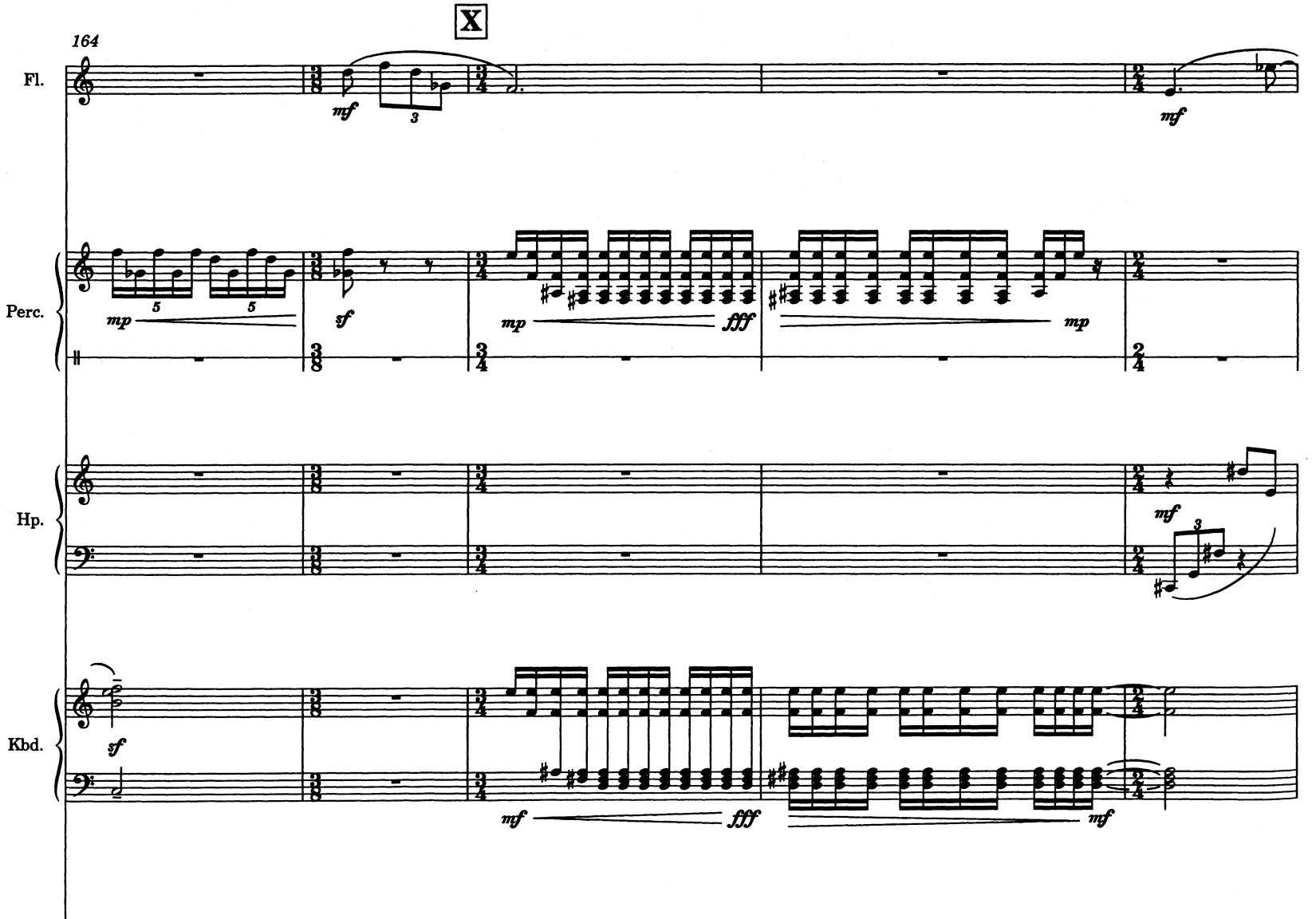

S.P.
Vln.
mf
sf
mf
sf
mf
sf
5
3
ff
Vla.
Vc.
El.

