

Marc Estibeiro

Displaced Light

For Six Instruments and Live Electronics

Duration: 13'26"

Score at Concert Pitch

Guide to Notation

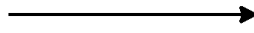
General marks



s.v Senza vibrato



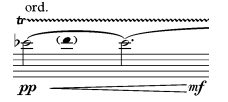
ord. Ordinary articulation (cancels previous articulation)



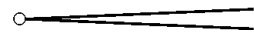
Move gradually from one mode of articulation to another



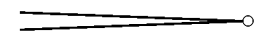
Tremolo, always played as fast as possible



Trill, always to the indicated note



Crescendo dal niente



Diminuendo al niente

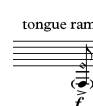
Flute



Harmonic



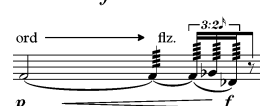
Whistle tone



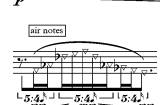
Tongue ram



flz. Flutter-tongue



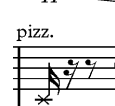
Move gradually from ordinary articulation to flutter-tongue



Unpitched air notes



Move gradually from unpitched air note to ordinary articulation

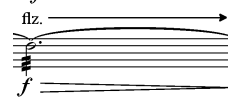


Unpitched pizzicato

Bass Clarinet in B b



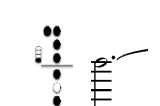
Slap tongue



Flutter-tongue



Move gradually from ordinary articulation to flutter-tongue

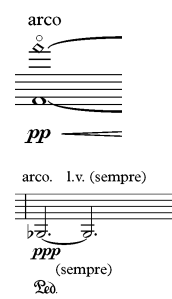


Multiphonic with indicated fingering



Unpitched air notes

Vibraphone



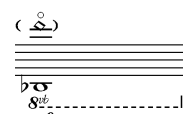
Bowed harmonic

Bowed note with pedal. Let ring

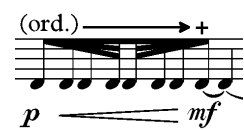
The use of the pedal is at the discretion of the performer, except where indicated. The pedal should be used continuously where markings are shown

The motor is never used

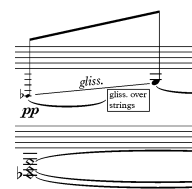
Piano



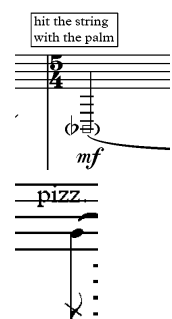
Play the indicated note with the left hand and touch the appropriate node on the string with the right hand to produce a harmonic at the indicated pitch



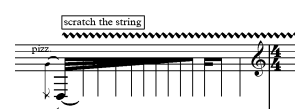
Gradually mute the string with the right hand



Hold down a silent chord with the left hand. Glissando over the strings within the indicated range with the right hand

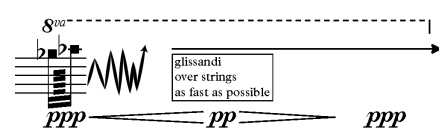


Hit the strings with the palm of the hand around the indicated pitch



Pizzicato on string

Scratch the string with the fingernail, becoming gradually slower



Rapid glissandi (up and down) over strings with the indicated range

Violoncello and Double Bass

s.t

Sul tasto

s.p

Sul ponticello

molto s.t

Sul tasto, as much as possible

molto s.p

Sul ponticello, as much as possible

norm

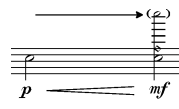
Normal bow position



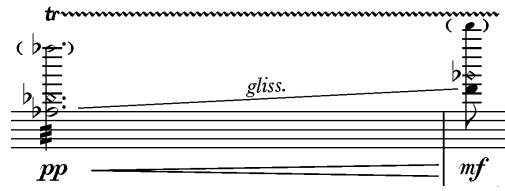
Increase bow pressure to produce noise, then decrease



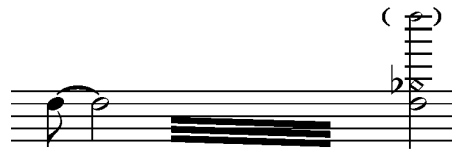
Stopped harmonic



Gradually touch node to produce harmonic



Trill between stopped note and harmonic node.
Start glissando immediately.
Play last note for full value with no tremolo.



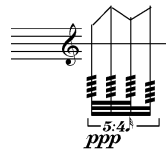
Tremolo between stopped note and harmonic node



Start glissando immediately

mp

s.p. sempre
gliss. sempre
as high as possible



Very rapid glissandi. As high as possible

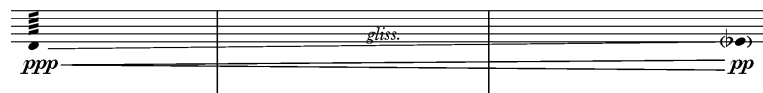


Repeat the gesture until the next event

col legno battuto
s.p. sempre



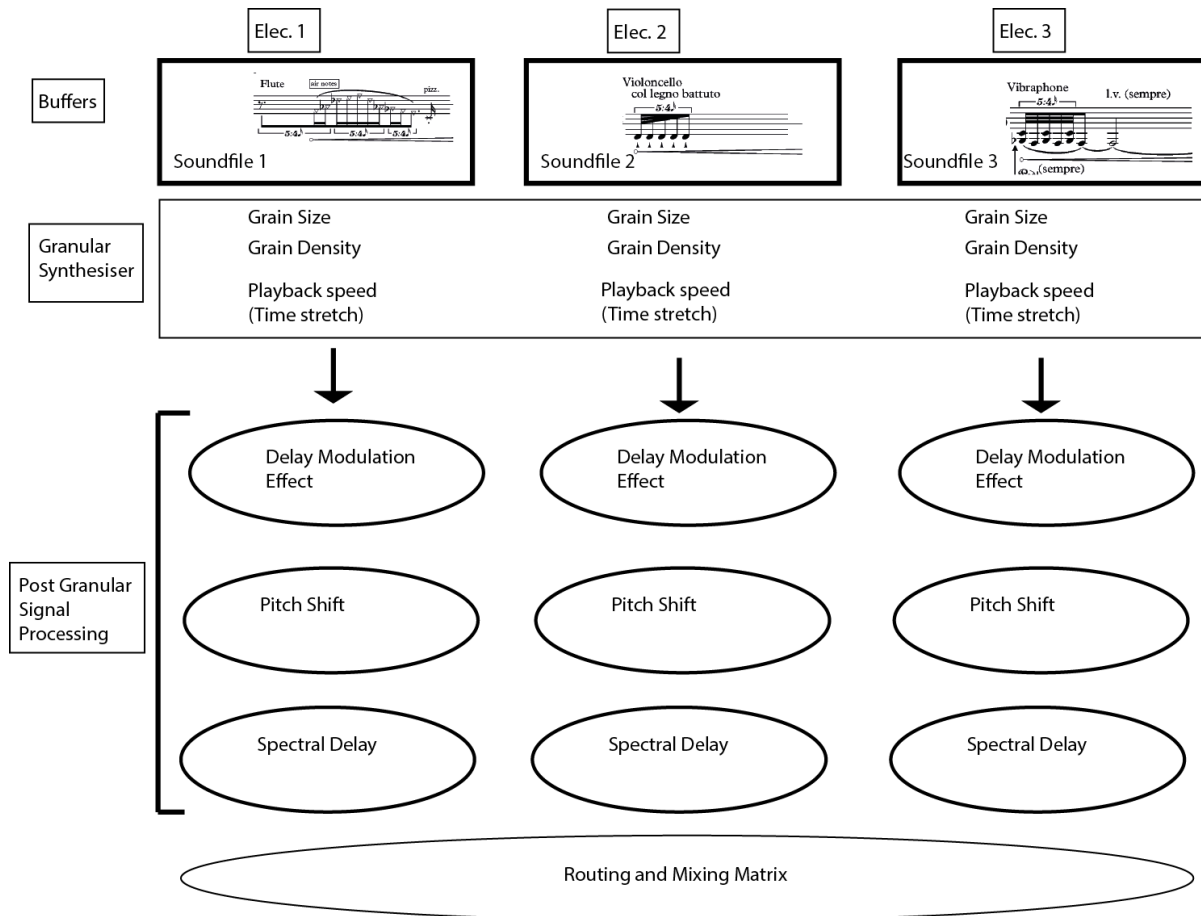
Col legno battuto. As close to the bridge as possible



Very slow glissando (with tremolo) between indicated pitches. Start glissando immediately

Guide to the Electronics

The electronic part consists of a three-channel granular synthesiser. A broad overview of the software performance environment is shown below.



