

# **100% ORGANIC**

bio&fair-trade music composition  
for ensemble and live electronics

Commissioned by NUTRIRE LA MUSICA  
Concorso internazionali di composizione

FEEDING THE PLANET  
FEEDING THE MUSIC

EXPO MILANO 2015



## **100% Organic**

### **Ingredients**

*Original recipe for seven instruments and live electronics*

Alto Flute

Bass Larinet

Piano

Percussion

Wood Block

Cymbals

Triangle

Tam-Tam

Bongos

Snare-Drum

Bass-Drum

Vibraphone

Violin

Viola

Cello

Live Electronics

## **100% Organic**

I remember the days when I was a child and we used to visit my grandparents, who lived in a small town in Asturias.

I remember the smell of the town, the coal-burning stove in the kitchen and the stew that my grandmother had been cooking since the day before. I also remember my grandfather proud of his garden, and teaching us to respect the fruits and vegetables that he had carefully planted, tendered and harvested.

I remember the consistency of these vegetables, their vigor and aroma and how the palette of colors were changing when the season changed.

I remember my grandmother's long hours in the kitchen, full of flour and kneading and then, the family meals, the ritual of preparation and the reencounter of the homeland as celebration of the palate, evoking at the same time, all kinds of senses.

In those days, time stood still

## **100% Organic (100% Orgánico)**

Recuerdo los tiempos en que siendo niña solíamos visitar a mis abuelos, que vivían en una pequeña villa en Asturias.

Recuerdo el aroma del pueblo, de la cocina de carbón y del guiso que mi abuela venía ya preparando desde el día anterior. Recuerdo también a mi abuelo que orgulloso de su huerto, nos enseñaba los frutos que él mismo había plantado, cuidado con mimo, y recolectado.

Recuerdo su consistencia, vigor y aroma y la paleta de colores que cambiaba así iban cambiando las estaciones del año.

Recuerdo a mi abuela largas horas en la cocina entre harinas amasando y recuerdo las comidas familiares, el ritual de su preparación y del reencuentro del terruño como una gran fiesta del paladar que evocaba a su vez todos los sentidos.

El tiempo se paraba entonces

**100% Organic** is inspired by the many flavors, aromas, textures and consistencies evoked by these childhood memories and represented as a musical analogy through the development of fresh musical textures and timbres. Here the musical *ingredients* have been carefully chosen and *slow-cooked* attending to detail and sound qualities and using innovative techniques in order to address all the senses.

The use of a profuse, colorful instrumentation together with special instrumental and audio digital processing techniques, generates constant spectral variations and vivid audible surfaces. Acoustic associations are thus constructed between the electronic and instrumental sound whereby periods of tension followed by periods of relaxation are generated over time and space.

The composition demands extensive instrumental techniques from the performers as well as a intensive work to blend all voices, searching for a coherent and *appetizing* sonic result.

The instrumental sound is amplified, processed and transformed with the computer in real time. At specific points along the score, cues for the electronic part have been integrated. Each cue triggers off a complex algorithm changing the values and parameters in a program which I have written specifically for this piece.

The program is developed in Max/MSP environment and involves diverse electronic music processes: spectral music analysis, pitch-shifting and re-synthesis, filters and compressors and other electronic music effects such as amplitude modulation, convolution, vocoder and reverb.

Some pre-recorded sounds are also used. Most of them are recordings of percussion instruments such as crotales, cymbals, bass drum, vibraphone, wind-chimes and tam-tam.

The resonances of the instruments, as well as the resonances of the electronic part are moving in space (spatialization) in accordance with musical gestures. This process is programmed to work in real time, reacting with what players and electronic are doing at a particular moment.

In accordance with the special requirements of this contest, the movement of sound in space has been established in four channels (quadraphonic). In order to explore further the multidimensionality of the composition in space, a technique which I have been using over the last years, the number of channels can be increased to an even larger multichannel surround system.

## **General Observations**

A conventional seating layout is preferred:  
Violin, viola, cello, bass clarinet and flute in front  
piano and percussion behind

All instrument are notated in C. Alto flute transposes one 4th lower. Bass clarinet transposes one 9th lower.

Scordatura for strings is not written in the score, but has to be considered, tuning strings according to scoring observations before the performance.

## **Microtones**

Microtones are referred as a quarter-tones and octave-tones although such intervals are understood as inflectional approximations.

Quarter-tone higher



Quarter-tone lower



Three-quarters of a tone higher



Eighth-tone higher



Eighth-tone lower



## Instructions for Winds



tone



air sound  
breathe-in



phonetic symbols.



include phonetic sound to breathe-in following international phonetic alphabet



multiphonic



*frullato* sound



key clicks



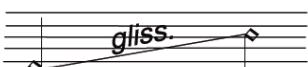
slap or tongue-ram as indicated



Transition from pitch to toneless



Transition from toneless to pitch



gliss.

glissando



harmonic

## Alto flute

*tone & air*

pp

very noisy pitch

*tremolo*

pp

1/4 tone tremolo

*jet whistle*

p

jet whistle end of the  
glissando

ff

D# C

multiphonic alto flute by  
Carine Levine "The  
techniques of flute playing II"

*aeolian sound*

p

aeolian sound

*Vibr lungo*

p

large vibrato

pp

multiphonic alto flute by  
Carine Levine "The  
techniques of flute playing II"

## Bass Clarinet

A musical staff showing a sustained note with a wavy line above it labeled "Vibr lungo".

large vibrato

A musical staff showing a note with a vertical stroke labeled "slap", followed by a note with a wavy line labeled "tr". Dynamics "f" and "pp" are indicated.

slap and tremolo in one musical gesture

A musical staff with three notes. The first note is labeled "normale". An arrow points to the second note labeled "air". Another arrow points to the third note labeled "normale". Above the staff, the phonetic transcription "[sh-u-----]" is written under the notes. Dynamics "pp" and "p" are indicated.

playing pitch (normale) transition to breathe  
including phonetic and transition again to  
pitch

A musical staff showing a series of notes with small vertical strokes below them, labeled "air + pitch + frullato". Dynamics "mp" and "s. pp" are indicated. A number "-5" is written above the staff.

very noisy pitch with frullato effect

A musical staff showing complex multiphonics. The first note is dynamic "ff". The second note has a "7" below it. The third note has a "3" below it.

multiphonic bass clarinet by Phillip Rehfeldt  
"New Directions for Clarinet"

## Piano



let vibrate



cluster



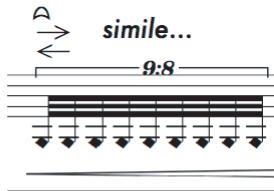
muted note

strings D4 and E6 have to be prepared  
to be muted the whole piece



multiphonic, some of the fundamentals to get the harmonics are  
written in the score but for each grand piano you have to look  
for a different solution, keeping the resulting note as the written  
note

**on strings**



strumming strings with the nail or with a plectrum  
changing direction on given velocity



play muted D4 and let sound the resonance as long as  
indicated

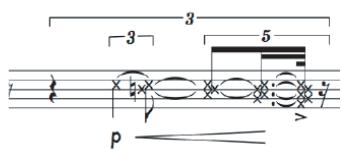


fundamental note for a harmonic (note to play)  
and harmonic number

**Ped.**

right pedal

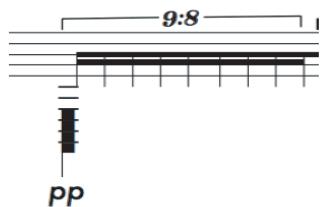
3rd. Pedal



third pedal

play notes with the right hand and mute at the same time  
the attack stopping strings with a towel or cloth in the left hand

**on strings**

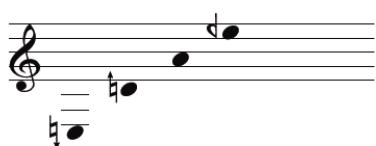


hit with sticks on given velocity directly on the strings  
pitch is determinated by cluster range  
(cymbal effect)

## Instructions for Strings

### Scordatura

#### VIOLIN



#### VIOLA



#### VIOLONCELLO



*gliss.*



glissando

*arco*



circular bow on those strings

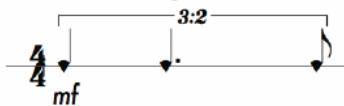


Bartók pizz



bow overpressure

*bow on bridge*



playing with bow on the bridge or on the body of the instrument

*fingertip / tip on body*



hit the body of the instrument with the fingertip/ thumb / palm / or nail as indicated

*c.l. bat e tratto*



hit strings with turned bow in direction of the scroll

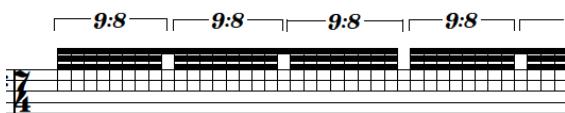


hit on fingerboard

## CELLO



*strumming muted strings with plastic card*



a nail,

strumming muted strings with  
plectro or a plastic card  
following the arrow directions

IV

*mp*

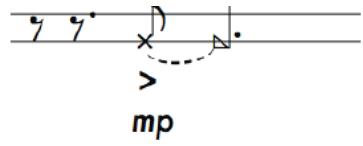


*mf*

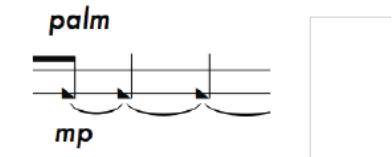
slide turned bow through fingerboard on  
strings following arrow directions