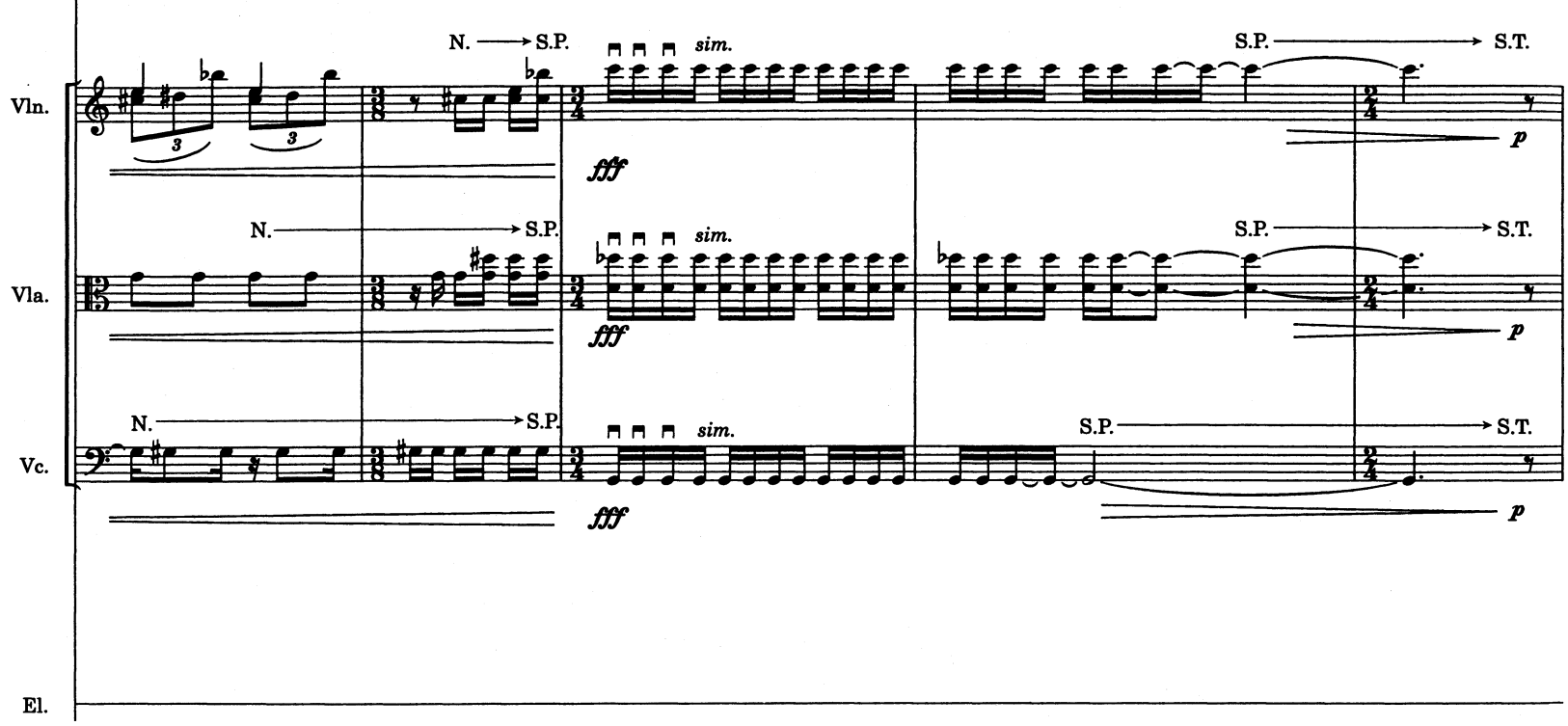

V furioso con ultima forza
155
Fl.
Perc.
Hp.
Kbd.
gliss.
ff
sff
sf
f
F♮
F♯
B♯

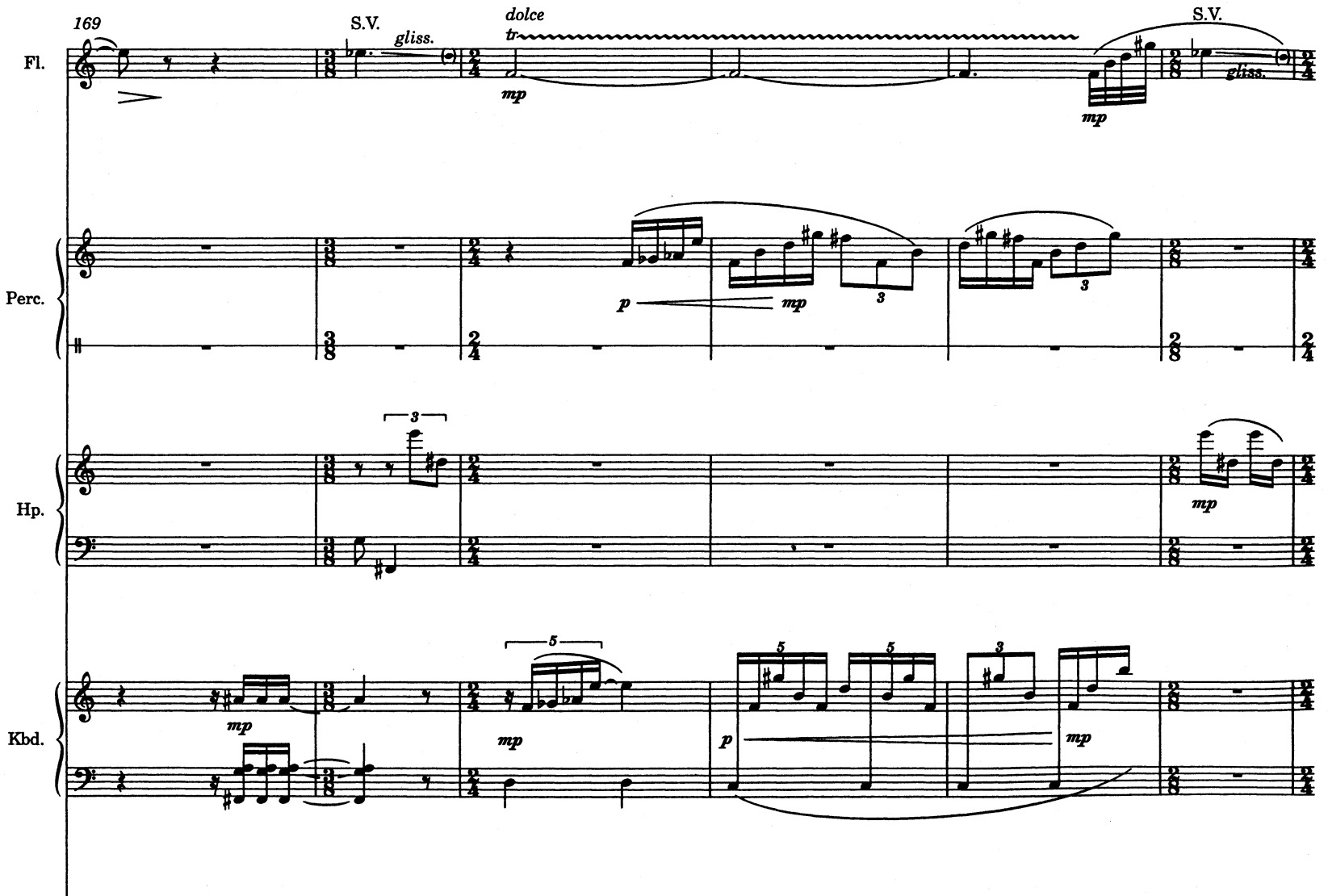

Vln.
Vla.
Vc.
El.
S.P.
sim.
mf
sf
3

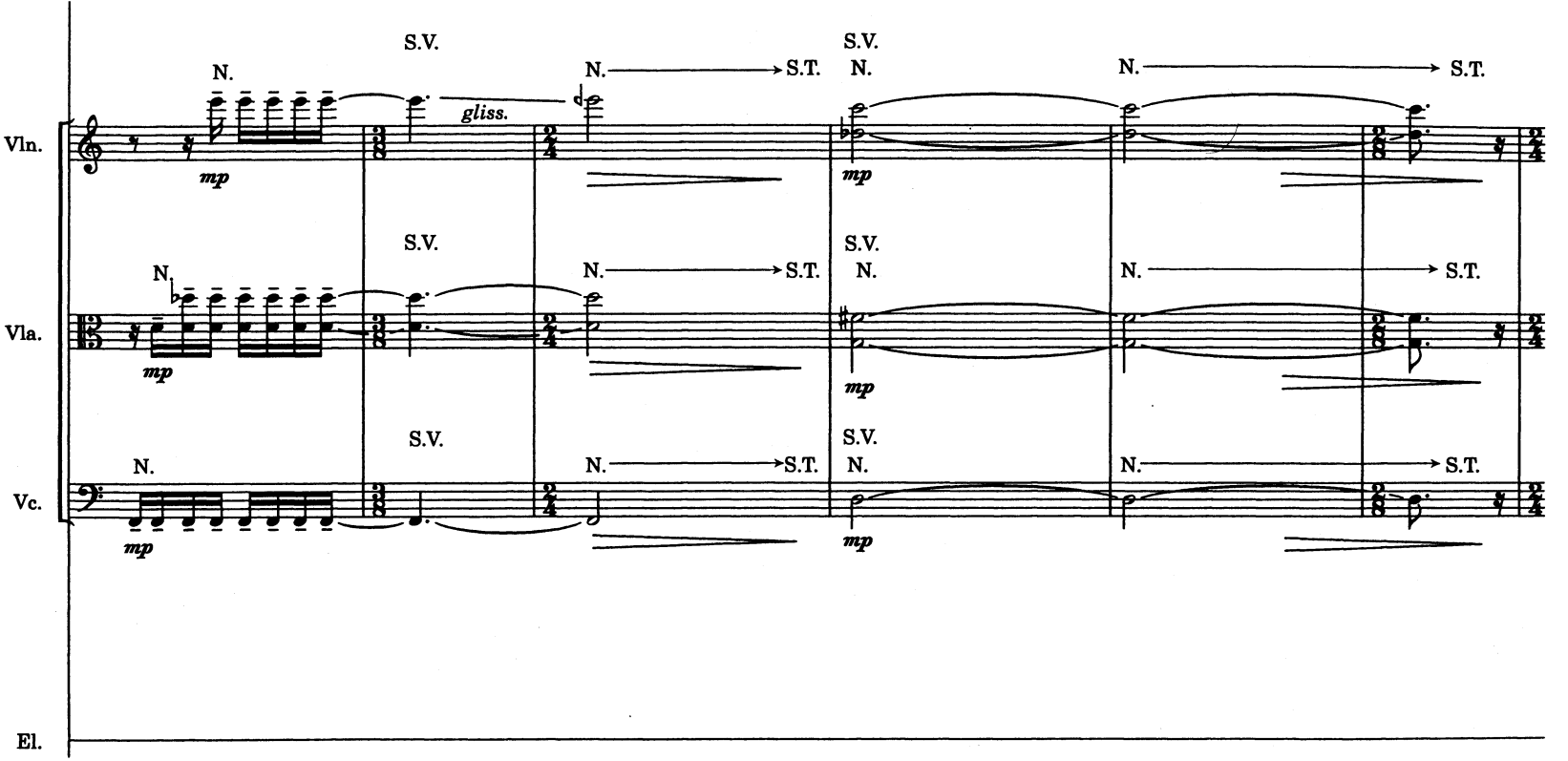

158
W
Fl.
Perc.
Hp.
Kbd.
poco sf
mp
f
p
E♮
D♯
B♯

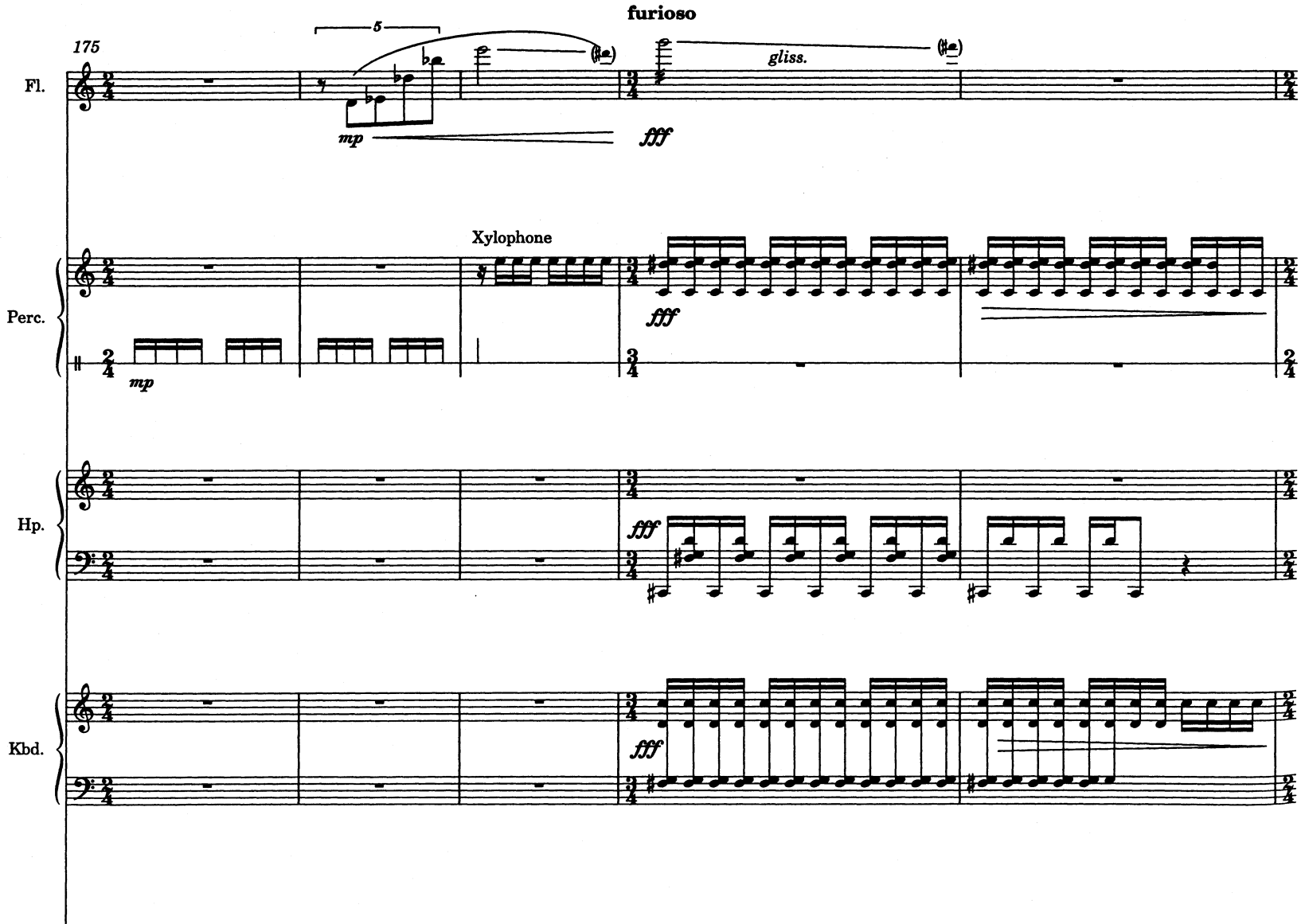

Vln.
Vla.
Vc.
El.
S.P.
S.T.
N.
tr
sf
p
f
sub. p
mf
3
H 0%
100%
0%

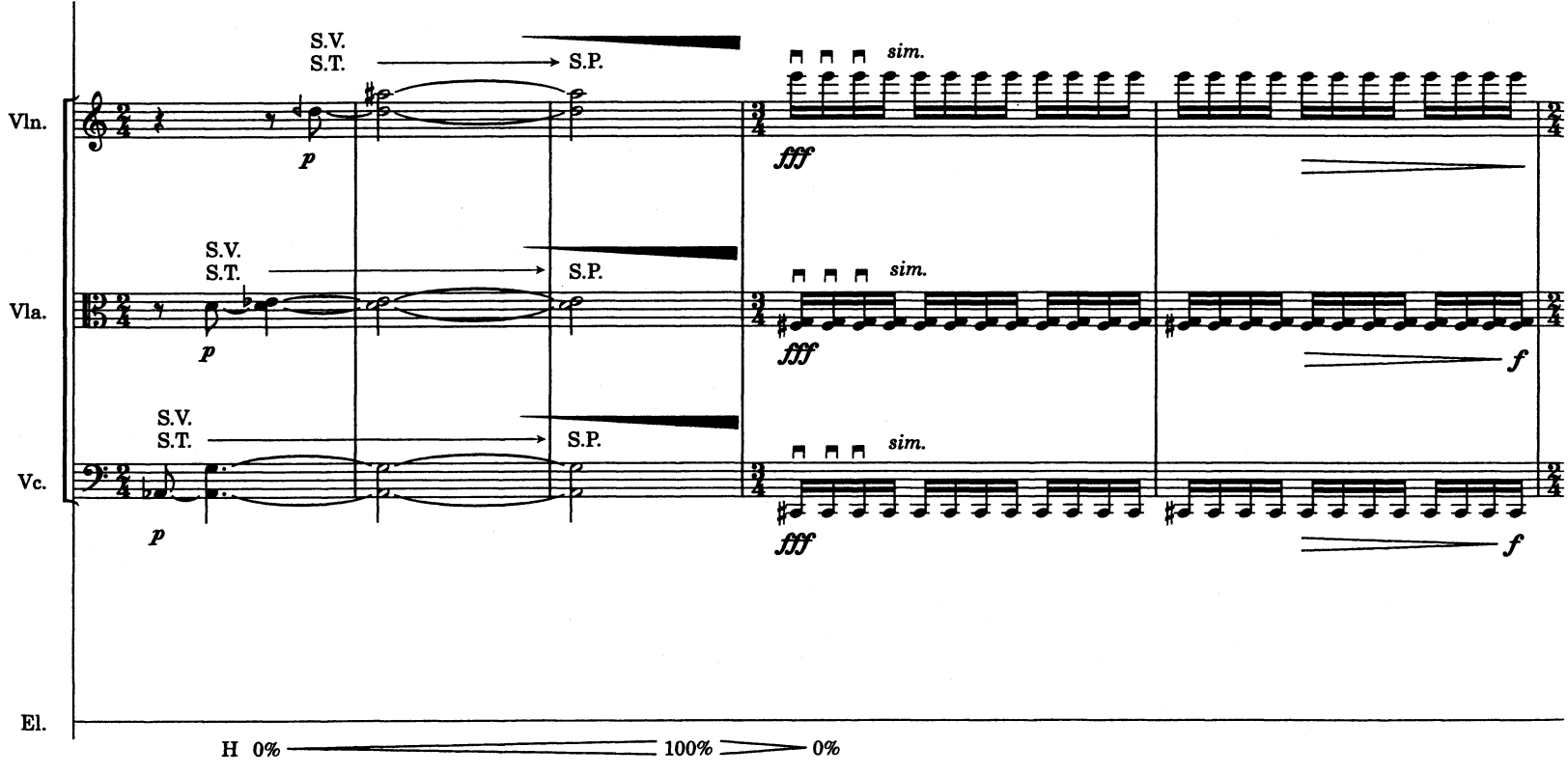

X
164
Fl.
Perc.
Hp.
Kbd.
mf
3
mf
mp
5
5
sf
mp
fff
mp
mf
sf
mf
fff
mf

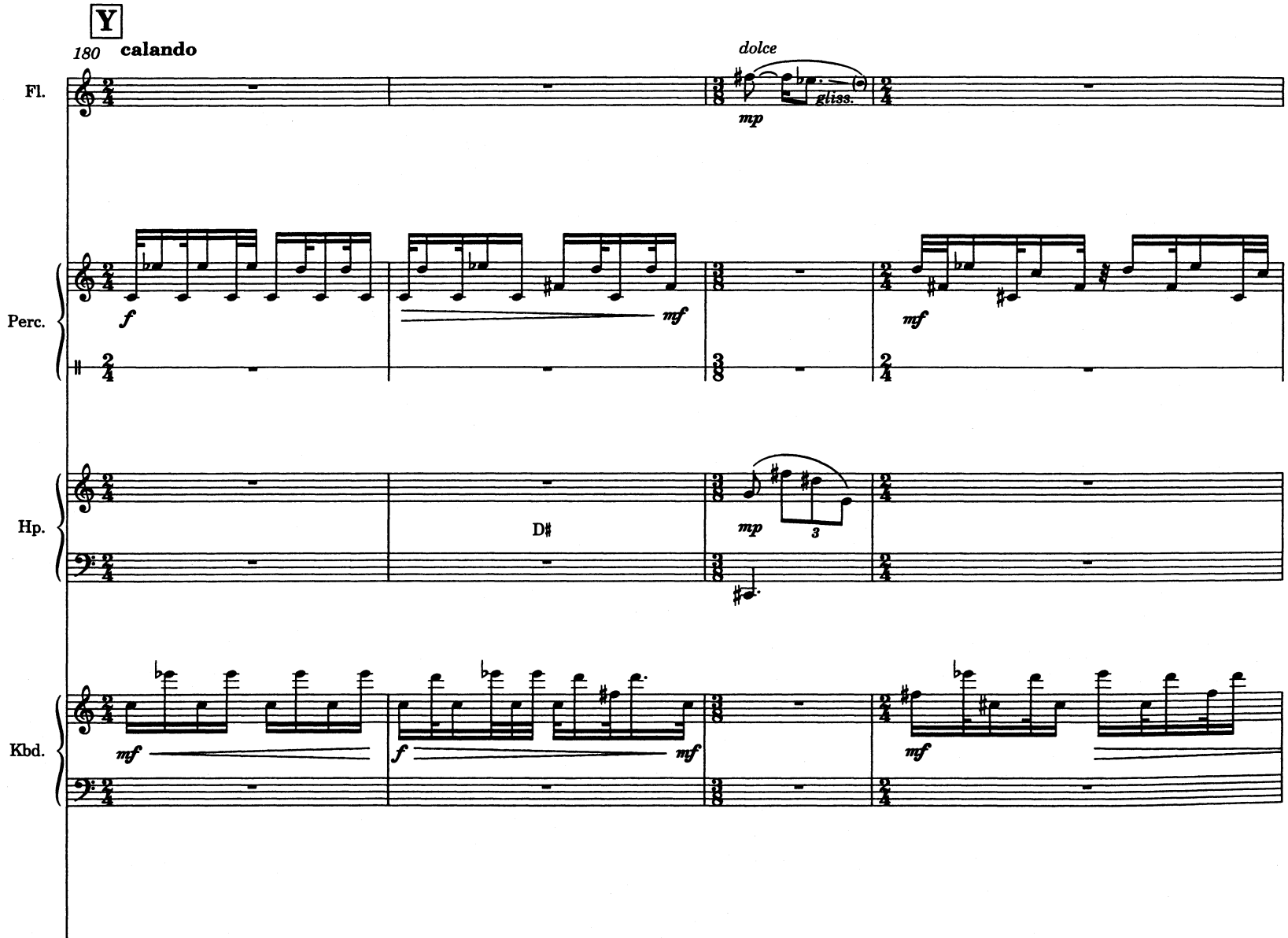

Vln.
Vla.
Vc.
El.
N. → S.P.
sim.
fff
S.P. → S.T.
p

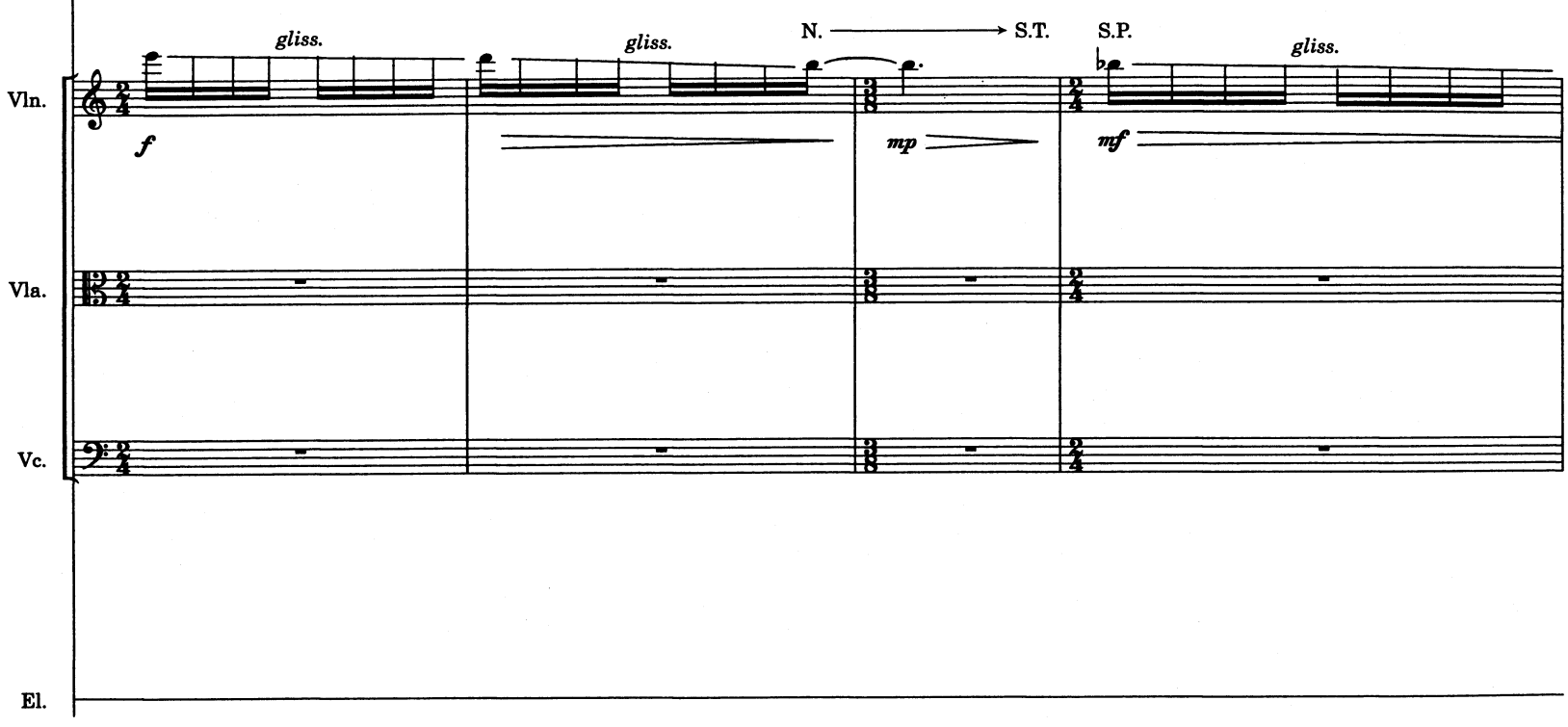

169
S.V.
gliss.
dolce
tr
mp
S.V.
mp
gliss.
Fl.
Perc.
p
mp
3
3
Hp.
3
mp
Kbd.
mp
5
mp
p
5
5
3
mp

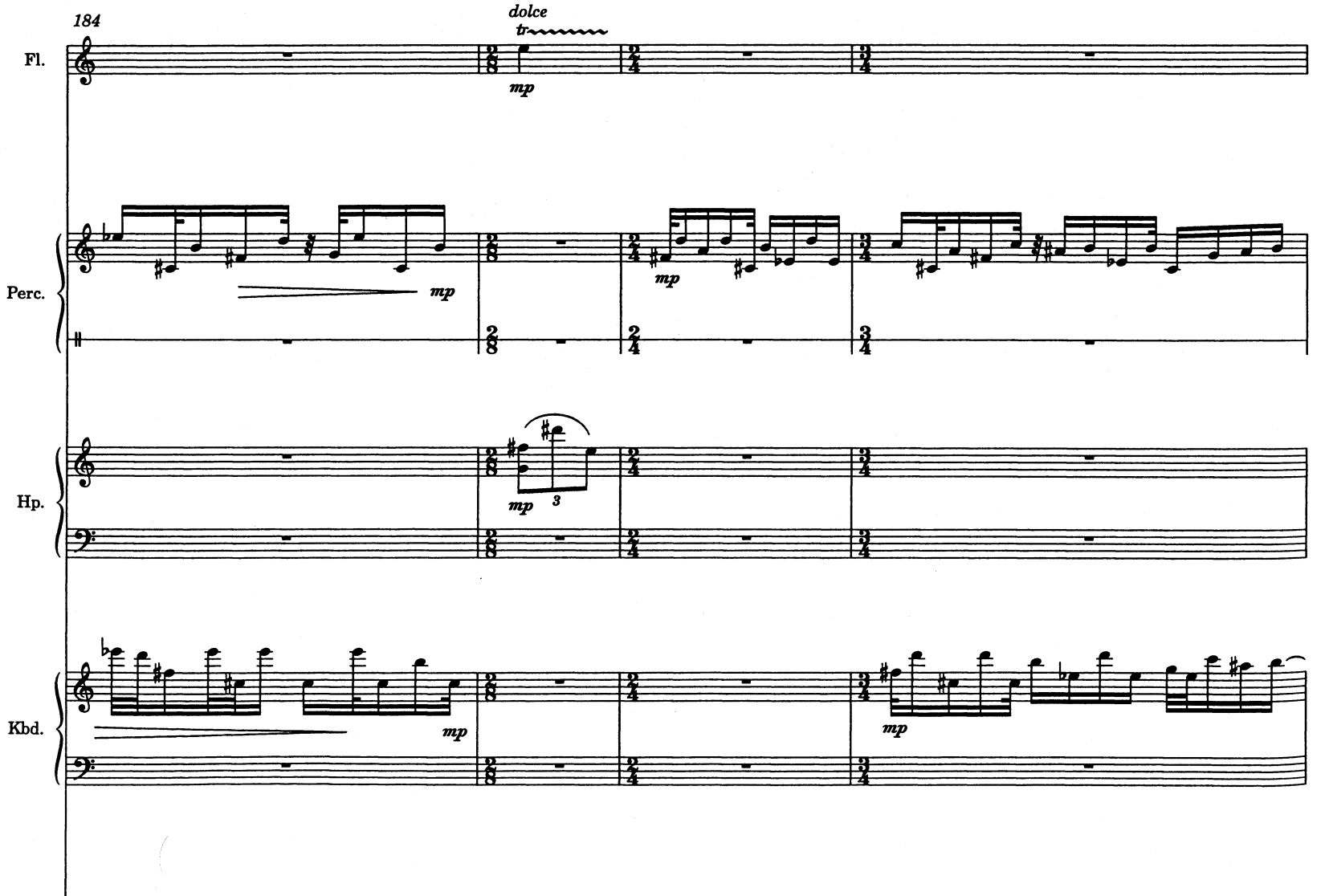

Vln.
Vla.
Vc.
El.
N.
S.V.
S.T.
gliss.
mp

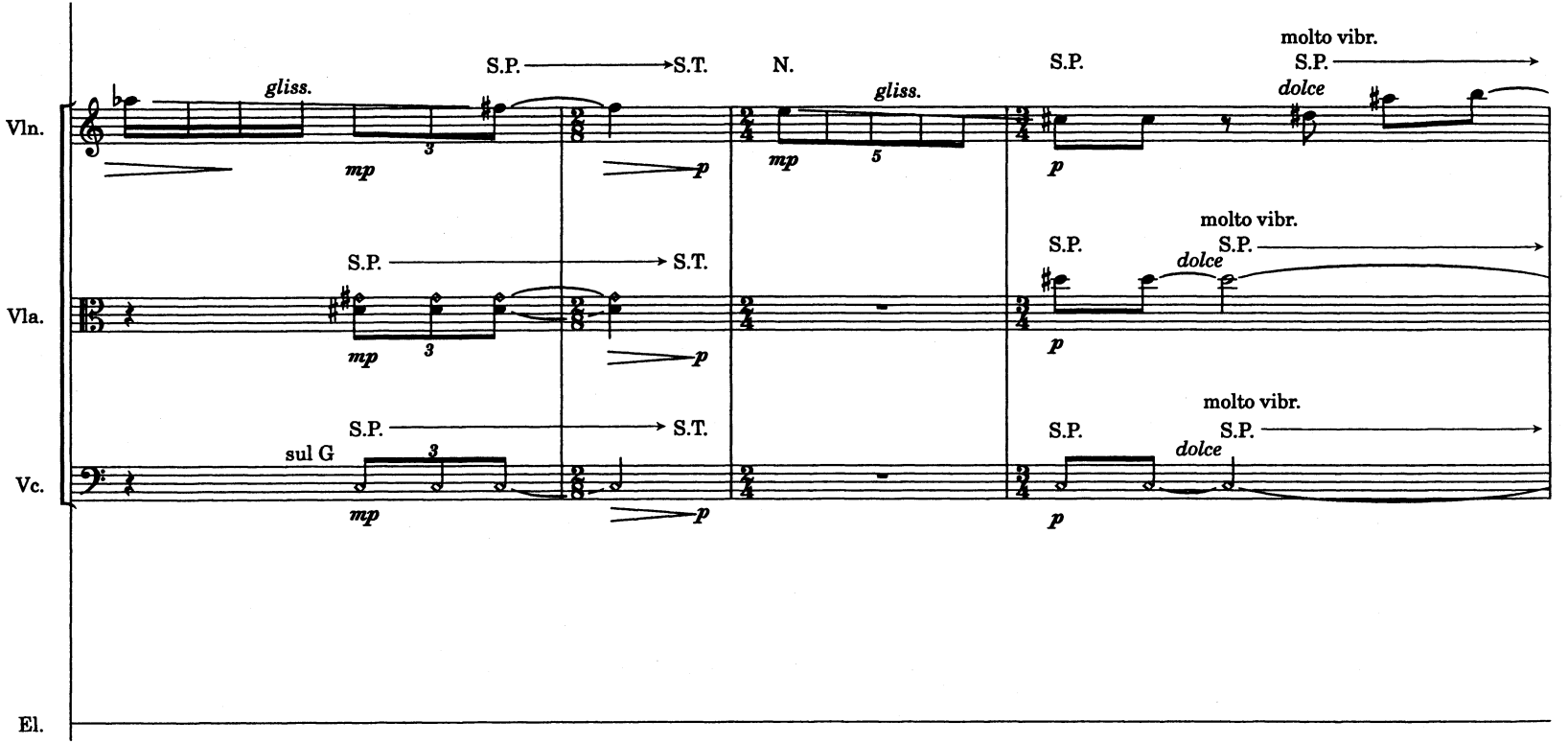

furioso
175
5