The level of the electronic part should be balanced to match the level of the acoustic part as indicated by the dynamics in the score.

A small mixing desk is necessary in order to make minor adjustments to the levels during the performance.

The acoustic instruments should only be amplified only if necessitated by the size of the performance space.

The electronic part requires a computer running Max v. 6 or above (www.cycling74.com), a suitable digital to analogue convertor, a mixing desk and amplification appropriate for the room. The Max patch is available from the composer on request.

Each of the three channels is followed by identical signal processing chains consisting of a delay modulation effect, a pitch shifter and a spectral delay. Each channel carries out real-time granulation of a soundfile. The soundfile is a pre-recorded gesture taken from the acoustic part. These gestures should be recorded before the performance and edited to eliminate silence and discontinuities at the beginning and end of the recording. The recordings should match, as far as possible, the ambience of the room in which the performance will take place.










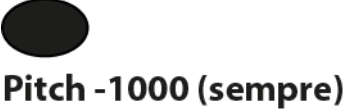

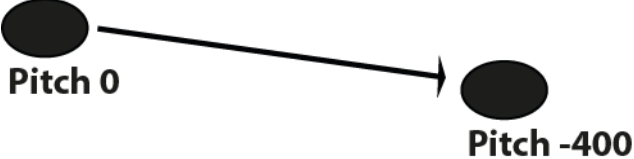

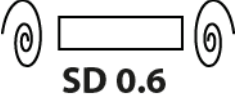
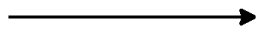
An example of acoustic gestures used in the electronic part is shown below:

Pre-composed events are triggered manually from the software environment using numbered cues. These are indicated on the score as shown in the example above.

Although the events are pre-composed, all processing takes place in real time and there will be subtle but significant differences between performances.

Guide to Notation (Electronic Part)

A system of graphic notation has been used to indicate both performance parameters and the resulting textures. Examples from system are described below, together with an explanation of abbreviations used.

 GS 8	GS	Grain size in milliseconds (small)
 GS 250	GS	Grain size in milliseconds (large)
 GD 8	GD	Grain density. Dense – many grains per second (One grain every 8 milliseconds in example)
 GD 1000	GD	Grain density. Sparse – few grains per second (One grain every 1000 milliseconds in example)
 PBS 1	PBS	Play back speed – time stretching effect. 1 – Normal playback speed 0.5 – Half speed -0.5 – Reverse half speed -1 – Reverse normal playback speed
 PBS 0.5		
 PBS -0.5		
 PBS -1		
 DMod	DMod	Delay Modulation (comb filtering) effect
		Constant pitch (Hz)
		Pitch shift up (Hz)
		Pitch shift down (Hz)
 SD 0.2	SD	Spectral delay effect – small (Balance 0.2 in example)
 SD 0.6	SD	Spectral delay effect – large (Balance 0.6 in example)
		Interpolate between parameters
	sempre	No interpolation. Parameter remains constant until next event

Instruments

Flute in C

Bass Clarinet in B ♭

Vibraphone (with bow)

Piano

Violoncello

Double bass

Live Electronics

(Computer running Max 6 or higher, audio interface, mixing desk and amplification)

In 1956, the composer Györgi Ligeti was one of 200,000 refugees fleeing from the violent suppression of the Hungarian revolution.

In 2015, large numbers of displaced people are travelling to and through Hungary and other European countries.

Espressivo
♩ = 58

5"

9"

13"

18"

22"

Electronics 1

Electronics 2

Electronics 3

Flute

Bass Clarinet
in Bb

Vibraphone

Piano

Espressivo
♩ = 58

Violoncello

Double Bass

Elec. 1
Elec. 2
Elec. 3

Fl.
B. Cl.

Vib.

Pno.

Vc.
Db.

45" Flute 12 s.v. 49" 54" 3

Elec. 1 *mf* GS 100 sempre GD 100 sempre PBS 1 sempre

Elec. 2 *mf* GS 100 sempre GD 100 sempre PBS 1 sempre

Elec. 3 *mf* GS 100 sempre GD 100 sempre PBS 1 sempre CUE 1 CUE 2

Fl. *pp* *mf*

B. Cl. ord. *p* *mf* s.v. *ppp* *mf*

Vib. *pp* *mf* *pp* arco *pp*

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

Vc. *p* *mf* *p* norm *pp* s.t. *mf* norm *pp*

Db. *mf* *pp* *mf* *pp*

15

Elec. 1 $\text{H } \frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Elec. 2 $\text{H } \frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Elec. 3 $\text{H } \frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *s.v.* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp *mf* *pp* *pp* *mf* *ppp*

B. Cl. *sim.* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp *mf* *pp* *pp* *mf* *pp* *ppp*

Vib. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
mf *pp* *pp* *ppp*

Pno. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
ppp

Vc. *norm* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp *mf* *pp* *pp* *ppp*

Db. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp *mf* *pp* *ppp*

Ed.

1'16"

1'20"

1'25"

5

19

Elec. 1 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Elec. 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Elec. 3 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl. *ord.* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
pp *mf* *pp*

B. Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
ord. *tr* *pp* *mf* *pp*

Vib. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
mp

Pno. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
pp *mf* *mp* 1.v (sempre) 6:4

Ped. _____

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
pp *mf* *gliss.* *molto s.t.* *molto s.p.*

Db. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
pp *mf* *p* *mp* *p*

22

Elec. 1 4/4 5/4 4/4
 Elec. 2 4/4 5/4 4/4
 Elec. 3 4/4 5/4 4/4
 Fl. 4/4 5/4 4/4
 B. Cl. 4/4 5/4 4/4
 Vib. 4/4 5/4 4/4
 Pno. 4/4 5/4 4/4
 Vc. 4/4 5/4 4/4
 Db. 4/4 5/4 4/4

pp *mf* *pp*
pp *mf*
mp *ppp* *pp*
pp *p*
pp *mf*
p *pp* *pp*
pp *mf*
p *pp*

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

Red.
molto s.t. *molto s.p.*

9:8

1'39"

1'43"

1'49"

7

24

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

Red.

Flute (27 Flute *ord.*): *ppp*, *pp*, *ppp*, *pp*, *ppp*. Includes *whistle tone* and *sim. sempre* markings.

Violoncello: *pp* to *mf*. Includes *molto s.t.*, *gliss.*, and *molto s.p.* markings.

Piano: *mf*. Includes *CUE 3* marking.

Fl.: *ppp*, *pp*, *ppp*, *pp*, *ppp*.

B. Cl.: *mp*, *pp*, *mp*, *pp*. Includes *5:4* and *5* markings.

Vib.: *mp*, *mf*, *pp*, *mp*, *pp*. Includes *3:2* marking.

Pno.: *pp*, *mp*. Includes *6:4* marking and *Ped.* markings.

Vc.: *mp*, *p*, *mp*, *p*, *p*. Includes *gliss.* markings.

Db.: *mp*, *p*, *mp*, *p*, *mp*. Includes *gliss.* markings.