## PERCUSSION

### BONGOS

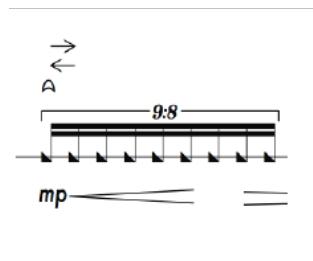


hit with nail abd slide with the palm

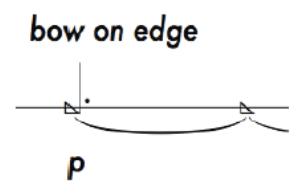


slide palm on head of bongo

### SNARE DRUM

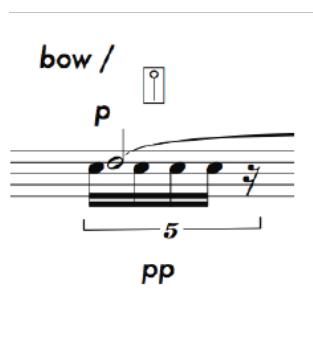


scratching softly the head with nail in both directions



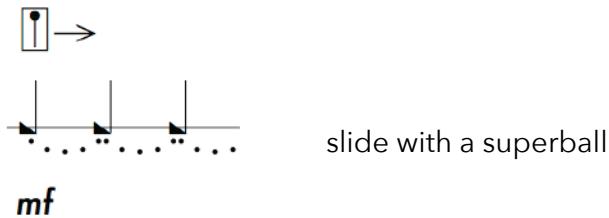
bow on edge of hoop (Rim) of snare drum

### VIBAPHONE



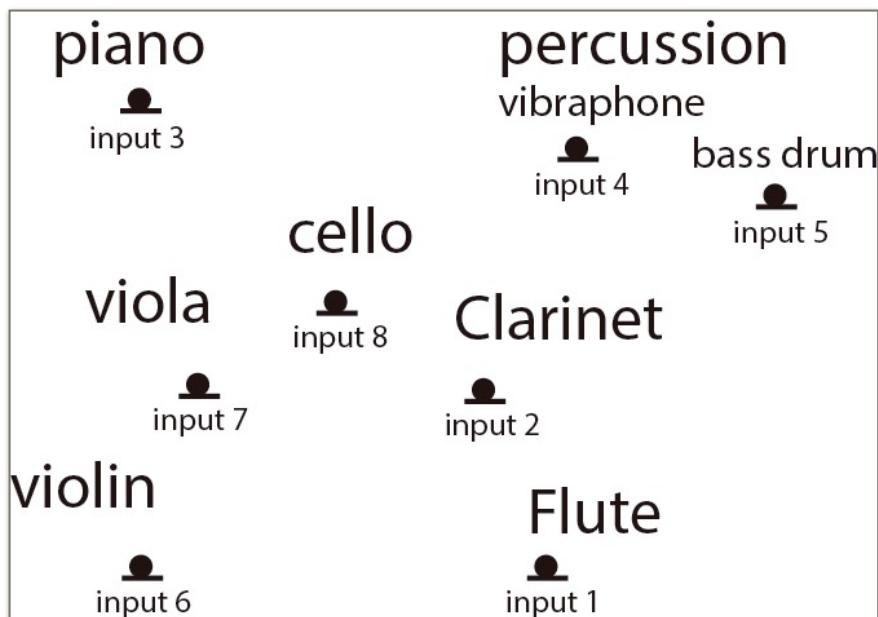
bow for the first voice / drumstick for the second voice

## BASS DRUM



*mf*

## Instructions for the live electronics



## Technical requirements

8 x microphones input (schoeps MK5 or similar)  
mixer  
computer with Max /MSP Version 6.1.7  
soundcard  
surround multichannel system (at least quadraphonic)  
mic-stands  
cables

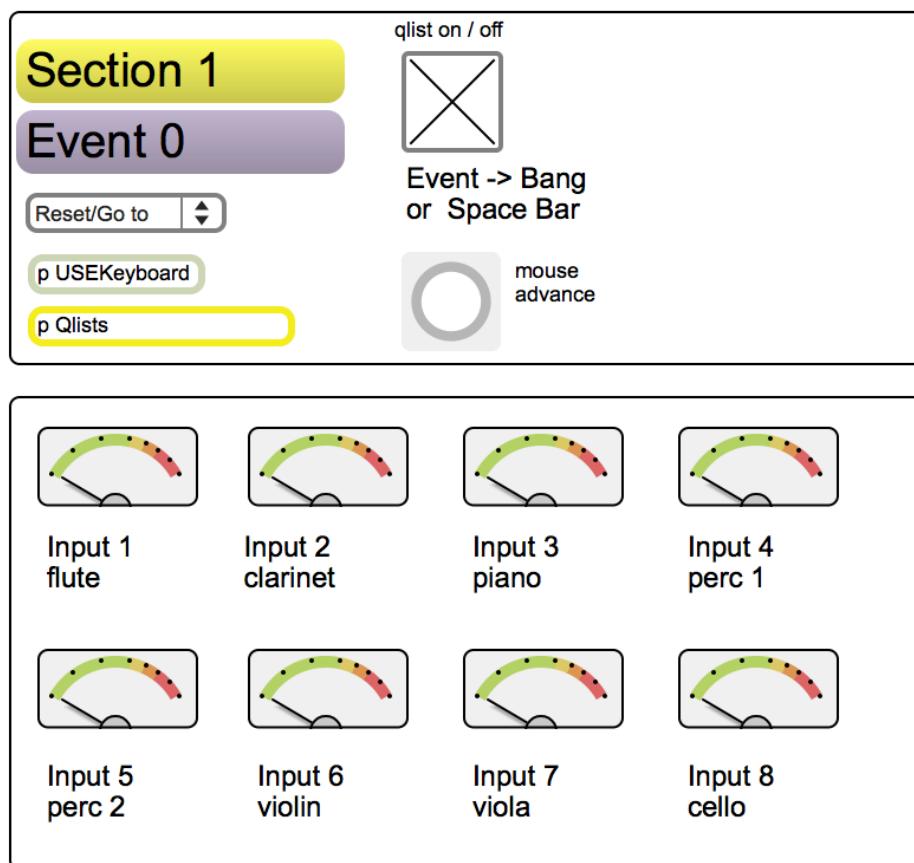
Instruments should be amplified directly to the mixer but all 8 inputs have to be connected with the computer through an external sound-card

The Max/MSP patch enclosed one section including 37 events or cues.

Those have to be activated by clicking the mouse or the space bar and following the notation of the score.

After reset the patch, inputs levels have to be checked for each channel using filters and compressors to avoid feedback.

An application to amplify instrumental sound through the four outputs is also programmed although the sound of instruments should come just from the front (where players are) balancing the output signal in relation to which instruments are positioned more to the right or to the left.



after inputs are checked, processes and output signal have to be also checked in a search of a good balance of the mixture.

## Events

### Event 1

Activate a freeze effect + transposition (from vibraphone)  
wind-chimes effect  
soundfile evento\_1  
spatialization in 4 channels

after 16500 ms change freeze parameters effect

wind-chimes effect 02  
soundfile evento\_1b

### **Event 2**

From pno. - vibr. - vl. - vc. freeze effect + transposition  
convolution effect  
wind-chimes effect + transposition (high pitch)  
spatialization in 4 channels  
after 17.000 ms transposition paramenter change

### **Event 3**

Form pno. - vl. - vla. - vc. freeze effect  
convolution effect 02  
spatialization in 4 channels

### **Event 4**

freeze effect + transposition  
+ spatialization in  
4 channels

### **Event 5**

freeze effect + amplitude modulation (AM)  
modulation factor 2 Hz  
spatialization in 4 channels

### **Event 6**

convolution effect  
(from vc.)  
freeze effect  
pno. + vc.  
spatialization in 4 channels

### **Event 7**

convolution effect (vc.)  
freeze 01 pno. + vc.  
freeze 02 + transposition (flute)  
vocoder effect (from flute wishtle tone)  
spatialization in 4 channels

### **Event 8**

in 2000 ms off convolution effect  
in 5000 ms off freeze 01 & 02 effects  
off vocoder effect

### **Event 9**

soundfile evento\_9  
vocoder effect new paramenters  
(flute)  
spatialization in 4 channels

**Event 10**

soundfile evento\_10  
convolution effect (flute)  
vocoder effect (flute + vc.)  
spatialization in 4 channels

**Event 11**

freeze effect + transposition  
spatialization in 4 channels  
off vocoder  
off convolution effect

**Event 12**

soundfile event\_12

**Event 13**

soundfile event\_13

**Event 14**

freeze effect + AM  
soundfile event\_14  
vocoder (flute + clarinet)  
spatialization in 4 channels

**Event 15**

off all effects

**Event 16**

freeze effect (vla. + vc.) + trasnposition  
+ spatialization in 4 channels

**Event 17**

soundfile evento\_17

**Event 18**

off freeze effect

**Event 19**

soundfile event\_19

**Event 20**

granulation effect  
voice 1

**Event 21**

granulation effect  
voices 1 + 2

**Event 22**

granulation effect  
voices 1 + 2 + 3

**Event 23**

granulation effect  
voices 1 + 2  
+ 3 + 4

**Event 24**

granulation effect  
voices 1+2+  
3+4+5

**Event 25**

freeze + AM (vc.)  
variable index modulator  
granulation voice 5 off  
spatialization in 4 channels

**Event 26**

freeze effect vc.  
+2000 ms + AM  
spatialization in 4 channels

**Event 27**

freeze + AM  
granulation 4 voice off  
vocoder flute (after 14.000 ms off)  
spatialization in 4 channels

**Event 28**

freeze + AM effect off  
granulation 3  
voice off  
spatialization in 4 channels

**Event 29**

granulation effect  
in 12.000 ms off

**Event 30**

soundfile event\_30

**Event 31**

soundfile event\_31

**Event 32**

soundfile\_32  
convolution effect (bass drum)  
spatialization in 4 channels

**Event 33**

soundfile event\_33

**Event 34**

soundfile event\_34

**Event 35**

soundfile event\_35

**Event 36**

soundfile event\_36

granulation (volume vl. + vla)

freeze vc + pno

spatialization in 4 channels

**Event 37**

in 1000 ms off all effects

Please contact me to get electronic materials. Patch & soundfiles

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# 100 % Organic

bio&fair-trade music composition  
for ensemble and live electronics

## Nascere

$\text{♩} = 55$

$\square$  air  $\rightarrow$  normale

5 7

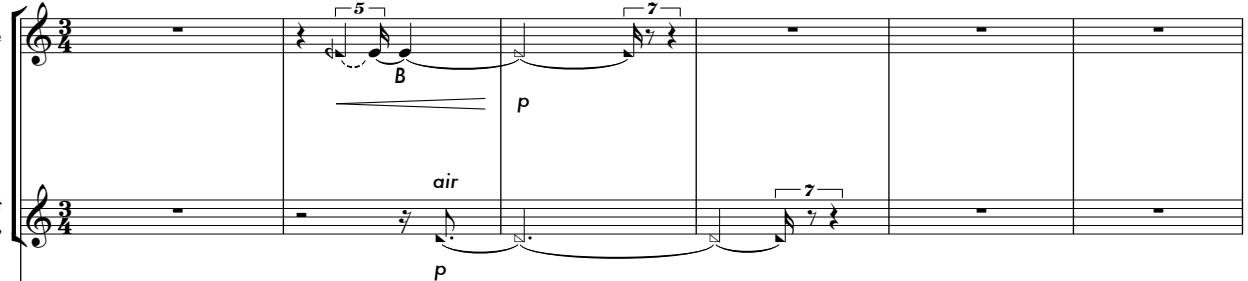
B p

air

5 7

p

Alto Flute



Bass Clarinet  
in B<sub>b</sub>

Teresa Carrasco  
Freiburg 2014/2015

bow

$f\ddot{\cdot}$   
 $f\ddot{\cdot}$   
 $f\ddot{\cdot}$   
5  
 $ppp$

Vibraphone

Piano

muted

5

pp

R&d. \_\_\_\_\_

## Nascere

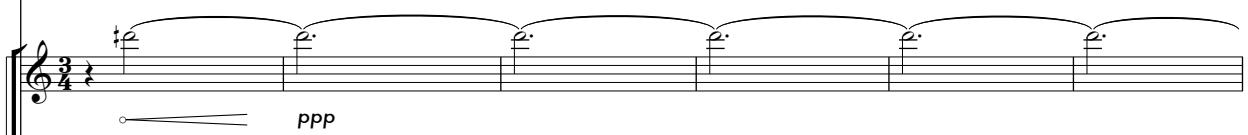
$\text{♩} = 55$

alla punta

5

mf

Violoncello



Electronic

freeze effect + transposition (from vibraphone)  
wind-chimes effect  
soundfile evento\_1  
spatialization in 4 channels