gliss.
Fl.
mp
fff
Xylophone
Perc.
mp
fff
Hp.
fff
Kbd.
fff

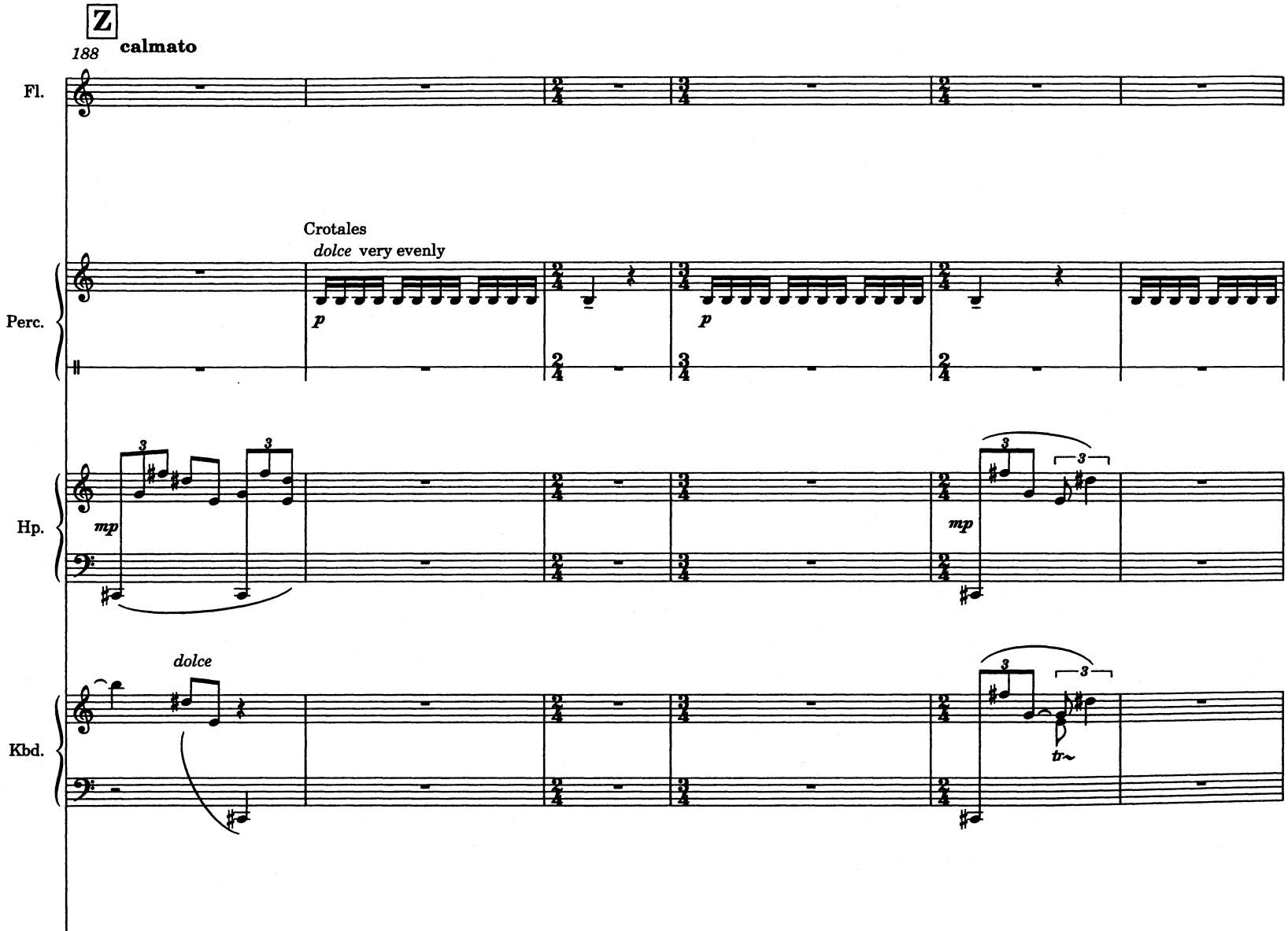

Vln.
Vla.
Vc.
El.
S.V.
S.T.
S.P.
p
fff
f
sim.
H 0%
100%
0%

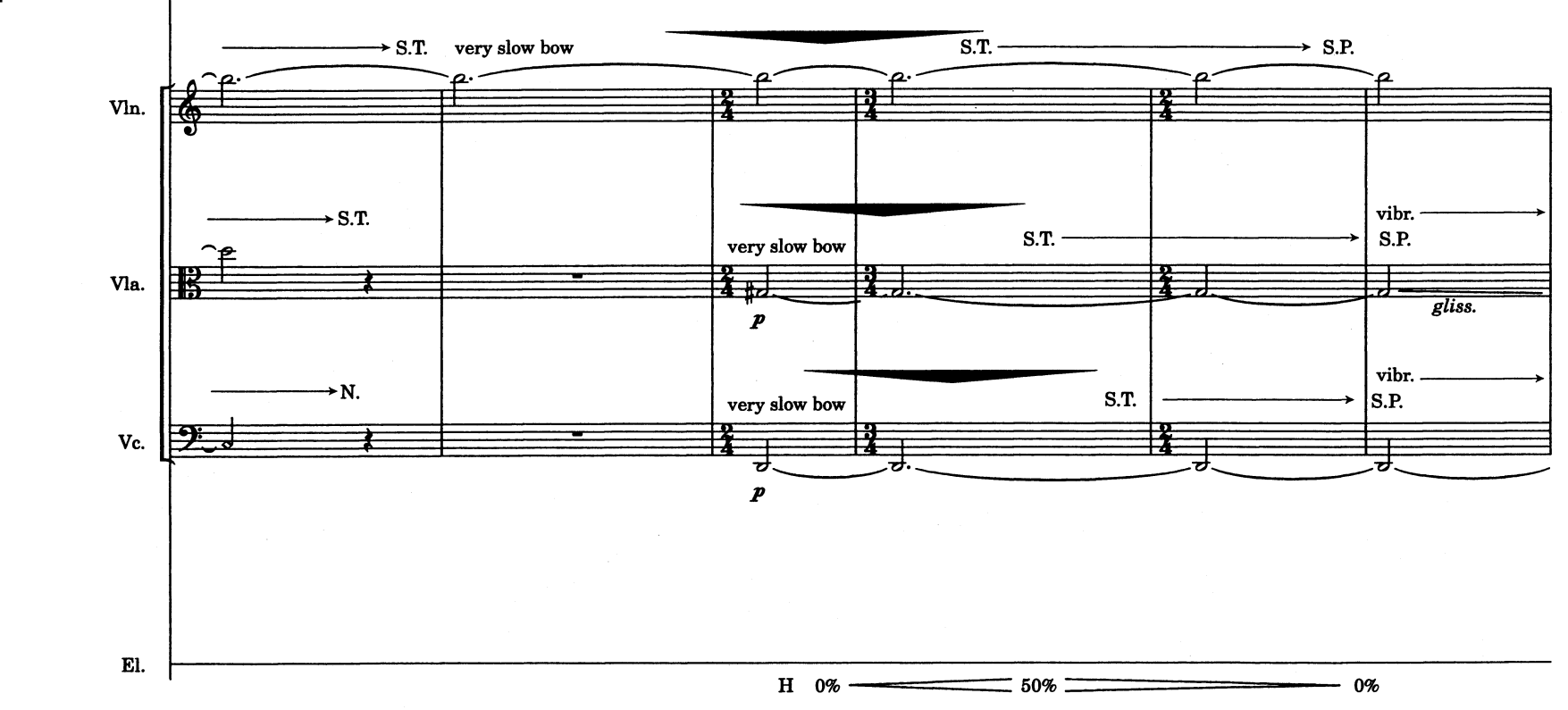

Y
180
calandо
dolce
Fl.
mp
gliss.
Perc.
f
mf
mf
Hp.
D♯
mp
3
Kbd.
mf
f
mf
mf

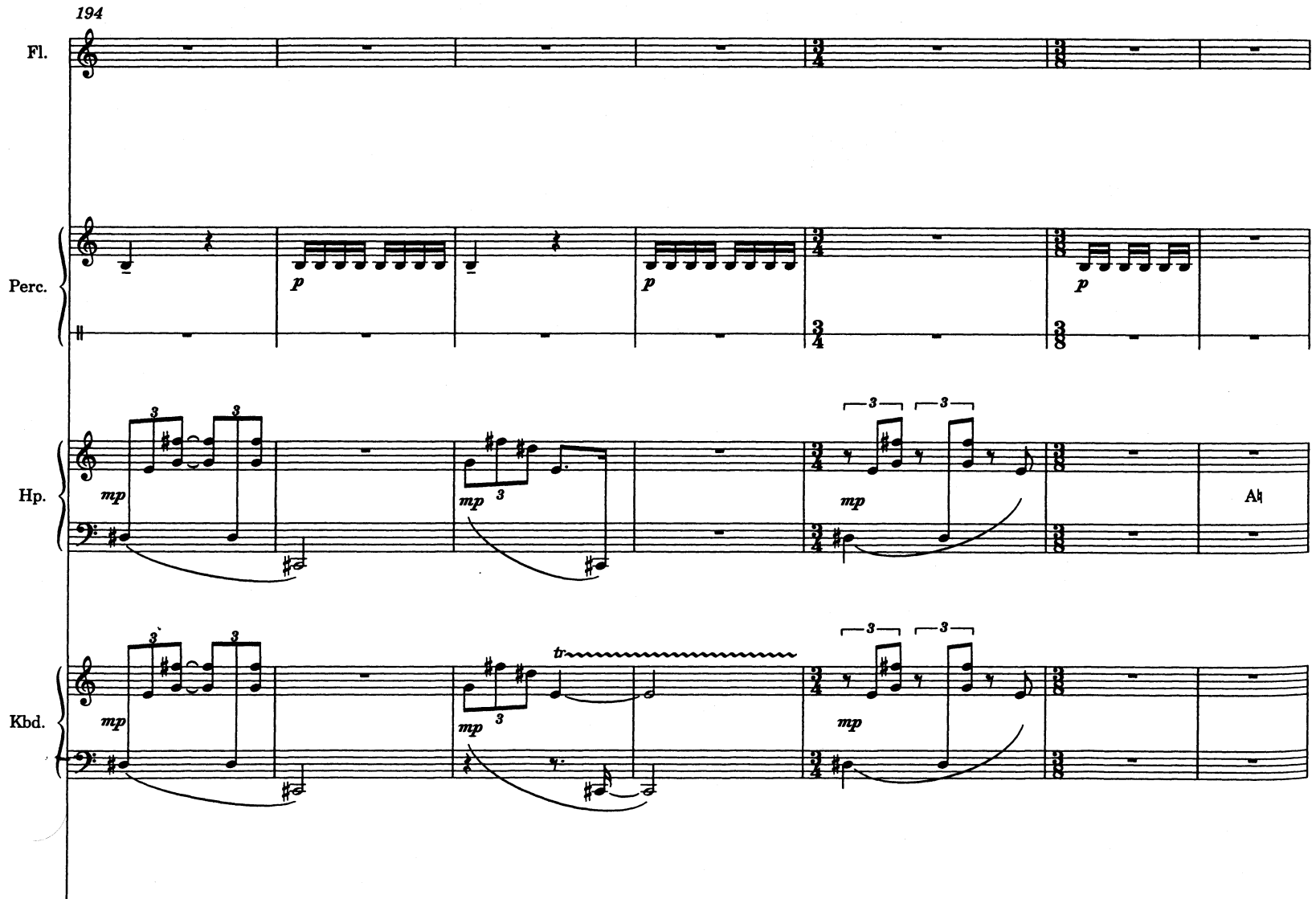

Vln.
Vla.
Vc.
El.
gliss.
gliss.
N. → S.T.
S.P.
gliss.
f
mp
mf

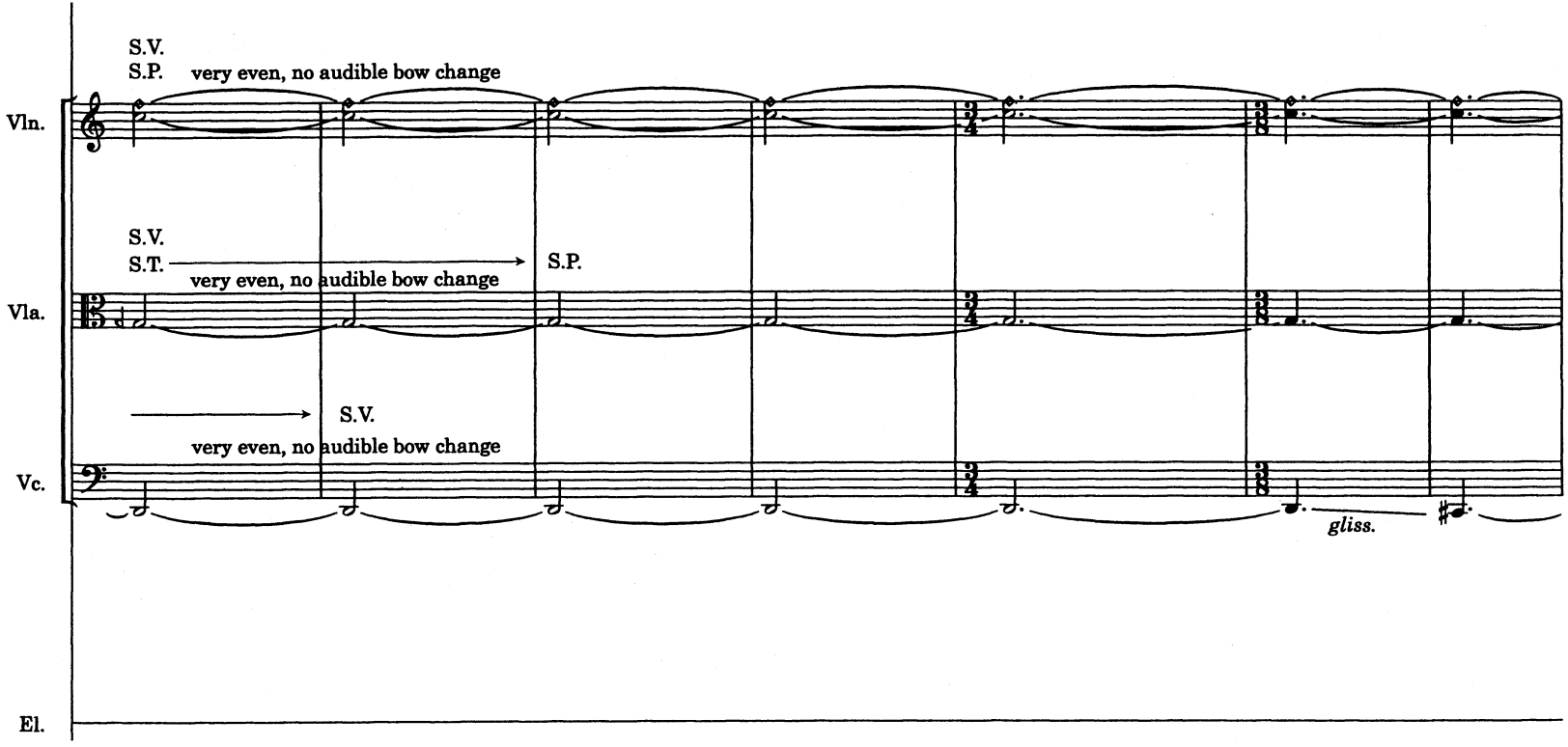

184
dolce
tr
Fl.
mp
Perc.
mp
mp
Hp.
mp
3
Kbd.
mp
mp

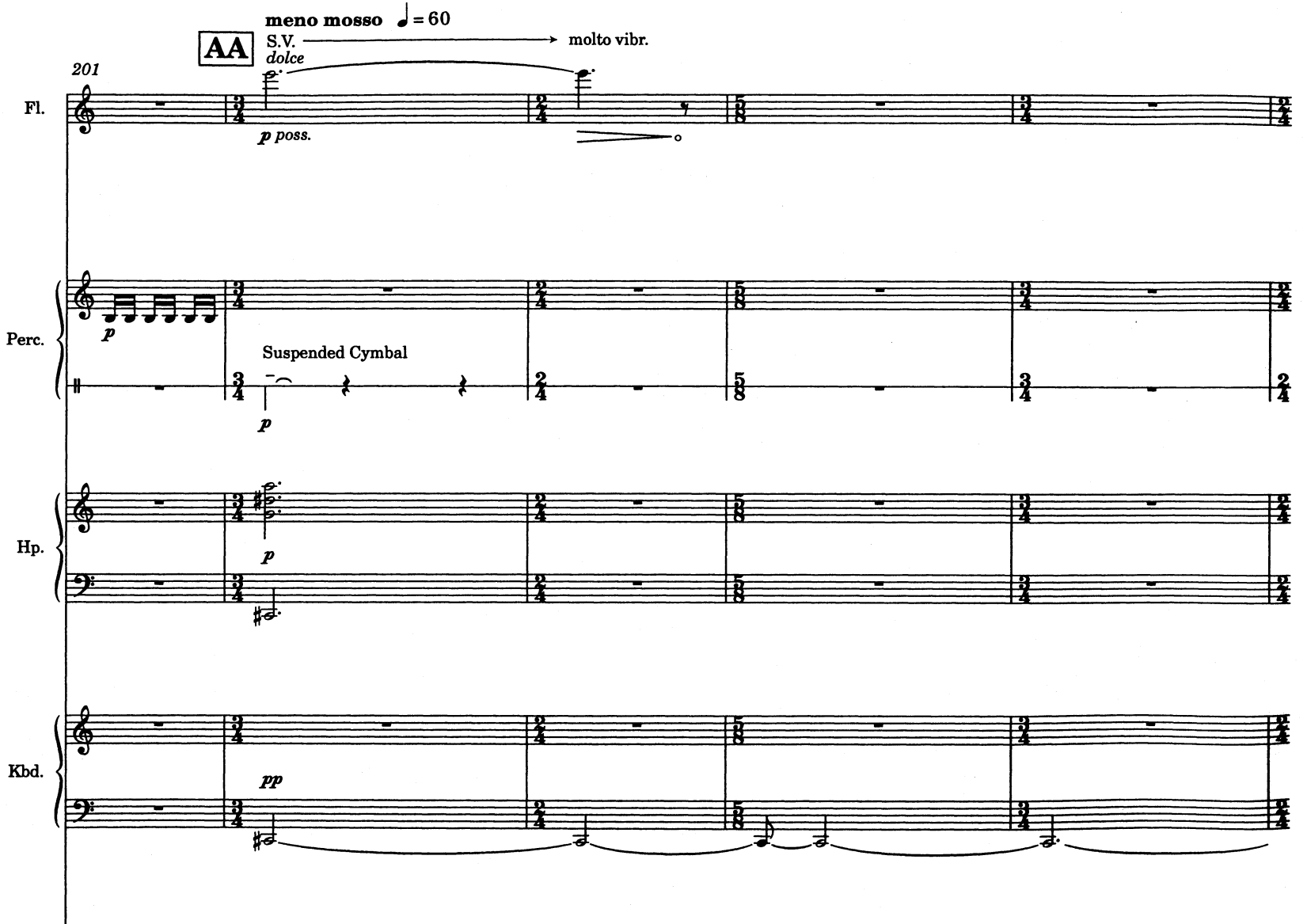

Vln.
Vla.
Vc.
El.
gliss.
S.P.
S.T.
N.
mp
p
molto vibr.
dolce
sul G

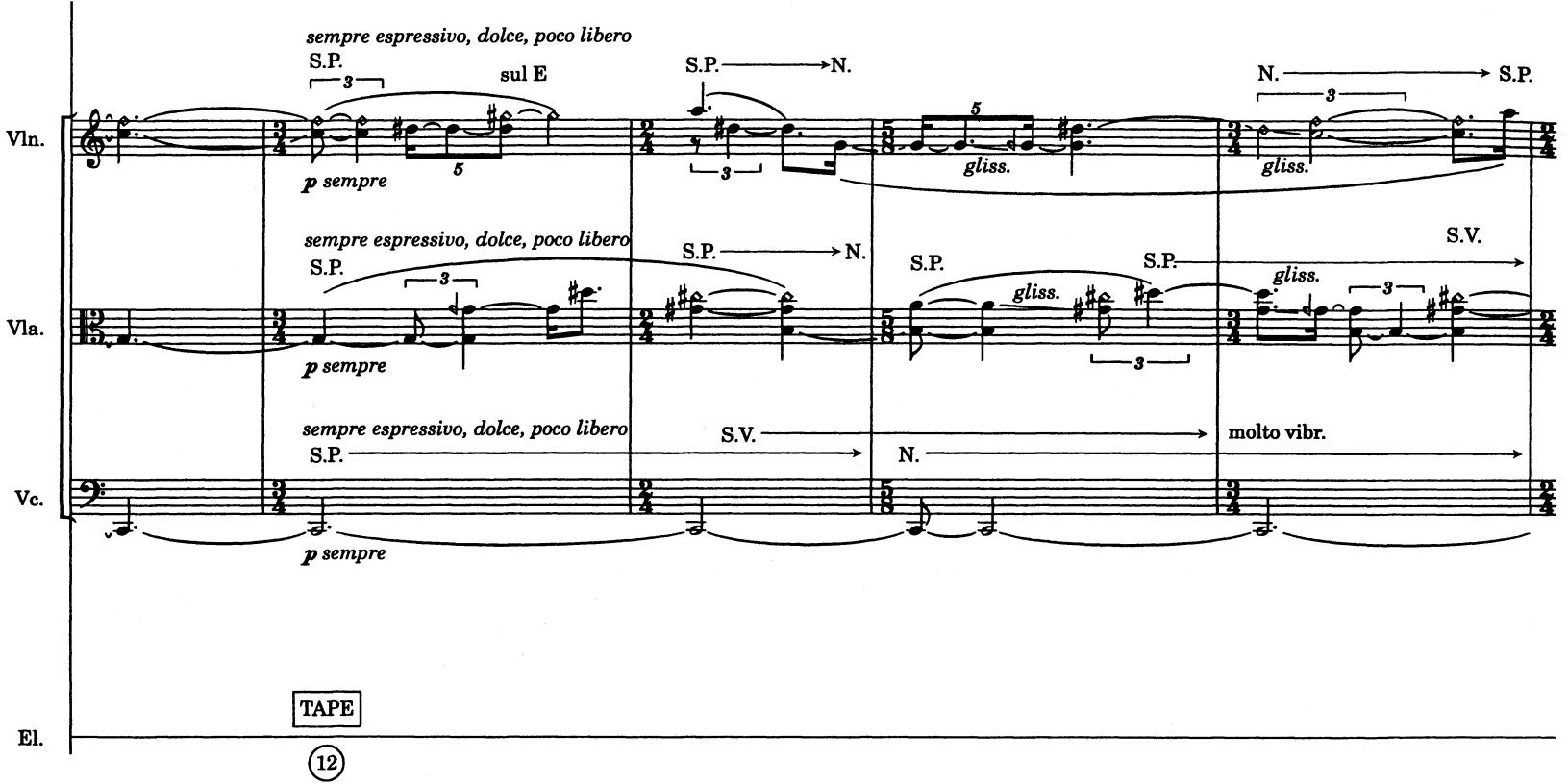

Z
188
calmato
Fl.
Crotales
dolce very evenly
Perc.
Hp.
Kbd.
dolce
tr~

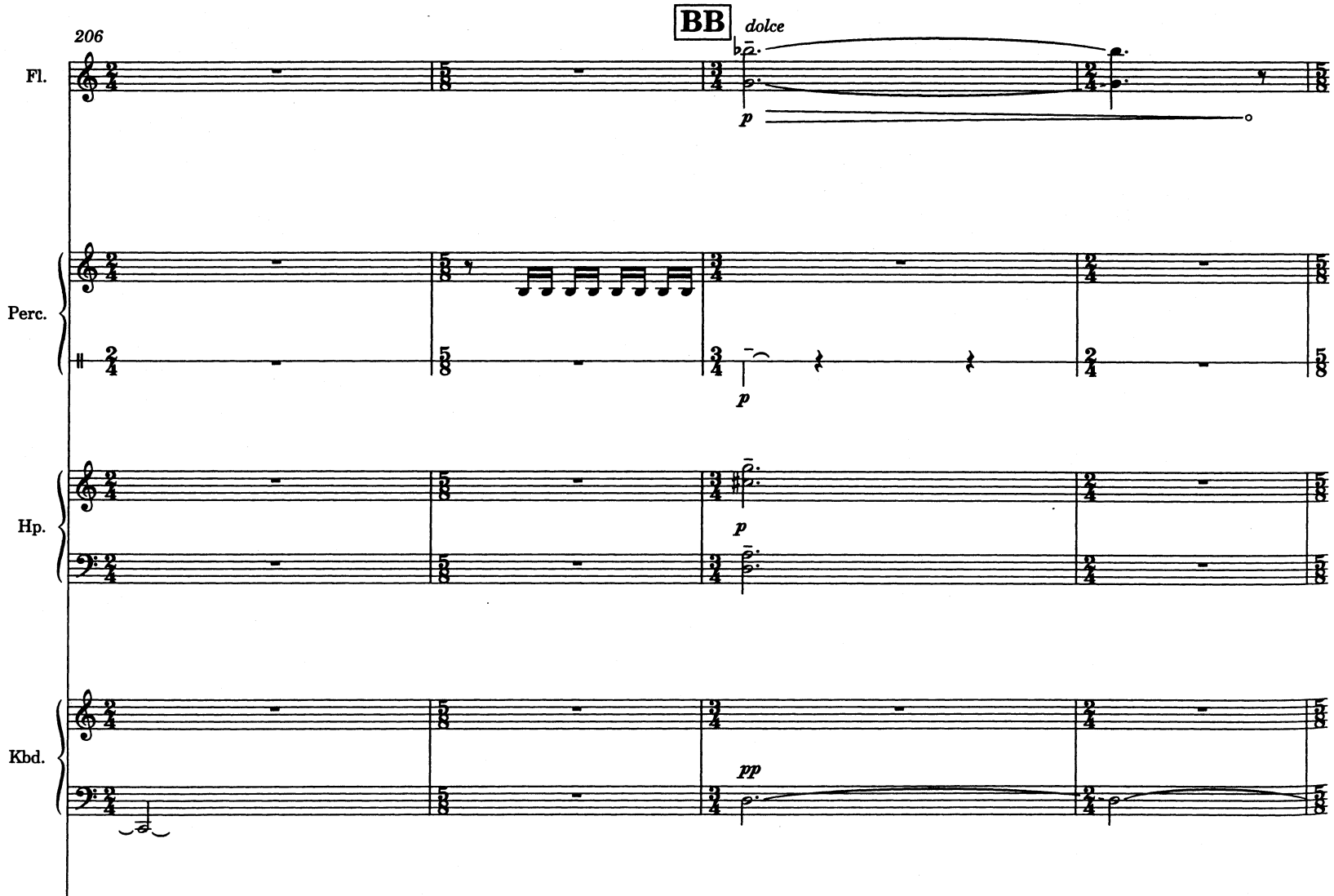

Vln.
Vla.
Vc.
El.
S.T.
very slow bow
S.T.
S.P.
S.T.
very slow bow
S.T.
S.P.
vibr.
gliss.
N.
very slow bow
S.T.
S.P.
vibr.
p
p
H 0% 50% 0%