Technical Markings:
Elec. 1: GS 80(sempre) GD 100, PBS 1
Elec. 3 (Violoncello): GS 250 sempre, GD 600 sempre, PBS 0.6 sempre
Elec. 3 (Piano): GS 100 sempre, GD 100 sempre, PBS 0.1 sempre

2'03" 29 **GD 80** **SD 0.1** **PBS 0.4** **Pitch 0** **SD 0.2** **Pitch -200** 2'07"

Elec. 1 **4/4**

Elec. 2 **4/4** DMod Fq 4 P 4 Win 400 Fb 0.4

Elec. 3 **4/4** DMod Fq 8 P 8 Win 800 Fb 0.8 **CUE 4** **CUE 5**

Fl. **4/4** *ppp* *pp* *pp* *ppp*

B. Cl. **4/4** *mp* *pp* *mp* *pp* **5:4**

Vib. **4/4** *p* *mp* *p* *mp* *p* *pp*

Pno. **4/4** *p* *mp* *p* *pp* **tr** **l.v** **Ped.**

Vc. **4/4** *mp* *p* *gliss.* *mp* *mp*

Db. **4/4** *mp* *p* *p* *p* *gliss.* *mp*

31

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Ped.

Vc.

Db.

34

Elec. 1

Musical staff for Elec. 1, showing a whole rest at the beginning and a 5/4 time signature change at the second measure.

Elec. 2

Musical staff for Elec. 2, showing a whole rest at the beginning and a 5/4 time signature change at the second measure.

Elec. 3

Musical staff for Elec. 3, showing a whole rest at the beginning and a 5/4 time signature change at the second measure.

Fl.

Musical staff for Flute, featuring long notes across the bar line. Dynamics include *pp*, *mp*, and *pp*.

B. Cl.

Musical staff for Bass Clarinet, featuring melodic lines with a trill and dynamics including *pp*, *mp*, *pp*, *ppp*, *mp*, and *p*.

Vib.

Musical staff for Vibraphone, featuring melodic lines with dynamics including *p*, *pp*, *pp*, *mp*, and *p*.

Pno.

Musical staff for Piano, featuring melodic lines with dynamics including *pp*, *ppp*, and *ppp*. Pedal marking is present below the staff.

Ped.

Vc.

Musical staff for Violin, featuring long notes with dynamics including *p*, *pp*, *mp*, and *pp*. Trill marking *tr* is present above the staff.

molto s.t.

molto s.p

gliss.

Db.

Musical staff for Double Bass, featuring melodic lines with dynamics including *p*, *mp*, *p*, *mp*, and *p*.

36

Elec. 1
 Elec. 2
 Elec. 3
 Fl.
 B. Cl.
 Vib.
 Pno.
 Vc.
 Db.

Fl. *ord.*
pp *ppp* *ppp*

B. Cl. *p* *pp* *pp* *5:4* *mp* *pp* *pp* *ppp* *ppp*

Vib. *p* *pp* *pp* *pp* *ppp*

Pno. *ppp* *mp* *ppp* *mp* *ppp*

Vc. *molto s.t.* *gliss.* *mp* *pp* *pp* *ppp* *molto s.p.*

Db. *p* *pp* *pp* *ppp*

39

Elec. 1 $\frac{4}{4}$ $\frac{5}{4}$

Elec. 2 $\frac{4}{4}$ $\frac{5}{4}$

Elec. 3 $\frac{4}{4}$ $\frac{5}{4}$

Fl. whistle tone (sempre) *ppp* *pp* *ppp* *pp* *ppp*

B. Cl. *p* *mp* *p* *p* *mp*

Vib. *mf* *p* *mf* *p* *mf*

Pno. *mp* *p* *mf* *p* *mp* *l.v. (sempre)* *ped.*

Vc. *pizz.* *mp* *pizz. (sempre)* *mp*

Db. *pizz.* *mp* *pizz. (sempre)* *mp*

41

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

mf *p* *ppp* *pp* *mp* *mf* *mp* *mf* *gliss.* *mp*

Ped.

9:8

5:4

5:4

43

Elec. 1 5/4 4/4
 Elec. 2 5/4 4/4
 Elec. 3 5/4 4/4
 Fl. 5/4 4/4 *ppp* *pp* *ppp*
 B. Cl. 5/4 4/4 *mf* *p* *p* *mp* *p* *mp* *p*
 Vib. 5/4 4/4 *p* *mf* *p* *5:4* *mp* *mp*
 Pno. 5/4 4/4 *p* *pp* *mp*
 Vc. 5/4 4/4 *gliss.* *mp* *mf* *mf*
 Db. 5/4 4/4 *mf* *mp* *mf*

Elec. 1: $\frac{4}{4}$ 45
 Elec. 2: $\frac{4}{4}$
 Elec. 3: $\frac{4}{4}$

- Double Bass: *f*, *gliss.*
- Bass Clarinet in B \flat : *f*
- Violoncello pizz. (sempre): $3:2$, $5:4$, $3:2$, *f*
- Fl.: *pp* \rightarrow *ppp*, *f*, *ord.* *p* \rightarrow *mf* *f*, *tongue ram*, *tongue ram (sempre)*
- B. Cl.: *p* \rightarrow *mp* *mf*, *slap tongue*, *ord.* *p* \rightarrow *mf* *mf* *mf*, *slap tongue (sempre)*
- Vib.: *mp* *p* \rightarrow *mp* *p* \rightarrow *mp* *p* \rightarrow *mp*
- Pno.: *8va* *ppp* \rightarrow *pp*, *loco*, *(ord.)* *p* \rightarrow *mf*, *8vb* *mf*
- Vc.: *arco norm.* *gliss.* *molto s.p.*, *pp* \rightarrow *mf*
- Db.: *arco norm.* *gliss.* *molto s.p.*, *pp* \rightarrow *mp* *mp* \rightarrow *mf*

PBS 0.1 (sempre)
 Pitch -600 (sempre)
 DMod sempre, Fq 4, Bl 0.4 P 4, Win 400, Fb 0.4
 GS 500 sempre, Pitch -400 (sempre), GD 1000sempre
 PBS 0.2 sempre
 GS 250(sempre), GD 250
 CUE 6

3'27"

3'32"

3'36"

17

48

Elec. 1 $\text{SD } 0.2$ $\text{SD } 0.4$

Elec. 2 $\text{SD } 0.1$ $\text{SD } 0.5$

Elec. 3 $\text{SD } 0.4$ $\text{SD } 0.2$

GD 700

CUE 7

Fl. *f* *f* *mp* *mf* *f* *mp* *mf* *f*

ord. tongue ram ord. tongue ram

B. Cl. *p* *mf* *p* *f* *mf* *mp* *f* *f* *mf*

ord. slap tongue ord. slap tongue (sempre)

Vib. *p* *mp* *p* *mf* *p*

p *5:4* *mp*

Pno. *mf* *p* *mf*

loco (ord.)

Vc. *pp* *mf*

arco norm. *gliss.* molto s.p.

Db. *mp* *mf*

norm. *gliss.* molto s.p.

51

Elec. 1

Elec. 2

Elec. 3

CUE 8

Fl.

tongue ram (sempre)

ord.

whistle tone

B. Cl.

ord.

slap tongue

ord.

tr.

Vib.

Pno.

(ord.)

norm.

molto s.p.

gliss.

pizz.

Vc.

Db.

molto s.p.

(\emptyset)

pizz.

mp

This musical score page is divided into two systems. The first system begins at 3:40, and the second system begins at 3:44. The instrumentation includes three electronic channels (Elec. 1, 2, 3), Flute (Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vc.), and Double Bass (Db.).

Key performance instructions and markings include:

- Flute:** 'tongue ram (sempre)' and 'whistle tone' in the first system. Dynamics range from *f* to *pp*.
- Bass Clarinet:** 'slap tongue' and 'tr.' (trills) in the second system. Dynamics range from *p* to *mf*.
- Vibraphone:** Rhythmic patterns with durations such as 3:2 and 5:4. Dynamics range from *p* to *mf*.
- Piano:** 'ord.' (order of notes) and 'tr.' markings. Dynamics range from *p* to *mf*.
- Violin:** 'norm.' (normal) and 'molto s.p.' (molto sforzando) dynamics, along with 'gliss.' (glissando) instructions.
- Double Bass:** 'molto s.p.', 'pizz.' (pizzicato), and 'gliss.' markings. Dynamics range from *pp* to *mp*.