Event 1



6

A. Fl.      *air*  
 B. Cl.      *air*  
 B. D.      **II**      **5**      **pp**

Vib.      *with bow*  
 Pno.      *pp*

Vln.      *mute on*  
 Vla.      **III 4**  
*alla punta*  
**3**  
*mf*<

Vc.      *alla punta*  
**3**  
*mf*<

Electr.      **PPP**  
*+ 16500 ms change freeze parameters effect*  
*wind-chimes effect 02*  
*soundfile evento\_1b*

12

A. Fl.      B. Cl.      C. D.      Vib.      Pno.      Vln.      Vla.      Vc.      Electr.

*air*      *fp*      *mf*      *slap*      *5*      *p*      *pp*      *with bow*      *pp*      *muted*      *mf*      *#*      *ped.*      *ped.*      *gliss.*

*PP*      *alla punta (string under bridge)*      *3*      *mute on*      *I 3*      *pp*      *16*      *15*

*mute on*      *pp*      *15*

*Pno. - vibr. - vl. - vc. freeze effect + transposition*  
*Event [2] convolution effect*  
*wind-chimes effect + transposition (high pitch)*  
*↓ spatialization in 4 channels*

+ 17.000 ms  
*transposition paramenter change*

18

A. Fl. *air + pitch + frullato*  
*mp* *s. pp*

B. Cl. *slap*  
*mf*

B. D. *p >* *p >*  
*p* *pp*

Vib.

Pno. *muted*  
*p*

Vln. *gliss.*  
*ppp* *p* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Electr. *ppp* *pp*

21

A. Fl. *air* *p fp >*

B. Cl. *air* *p mf spp*

B. D. *simile...* *p* *pp* *simile...*

Pno. *muted* *p*

Vln. *gliss.* *gliss.*

Vla.

Vc.

Electr. *pp*

Event 3 Pno. - vl. - vla. - vc. freeze effect  
convolution effect 02  
↓ spatialization in 4 channels

*air + pitch + frullato*

A. Fl.      B. Cl.      Cym.      B. D.      Pno.

*mf*

*p*

*p*

*Ped.*

Vln.      Vla.      Vc.

*gliss.*

*gliss.*

Electr.

*freeze effect + transposition  
+ spatialization in  
4 channels*

28

Cym.

B. D.

Pno.

Vln.

Vla.

Vc.

Electr.

Event 5 freeze effect + amplitude modulation (AM)  
modulation factor 2 Hz  
+ spatialization in 4 channels

31

Cym.  $\frac{5}{4}$

B. D.  $\frac{5}{4}$

Pno.  $\frac{5}{4}$

Vln.  $\frac{5}{4}$

Vla.  $\frac{5}{4}$

Vc.  $\frac{5}{4}$

Electr.  $\frac{5}{4}$

*p* convolution effect (from vc.)  
Event [6] freeze effect  
↓ pno. + vc.  
↓ spatialization in 4 channels

whistle tone

34

A. Fl.

B. Cl.

B. D.

Pno.

Vln.

Vla.

Vc.

Electr.

*slap*

*alla punta (string under bridge)*

*vibrato*

*convolution effect (vc.)*  
*freeze 01 pno. + vc.*  
*freeze 02 + transposition (flute)*  
*vocoder effect (from flute whistle tone)*  
*spatialization in 4 channels*

Event 7

whistle tone

10

A. Fl. 36

B. Cl. *slap* *mf*

B. D. *p*

Pno. *p*

Vln. II

Vla. I

Vc. *mf*

Electr.

*alla punta (string under bridge)*

*alla punta (string under bridge)*

*whistle tone*

A. Fl. 38

B. Cl. *slap*

B. D. *p* *mp* *p* *mp*

Pno. *p*

Vln. *II*

Vla. *I* *II*

Vc. *gliss.* *sp* *5* *5* *5*

Electr.

Detailed description: This is a page from a musical score. It features six staves of music. The top staff is for 'A. Fl.' (Alto Flute), which plays two sustained notes with grace marks. The second staff is for 'B. Cl.' (Bass Clarinet), which has a 'slap' instruction with eighth-note patterns. The third staff is for 'B. D.' (Bass Double Bass), with a dynamic 'p' and sixteenth-note patterns grouped by '5'. The fourth staff is for 'Pno.' (Piano), with a dynamic 'p' and muted notes. The fifth staff is for 'Vln.' (Violin), with a dynamic 'II' and sixteenth-note patterns grouped by '5'. The sixth staff is for 'Vla.' (Viola), with a dynamic 'I' and 'II', and sixteenth-note patterns grouped by '5'. The seventh staff is for 'Vc.' (Cello), with a 'gliss.' instruction and sixteenth-note patterns grouped by '5'. The eighth staff is for 'Electr.' (Bassoon), with sustained notes and slurs. Various dynamics like 'mp', 'p', and 'sp' are used throughout the piece.

**whistle (real pitch)**

41

A. Fl.

B. Cl.

B. D.

Pno.

Vln.

Vla.

Vc.

Electr.

*alla punta (string under bridge)*

*alla punta (string under bridge)*

*gliss.*

*Event 8* in 2000 ms off convolution effect  
in 5000 ms off freeze 01 & 02 effects  
off vocoder effect

**con Brio e Appassionato**

13

$\text{♩} = 85$

A. Fl.  $\text{♩}$  *mf* *normale*  $\longrightarrow$  *air*  $\longrightarrow$  *normale*  
*[sh-u-----]*

B. Cl.  $\text{♩}$  *pp*

Cym.  $\text{♩}$

B. D.  $\text{♩}$  *f*  $\text{♩}$  *ff*  $\text{♩}$  *p*  $\text{♩}$  *mf*

Pno.  $\text{♩}$  *f*  $\text{♩}$  *f*  
*3rd. Pedal*

**con Brio e Appassionato**

$\text{♩} = 85$

VI. *bow on bridge*  $\text{♩}$  *mf*  $\text{♩}$  *3:2*  $\text{♩}$  *3:2*

Vla. *bow on body*  $\text{♩}$  *mf*  $\text{♩}$  *5*  $\text{♩}$  *5*  $\text{♩}$  *5*  $\text{♩}$  *5*

Vc. *knuckles*  $\text{♩}$  *f*  $\text{♩}$  *3*  $\text{♩}$  *7*  $\text{♩}$

Electr. *soundfile evento\_9*  
*vocoder effect new parameters*  
*(flute)*  
*spatialization in 4 channels*  
*Event 9*

$\text{♩}$  *f*

*air*

A. Fl. 46

B. Cl.

Cym.

B. D. *sub pp*

Pno. *muted*

VI.

Vla.

Vc. *arco*

Electr.

*soundfile evento\_10*  
convolution effect (flute)  
vocoder effect (flute + vc.)  
spatialization in 4 channels

48 tone & air

A. Fl.  $\text{F} \frac{5}{4}$  pp

B. Cl.  $\text{F} \frac{5}{4}$  [sh-u-----] pp

Cym.  $\text{H} \frac{5}{4}$  5 p ff

T.t.  $\text{H} \frac{5}{4}$  f p

B. D.  $\text{H} \frac{5}{4}$  9:8 9:8 9:8 9:8 9:8 5 3 ff

Pno.  $\text{B} \frac{5}{4}$  5 ff  $\text{C} \frac{5}{4}$  5 ff  $\text{D} \frac{5}{4}$  3 ff

VI.  $\text{G} \frac{5}{4}$  bow on bridge 5 5 5 5 arco IV 7 pppp

Vla.  $\text{D} \frac{5}{4}$  5 3 5 5 I 4 pppp

Vc.  $\text{B} \frac{5}{4}$  5 f 5 7 7 3 7 3 5 < mf

Electr.  $\text{H} \frac{5}{4}$  ppp freeze effect + transposition off vocoder off convolution effect spatialization in 4 channels 11

50

*air* → *tone & air*

A. Fl. - 6 4 *mp*

B. Cl. - 6 4 *air mp*

Cym. - 6 4 *f*

B. D. - 6 4 *ff sub p* 9:8 9:8

Pno. - 6 4 *(prepared) / (normale) f ppp mp p*

Vln. - 6 4 *p* *fingertip / tip on body*

Vla. - 6 4 *p*

Vc. - 6 4 *mf* *f t* *thumb / palm*

Electr. - 6 4 Event 12 soundfile event\_12

52 → air

A. Fl. tongue-ram 3 mf

B. Cl. slap 7 3 mp >

Tam-t pp

B. D. 9:8 9:8 pp ff

Pno. pp 5 pp f pp 3rd Pedal

Vln. pizz 7 3 mf thumb

Vla. 3 3 3 3 f f f / t f > f > palm

Vc. 3 3 3 f

Electr. Event 13 soundfile event\_13

55

A. Fl. *slap* *tremolo*  
*mf* *pp*

B. Cl. *slap* *tr* *(#)*  
*f* *pp*

Cym. *f*

B. D. *pp*

Pno. *p* *mp*  
*f*

*3rd Pedal*

Vln. *bow on bridge*  
*mf*

Vla. *t*  
*f*

Vc. *arco*  
*mf*

*II 7* *pp*

*bow on body*

57

A. Fl. air *p* air jet whistle *f* air *p* jet whistle 19

B. Cl. (tr) ~~~~~ air *mp*

Tam-t *ppp*

Bongos *palm* *mp*

B. D. *f*

Vib. Bow *p*

Pno. *pp*

Vln. *bow on bridge* *mf*

Vla. (II 7)

Vc. *f*

Electr.

Event 14 freeze effect + AM  
soundfile event\_14  
vocoder (flute + clarinet)  
↓ spatialization in 4 channels

60

A. Fl. *air & tone*

B. Cl. *p*

W.B.

Cym.

T.t.

Crot.

Tri.

Tom-t.

Bongos *palm* *palm* *fingertip* *palm*

S. D.

B. D. *palm* *mf*

Vib.

Pno. *mf* *3*

Vln. *p* *sub f* *p*

Vla. *5*

Vc. *5*

Electr. Event 15 off all effects

A. Fl. 62 ff  $\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}$

B. Cl. ff  $\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}$

[sh-e] air & tone f sub p

[sh-a] mf p

W.B.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  3 mf  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$

Cym.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  mp  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Tri.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  f  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

B. D.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  f ff  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Pno.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  ff  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$  ff  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Vla.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  arco IV 7 p  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  III - IV f  $\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}$  II 6 p  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Electr.  $\begin{smallmatrix} \text{H} \ 5 \\ 4 \end{smallmatrix}$  p  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Event 16 freeze effect (vla. + vc.) + trasnposition + spatialization in 4 channels

64

A. Fl. *-- sh-e ----- [sh-e -----]*

B. Cl. *[sh-a -----]*

Cym.