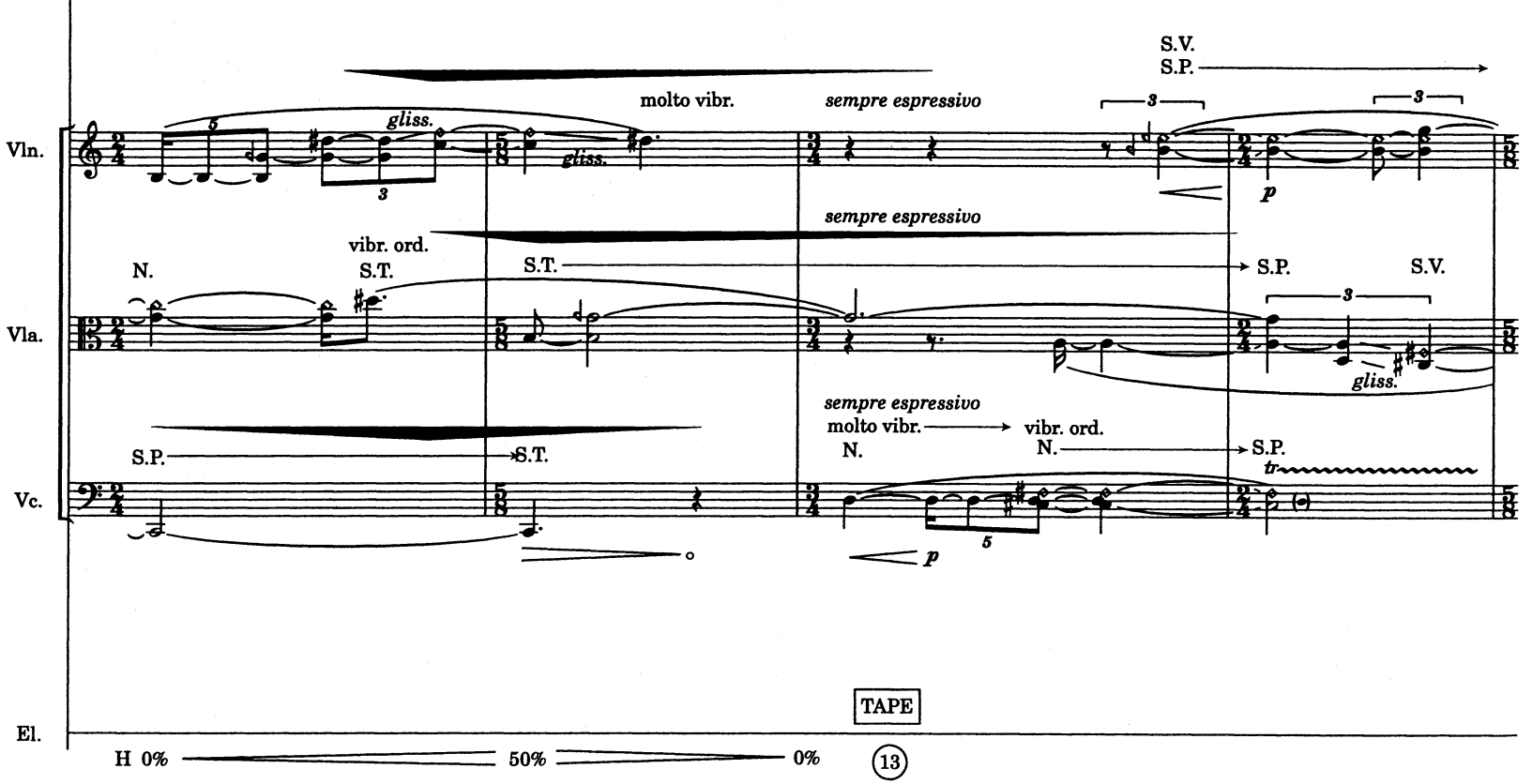

194
Fl.
Perc.
Hp.
Kbd.
p
mp
tr
Ah

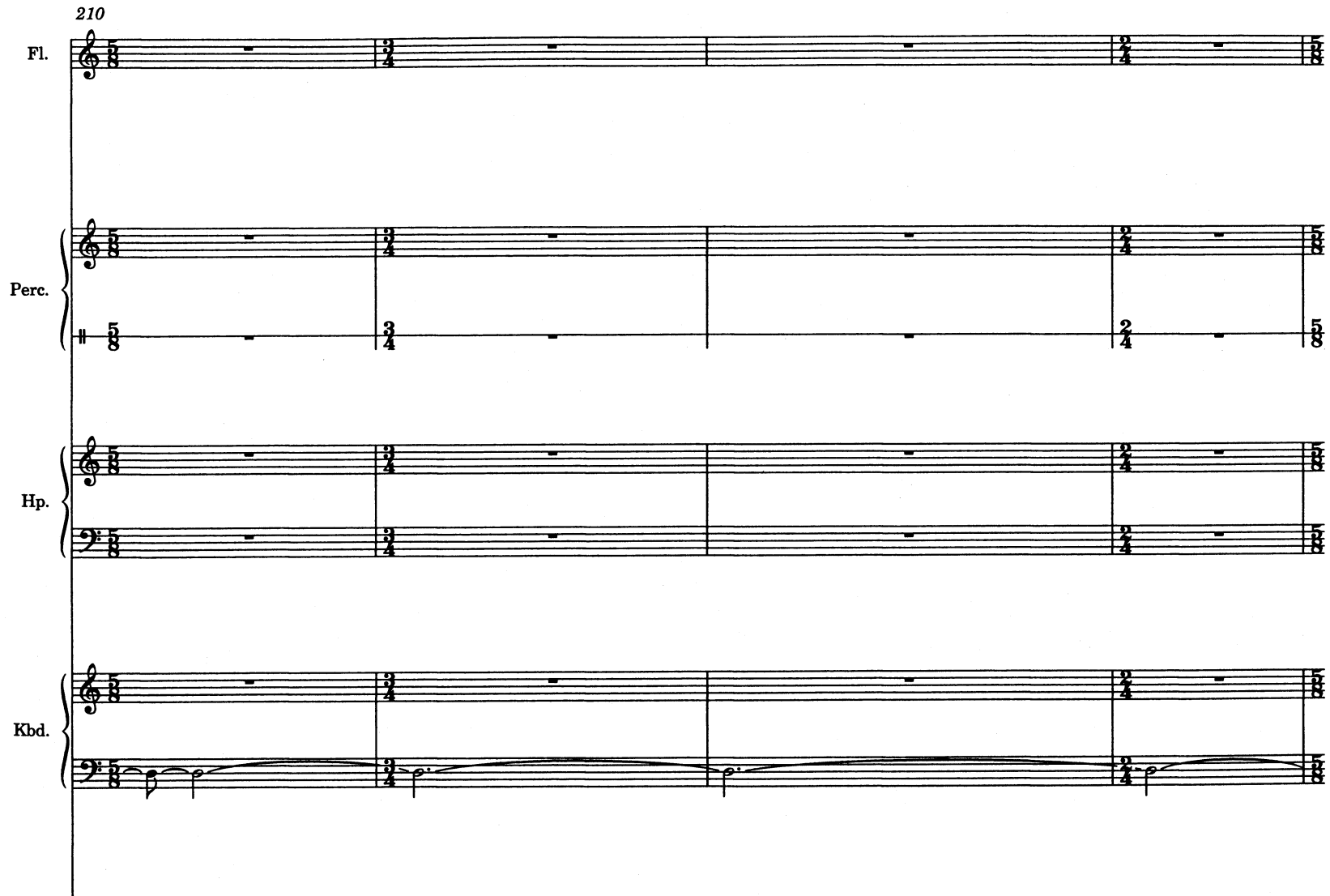

Vln.
S.V.
S.P.
very even, no audible bow change
Vla.
S.V.
S.T.
S.P.
very even, no audible bow change
Vc.
S.V.
very even, no audible bow change
gliss.
El.

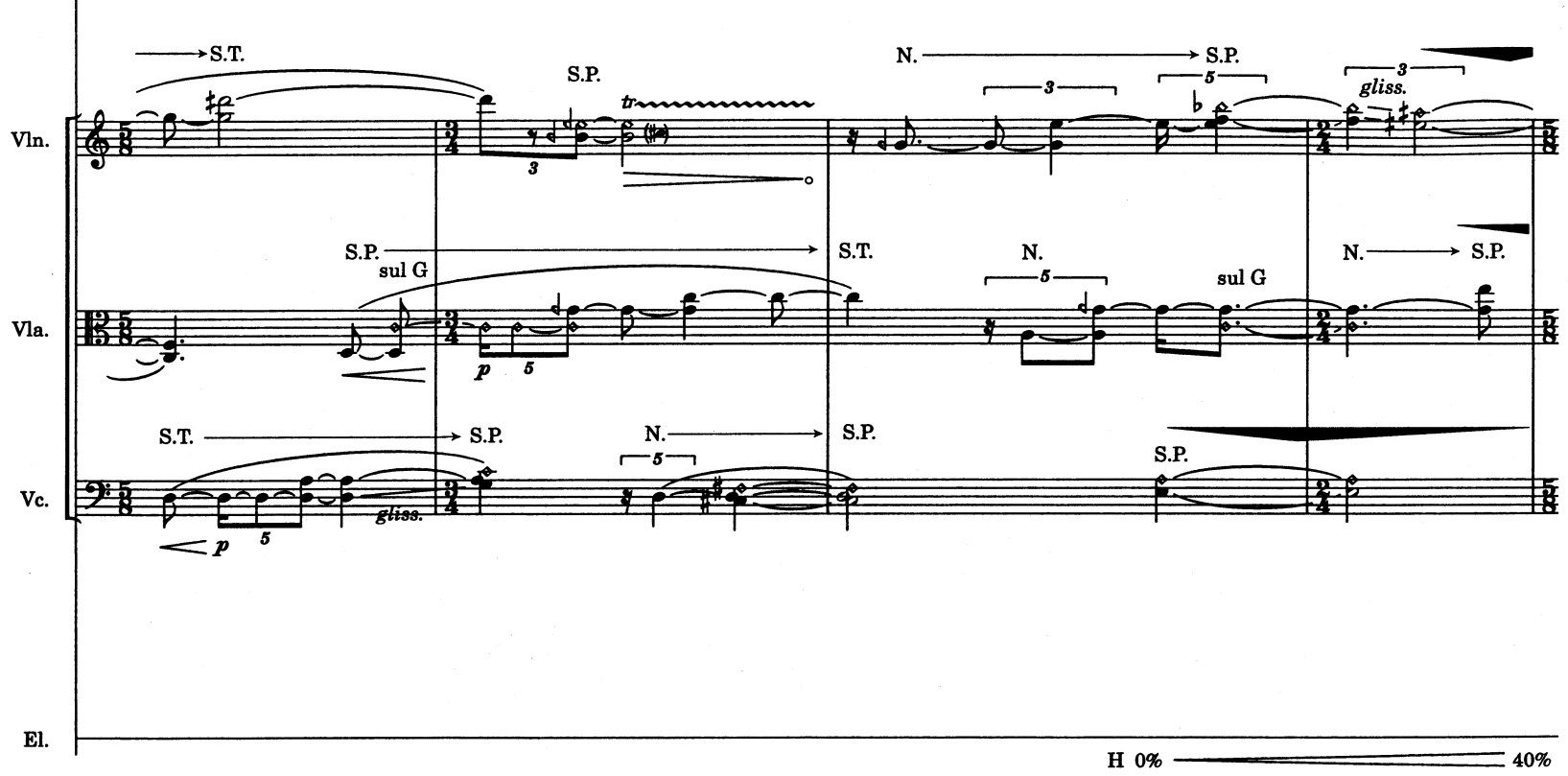

meno mosso ♩ = 60
AA
S.V.
molto vibr.
dolce
201
Fl.
p poss.
Perc.
p
Suspended Cymbal
p
Hp.
p
Kbd.
pp

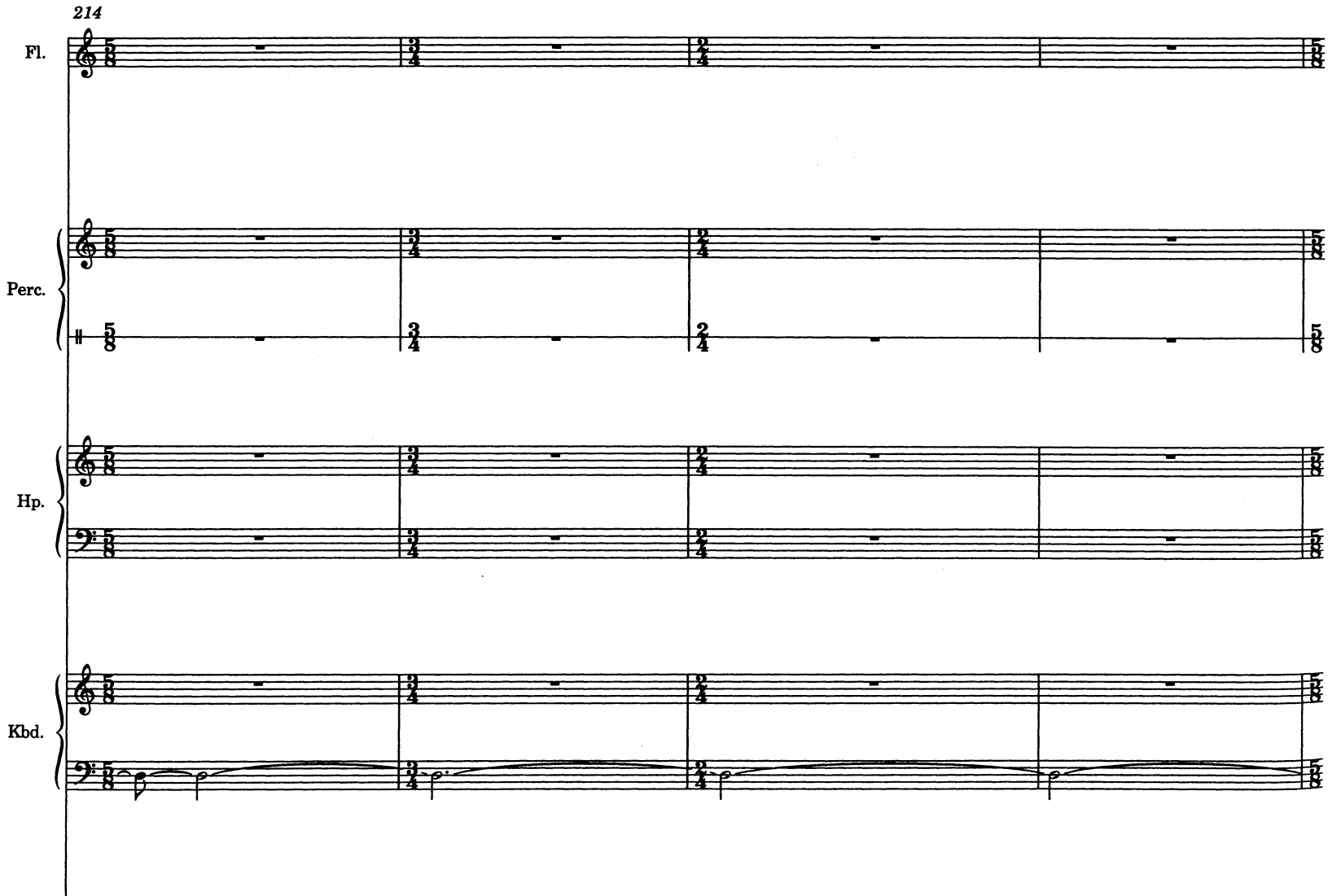

Vln.
Vla.
Vc.
El.
sempre espressivo, dolce, poco libero
S.P.
sul E
p sempre
S.P. → N.
N. → S.P.
gliss.
S.V.
molto vibr.
N.
TAPE
12

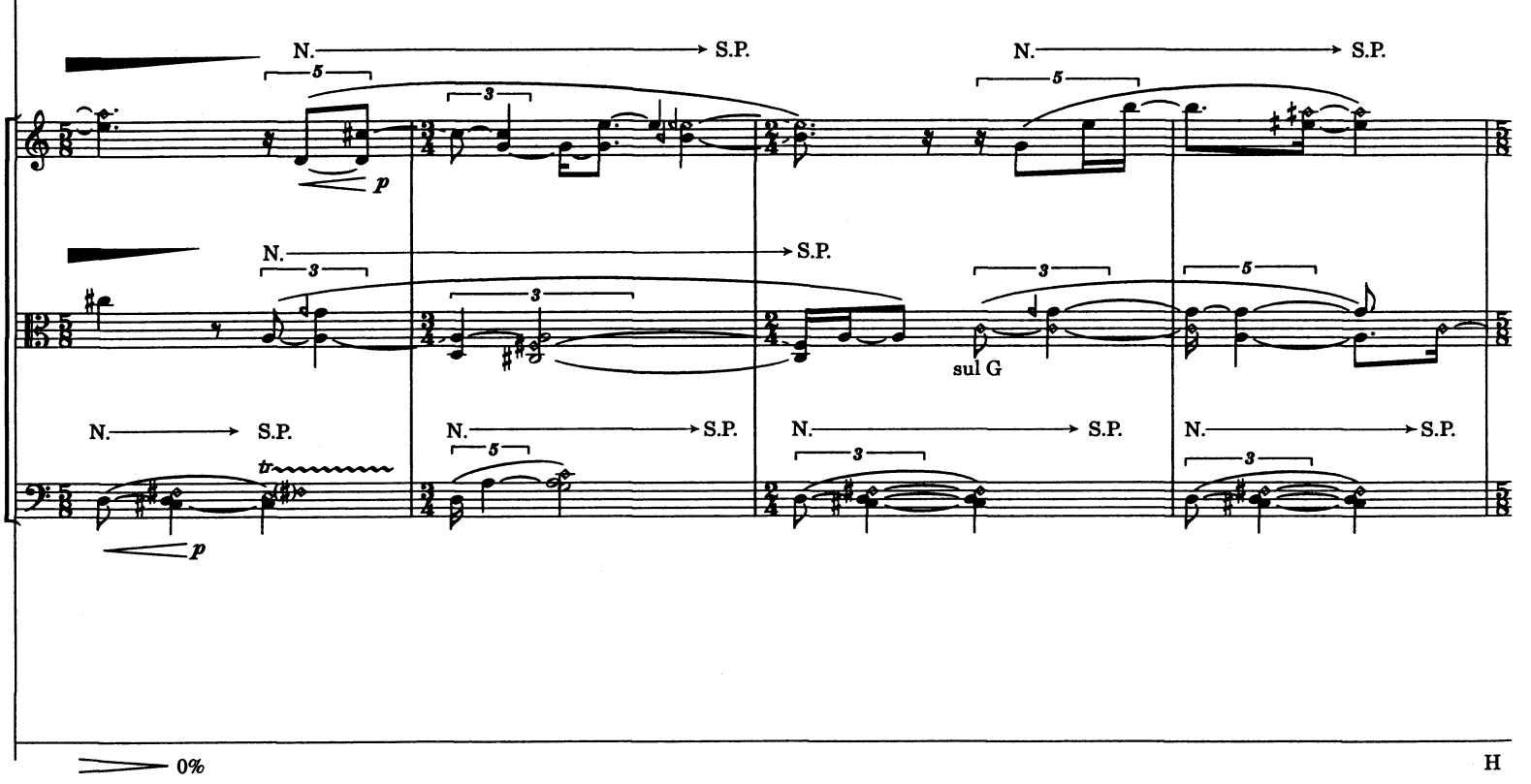

206
BB
dolce
Fl.
p
Perc.
p
Hp.
p
Kbd.
pp

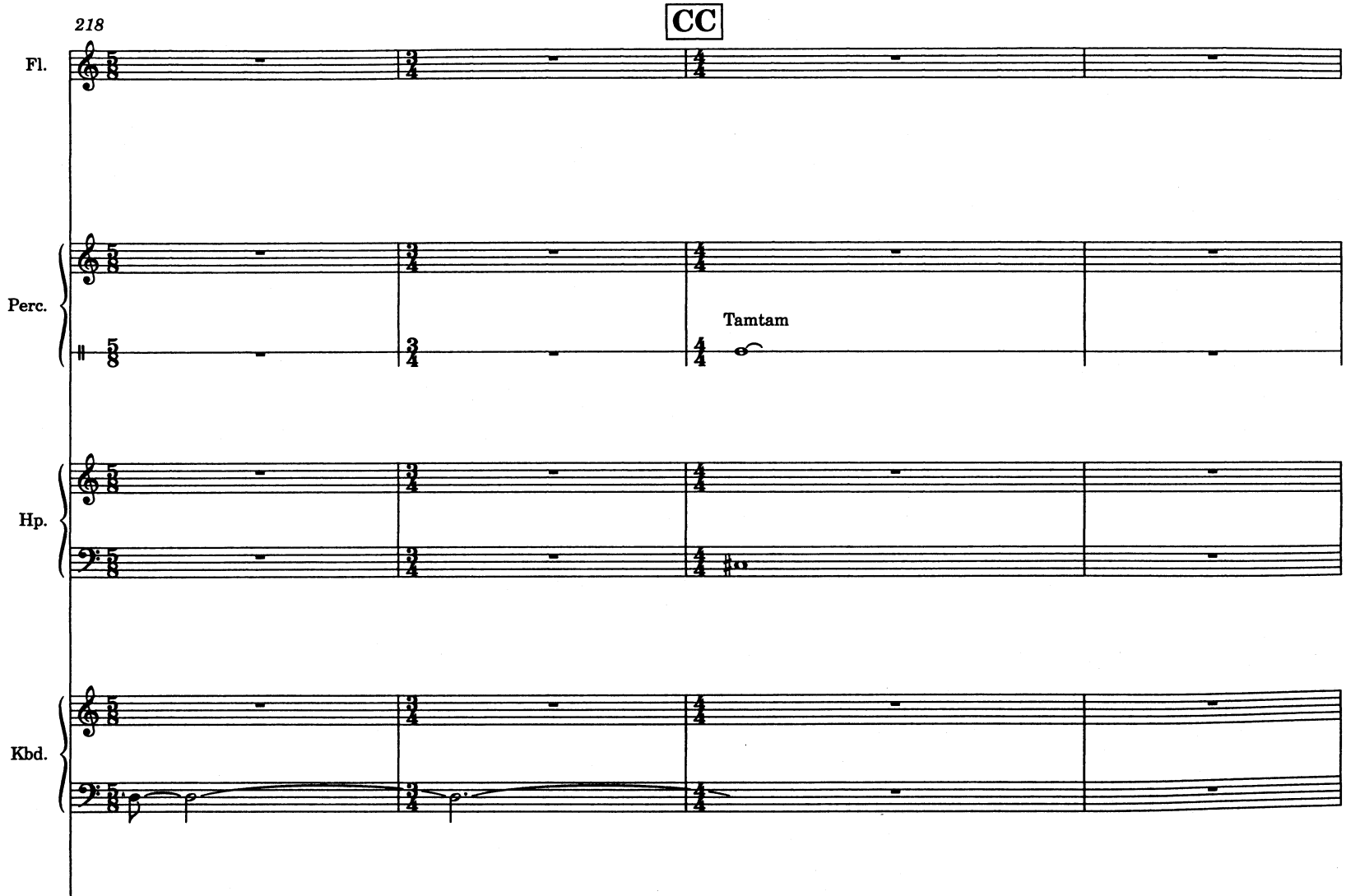

Vln.
Vla.
Vc.
El.
molto vibr.
sempre espressivo
S.V.
S.P.
gliss.
p
N.
vibr. ord.
S.T.
S.P.
S.V.
molto vibr.
vibr. ord.
tr
TAPE
H 0%
50%
0%
13