A 'CUE 8' is indicated for Elec. 3 in the first system.

53

Elec. 1

Elec. 2

Elec. 3

Fl.

p *ppp* *ord.* *mp* *p* *pp* *ppp* whistle tone (sempre)

B. Cl.

p *mp* *mf* *mp*

Vib.

p *pp* *p* *pp* *p* *pp*

Pno.

mf


Vc.

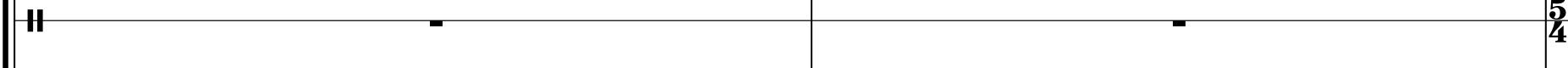
pizz. (sempre) *mp* *mf* *gliss.* *mp* *mf*

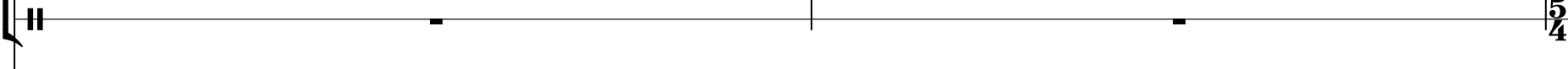
Db.

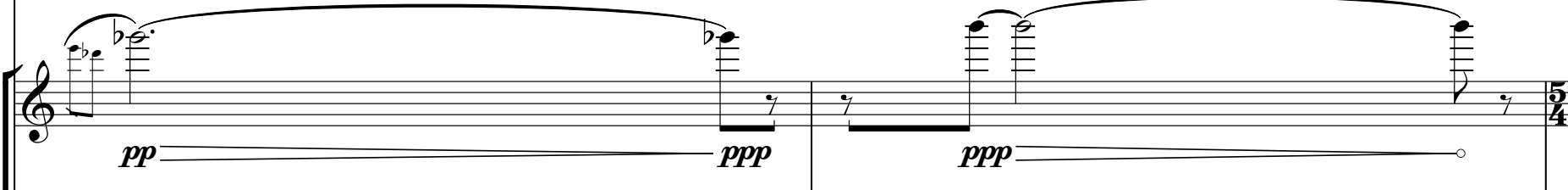
pizz. (sempre) *mp* *mf* *mp*

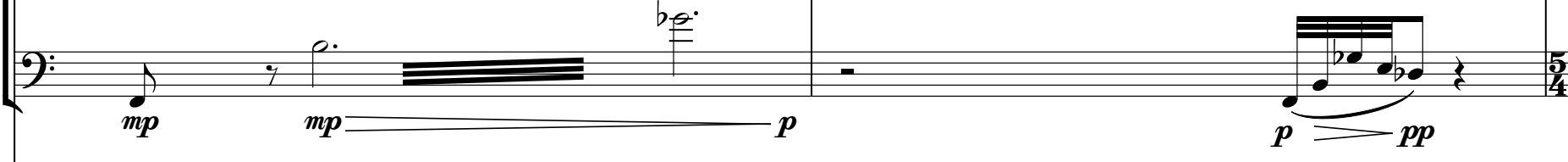
55

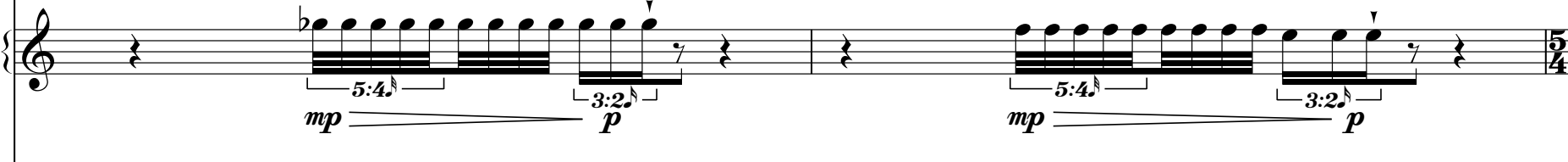
Elec. 1  $\frac{5}{4}$

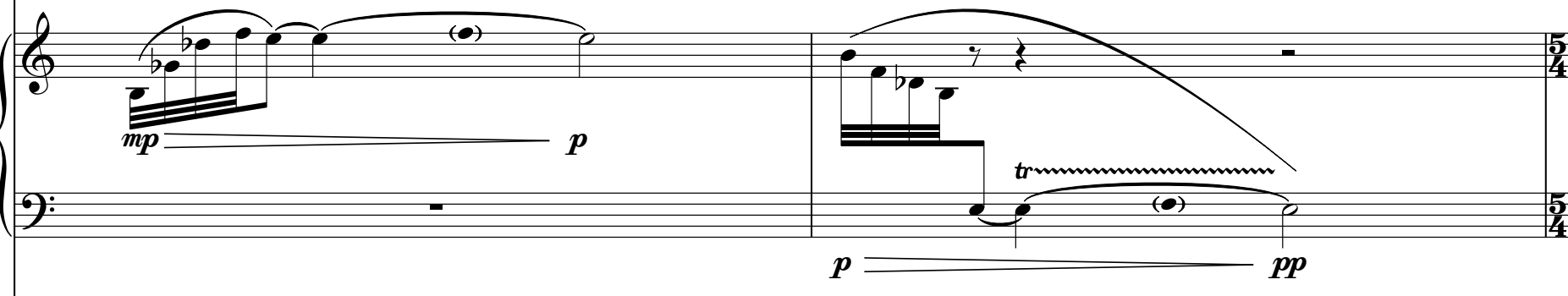
Elec. 2  $\frac{5}{4}$


Elec. 3  $\frac{5}{4}$

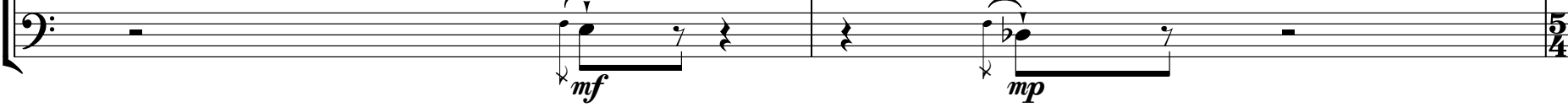
Fl.  $\frac{5}{4}$

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

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

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

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

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

57

This musical score page features eight staves for different instruments. At the top, three electric guitar staves (Elec. 1, 2, 3) are shown with a treble clef and a 5/4 time signature. The electric guitars are mostly silent, with some tremolo markings at the end of the piece. Below them are the Flute (Fl.) and Bass Clarinet (B. Cl.) staves, both in 5/4 time. The Flute part consists of two phrases, each starting with a *ppp* dynamic and a long slur. The Bass Clarinet part has a similar structure with dynamics ranging from *ppp* to *p*. The Vibraphone (Vib.) part features two rhythmic patterns, each starting with a *p* dynamic and a crescendo to *pp*. The Piano (Pno.) part is in 5/4 time, with the left hand playing chords and the right hand being mostly silent, both starting with a *ppp* dynamic. The Violin (Vc.) and Double Bass (Db.) parts are in 5/4 time. The Violin part has a few notes with dynamics of *pp* and *ppp*. The Double Bass part has a few notes with dynamics of *pp* and *ppp*. The piece concludes in 4/4 time, indicated by the final bar lines and time signatures on the right side of each staff.

59

Elec. 1 4/4

Elec. 2 4/4

Elec. 3 4/4

Fl. 4/4 tongue ram *sfz* *f* *mp* ord.