Tom-t.

Vln.

Vla. *bow on bridge*

Vc. *palm thumb*

Electr. *(b)*

**soundfile evento\_17**

67

Cym.   

Tom-t.  

S. D.  

B. D.  

Vln.  

Vla.  

Vc.  

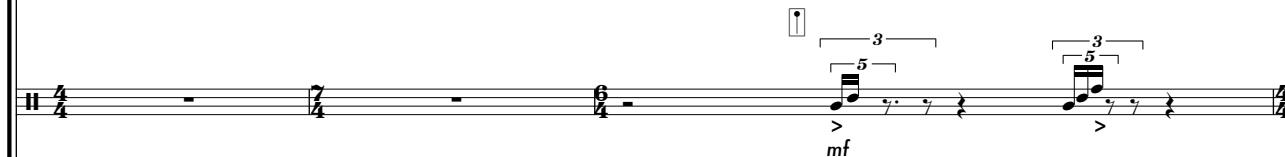
Electr.  

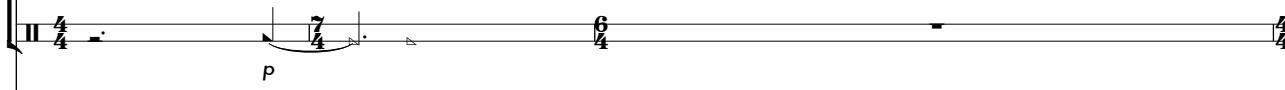
69

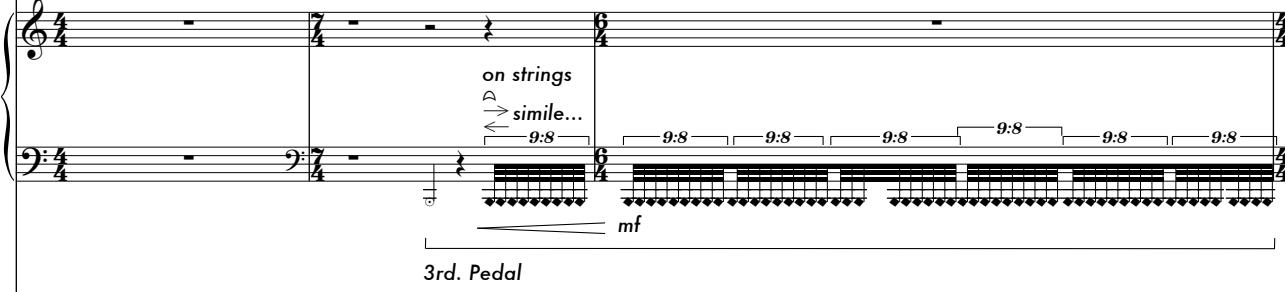
A. Fl. 

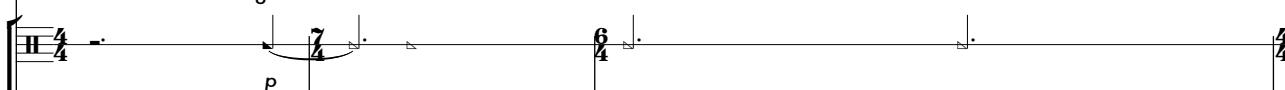
B. Cl. 

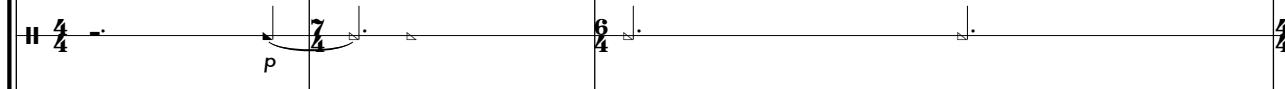
W.B. 

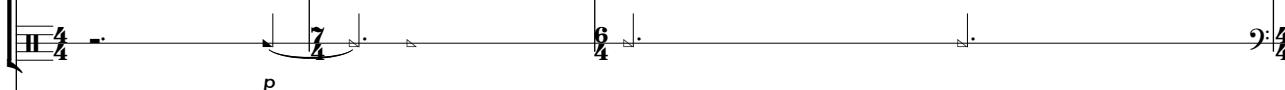
Tom-t. 

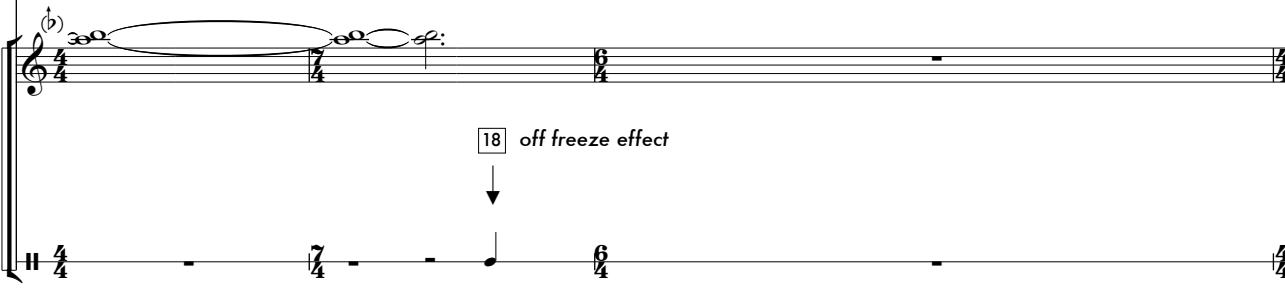
B. D. 

Pno. 

Vln. 

Vla. 

Vc. 

Electr. 

**A. Fl.** 72 *keyclicks* 3 5 *ff* *p* *air*

**B. Cl.** *air* [sh-e -----] 3 *slap* *frullato* *p*

**W.B.** *f*

**Tri.** *p*

**Tom-t.** 3 5 *>*

**S. D.** *mf* *bow on edge* 5:4 *p*

**B. D.** *f*

**Vln.** *bow on bridge* *mp*

**Vla.** *bow on bridge* *mp*

**Vc.** *very slow* *arco* 5 *pp* 15 *pp*

26

A. Fl. 75 *p*

Tri. *p*

Bongos *f* *thumb*

S. D. *mp* *p*

B. D. *mf*

Pno. *mf*

Vln. *p* *bow on bridge*

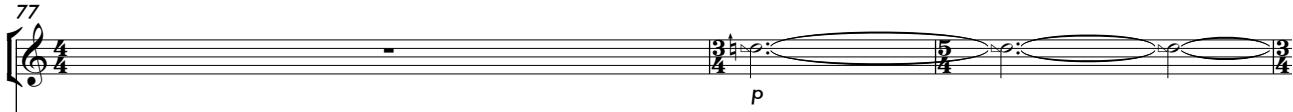
Vla. *p* *bow on bridge*

Vc. *pp*

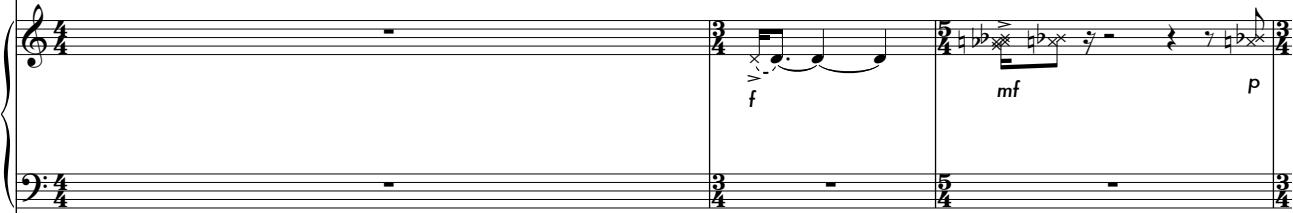
*strumming muted strings with plastic card*

*9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8*

IV *mp*

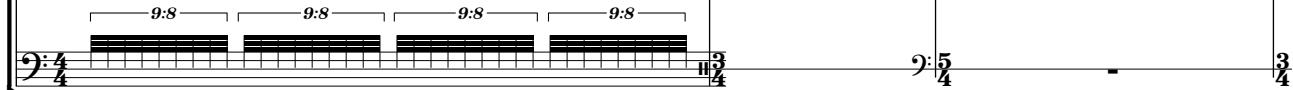
A. Fl. 77 

S. D. 

Pno. 

Vln. 

Vla. 

Vc. 

80

A. Fl. *slap* *air* *tone* *air* *slap*

B. Cl. *slap* *air* *slap*

Tr. *fingertip* *3* *5* *p*

Bongos *fingertip* *thumb*

Pno. *pp* *p* *pp* *mf*

Vln. *15* *ppp*

Vla. *knuckle* *3* *5* *thumb*

Vc. *fingertip* *bow on bridge* *3* *mf*

A. Fl. 82      *tongue-ram*      *slap*      *slap* —

B. Cl.      *sub. p*      —      *slap*      *f*

Bongos      *fingertip*      *palm*      *p*      *f*      *mp*

Vln. (8)      *bow on bridge*      *thumb*      *mf*      *pp*

Vla.      *mp*      *fingertip*      *5:4*

Vc.      *mf*      *thumb*      *7:4*      *5:4*

This musical score page contains six staves, each with a unique instrument or section. The instruments are: A. Flute (top), B. Clarinet (second from top), Bongos (middle), Violin (Vln.) (fourth from bottom), Viola (Vla.) (fifth from bottom), and Cello (Vc.) (bottom). The score is numbered 82 at the beginning. The first measure shows the flute performing a 'tongue-ram' technique at dynamic 'p'. The second measure shows the flute performing a 'slap' at 'mp', followed by another 'slap' at 'f'. The third measure shows the flute performing a 'slap' at 'f'. The fourth measure shows the clarinet performing a 'sub. p' (soft dynamic) followed by a 'slap' at 'f'. The fifth measure shows the bongos performing a 'fingertip' pattern at 'p' followed by a 'palm' pattern at 'mp'. The sixth measure shows the violin performing a 'bow on bridge' at 'mf' followed by a 'thumb' stroke at 'pp'. The seventh measure shows the violin performing a 'thumb' stroke at 'mf'. The eighth measure shows the viola performing a 'fingertip' pattern at 'mp'. The ninth measure shows the cello performing a 'thumb' stroke at 'mf' followed by a '7:4' and '5:4' pattern.