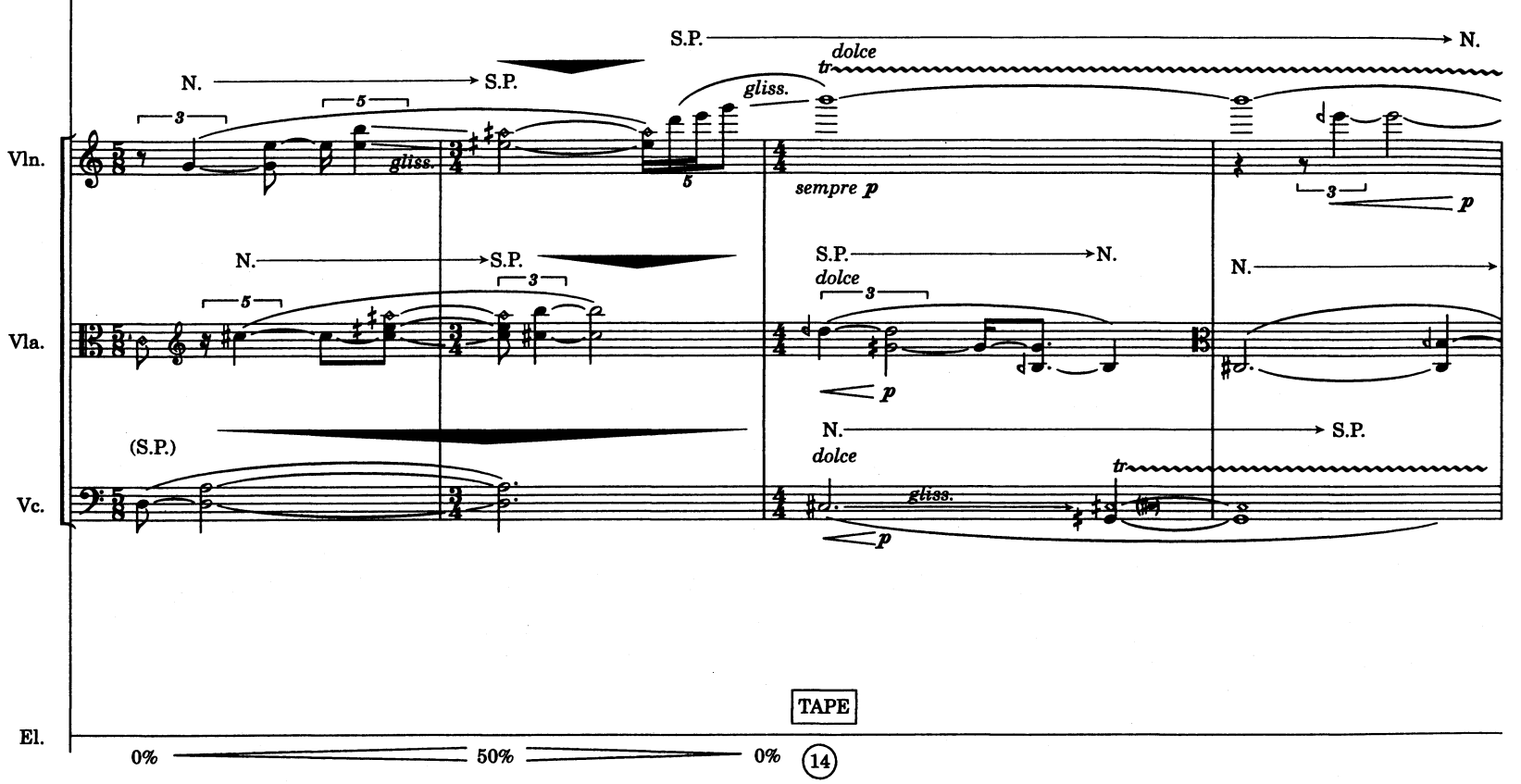

210
Fl.
Perc.
Hp.
Kbd.

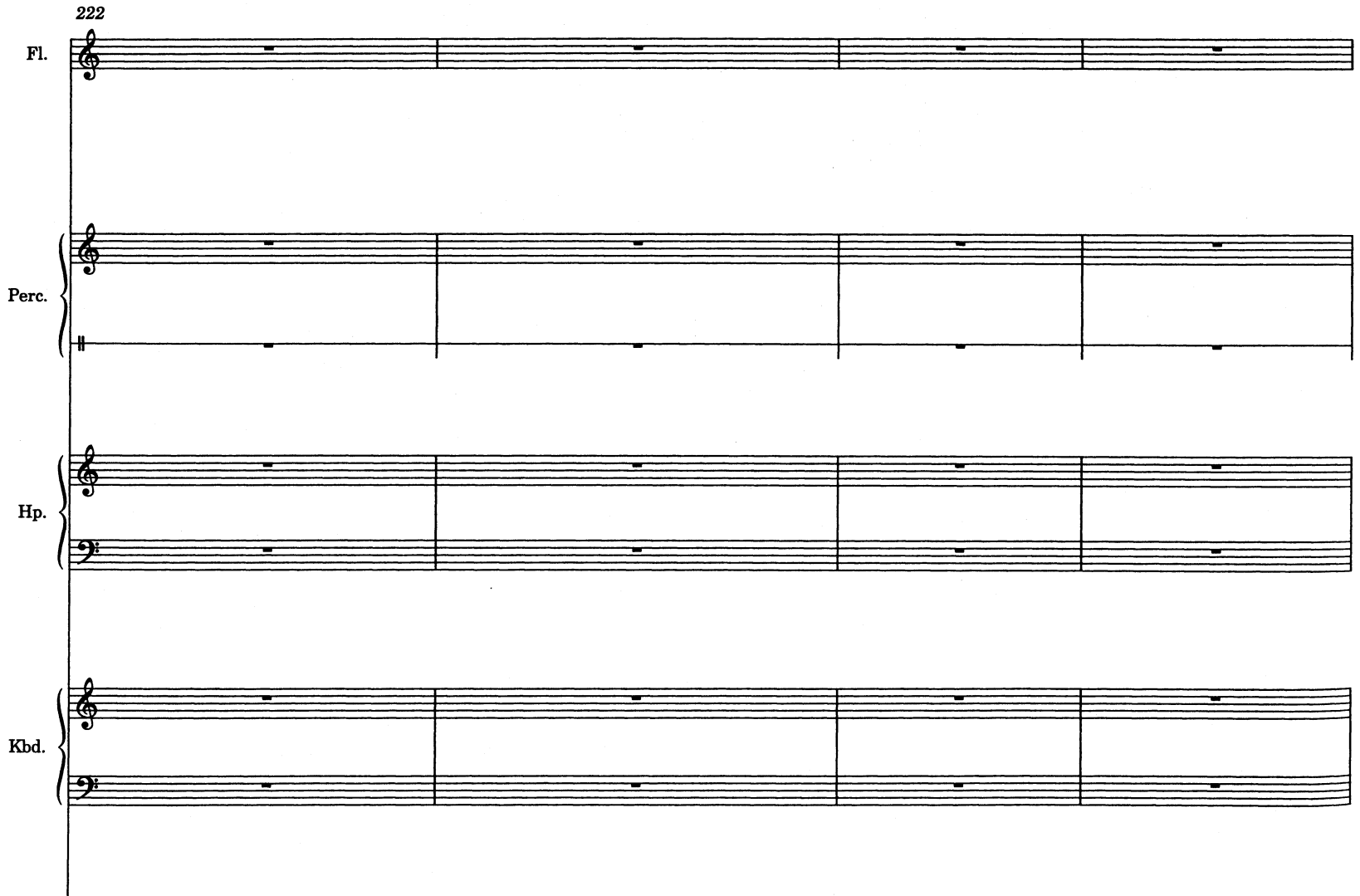

Vln.
Vla.
Vc.
El.
S.T.
S.P.
tr
N.
S.P.
3
5
3
gliss.
S.P.
sul G
S.T.
N.
5
sul G
N.
S.P.
p
5
S.T.
S.P.
N.
S.P.
5
S.P.
gliss.
p
5
H 0%
40%