B. Cl. 4/4 slap tongue *sfz* *mp* *mf* slap tongue *sfz* *sfz*

Vib. 4/4 *sfz* *mf* *f* *Red.* 5:4

Pno. 4/4 (ord.) *ff* *mf* *Red.* l.v (sempre)

Vc. 4/4 arco molto s.t. *mf* *f* *p* molto s.p. *tr*

Db. 4/4 arco *sfz* *mf* *f* *mp* molto s.t. molto s.p.

61

Elec. 1
 Elec. 2
 Elec. 3
 Fl.
 B. Cl.
 Vib.
 Pno.
 Vc.
 Db.

4'24" 4'28" 4/4

Fl. *p* *f* *sfz* *p* *f* *sfz* *3:2* *sfz*
 B. Cl. *ord.* *p* *f* *flz.* *p*
 Vib. *p* *Red.* *p* *f* *mp* *f* *mp* *3:2*
 Pno.
 Vc. *molto s.t.* *mp* *mf*
 Db. *mp* *p* *molto s.t.* *(sfz)* *mp* *mf*

63

Elec. 1 4/4

Elec. 2 4/4

Elec. 3 4/4

Bass Clarinet in B \flat slap tongue

Vibraphone

Piano (ord.)

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

ord. flz. flz.

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

ord. *p* *mf*

mp *f* *mp*

mp *f* *mp*

mf *f* *p*

mf *f* *p*

molto s.p. *tr* (e) (e) (e)

molto s.p.

CUE 9

4'42" 4'47" 5/4

Elec. 1 4/4
 65 PBS 0.1
f GS 20 sempre GD 20 sempre Pitch -600 (sempre)
 SD 0.4

Elec. 2 4/4
 PBS 0.2
f GS 60 sempre GD 80 sempre
 SD 0.5

Elec. 3 4/4
 PBS 0.1
f GS 200 sempre GD 1000 sempre
 DMod sempre BI 0.6 Fq 2 P 2 Win 200 Fb 0.2
 CUE 10

Fl. 4/4
mf *p* ord. whistle tone
ppp *pp*

B. Cl. 4/4
mf *p* *p* *mf*

Vib. 4/4
mp *mf*

Pno. 4/4
pp gliss. gliss. over strings

Vc. 4/4
 s.p. sempre gliss. sempre as high as possibile
ppp 5:4 *mf*

Db. 4/4
 col legno battuto s.p. sempre
 6:4 6:4 sim sempre
mf *pp* *mf* *pp*

DMod sempre Fq 6
Bl 0.6 P 6
Win 600
Fb 0.4

Elec. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 Elec. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 Elec. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

SD 0.5 Pitch -600
 PBS -0.2
 CUE 11

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

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

flz.

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

mp *mf* *p* *mp* *mp* *mf*

5:4 7:4

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

hit the string with the palm
 scratch the string
 pizz.
 gliss.
 gliss. over strings

mf *pp* *mp* *pp* *mf*

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

mf *ppp* *mf* *mf*

ord.
 sim

5:4 6:4 6:4

mf *pp* *mf* *pp* *mf* *pp*

70

Elec. 1 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ Pitch -800

Elec. 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ PBS 0.01 SD 0.3

Elec. 3 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ CUE 12

Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ ord. flz. ord.

B. Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ p pp p mf p

Vib. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ pp ppp mp mf mp p mf f

Pno. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ hit the string with the palm pizz. scratch the string mf pp mf

Perc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ mf ppp

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

73

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

slap tongue

tongue ram

ord.

f *mp* *p* *f* *sfz*

sfz *sfz* *p* *mp*

Vib.

f *p*

p *f*

Ped.

Pno.

(ord.)

ff *mf*

Ped.

Vc.

Db.

molto s.t.

molto s.p.

mf *f* *p*

mf *f* *p*

5'31"

5'36"

5'40"

5'46"

29

76

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

Three staves for Electric Instruments (Elec. 1, 2, 3). Each staff shows rests for most of the measure, with time signature changes from 5/4 to 4/4 and finally to 6/4 at the end of the measure.

Flute staff with musical notation. It includes dynamics such as *p*, *f*, and *sfz*. Performance instructions include *ord.* (order), *flz.* (flautando), and *tongue ram*. There are also time signature changes and a *3:2* triplet marking.

Bass Clarinet staff with musical notation and dynamics including *mp*, *f*, and *p*. It features time signature changes and performance instructions like *ord.* and *flz.*

Vibraphone staff with musical notation and dynamics including *mp* and *f*. It includes time signature changes and a *3:2* triplet marking.

Piano staff with musical notation. The right hand has rests, while the left hand plays. Dynamics include *mp* and *f*. Performance instructions include *ord.* and a plus sign (+). There is also a *Red.* (Reduction) marking.

Violoncello staff with musical notation. Dynamics include *mp*, *f*, and *p*. Performance instructions include *molto s.t.* (molto sostenuto), *molto s.p.* (molto sostenuto piano), and *tr.* (trill).

Double Bass staff with musical notation. Dynamics include *p* and *f*. It features long, sustained notes with slurs.

80

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

6'09" 83 Flute air notes pizz. GS 8 sempre GD 8 sempre 6'15" PBS 0.05 Pitch -800 p

Elec. 1

Violoncello col legno battuto GS 4 sempre GD 4 sempre SD 0.2 sempre PBS -0.01 Pitch -400

Elec. 2

Vibraphone l.v. (sempre) GS 500 sempre GD 1000 sempre PBS -0.02 SD 0.5 Pitch -800 (sempre)

Elec. 3

Fl. pp

B. Cl. pp

Vib. ppp *

Pno. (8) ppp

Vc. col legno battuto col legno tratto ppp ppp < pp ppp pp ppp

Db. col legno tratto ppp pp ppp

CUE 13

86 →

Elec. 1
 PBS 0.1
 Pitch -600
 DMod sempre
 Fq 8
 Bl 0.4
 P 8
 Win 800
 Fb 0.4

Elec. 2
 Pitch -1000 (sempre)
 DMod sempre
 Fq 2
 Bl 0.6
 P 2
 Win 200
 Fb 0.2

Elec. 3
 SD 0.2
 sempre
 CUE 14

Fl.
 ord. → flz.
 pp → p → ppp
 air notes
 5:4 5:4 5:4
 pp < mp > pp
 pizz.
 flz.
 pp < mp

B. Cl.
 5:4
 pp → mp > pp


Vib.
 arco. (sempre) l.v. (sempre)
 ppp
 Ped. (sempre)
 ppp
 cresc.

Pno.
 8va
 glissandi over strings as fast as possible
 ppp → pp → ppp
 (8) 5:4
 ppp
 < pp

Vc.
 ppp
 gliss.
 pp

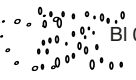
Db.
 ppp
 gliss.
 pp

6'46" 6'52"

89 →  PBS 0.05 sempre

Pitch -800 (sempre)

PBS -0.05


DMod sempre  BI 0.6 Fq 2 P 2 Win 200 Fb 0.2

CUE 15

Fl. *pp mp pp* air notes ord. *pp mp pp* 5:4 5:4 5:4 pizz.


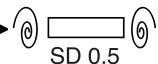
B. Cl. *pp mp pp pp p* air notes flz. ord. ord.