84

A. Fl. *tongue-ram* **f**

B. Cl. *air* **pp** **5:4** **5:4** **6**

Bongos *knuckle* **f** *palm* *knuckle* *palm* *palms* **mp** **5:4** *thumb / fingertip* **f** **6**

Pno. *muted* **7:4** **mp** **f** **5:4** **mf** **6** **6**

Vln. **mp** **mf** **f** **6** **4**

Vla. *fingertip* **mf** **mp** **6** **4**

Vc. *fingertip* **mf** **6** **4**

31

A. Fl. *air*

B. Cl. *slap*

W.B. *knuckles*

Bongos *fingertip*

Pno. *muted strings*

Vln. *bow on body*

Vla. *thumb*

Vc. *arco*  
*legno tratto*

Electr.

Event 19 soundfile event\_19

32

A. Fl. *slap* *tongue-ram* *normale*

B. Cl. *slap* *3:2* *5:4*

Bongos *mp* *mf*

S. D. *on edge* *5:4* *5:4* *5:4*

Pno.

Vln. *fingertip* *5:4* *6:4* *9:8* *9:8*

Vla. *fingertip* *5:4* *knuckle* *knuckle* *thumb*

Vc. *fingertip* *thumb* *fingertip* *5:4* *3:2* *3:2* *thumb*

90

A. Fl. *p* *slap* *mp*

B. Cl. *air* *mf* *mf*

S. D. *bow on edge* *mf*

Vln. *6:4* *mp* *f/f/t* *3:2* *thumb* *f* *mp*

Vla. *6:4* *mf* *fingertip* *5:4* *7:4* *p* *knuckle* *fingertip* *7:4* *7:4* *p*

Vc. *6* *bow on body* *mf*

34 92

A. Fl. - *air*  $\frac{6}{4}$

B. Cl.  $\frac{6}{4}$

S. D.  $\frac{6}{4}$   $\frac{3}{4}$   
 →  
 ▲  
 9:8  
 9:8  
 mp

Pno.  $\frac{6}{4}$   $\frac{3}{4}$   
 p

Vln.  $\frac{5}{4}$   $\frac{5}{4}$  *fingertip*  $\frac{6}{4}$  *III 2*  $\frac{3}{4}$   
 mf arco pizz  
 Vla.  $\frac{6}{4}$   $\frac{6}{4}$  *fingertip*  $\frac{6}{4}$   $\frac{3}{4}$   
 pp arco  $\frac{3}{4}$   
 Vc.  $\frac{6}{4}$  *I. tratto*  $\frac{3}{4}$   
 mf

Electr.  $\frac{6}{4}$   $\frac{3}{4}$

Event [20] granulation effect voice 1

A. Fl. *aeolian sound*  
94 *p* *gliss.* *mf*

Vib. *bow* *pp*

Pno. *p* *7*

Vln. *pizz* *pizz* *mf*  
*III 2*

Vla. *fingertip* *5:4* *f* *thumb* *f* *palm* *mf*  
*5:4*

Vc. *pizz* *5:4* *pp* *palm* *mf*  
*III 6* *II 4*

96

A. Fl. *gliss.*

B. Cl. *gliss.* *gliss.*

Vib. *bow /* *p* *pp* *bow* *mp*

Pno. *muted* *mf* *p*

Vln. *mf* *pizz* *IV 3* *p* *mf*

Vla. *arco* *p* *pizz* *III 3* *p*

Vc. *pizz* *III 6* *p* *pizz* *III 6* *p* *mf* *I. tratto*

Electr. Event [21] granulation effect voices 1 + 2

Electr. *3* *4*

99

A. Fl. *Vibr lungo* *slap* *mp*

B. Cl. *Vibr lungo* *slap* *slap* *mf* *f*

Vib. *bow* *pp* *p*

Pno. *p* *mf* *mf*

Vln. *pizz* *IV 3* *f* *IV 3* *mf* *III 2* *p* *mp* *IV 3* *p*

Vla. *pizz* *II 2* *mp* *pizz* *II 2* *p* *f* *mp* *I. bat*

Vc. *thumb* *mf* *mp* *palm* *f* *l. tratto* *mf* *l.*

102

A. Fl. *slap* *tone*  $\text{b} \circ$   $\frac{6}{4}$   
*mp* *f* *p*

B. Cl. *slap* *slap*  $\frac{6}{4}$   
*f* *f*

Vib.  $\frac{6}{4}$  *mp*

Pno.  $\frac{6}{4}$  *p* *pp* *mf*  $\frac{6}{4}$

Vln.  $\frac{6}{4}$  *p* *mf* *III 2 mp* *pizz* *IV 3 f* *III 2 p*  $\frac{6}{4}$

Vla.  $\frac{6}{4}$  *l.bat* *fingertip*  $\frac{6}{4}$  *mf*  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

Vc.  $\frac{6}{4}$  *fingertip* *3* *l. tratto*  $\frac{6}{4}$  *mf*

Event 22 granulation effect voices 1 + 2 + 3  
Electr.  $\frac{6}{4}$

A. Fl. 104 *air*

B. Cl. *slap* 5 *mf* *pp* *air [tuh]* 9:8 9:8 9:8

Vib. *mp*

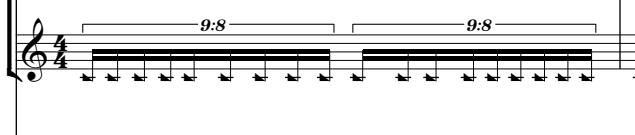
Pno. *mp* *p* *mf* *p*

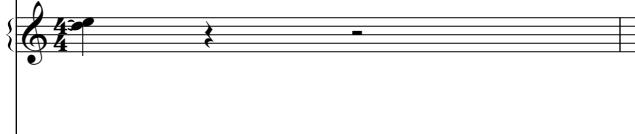
Vln. *pizz* *p* *mf* *mp*

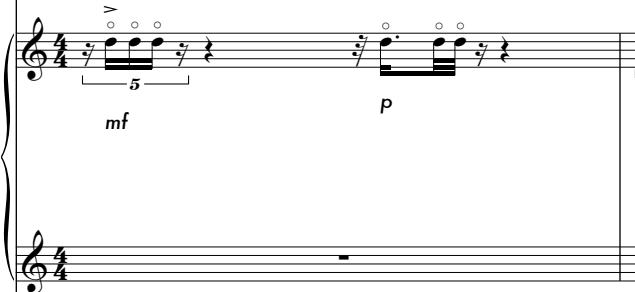
Vla. *7* *6:4* *7* *6:4* *6:4* *7* *thumb* *mp* *t / fingertip* *7*

Vc. *f* *knuckles* *mp* *thumb* *7*

A. Fl. 106 

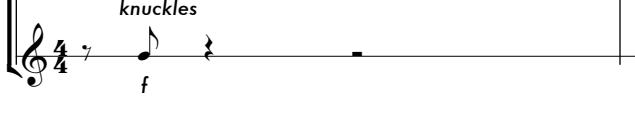
B. Cl. 

Vib. 

Pno. 

Vln. 

Vla. 

Vc. 

*bow /*   
PPP

III 6 

109

A. Fl.  $\frac{7}{8}$  -  $\gamma \sharp \gamma \gamma$   $\text{pp}$   $\frac{5}{16} \gamma \sharp \gamma \gamma$   $\text{mp}$   $\frac{9}{8}$

B. Cl.  $\frac{7}{8}$  -  $\sharp \gamma \gamma \gamma$   $\frac{4:6}{\text{pp}}$   $\frac{5}{16} \gamma \sharp \gamma \gamma$   $\frac{9}{8}$

Vib.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{pp}$   $\frac{9}{8}$

Pno.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\text{mp}$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{pp}$   $\frac{9}{8}$   
 $\frac{9}{8} \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{16} \gamma \gamma \gamma$   $\frac{9}{8}$

Vln.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\text{pp}$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{p}$   $\frac{9}{8}$   
IV 3  $f$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{III 2}$   $\frac{9}{8}$

Vla.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\text{mf}$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{mf}$   $\frac{9}{8}$

Vc.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\text{pp}$   $\frac{5}{16} \gamma \gamma \gamma$   $\text{f}$   $\frac{9}{8}$   
 $\frac{5:4}{\text{pp}}$   $\text{mf}$   $\text{p}$

Electr.  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{16} \gamma \gamma \gamma$   $\frac{9}{8}$

Event [23] granulation effect  
voices 1 + 2  
+ 3 + 4

111

A. Fl.  $\text{G}_\# \text{ 8}$   $\gamma$   $\text{pp}$   $\text{mp}$   $f$

B. Cl.  $\text{G}_\# \text{ 8}$   $\gamma$   $\text{pp}$   $f$   $3:2$   $p$   $mf$

Vib.  $\text{G}_\# \text{ 8}$   $\gamma$   $\text{pp}$   $4:6$   $7$   $mf$   $pp$   $5:4$

Pno.  $\text{G}_\# \text{ 8}$   $\text{pp}$   $mp$   $f$

Vln.  $\text{G}_\# \text{ 8}$   $\text{pizz}$   $IV\ 3$   $pp$   $III\ 2$   $mf$   $p$   $f$   $pp$   $f\ p$

Vla.  $\text{G}_\# \text{ 8}$   $\text{pizz}$   $pp$   $f$   $III\ 3$   $pp$

Vc.  $\text{G}_\# \text{ 8}$   $\text{pizz}$   $II\ 4$   $pp$   $mf$   $pp$   $mf$   $6:4$   $IV\ 8$   $f$   $pp$

113

A. Fl. 5:4 *pp*

B. Cl. 5:4 7:4 *p* 13 8

Vib. 5:4 *bow /* *p* 13 8

*mf* *ppp*

Pno. 5:4 *f* 13 8

9:16 *p*

Vln. 9:8 *IV 3* *p* 13 8

Vla. 5:4 *II 2* *f p* 13 8

Vc. 5:4 *III 6* *IV 8* *p* *III 6* *IV 8*

A. Fl. 115 7:8 6 5:4 f mf pp

B. Cl. p mf p f

Vib. 13 5:4 p pp

Pno. 13 4:6 mp 6 3:2 p

Vln. 13 mp IV 3 f p III 2 - I mf

Vla. 13 p pizz III 3 f pp 5:4 IV 4

Vc. 13 IV 8 II 4 f mp III 7 p II 4 III 7 IV 4

Electr. 13 6 3 5

Event 24 granulation effect  
voices 1+2+  
3+4+5

117

A. Fl. *mp* *p* *f* *p* *air* *mf* *3:2* *tongue-ram* *5:4* *mf*

B. Cl. *mf* *sub pp*

Vib. *mf* *p* *pp* *bow /* *p* *5:4* *6:4* *6:4* *7:4*

Pno. *p* *mf* *3:2* *7:4* *mp* *p*

Vln. *pizz* *IV 3* *p* *f* *pp*

Vla. *pizz* *IV 4* *mf* *7:4* *III 3* *p* *6:4*

Vc. *arco* *legno tratto* *pp* *I. batt tip* *p*

119

A. Fl. *slap* *f* *p* *6:4*

B. Cl. *slap* *f* *p* *3:2*

Vib. *p* *PP* *7:4* *5:4* *5:4* *p*

Pno. *p* *mf* *6* *p*

Vln. *arco flautando pp*

Vla. *arco flautando II 2 pp*

Vc. *mp* *7:4*

Electr. *freeze + AM (vc.) variable index modulator granulation voice 5 off spatialization in 4 channels*

*air* *9:8* *9:8* *pp*

*arco* *pp*

*pizz* *IV 5* *6:4*

*arco flautando* *pp*

*6*

121

A. Fl.

B. Cl. *air*

Vib.