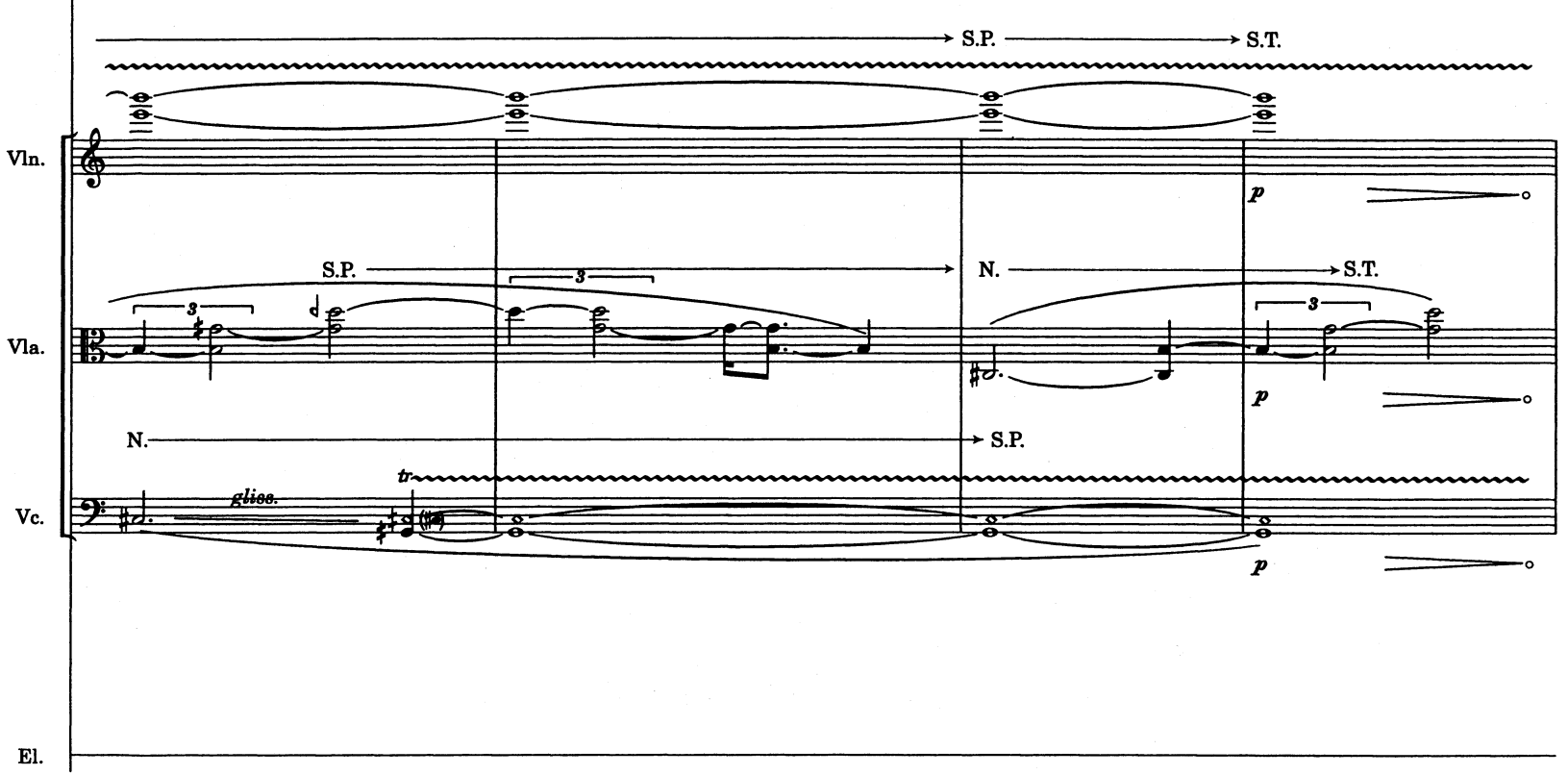

214
Fl.
Perc.
Hp.
Kbd.

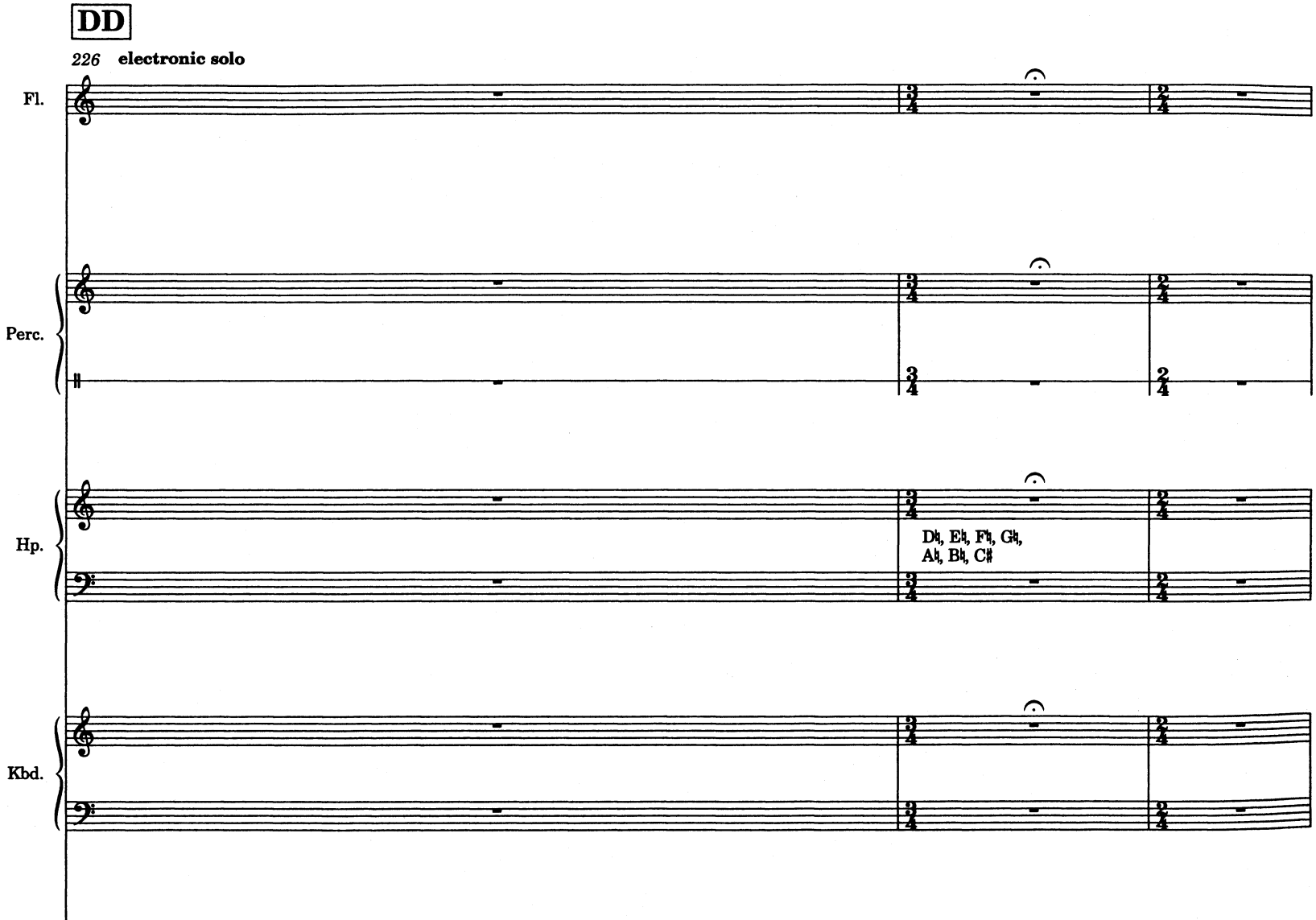

Vln.
Vla.
Vc.
El.
N.
S.P.
p
sul G
tr
0%
H

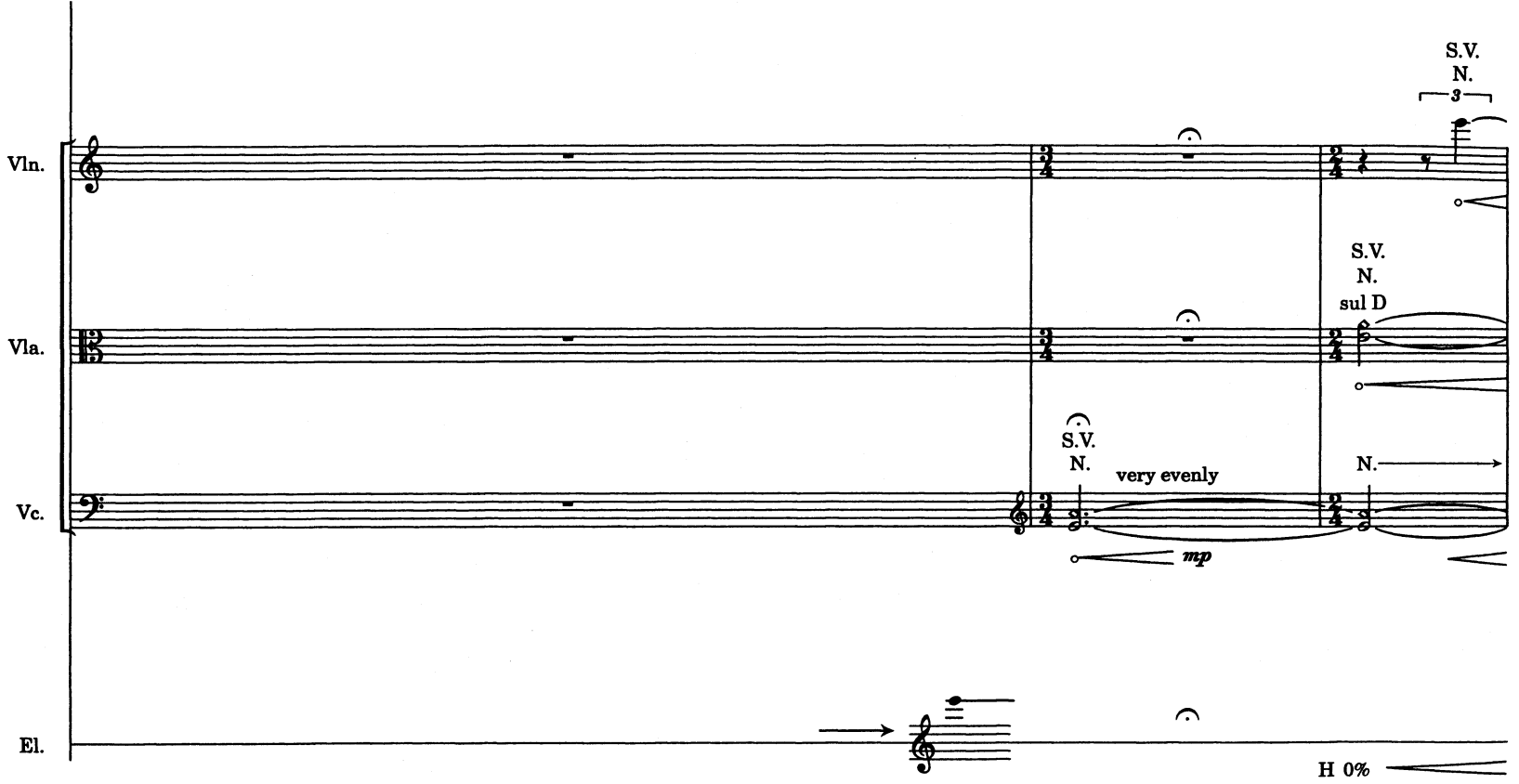

218
CC
Fl.
Perc.
Tamtam
Hp.
Kbd.

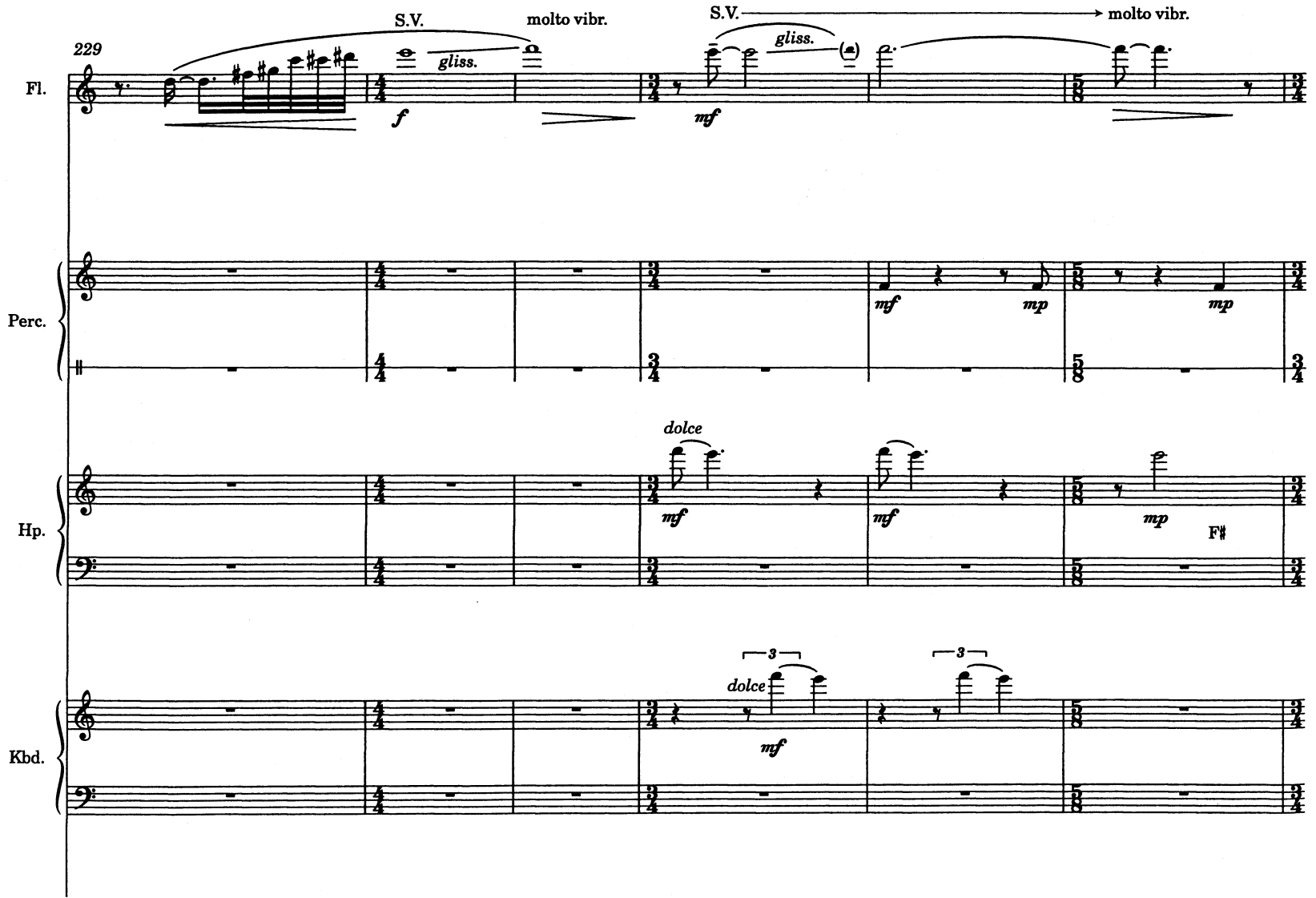

Vln.
Vla.
Vc.
El.
S.P.
N.
dolce
tr
gliss.
sempre p
(S.P.)
TAPE
0%
50%
0%
14

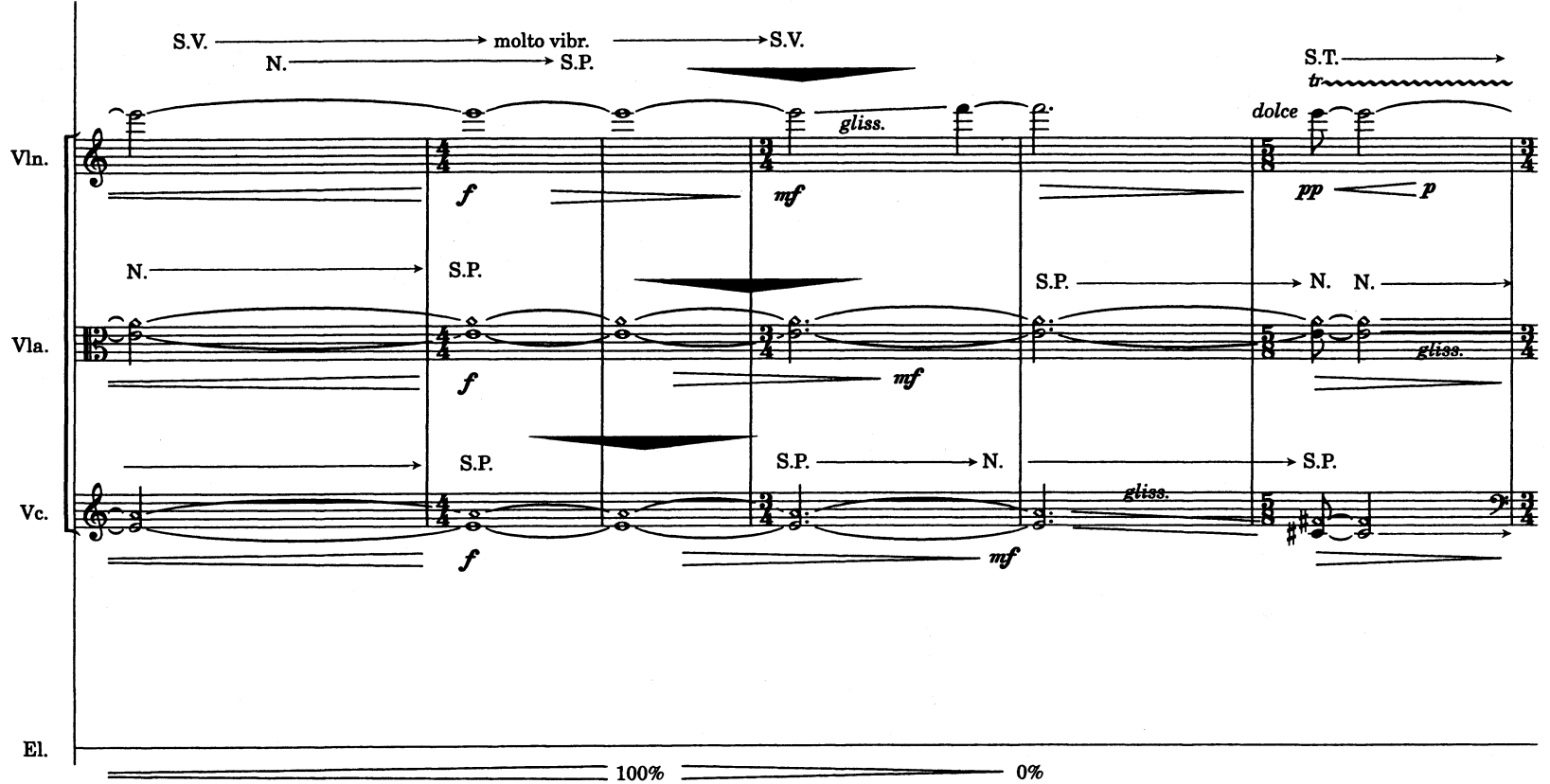

222
Fl.
Perc.
Hp.
Kbd.

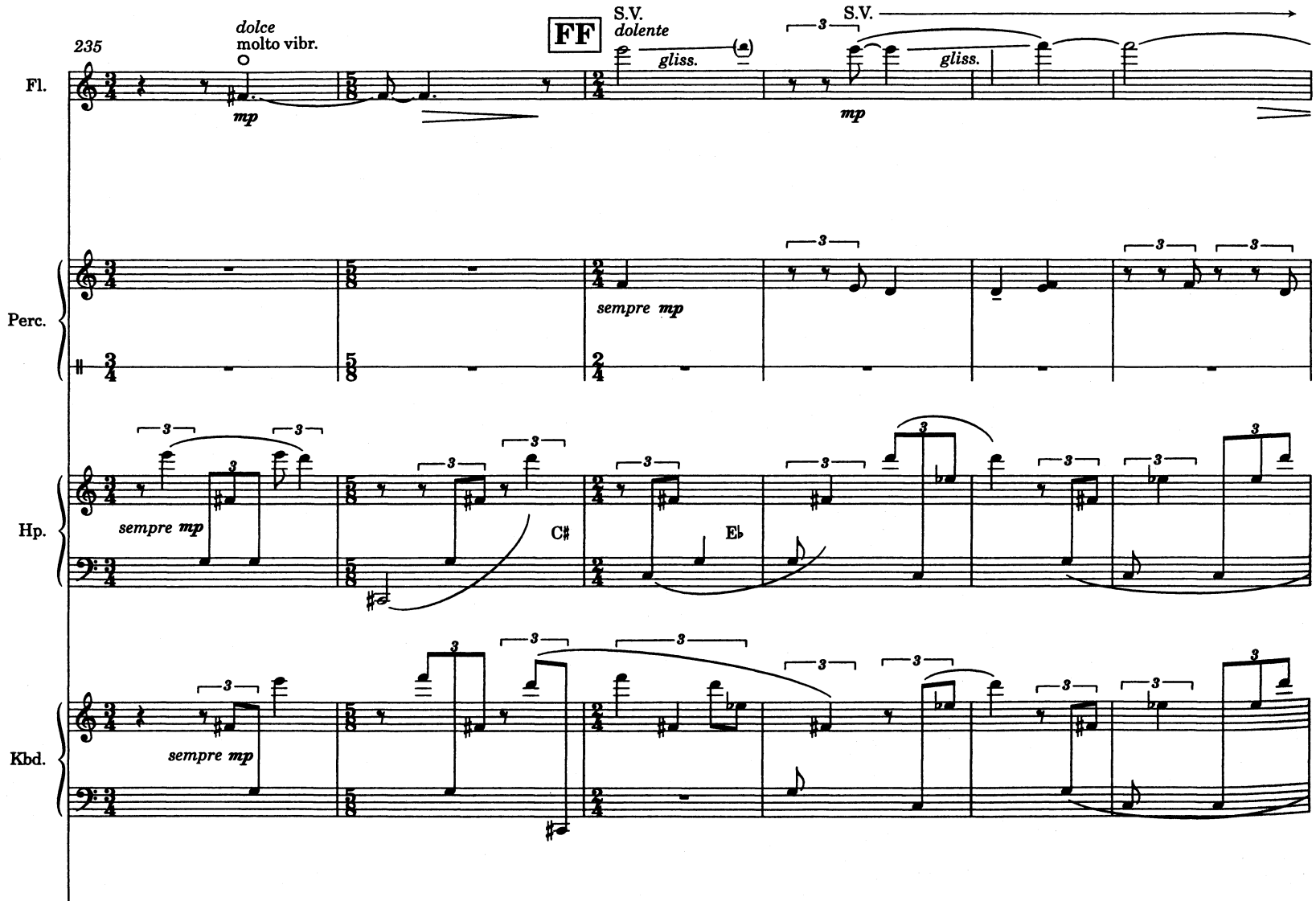

S.P.
S.T.
Vln.
p
S.P.
3
N.
S.T.
Vla.
3
3
p
N.
S.P.
tr
gliss.
Vc.
p
El.

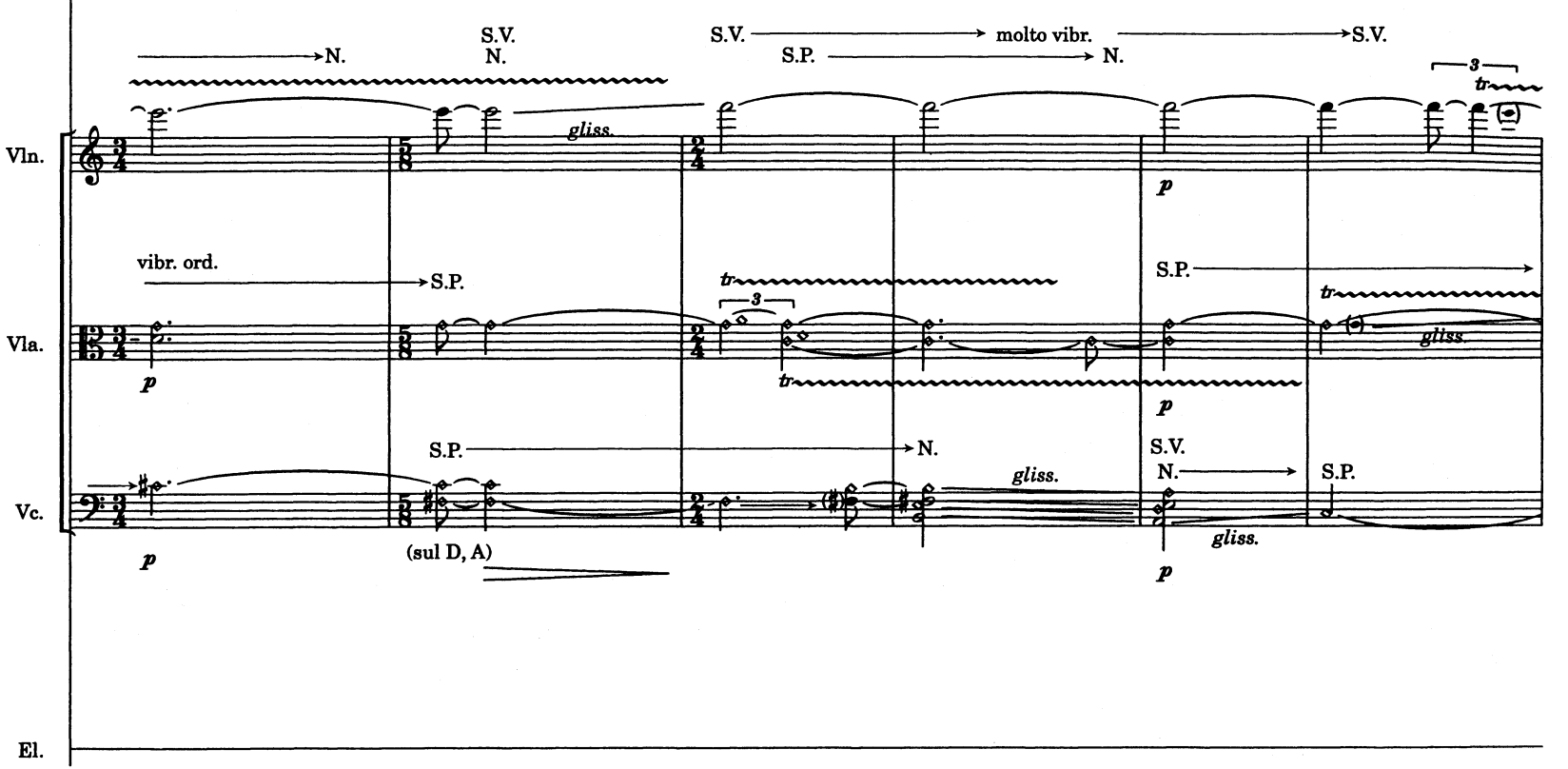

DD
226 electronic solo
Fl.
Perc.
Hp.
D♮, E♮, F♮, G♮,
A♮, B♮, C♯
Kbd.