Vib. *pp pp cresc.*

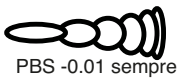
Pno. *ppp pp ppp*  glissandi over strings as fast as possible

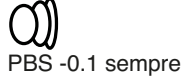

Vc. *pp* *gliss. cresc.*


Db. *pp* *gliss. cresc.*

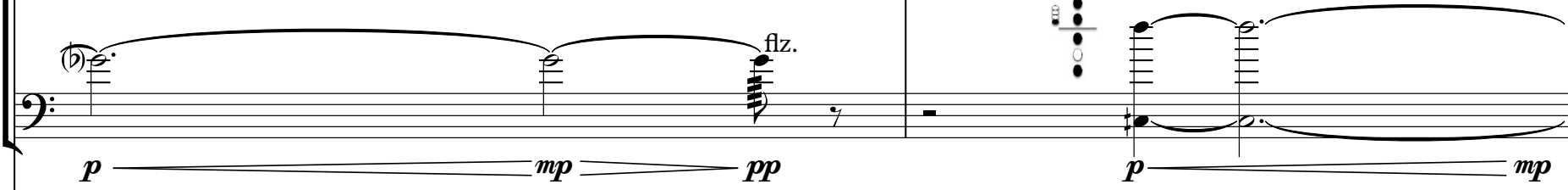
91  

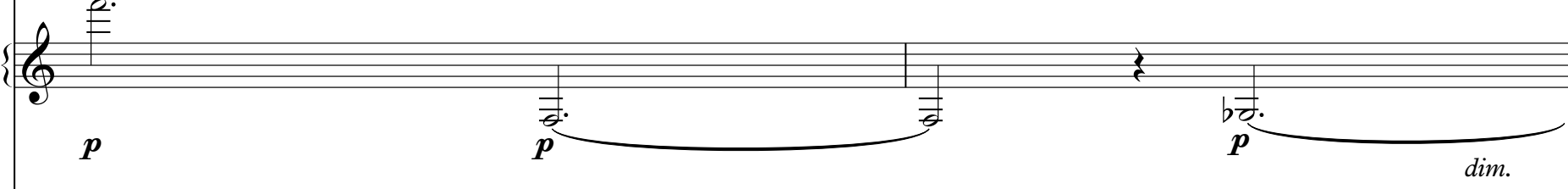
Elec. 1 

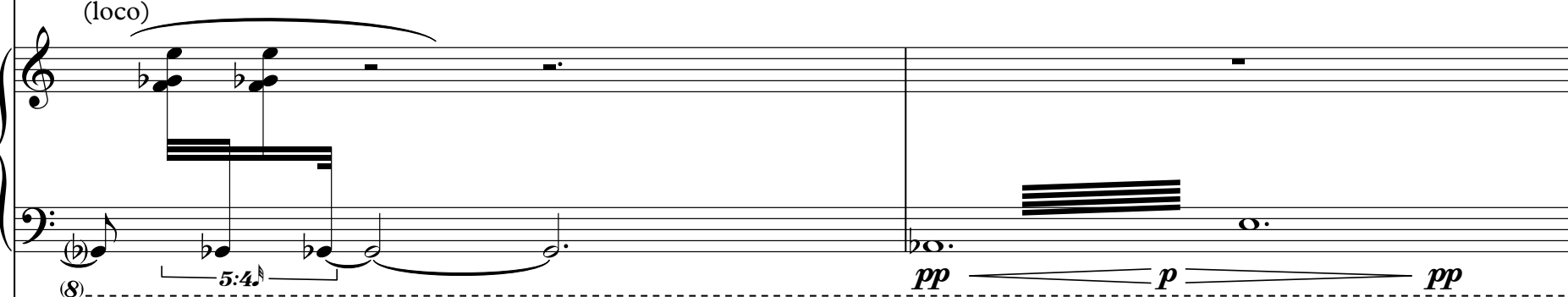
Elec. 2 

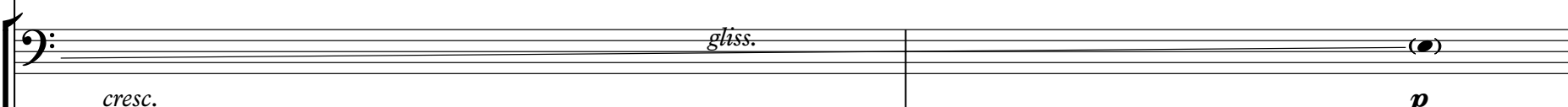
Elec. 3 


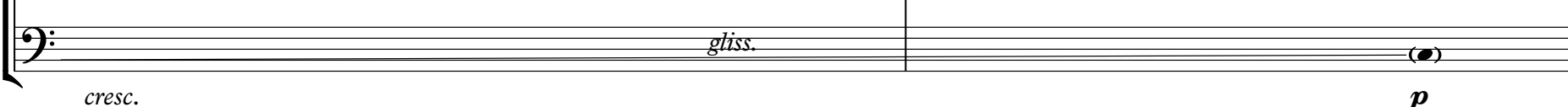
Fl. 
ord. *flz.*
p *ppp*

B. Cl. 
flz.
p mp pp p mp

Vib. 
p p dim.

Pno. 
(loco)
(8) 5:4 pp p pp

Vc. 
gliss.
cresc. p

Db. 
gliss.
cresc. p

7'11"

7'17"

7'23"

7'29"

35

93

Elec. 1
 Elec. 2
 Elec. 3
 Fl.
 B. Cl.
 Vib.
 Pno.
 Vc.
 Db.

CUE 17
 air notes
 ord.
 flz.
 pp
 ppp
 mp
 p
 p
 pp
 pp
 ppp
 8^{va}
 glissandi over strings as fast as possible
 ppp
 pp
 ppp
 ord.
 +
 ppp
 pp
 ppp
 gliss.
 dim.
 ppp
 gliss.
 p
 gliss.
 ppp

97

Elec. 1 4/4

Elec. 2 4/4

Elec. 3 4/4

Fl. 4/4

tongue ram

ord.

p \leftarrow *mf* \rightarrow *p*

B. Cl. 4/4

slap tongue

sfz

mp \rightarrow *mf*

slap tongue

sfz *sfz*

Vib. 4/4

sfz

mf \rightarrow *f*

5:4

Ped.

Pno. 4/4

loco (ord.)

pp \rightarrow *mf*

Ped.

l.v (sempre)

Vc. 4/4

arco molto s.t.

mf \rightarrow *f* \rightarrow *p*

molto s.p.

Db. 4/4

arco

mf

molto s.t.

mf \rightarrow *f* \rightarrow *mp*

molto s.p.

99

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

7'57"
102

Bass Clarinet
in Bb

8'03"

8'07"

B. Cl.

Vibraphone

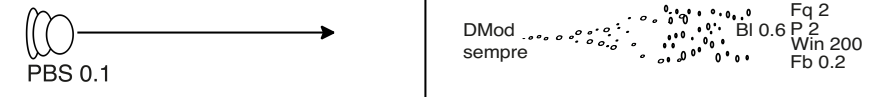
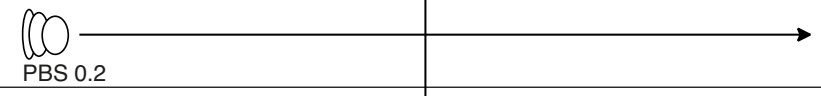
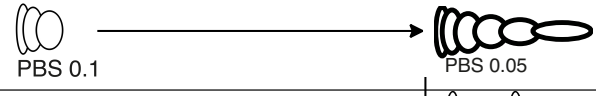
Vib.

Pno.

Piano
(ord.)

CUE 18

Redl



CUE 19

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

DMod sempre Fq 6 Bl 0.6 P 6 Win 600 Fb 0.4

SD 0.5 Pitch -600

PBS -0.2

CUE 20

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Perc.

Db.

105

hit the string with the palm

scratch the string

pizz.

gliss.

gliss. over strings

sim

ord.

6:4

5:4

6:4

108

Elec. 1 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ Pitch -800

Elec. 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ PBS 0.01 SD 0.3

Elec. 3 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ CUE 21

Fl. *mf* > *p* ord. *p* flz. *mf* > *p* ord.

B. Cl. *p* < *mp* > *p* *p* < *mf* > *p* slap tongue *sfz* *sfz*

Vib. *mp* > *ppp* *mp* < *mf* *mp* *p* *pp* *p* *mf*

Pno. hit the string with the palm *mf* pizz. *pp* scratch the string *mf* (ord.) *p* *mf*

Perc. *p* *ppp* molto s.t. *mf* *f* molto s.p. (e)

Db. *mf* > *pp* 6:4 *mf* molto s.t. *mf*

112

Elec. 1

Elec. 2

Elec. 3

Fl.

f — *mp* *p* — *mf* *sfz* *mf* — *p* *sfz*

tongue ram ord. flz. tongue ram

B. Cl.

ord. flz.

p — *f* — *p*

Vib.

mf *p* — *f* *mp* — *f* — *mp*

5:4 3:2

Pno.