Pno.

Vln.

Vla.

Vc.

13

1 3

p

mp

pp

ppp

pp

mf

f

p

[ 6 2 2 2 ]

pizz >

mp 5:4 III 2 f p

pizz

IV 4 5:4 5:4 IV 5 pizz > II 2 f

arco

I 3

p

III 7

pizz

mp

pizz

p

f

123

A. Fl.

B. Cl.

Vib.

Pno.

Vln.

Vla.

Vc.

Measure 123 consists of two systems separated by a vertical bar line. The first system starts with the flute (A. Fl.) playing sixteenth-note patterns in 3:2 time, followed by the clarinet (B. Cl.) with eighth-note patterns in 3:2 time. The vibraphone (Vib.) follows with sixteenth-note patterns in 5:4, 7:4, 5:4, 9:8, and mp. The piano (Pno.) provides harmonic support with sixteenth-note patterns in 5:4, mp, and p. The second system begins with the violin (Vln.) in pizzicato, marked IV 4 p, II 2 f, p, IV 4 mf, f, p, 5:4. The cello (Vla.) follows with pizzicato, marked IV 5 p, III 4 mf, I 2 mf, 5:4 IV 5. The double bass (Vc.) concludes the section with pizzicato, marked p.

125

*vibr. lungo*

A. Fl.

B. Cl. *p*

Vib. *pp*

Pno. *mp* *pp* *6:4*

Vln. *IV 4* *5:4* *5:4* *p*

Vla. *pizz* *I 2* *pp* *3:2* *5:4* *II 3*

Vc. *arco flautando* *gliss.* *pp*

Electr. *AM* *pp*

Event [26] freeze effect vc.  
+2000 ms + AM  
↓ spatialization in 4 channels

127

A. Fl.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Vib.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Pno.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Vln.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Vla.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Vc.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

Electr.  $\text{F} \frac{5}{4}$   $\text{G} \frac{4}{4}$   $\text{A} \frac{5}{4}$   $\text{B} \frac{4}{4}$   $\text{C} \frac{5}{4}$   $\text{D} \frac{4}{4}$   $\text{E} \frac{5}{4}$   $\text{F} \frac{4}{4}$

*pizz*

*arco*

*freeze + AM granulation 4*  
Event 27  
*voice off*  
*vocoder flute*  
*(after*  
*14.000 ms off)*  
*spatialization*  
*in 4 channels*

129

A. Fl. pp

Vib. p pp p

Pno. mf pp

Vln. pizz 7:4 6:4 3:2 5:4 I 2 mf pizz 5:4

Vla. pizz III 5 arco pizz 5:4

Vc. 16 f 16 mf

AM ~~~~~

Electr. 88 88 5:4

131

A. Fl. tongue-ram  
mf

Vib. 5:4 7:4 3:2 pp

Pno. p 7:4 mp

Vln. pizz 7:4 arco pp 6:4 mp 3:2 IV 4 pp

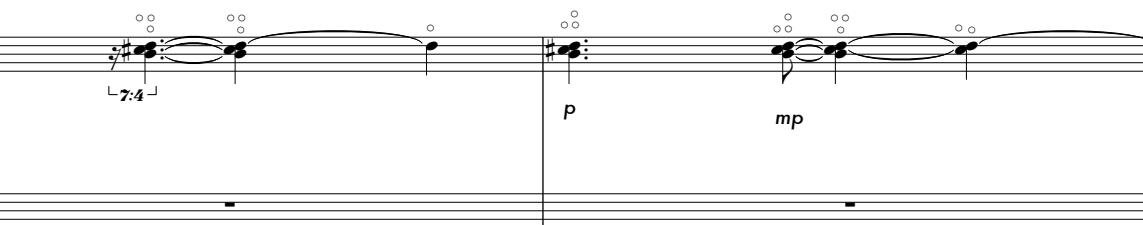
Vla. III 5 p II 3 pp III 5 pp 9:8 arco pp

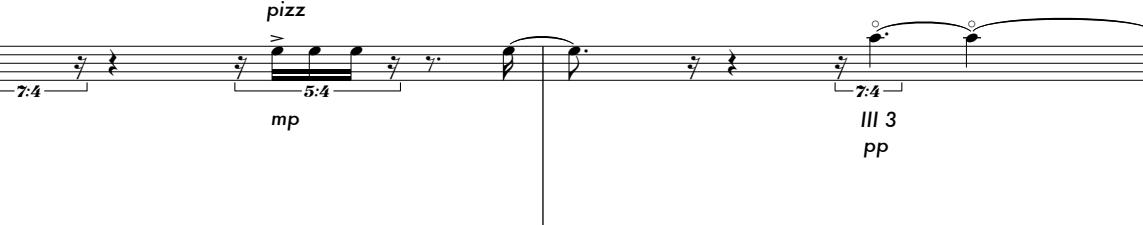
Vc. I 6 p 3:2 I 4 pp

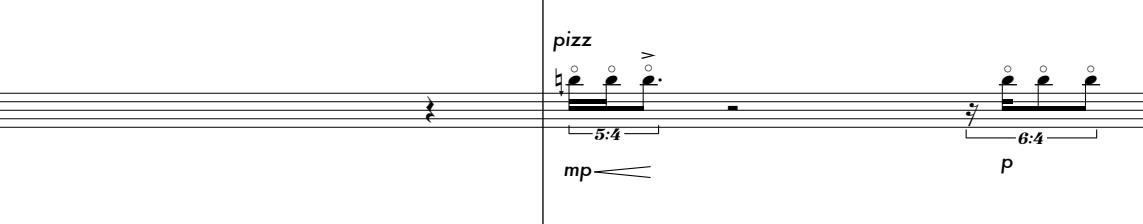
Electr. 488

133

Vib. {  9:8 6:4

Pno. {  7:4 7:4

Vln. {  7:4 5:4 7:4 III 3 PP

Vla. {  5:4 6:4 III 5

Vc. {  8:8 PP

Electr. { 

Event 28 freeze + AM effect off  
granulation 3  
voice off  
↓ spatialization in 4 channels

135

A. Fl. - *mp*

B. Cl. - *p*

Vib. { *6:4* | *5:4* | *pp*

Pno. - *3* *4* -

Vln. *arco* *IV 4* *pp* *p* *gliss.*

Vla. *arco* *I 2* *pp* *pizz.* *7:4* *III 4* *mp*

Vc. -

Musical score page 137. The score includes parts for A. Flute, B. Clarinet, Vibraphone, Piano, Violin, Viola, and Cello.

**A. Fl.:** Treble clef, key signature of one sharp. Measures 1-2: Rests. Measure 3: Rest, then a sustained note with a fermata. Measure 4: Rest.

**B. Cl.:** Treble clef, key signature of one sharp. Measures 1-2: Rests. Measure 3: Rest, then a sustained note with a fermata. Measure 4: Rest.

**Vib.:** Bass clef, key signature of one sharp. Measures 1-2: 5:4 time signature, eighth-note patterns. Measure 3: 3:2 time signature, eighth-note patterns. Measure 4: Rest.

**Pno.:** Treble and bass staves. Measures 1-2: Muted eighth-note patterns. Measure 3: Rest.

**Vln.:** Treble clef. Measures 1-2: gliss., eighth-note patterns. Measure 3: 5:4 time signature, eighth-note patterns. Measure 4: gliss., eighth-note patterns.

**Vla.:** Treble clef. Measures 1-2: pizz., III 4, mf; arco, p. Measure 3: pizz., III 4, mf; arco, p. Measure 4: pizz., III 4, 5:4, p.

**Vc.:** Bass clef. Measures 1-2: pizz., I 4, mf; arco, p. Measure 3: pizz., f. Measure 4: pizz., I 4, 5:4, mf.

A. Fl. 140  $\frac{5}{4}$   $\frac{6}{4}$   
*mp*

B. Cl.  $\frac{5}{4}$   $\frac{6}{4}$   
*mp* *vibr.*

Vib.  $\frac{5}{4}$   $\frac{7:4}{pp}$   $\frac{5:4}{mf}$   $\frac{6}{4}$

Pno.  $\frac{5}{4}$   $\frac{7:4}{f}$   $\frac{5:4}{mf}$   $\frac{6}{4}$

Vln.  $\frac{5}{4}$  *gliss.*  $\frac{6}{4}$   
 $\frac{6}{4}$  *mf*  $\frac{6}{4}$  *gliss.*  $\frac{6}{4}$  *gliss.*

Vla.  $\frac{5}{4}$  *arco*  $\frac{6}{4}$   
*III 5*  $\frac{6}{4}$  *p*  $\frac{6}{4}$  *pp*

Vc.  $\frac{5}{4}$   $\frac{5:4}{l 5}$   $\frac{6}{4}$  *p*

Electr.  $\frac{5}{4}$   $\frac{6}{4}$

Event 29 granulation effect  
in 12.000 ms off

*rallentando poco a poco . . .*

57

$\text{♩} = 85$  -----

A. Fl. 142  $\frac{6}{4}$   $\frac{3}{4}$   
*p*

B. Cl.  $\frac{6}{4}$   $\frac{3}{4}$   
*p*

Vib.  $\frac{6}{4}$   $\frac{7:4}$   $\frac{5:4}$   $\frac{9:8}$   $\frac{3}{4}$   
*pp*

Pno.  $\frac{6}{4}$   $\frac{3}{4}$   
*mp*

$\frac{6}{4}$   $\frac{3}{4}$

*rallentando poco a poco . . .*

$\text{♩} = 85$

Vln.  $\frac{6}{4}$  *gliss.*  $\frac{3}{4}$   
 $\frac{6}{4}$  *pp*

Vla.  $\frac{6}{4}$   $\frac{3}{4}$

Vc.  $\frac{6}{4}$   $\frac{3}{4}$

Lento

= 51

144

A

B. C

361

Pno

Vln

Vla

pp

pp

5

mf

mf

mp

## Lento

= 51

arc

14

pp

arc

०८

arc

17

pp

Event 30 soundfile event\_30



Electr.  3

147

A. Fl.

B. Cl.

T.t.

Tri.

Vib.

Pno.

Vln.

Vla.

Vc.