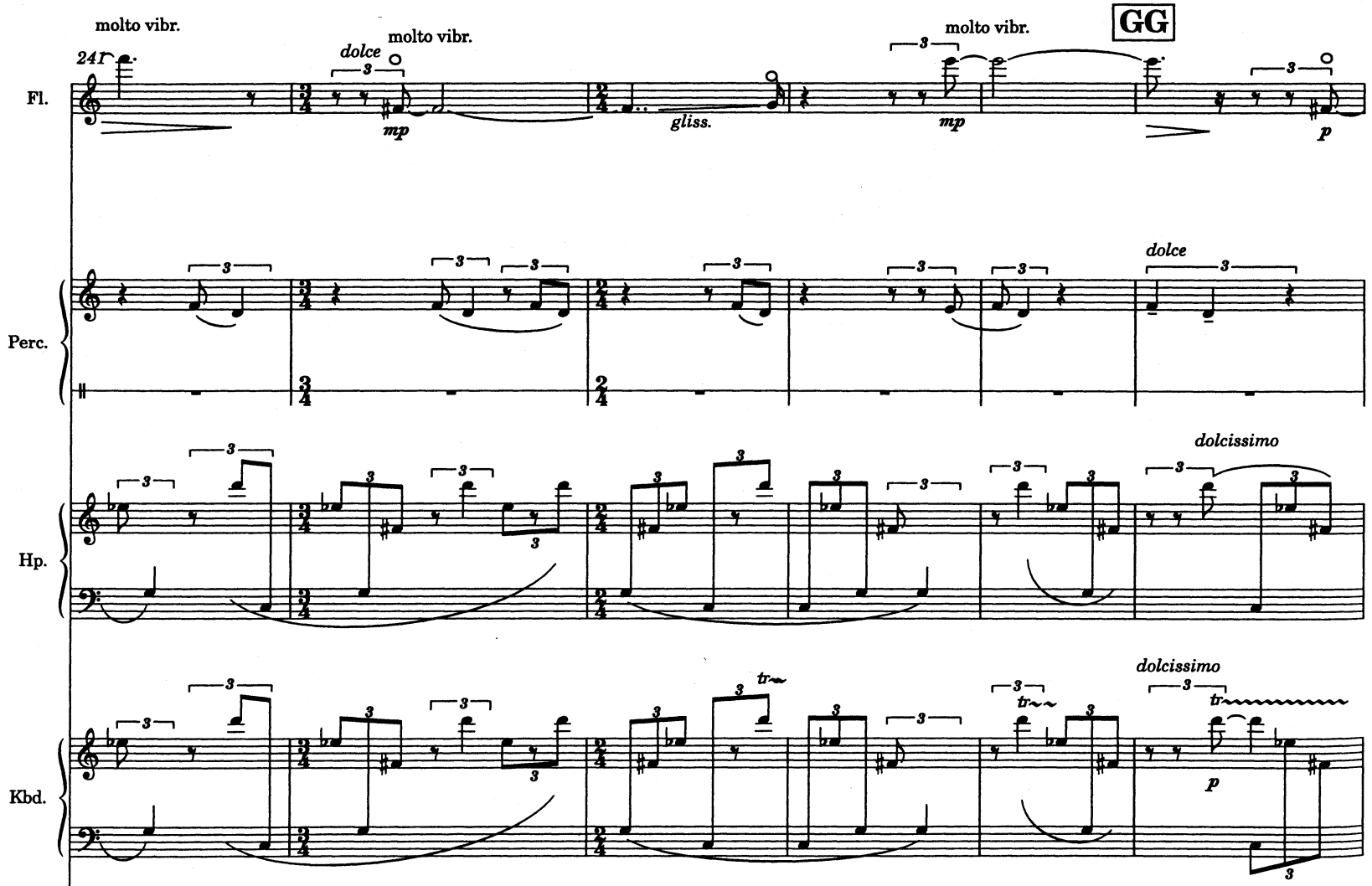

Vln.
Vla.
Vc.
El.
S.V.
N.
3
S.V.
N.
sul D
S.V.
N.
very evenly
N.
mp
H 0%

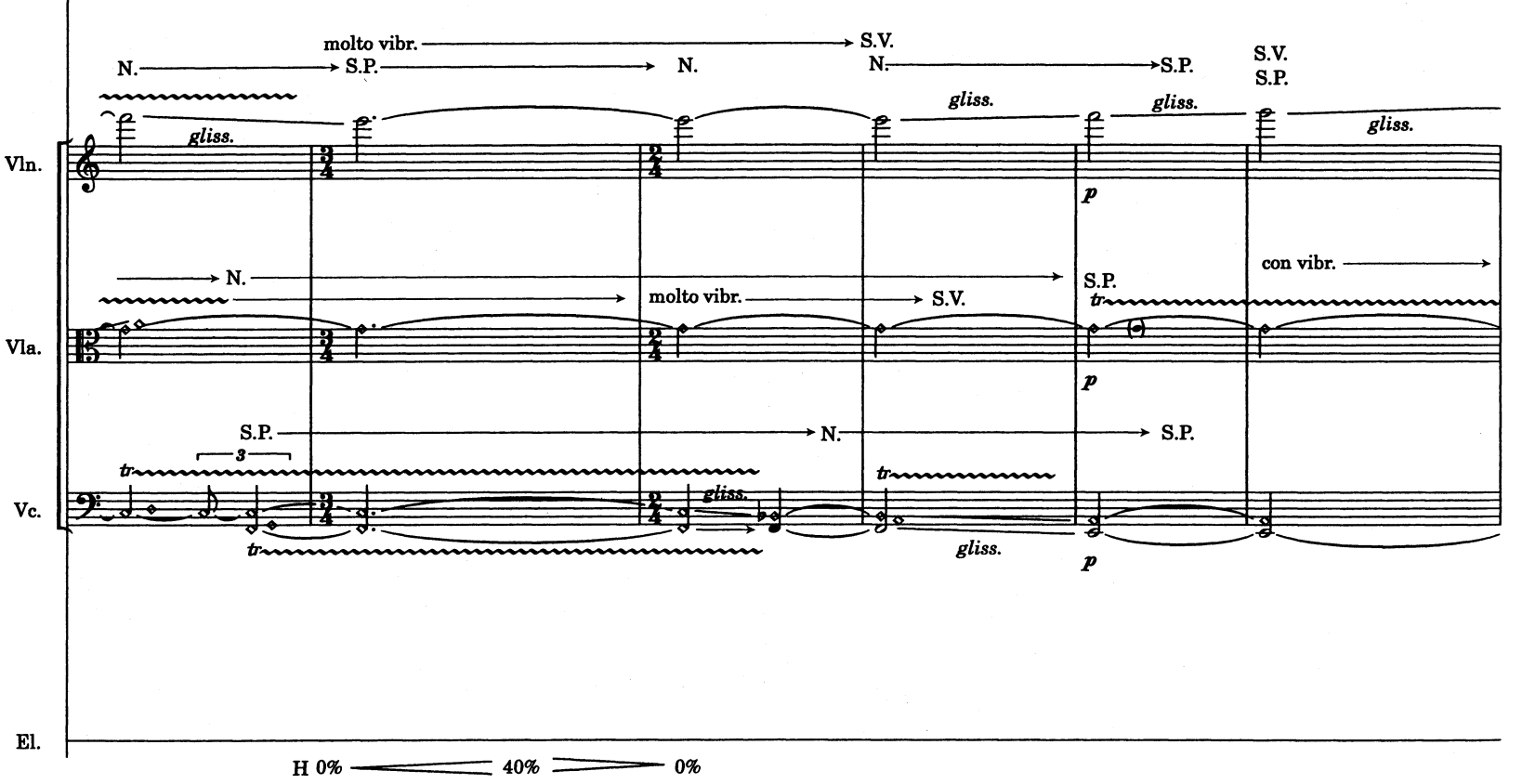

229
Fl.
S.V.
molto vibr.
gliss.
f
S.V.
molto vibr.
gliss.
mf
Perc.
mf
mp
mp
Hp.
dolce
mf
mf
mp
F♯
Kbd.
3
dolce
mf
3

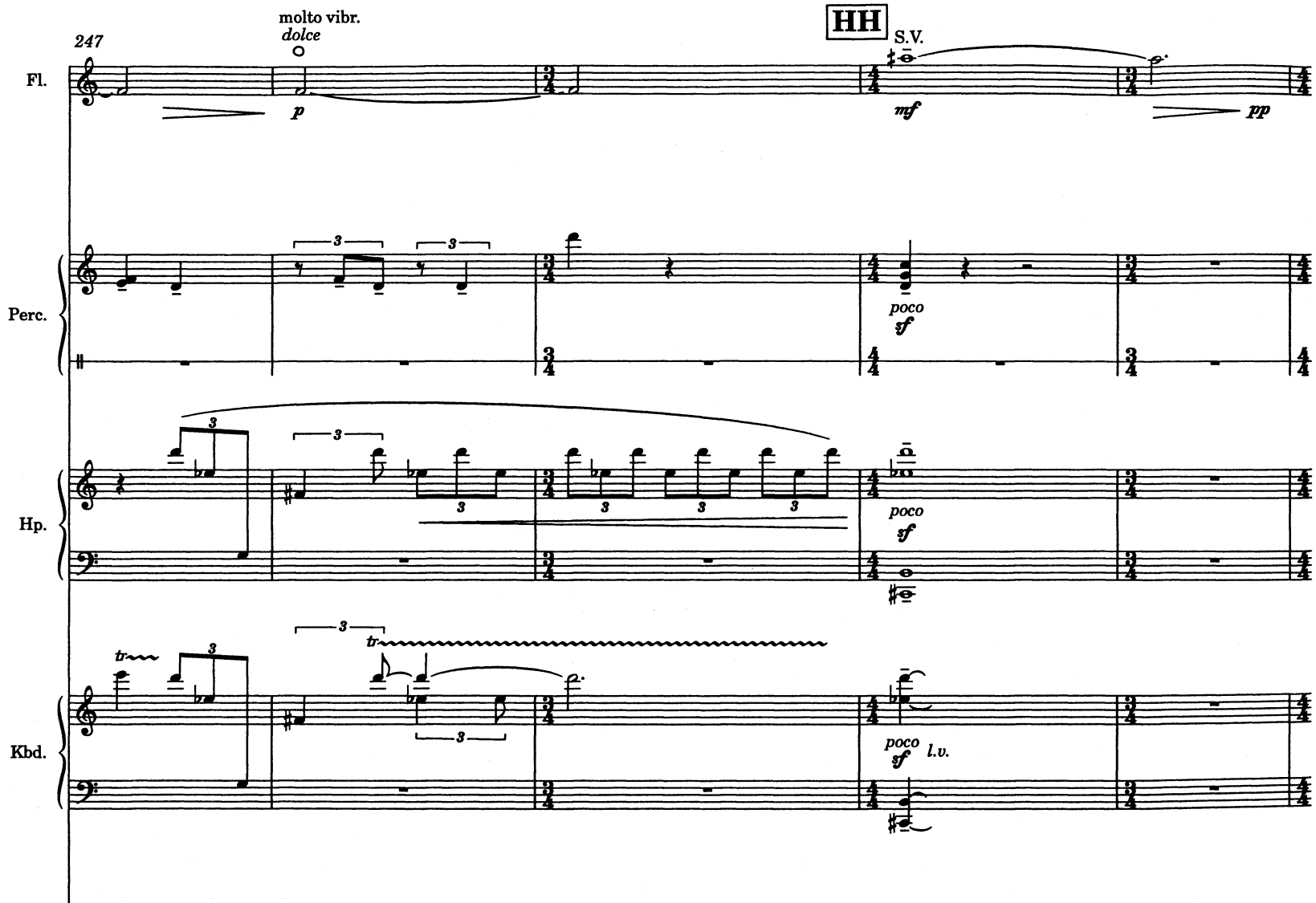

S.V.
molto vibr.
S.V.
N.
S.P.
S.T.
tr
gliss.
dolce
Vln.
f
mf
pp
p
N.
S.P.
S.P.
N.
N.
Vla.
f
mf
gliss.
S.P.
S.P.
N.
S.P.
Vc.
gliss.
f
mf
El.
100%
0%

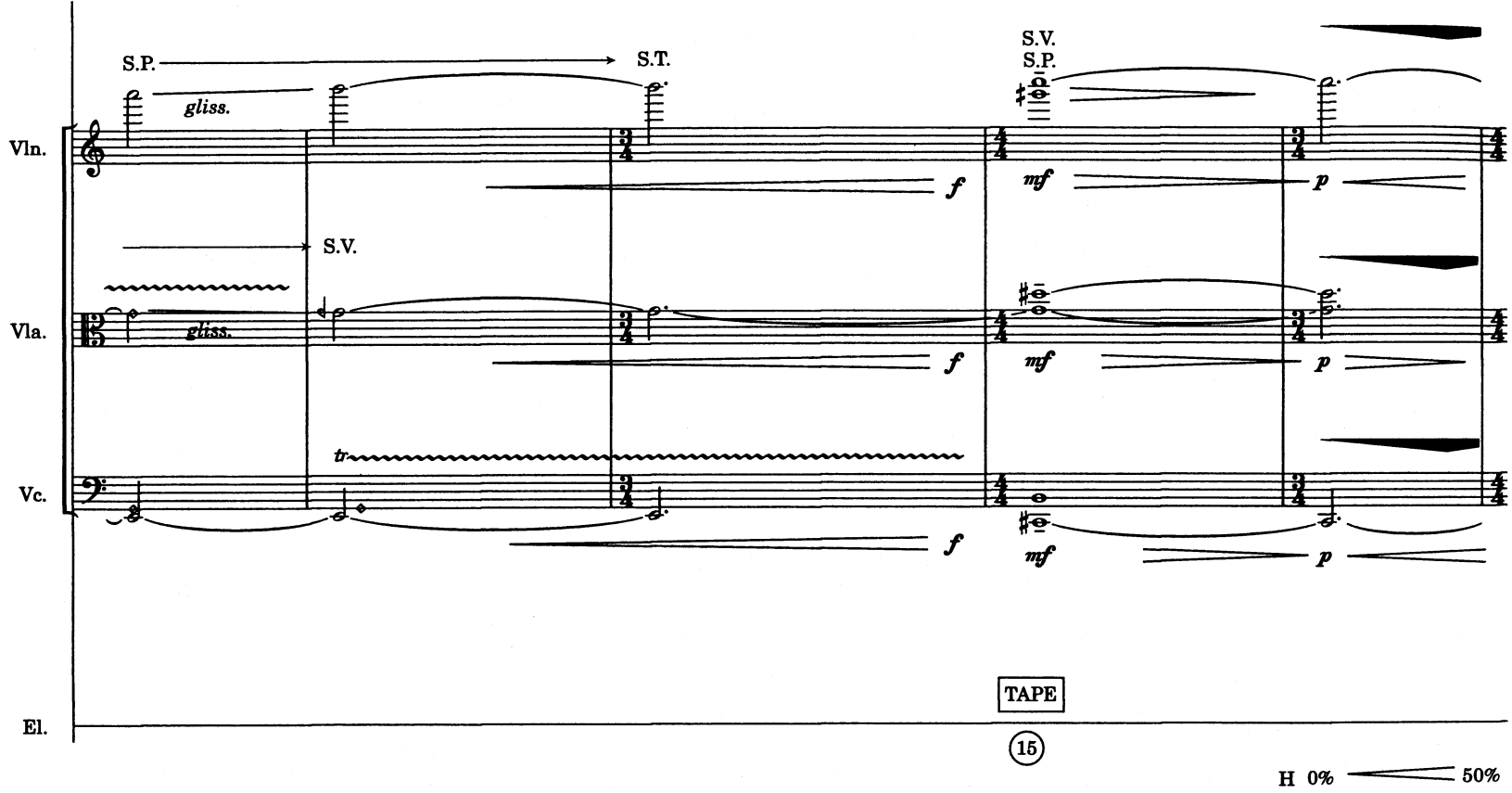

235
dolce
molto vibr.
mp
FF
S.V.
dolente
gliss.
S.V.
gliss.
mp
Fl.
Perc.
sempre mp
Hp.
sempre mp
C♯
E♭
Kbd.
sempre mp

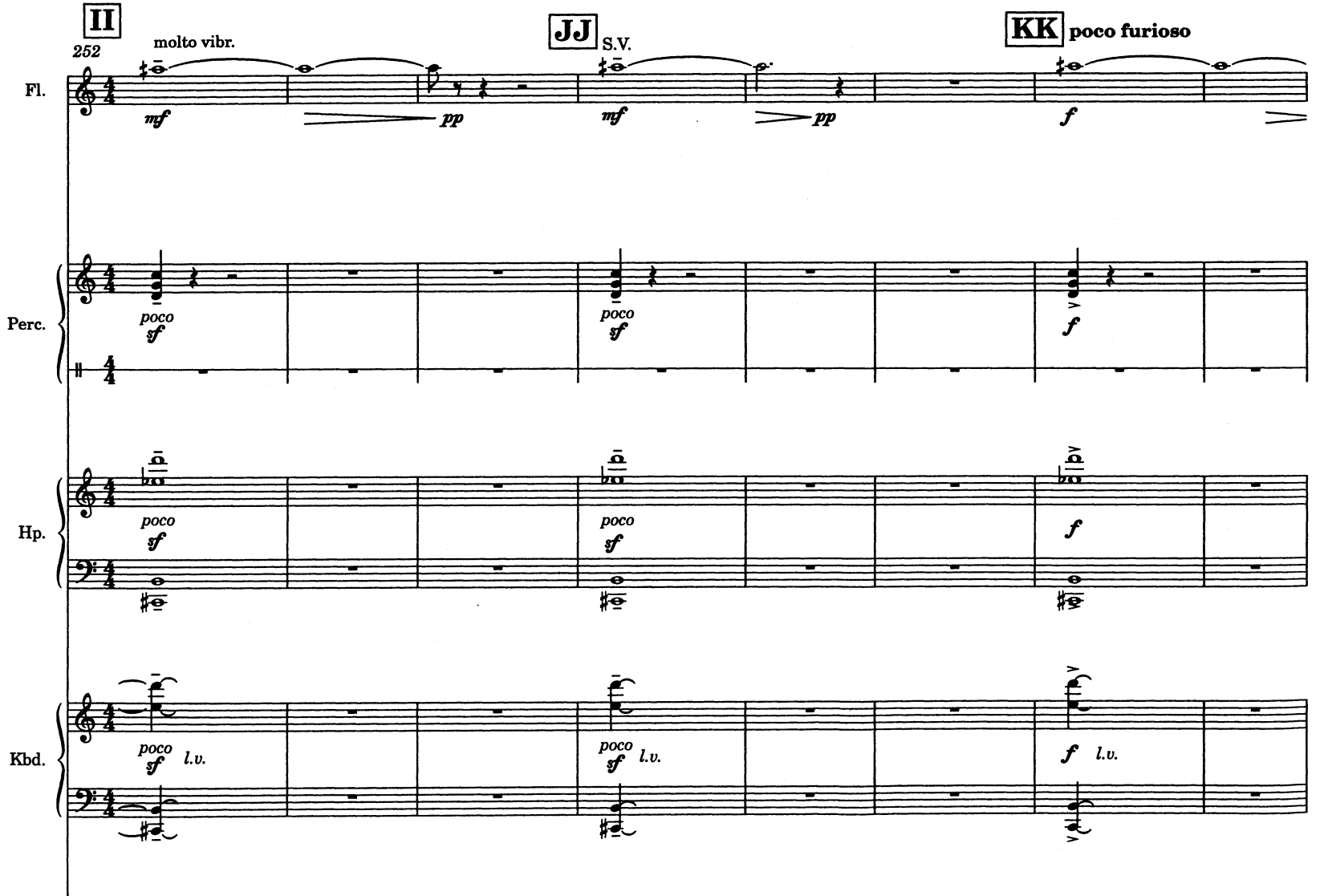

Vln.
Vla.
Vc.
El.
N.
S.V.
N.
S.V.
molto vibr.
S.V.
S.P.
N.
3
tr
gliss.
p
vibr. ord.
S.P.
tr
3
S.P.
tr
gliss.
S.P.
N.
gliss.
S.V.
N.
S.P.
(sul D, A)
gliss.

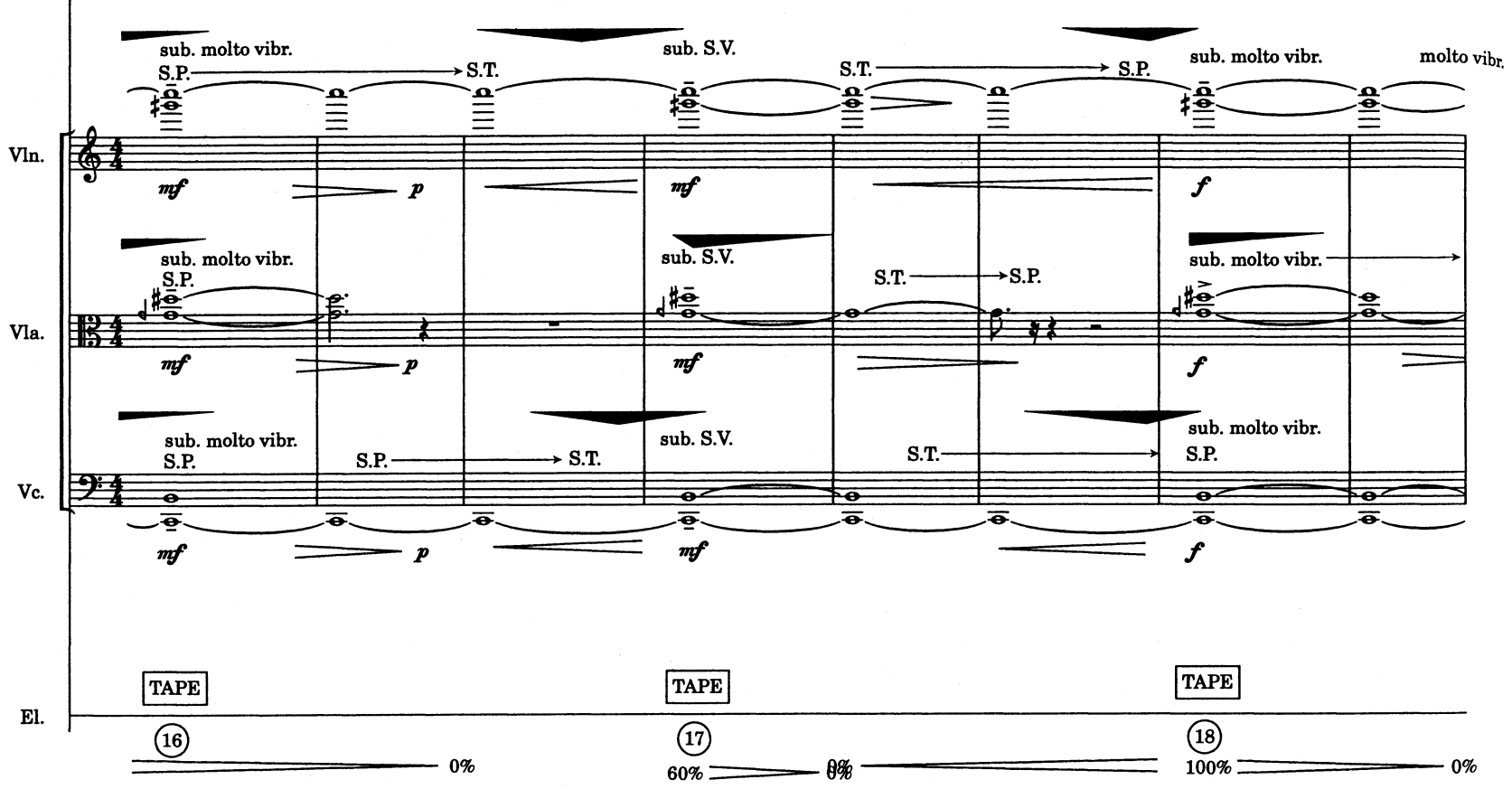

molto vibr.
dolce
molto vibr.
molto vibr.
GG
Fl.
mp
gliss.
mp
p
Perc.
dolce
Hp.
dolcissimo
Kbd.
dolcissimo
p