Vc.

f — *p* *molto s.t.* *mp*

Db.

mf — *f* — *p* *ord.* *p* — *mp*

115

Elec. 1

Elec. 2

Elec. 3

Fl.

ord. → flz. → ord.

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

B. Cl.

ord. → flz. → ord.

p *p* *f* *p*

Vib.

mp *f* *mp*

Pno.

ord. → +

mp *p* *mf* *p*

Vc.

mf *f* *p*

molto s.p.

Db.

mp *f* *p*

118

Elec. 1 $\frac{4}{4}$ $\frac{5}{4}$

Elec. 2 $\frac{4}{4}$ $\frac{5}{4}$

Elec. 3 $\frac{4}{4}$ $\frac{5}{4}$

Fl. whistle tone (sempre)

ppp *pp* *pp* *ppp* *pp* *ppp*

B. Cl. *p* *mp* *p* *p* *mp*

Vib. *mf* *p* *mf* *p* *mf*

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

Ped. *Ped.*

Vc. *pizz.* *mp* *pizz. (sempre)* *mp*

Db. *pizz.* *mp* *pizz. (sempre)* *mp*

122

Elec. 1 $\text{H } \frac{5}{4}$ $\frac{4}{4}$
 Elec. 2 $\text{H } \frac{5}{4}$ $\frac{4}{4}$
 Elec. 3 $\text{H } \frac{5}{4}$ $\frac{4}{4}$
 Fl. $\frac{5}{4}$ $\frac{4}{4}$ *ppp* *pp* *ppp*
 B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ *mf* *p* *p* *mp* *p* *mp* *p*
 Vib. $\frac{5}{4}$ $\frac{4}{4}$ *p* *mf* *p* *mp* *mp*
 Pno. $\frac{5}{4}$ $\frac{4}{4}$ *p* *pp* *mp*
 Vc. $\frac{5}{4}$ $\frac{4}{4}$ *gliss.* *mp* *mf* *mf*
 Db. $\frac{5}{4}$ $\frac{4}{4}$ *mf* *mp* *mf*

Elec. 1
Elec. 2
Elec. 3
Fl.
B. Cl.
Vib.
Pno.
Vc.
Db.

124

Double Bass
arco

Bass Clarinet
in B \flat
5:4

Violoncello
norm. \rightarrow molto s.p.
(2) \rightarrow (2)
gliss.

CUE 22

tongue ram

slap tongue

arco norm.

arco

126

Elec. 1

PBS 0.1 (sempre)

Pitch -600 (sempre)

DMod sempre, Fq 4, Bl 0.4, P.4, Win 400, Fb 0.4

Elec. 2

GS 500 sempre

GD 1000 sempre

PBS 0.2 sempre

Pitch -400 (sempre)

Elec. 3

GS 250 (sempre)

GD 250

GD 700

SD 0.2

SD 0.1

SD 0.4

CUE 23

Fl.

ord.

tongue ram (sempre)

p — *mf* — *f*

f — *f*

ord.

tongue ram

mp < *mf* — *f*

B. Cl.

ord.

slap tongue (sempre)

p < *mf* — *mf* — *mf*

ord.

slap tongue

p < *mf* — *p* — *f*

ord.

slap tongue (sempre)

mf — *mp* — *f*

Vib.

p — *mp*

p — *mp* — *p*

p — *mp* — *mf* — *mp*

Pno.

loco (ord.)

p — *mf*

Ped.

mf

Ped.

Vc.

gliss.

mp — *mf*

molto s.p.

norm.

arco

pp — *mf*

gliss.

Db.

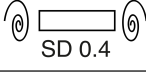
norm.

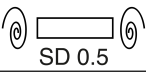
molto s.p.


gliss.

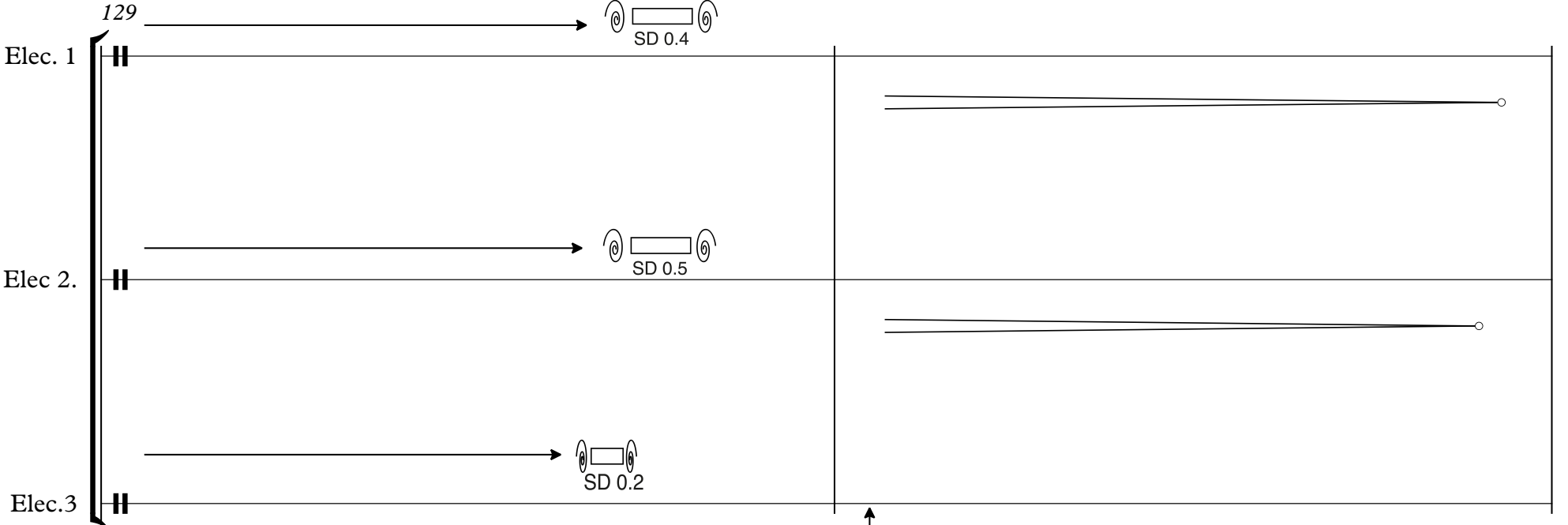
mp — *mf*

mp — *mf*

Elec. 1  129

Elec. 2 

Elec. 3 



Fl. *ord.* *mp* *mf* *f* *f*

tongue ram *f* *f*

tongue ram (sempre) *f*

B. Cl. *f* *mf* *p* *mp* *mf*

ord. *slap tongue*

Vib. *mp* *p* *mp* *p* *mp* *p*

Pno. *loco* *(ord.)* *p* *mf* *(ord.)* *p* *mf*

Ped.

Vc. *mf* *f* *mf* *pp* *mf* *mp*

molto s.p. *norm.* *gliss.* *molto s.p.*

Db. *mf* *pp* *mp* *pp*

molto s.p.

131

Elec. 1

Elec. 2

Elec. 3

Fl.

ord.

whistle tone

mp *pp* *ppp*

3:2 5:4 *p*

B. Cl.

ord.

p *mf* *p*

Vib.

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

5:4 5:4 3:2

Pno.

mp *p*

tr.

Ped.

Vc.

pizz.

mp *mf*

5:4 3:2

pizz. (sempre)

gliss.