7:4

PP

f

3

5

p

mf

PP

PP

pp

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are: A. Flute, B. Clarinet, Timpani (T.t.), Triangle (Tri.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is numbered 147 at the top left. The A. Flute and B. Clarinet staves show eighth-note patterns. The Timpani (T.t.) and Triangle (Tri.) staves show sustained notes. The Vibraphone (Vib.) and Piano (Pno.) staves show eighth-note patterns. The Violin (Vln.), Viola (Vla.), and Cello (Vc.) staves show sustained notes with vertical grace note patterns above them. Measure 147 concludes with a 7:4 time signature bracket, dynamic markings for PP, f, 3, 5, p, mf, and pp.

60 151

A. Fl.

B. Cl.

T.t.

Tri.

Pno.

Vln.

Vla.

Vc.

Electr.

*tone & air*

*mf*

*pp*

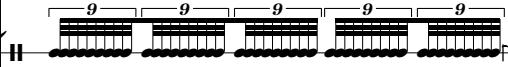
*18*

*mf*

*Event [31] soundfile event\_31*

155

B. Cl.

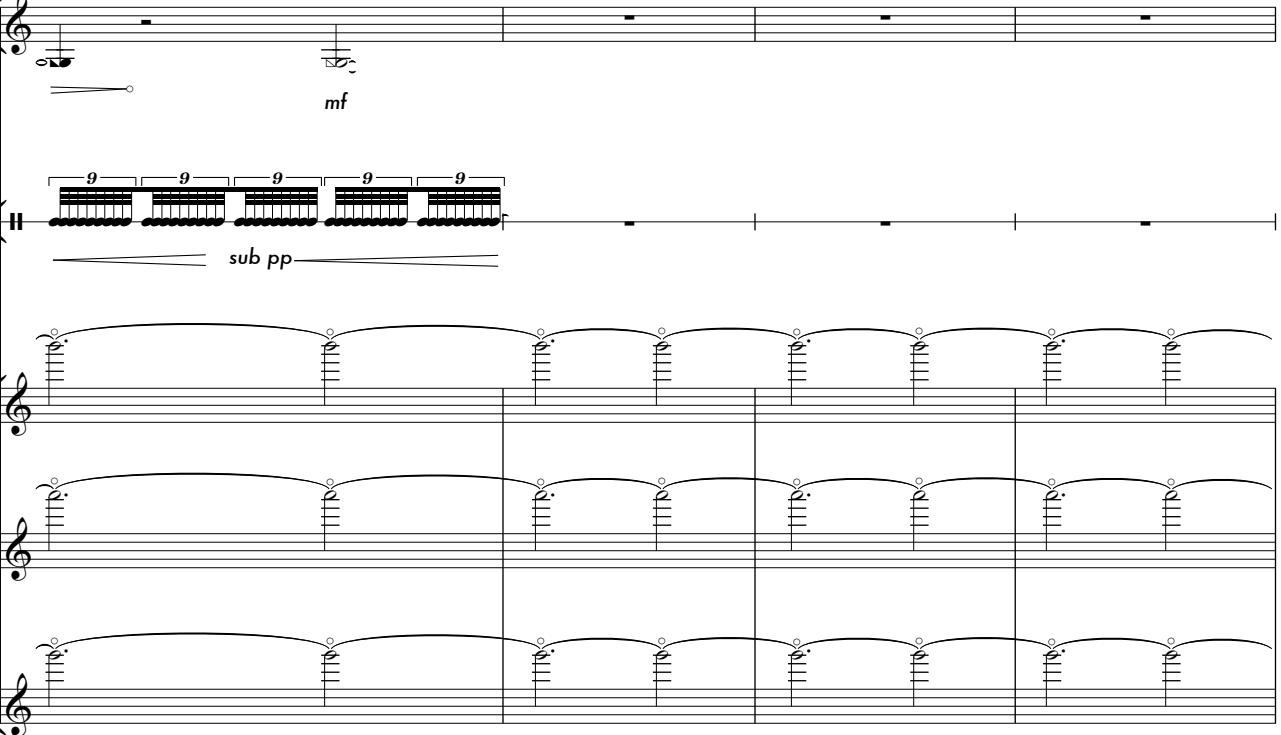
T.t.  *mf*

Vln.

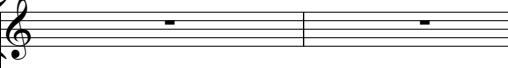
Vla.

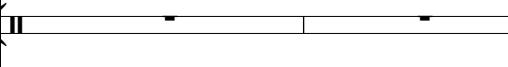
Vc.

*sub pp*



159

B. Cl. 

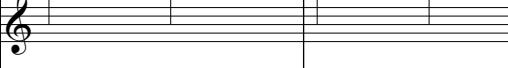
B. D.  *mf*

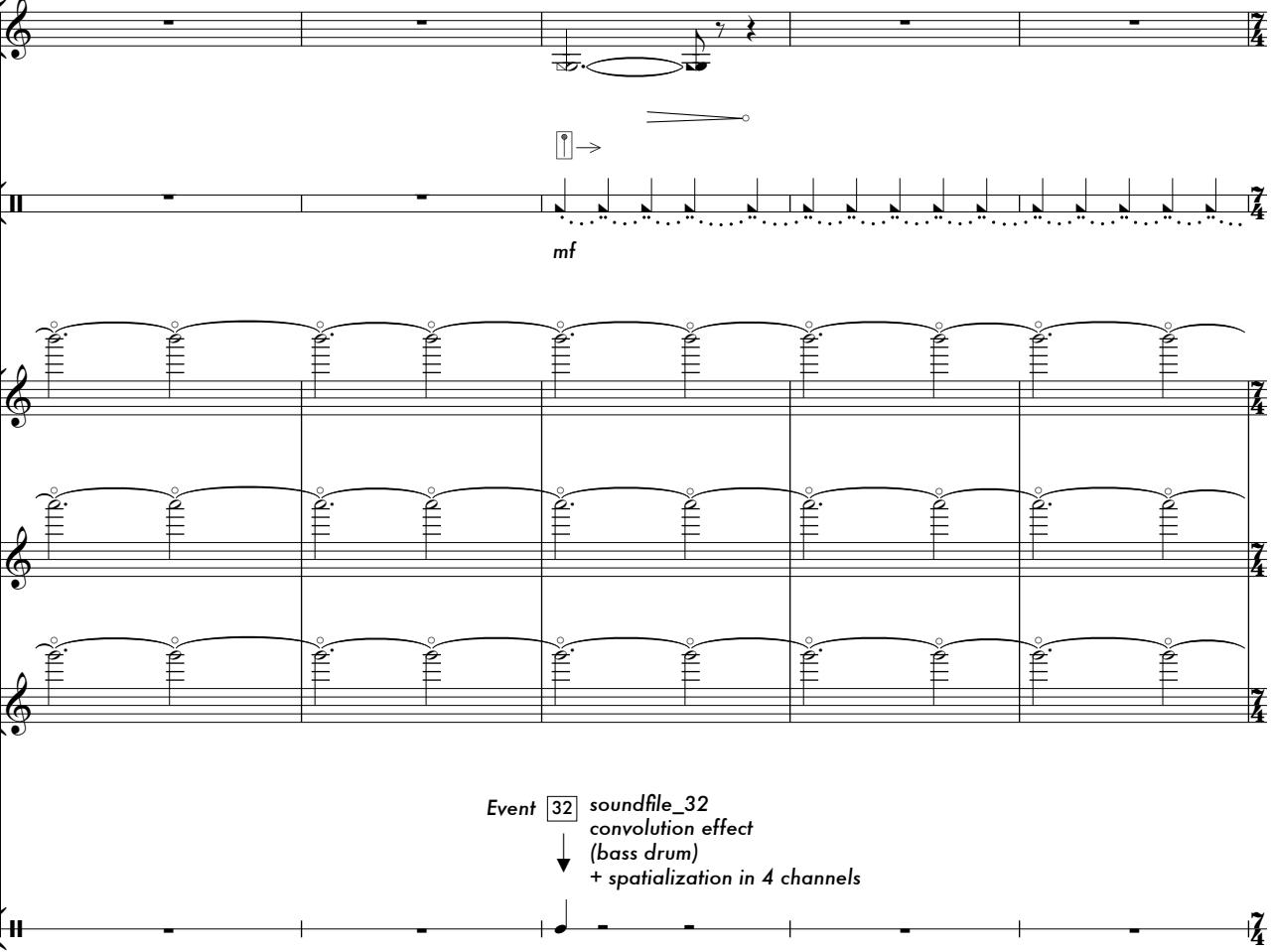
Vln.

Vla.

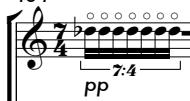
Vc.

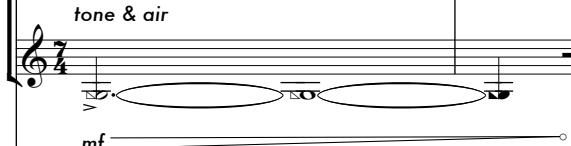
 Event 32 soundfile\_32 convolution effect  
↓ (bass drum)  
+ spatialization in 4 channels

Electr. 



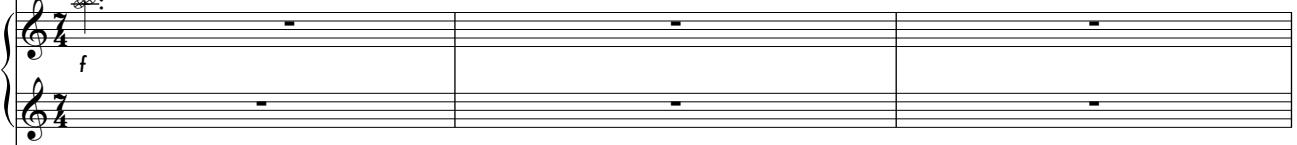
*air*  
[sh-o....]

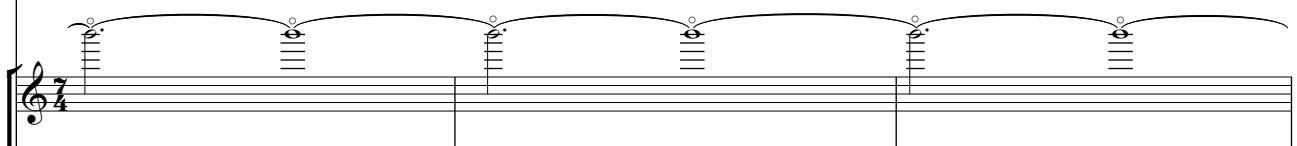
A. Fl. 

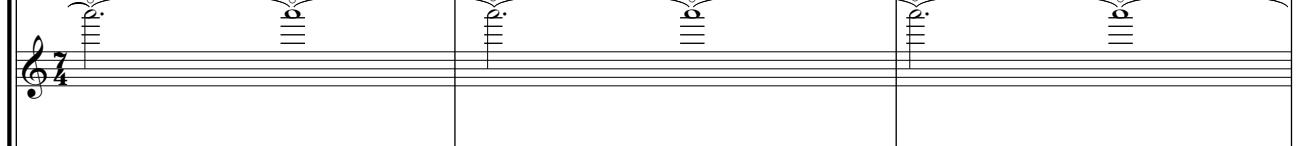
B. Cl. 