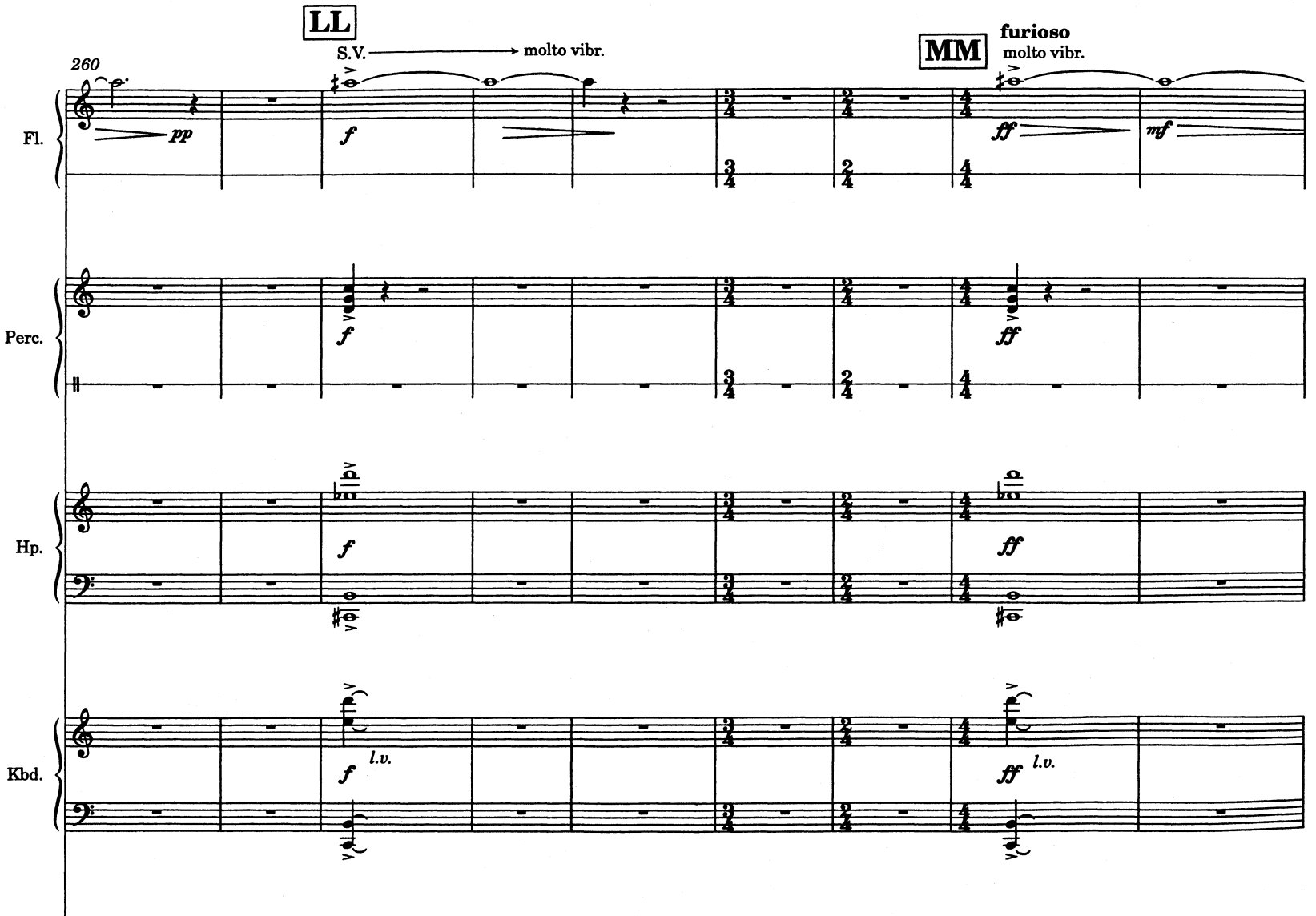

Vln.
Vla.
Vc.
El.
N.
S.P.
molto vibr.
S.V.
gliss.
p
con vibr.
tr
3
H 0%
40%
0%

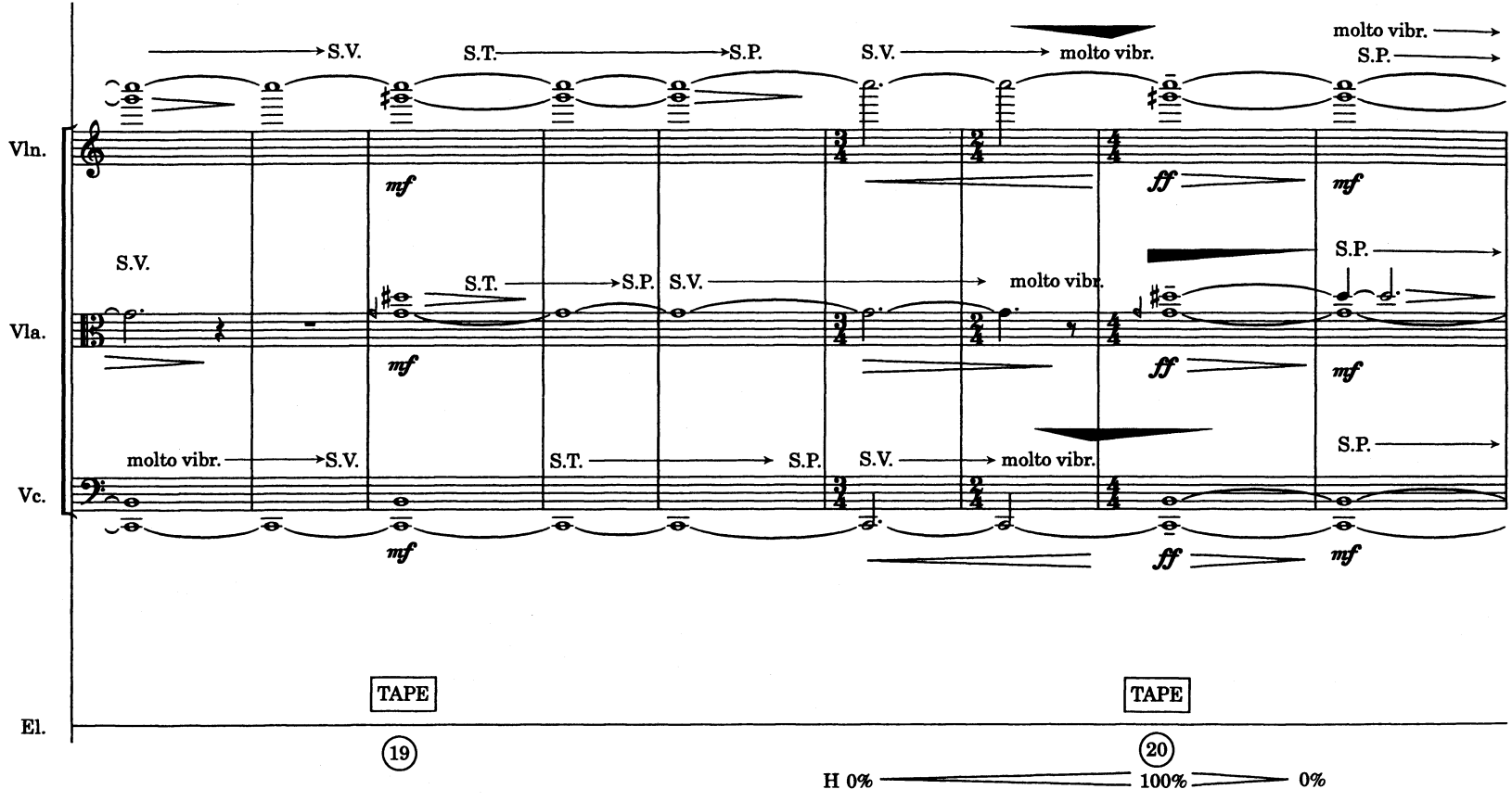

247
molto vibr.
dolce
HH
S.V.
Fl.
p
mf
pp
Perc.
poco
sf
Hp.
poco
sf
Kbd.
tr
tr
poco
sf
l.v.

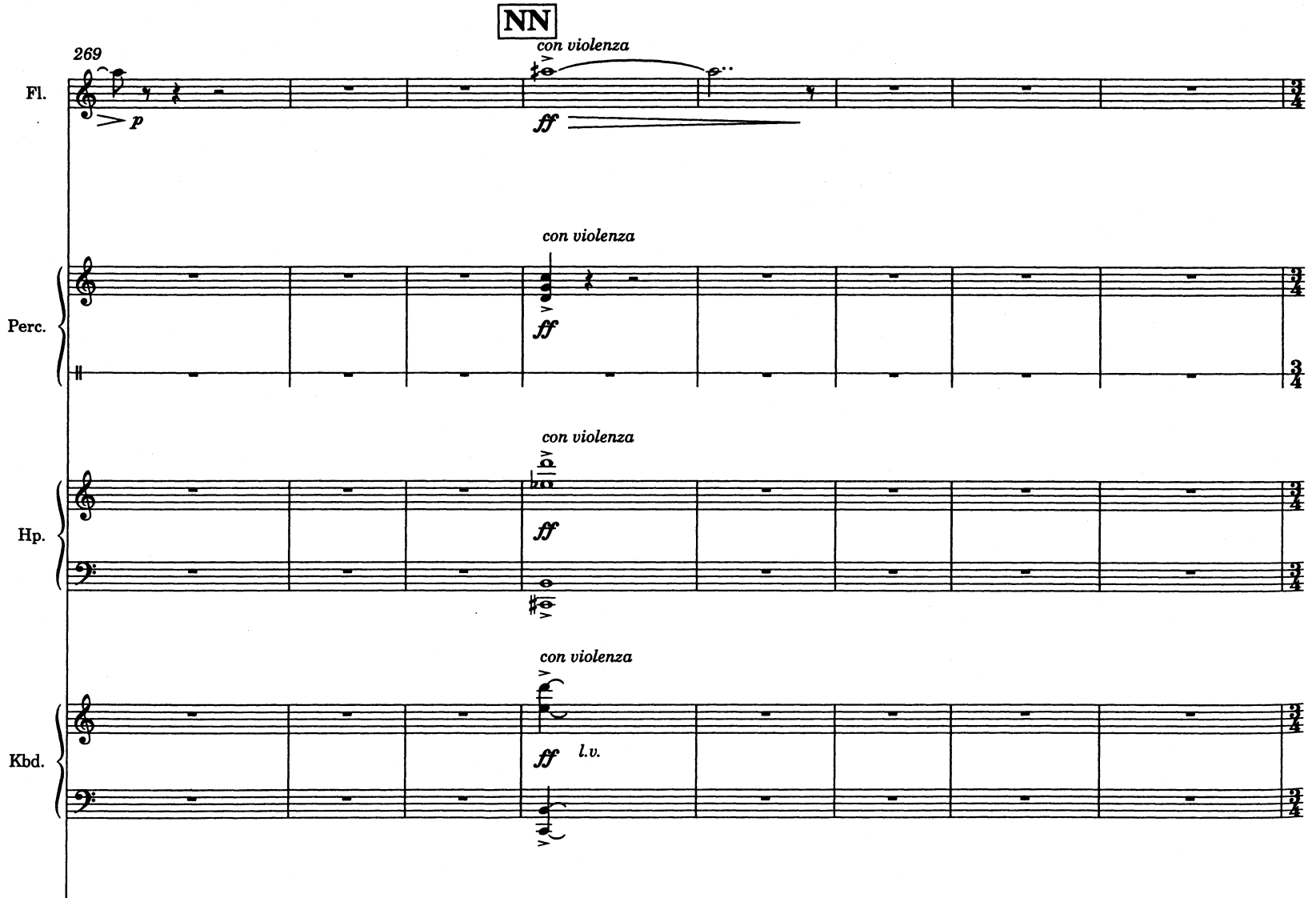

S.P.
S.T.
gliss.
S.V.
S.P.
Vln.
f
mf
p
S.V.
gliss.
Vla.
f
mf
p
tr
Vc.
f
mf
p
TAPE
El.
15
H 0%
50%

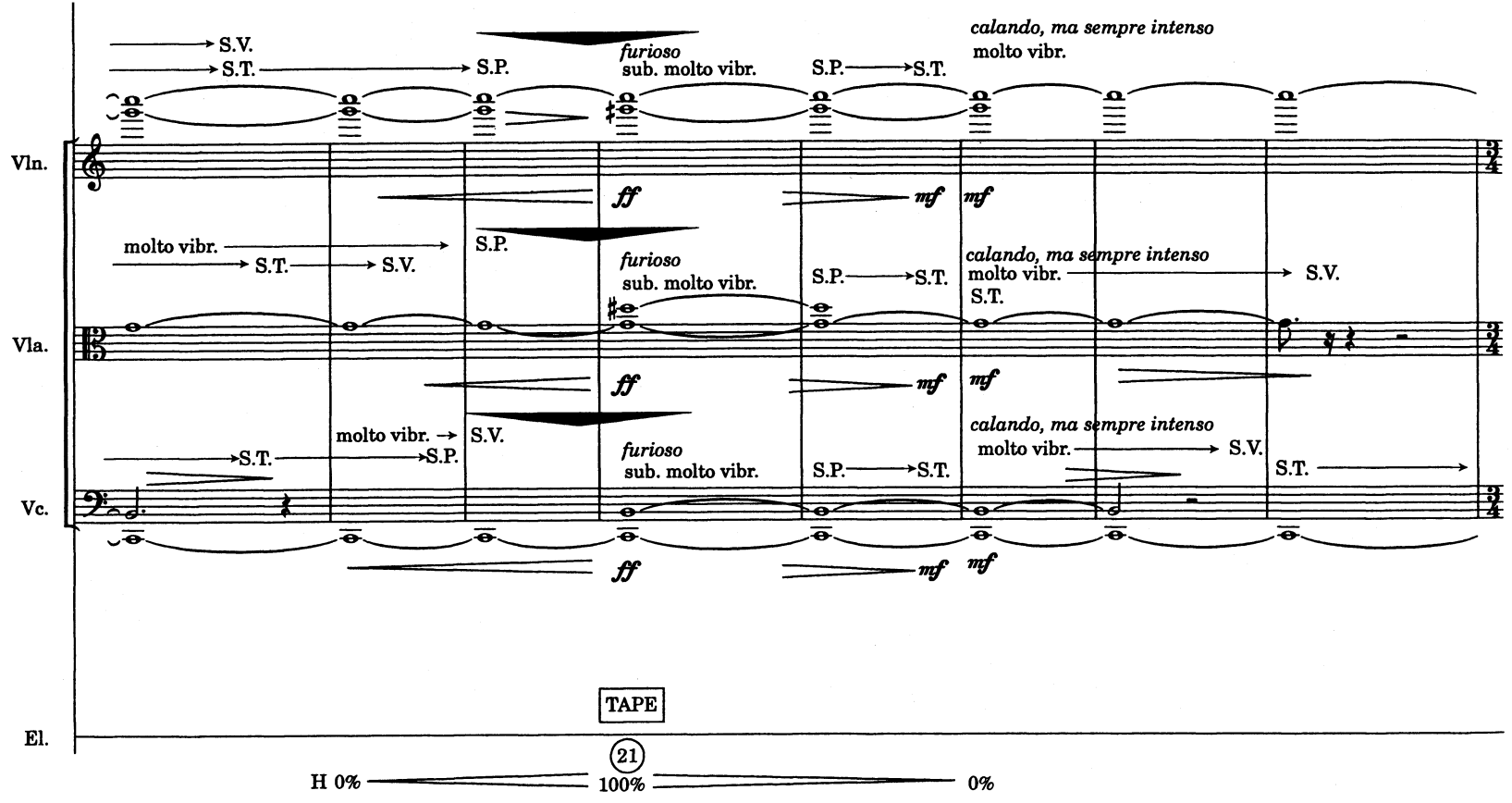

II
252
molto vibr.
JJ
S.V.
KK
poco furioso
Fl.
Perc.
Hp.
Kbd.
mf
pp
mf
pp
f
poco
sf
poco
sf
f
poco
sf
poco
sf
f
poco
sf
l.v.
poco
sf
l.v.
f
l.v.

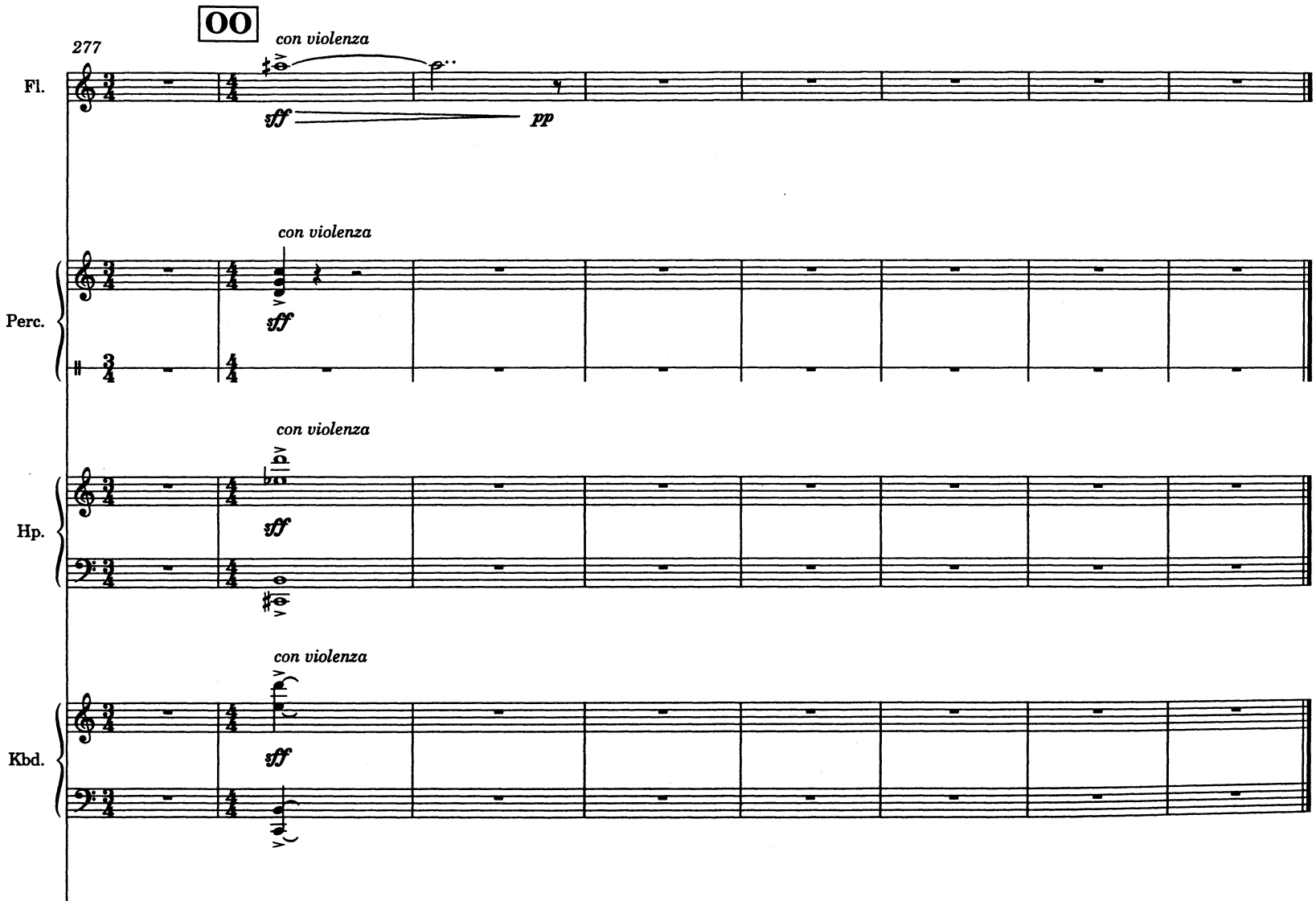

sub. molto vibr.
S.P.
S.T.
sub. S.V.
S.T.
S.P.
sub. molto vibr.
molto vibr.
Vln.
mf
p
mf
f
sub. molto vibr.
S.P.
sub. S.V.
S.T.
S.P.
sub. molto vibr.
Vla.
mf
p
mf
f
sub. molto vibr.
S.P.
S.P.
S.T.
sub. S.V.
S.T.
sub. molto vibr.
S.P.
Vc.
mf
p
mf
f
TAPE
TAPE
TAPE
El.
16
17
18
0%
60%
0%
100%
0%

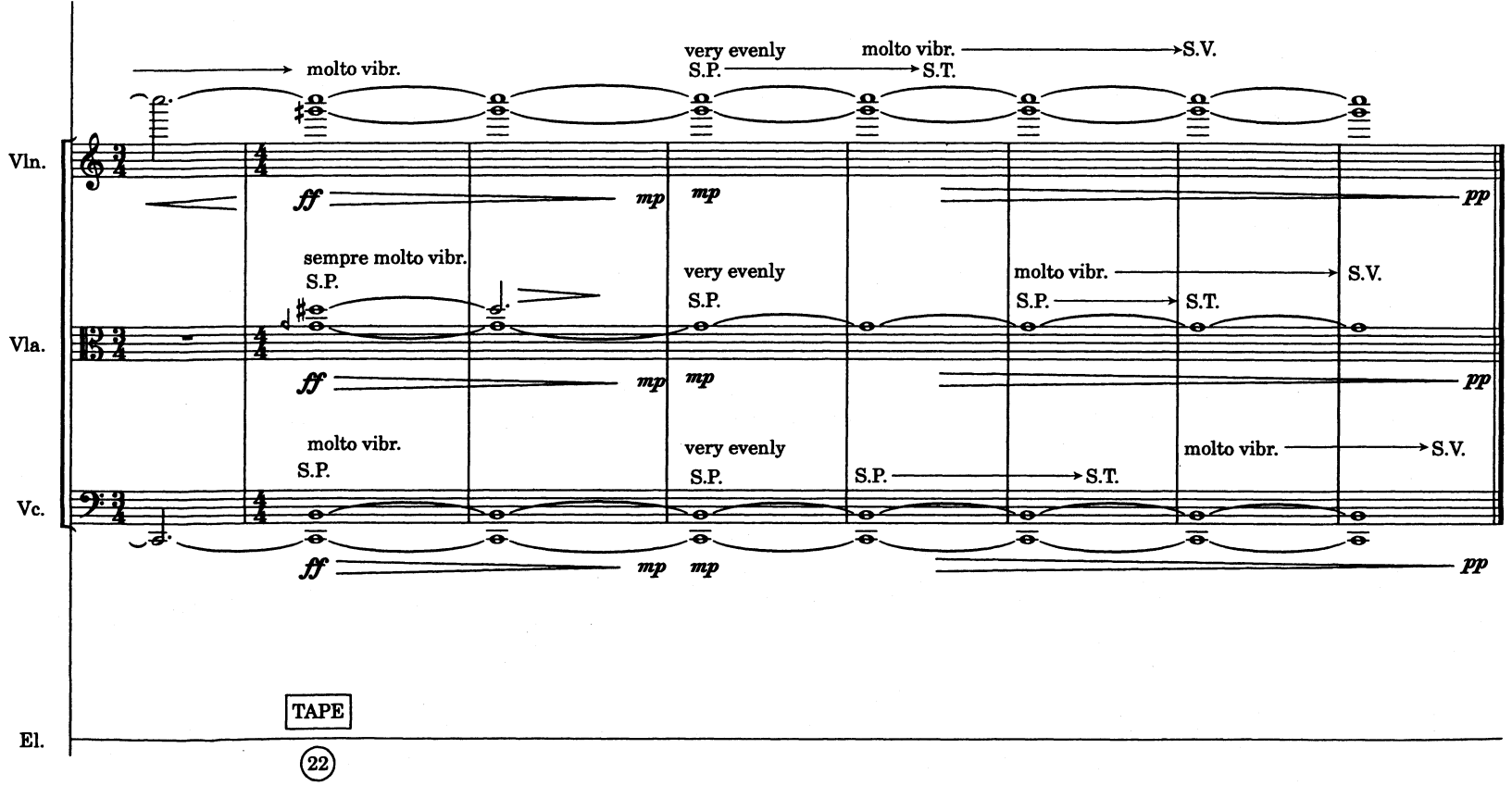

LL
S.V.
molto vibr.
MM
furioso
molto vibr.
260
Fl.
Perc.
Hp.
Kbd.
pp
f
ff
mf
l.v.


Vln.
Vla.
Vc.
El.
S.V.
S.T.
S.P.
molto vibr.
mf
ff
TAPE
19
20
H 0%
100%
0%


NN
269
Fl.
Perc.
Hp.
Kbd.
con violenza
p
ff
l.v.


Vln.
Vla.
Vc.
El.
S.V.
S.T.
S.P.
furioso
sub. molto vibr.
S.P. → S.T.
calando, ma sempre intenso
molto vibr.
ff
mf
molto vibr. → S.V.
S.T. → S.V.
molto vibr. → S.P.
S.T. → S.P.
molto vibr. → S.V.
S.T.
TAPE
21
H 0%
100%
0%


277
OO
con violenza
Fl.
sff
pp
con violenza
Perc.
sff
con violenza
Hp.
sff
con violenza
Kbd.
sff


molto vibr.
very evenly
S.P.
molto vibr.
S.V.
S.T.
Vln.
ff
mp
mp
pp
sempre molto vibr.
S.P.
very evenly
S.P.
molto vibr.
S.V.
S.P.
S.T.
Vla.
ff
mp
mp
pp
molto vibr.
S.P.
very evenly
S.P.
S.P.
S.T.
molto vibr.
S.V.
Vc.
ff
mp
mp
pp
TAPE
El.
22