Tri. 

B. D. 

Pno. 

Vln. 

Vla. 

Vc. 

*air*  
[sh-e....]

$p < f \quad p < f \quad p < f \quad mf < f$

A. Fl. 167

B. Cl.

B. D.

Vln.

Vla.

Vc.

*air*  
[sh-o....]

*air*  
[sh-e....]

*mf*

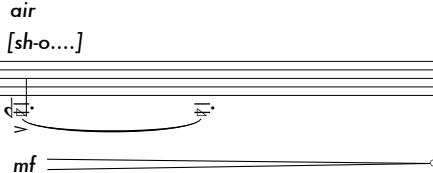
$\overbrace{\text{5:4}}^> \overbrace{\text{5:4}}^> \overbrace{\text{5:4}}^>$

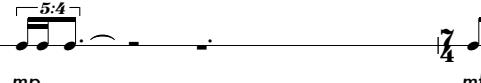
$p < f$     $p < f$     $p < f$

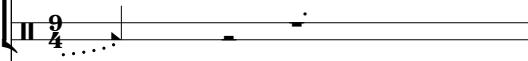
64

170

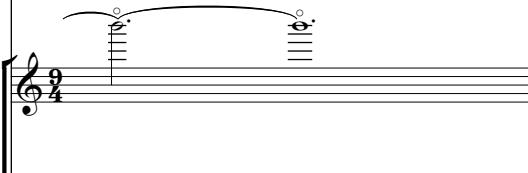
A. Fl. 

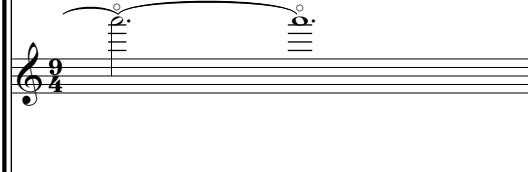
B. Cl. 

Tri. 

B. D. 

Pno. 

Vln. 

Vla. 

Vc. 

Electr. 

Event 33 soundfile event\_33

173

mf

Tri.

Vln.

(8)

Vla.

This musical score excerpt shows three staves. The top staff is for the Triangle (Tri.), which plays a single note followed by a sustained tone. The middle staff is for the Violin (Vln.), and the bottom staff is for the Cello/Violoncello (Vla.). The tempo is marked as 173 and the dynamic is mezzo-forte (mf). The section is labeled '(8)' with a dashed line above it. The violins play eighth-note pairs with grace marks, while the cellos play eighth-note pairs with vertical stems.

177

Vln.

Vla.

$\frac{6}{4}$

$\frac{6}{4}$

This musical score excerpt shows two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Cello/Violoncello (Vla.). The tempo is marked as 177. The section ends with a repeat sign, and the key signature changes to  $\frac{6}{4}$  (two sharps) for both staves. The violins play eighth-note pairs with grace marks, and the cellos play eighth-note pairs with vertical stems.

180

A. Fl.  $\frac{6}{4}$

B. Cl.  $\frac{6}{4}$

Tri.  $\frac{6}{4}$  *mp* *bow in edge*

S. D.  $\frac{6}{4}$  *mp* *... simile*

Pno.  $\frac{6}{4}$  *mp* *9:8*

Vln.  $\frac{6}{4}$  *mp* *bow on bridge*

Vla.  $\frac{6}{4}$  *mp* *bow on bridge*

Vc.  $\frac{6}{4}$  *mp* *bow on bridge*

Event 34 soundfile event\_34

Electr.  $\frac{6}{4}$

182 *air*

A. Fl. *pp*

B. Cl. *p*

S. D. *bow in edge*

Vln. *mp*

Vla. *mp*

Vc. *mp*

*... simile*

The musical score page contains six staves. The first two staves are for woodwind instruments: A. Flute (part A) and B. Clarinet (part B). The flute part has dynamic *pp* and the clarinet part has *p*. The third staff is for the Snare Drum (S. D.) with the instruction *bow in edge* and dynamic *mp*, followed by the instruction *... simile*. The fourth staff is for the Violin (Vln.), the fifth for the Viola (Vla.), and the sixth for the Cello (Vc.). All three string parts have dynamic *mp*. The score uses various time signatures: 3:2, 5:4, 6:4, 7:4, and 9:8. Measures are separated by vertical bar lines.



186 *air*

A. Fl.

B. Cl. *air*  $\text{p}$

S. D.

Pno.

Vln.  $\text{mp}$

Vla.  $\text{mp}$

Vc. *s.t.* *l bat*  $\text{ff}$

*s.t.* *l bat*  $\text{ff}$   $\text{mp}$

The musical score page contains six staves. The top two staves are for woodwind instruments: A. Flute and B. Clarinet, both playing eighth-note patterns labeled 'air' with dynamics 'p'. The third staff is for the Double Bass (S. D.), featuring sixteenth-note patterns with a 'p' dynamic. The fourth staff is for the Piano (Pno.), which is silent. The fifth and sixth staves are for strings: Violin (Vln.) and Viola (Vla.), both playing eighth-note patterns at 'mp' dynamic. The bottom staff is for the Cello (Vc.), which starts with a 'ff' dynamic followed by a 'mp' dynamic. Measure times are indicated above the staves: 3:2 for the first four measures, 5:4 for the next four measures, and 6:4 for the final four measures. Performance instructions 's.t.' and 'l bat' are placed above the string staves.

188

A. Fl.

*air*

*keyclicks*

B. Cl.

*air*

*keyclicks*

S. D.

*bow on bridge*

Vln.

*mp*

*bow on bridge*

Vla.

*mp*

*bow on bridge*

Vc.

*mp*

The musical score page 70 consists of six staves. The top staff is for the A. Flute, featuring sixteenth-note patterns with measure groupings of 3:2. The second staff is for the B. Clarinet, also with 3:2 measure groupings. The third staff is for the S. D. (Snare Drum), showing a continuous pattern of sixteenth notes with measure groupings of 5:4. The fourth staff is for the Vln. (Violin), with measures grouped by 7:4 and 6:4, and dynamics marked as *mp*. The fifth staff is for the Vla. (Viola), with measures grouped by 6:4, 7:4, and 6:4, also marked with *mp*. The bottom staff is for the Vc. (Cello), with measures grouped by 9:8. The score includes various performance instructions: 'air' for the woodwind parts, 'keyclicks' for the snare drum, and 'bow on bridge' for the strings. Measure numbers are present above the first two staves, and dynamic markings like *f* and *mp* are scattered throughout the score.

190 *air*

A. Fl. *p* *air*

B. Cl. *p* *air*

Cym. *on edge* *l bat* *5:4* *5:4* *pp*

S. D. *ff* *mp*

Vib. *p*

Pno. *mp* *p*

Vln. *mp*

Vla. *mp*

Vc. *s.t.* *l bat* *9:8* *9:8* *9:8* *Event [35] soundfile event 35*

Electr. *ff* *mp* *5:4*

192

A. Fl.

B. Cl.

W.B.

Vln.

Vla.

Vc.

The musical score consists of six staves. The first two staves (A. Fl. and B. Cl.) show eighth-note patterns with '3:2' time signatures. The third staff (W.B.) shows a bassoon part with a '5' above it and a dynamic 'mp'. The fourth staff (Vln.) shows a violin part with '7:4' and '6:4' time signatures. The fifth staff (Vla.) shows a viola part with '6:4', '7:4', and '6:4' time signatures. The sixth staff (Vc.) shows a cello part with '9:8' time signatures. Measure numbers 192 are indicated at the top left of each staff.

73

**A. Fl.** 194 **B. Cl.** **W.B.** **B. D.** **Pno.** **Vln.** **Vla.** **Vc.** **Electr.**

**keyclicks** **5** **mf**

**5** **on strings** **pp**

**I.tratto e bat** **s.t.** **I bat** **arco** **p**

**Event 36 soundfile event 36**  
**granulation (volume vl. + vla)**  
**freeze vc + pno**  
**spatialization in 4 channels**

196

B. D. on strings

Pno. 9:8 9:8 9:8 9:8 9:8 9:8 9:8

Vc. (f)

**≡**

198 air jet whistle

A. Fl.

B. Cl. p air mf

B. D.

Pno. on strings 9:8 9:8 9:8 9:8 9:8 9:8

Vi. s.t. l bat mp

Vla. s.t. l bat mp

Vc. (f)

200

B. Cl. - *air*

B. D. - *mf*

Pno. { 9:8 9:8 9:8 9:8 9:8 9:8 9:8

Vc. { *vibrato*



202

B. Cl. - *air*

B. D. - *mf*

Pno. { 9:8 9:8 9:8 9:8 9:8 9:8

Vc. { *vibrato*

A. Fl. 204

B. D.

Pno.

Vl.

Vla.

Vc.

keyclicks

f

9:8

PP

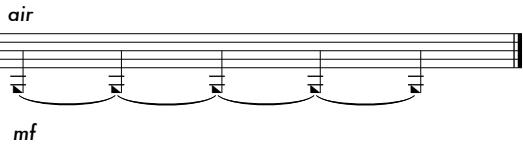
s.t.  
I bat

mp

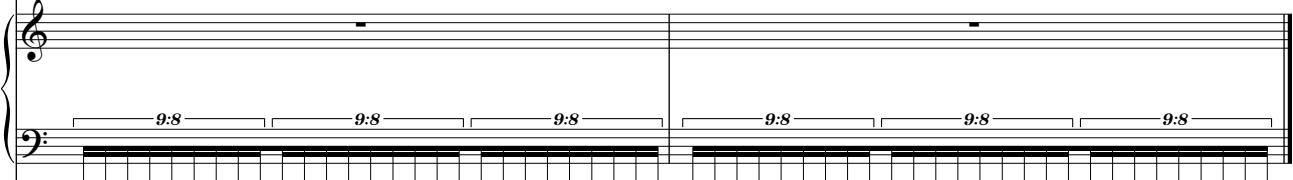
(t)

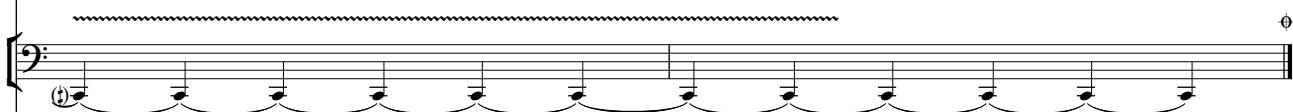
Φ

206

B. Cl.   
air   
*mf*

B. D. 

Pno.   
9:8  
9:8  
9:8  
9:8  
9:8  
9:8

Vc.   
*vibrato*

Electr.   
Event 37  
in 1000 ms  
off all effects