Db.

pizz.

mp *mf*

5:4

133

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

whistle tone (sempre)

pp *ppp*

pp *ppp*

mp *mf* *mp* *mp* *p*

p *pp* *p* *pp*

mp *p*

mp *p*

Ped.

mp *mf*

mp *mf*

10'25"

10'29"

10'34"

51

135

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

The musical score is divided into three measures corresponding to the time markers 10'25", 10'29", and 10'34".

- Measures 135-136 (10'25"):** The time signature is 5/4. The Flute part features a melodic line with a slur and a *ppp* dynamic. The Bass Clarinet has a rhythmic pattern starting with *p* and *pp*. The Vibraphone plays a complex rhythmic pattern with *mp* and *p* dynamics. The Piano part includes a trill and a slur, with *p* and *pp* dynamics. The Violin and Double Bass parts have *p* and *pp* dynamics.
- Measures 137-138 (10'29"):** The time signature changes to 4/4. The Flute continues with *ppp* dynamics. The Bass Clarinet has a long slur with *ppp*, *p*, and *ppp* dynamics. The Vibraphone has a *p* and *pp* dynamic. The Piano part features a *ppp* chord with a *Red.* (Reduction) marking. The Violin and Double Bass parts have *pp* dynamics.
- Measures 139-140 (10'34"):** The time signature is 4/4. The Flute has a *ppp* dynamic. The Bass Clarinet has a *ppp* dynamic. The Vibraphone has a *p* and *pp* dynamic. The Piano part has a *ppp* dynamic. The Violin and Double Bass parts have *ppp* dynamics.

138

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Ped.

Vc.

Db.

142

Elec. 1

Elec. 2.

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

The musical score for page 53, measures 142-145, is written for a chamber ensemble. The score is organized into systems for three electric guitars (Elec. 1, 2, 3), Flute (Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.).

- Electric Guitars (Elec. 1, 2, 3):** Each part begins with a 5/4 time signature, which changes to 4/4 at measure 143 and back to 5/4 at measure 144. The parts are mostly silent, indicated by rests.
- Flute (Fl.):** Plays a melodic line with dynamics *pp*, *mp*, and *pp*. It features a trill in measure 143.
- Bass Clarinet (B. Cl.):** Features a trill in measure 143 with dynamics *pp*, *mf*, and *pp*.
- Vibraphone (Vib.):** Plays a complex rhythmic pattern with dynamics *ppp*, *pp*, *pp*, *mf*, *pp*, *mp*, and *p*. It includes a 9:8 triplet in measure 144 and a 5:4 triplet in measure 145.
- Piano (Pno.):** Features a melodic line with dynamics *pp*, *p*, and *mp > p*. It includes a 9:8 triplet in measure 144 and a 5:4 triplet in measure 145.
- Violoncello (Vc.):** Plays a melodic line with dynamics *pp* and *mf*. It features a glissando in measure 145 and a trill in measure 144 with the instruction *molto s.t.* (molto sostenuto).
- Double Bass (Db.):** Plays a melodic line with dynamics *pp*, *pp*, *p*, and *mp*.

The score includes various performance instructions such as *pp*, *mp*, *mf*, *p*, *ppp*, *mp > p*, *gliss.*, and *molto s.t.* (molto sostenuto). It also features complex rhythmic patterns, including 5/4 and 4/4 time signatures, and triplets (9:8 and 5:4).

B

54 11'13" 11'17" 11'22"

Elec. 1 145 Flute ord. *mf* GS 80(sempre) GD 100 PBS 1

Elec. 2 Violoncello *gliss.* *mf* GS 250 sempre GD 600 sempre PBS 0.6 sempre

Elec. 3 Piano *mf* 9:8 l.v. GS 100 sempre GD 100 sempre PBS 0.1 sempre

Fl. whistle tone *ppp* *pp* sim. sempre *pp* *ppp*

B. Cl. *mp* *pp* *mp* *pp*

Vib. *p* *pp* *mp* *mf* *pp* *mp* *pp*

Pno. *pp* *mp* *p* *pp* *mp*

Vc. *mp* *p* *mp* *p* *p*

Db. *mp* *pp* *mp* *p* *mp* *p*

11'27"

11'32"

11'36"

11'40"

55

148 GD 80 SD 0.1 SD 0.2

Elec. 1: PBS 0.4 Pitch 0 Pitch -200

Elec. 2: DMod Fq 4 Bl 0.4 P 4 Win 400 Fb 0.4

Elec. 3: DMod Fq 8 Bl 0.8 P 8 Win 800 Fb 0.8 CUE 26 CUE 27

Fl. *ppp* *pp* *pp* *ppp* ord. *pp* *mp* *pp*

B. Cl. *mp* *pp* *mp* *pp* *ppp* *mp* *pp* *ppp* *mp*

Vib. *p* *mp* *p* *mp* *p* *pp* *pp* *mp* *pp*

Pno. *p* *mp* *p* *pp* *ppp* l.v. Ped.

Vc. *mp* *p* *gliss.* *mp* *mp* *mp* *pp* *pp* molto s.t. *mp* *pp* molto s.p.

Db. *mp* *p* *p* *p* *mp* *pp*

152

Elec. 1

Elec. 2.

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

The musical score for page 56, measures 152-154, is presented in a multi-staff format. The top three staves are for electric instruments (Elec. 1, 2, 3), all in 4/4 time. The Flute (Fl.) part features a melodic line with dynamics *pp* and *ppp*. The Bass Clarinet (B. Cl.) part includes trills and a 5:4 interval. The Vibraphone (Vib.) part has a rhythmic pattern with dynamics *pp*, *mp*, and *p*. The Piano (Pno.) part features a 6:4 interval and dynamics *pp*, *ppp*. The Violoncello (Vc.) part has a melodic line with dynamics *pp*, *mp*, and *p*, and includes a glissando instruction. The Double Bass (Db.) part has a melodic line with dynamics *mf*, *p*, *mp*, and *p*. The score is divided into three measures by vertical bar lines, with the second measure being a 5/4 time signature. Performance instructions include *molto s.t.* and *gliss.*.

11'58"

12'04"

12'08"

57

155

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

The musical score is organized into measures corresponding to the time markers 11'58", 12'04", and 12'08". The instruments and their parts are as follows:

- Elec. 1, 2, 3:** Three electric guitar staves, each with a double bar line at the beginning of the first measure.
- Fl.:** Flute part with notes in the 4/4 and 5/4 measures. Includes dynamics *pp*, *ppp*, and *ord.* (order).
- B. Cl.:** Bass clarinet part with trills and notes. Includes dynamics *mp*, *pp*, *mp*, *pp*, *pp*, and *ppp*. A 5:4 ratio is indicated.
- Vib.:** Vibraphone part with notes and chords. Includes dynamics *p*, *pp*, *pp*, *pp*, and *ppp*.
- Pno.:** Piano part with notes and chords. Includes dynamics *ppp*, *mp*, and *ppp*. A 5:4 ratio is indicated.
- Ped.:** Pedal point line with a bracketed section.
- Vc.:** Violin part with notes and trills. Includes dynamics *mp*, *pp*, *pp*, and *ppp*. Includes markings *molto s.t.* and *molto s.p.* and *gliss.*
- Db.:** Double bass part with notes and trills. Includes dynamics *p*, *pp*, *pp*, and *ppp*.

158

Elec. 1 $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Elec. 2 $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Elec. 3 $\text{G } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Fl. *s.v.* *sim sempre*
ppp \leftarrow *mp* \rightarrow *pp* *ppp* \leftarrow *mp* \rightarrow *pp*

B. Cl. *s.v.*
ppp \leftarrow *mp* \rightarrow *pp*

Vib. *arco* *sim.*
pp \leftarrow *mf* \rightarrow *pp* *pp* \leftarrow *mf* \rightarrow

Pno. *l.v (sempre)*
pp *pp*

Ped. Ped. Ped.

Vc. *s.v.*
pp

Db. *pp* \leftarrow *mf* \rightarrow *pp* *pp* \leftarrow *mf* \rightarrow *pp*

12'35"

12'40"

12'44"

12'49"

12'54"

59

164

Elec. 1

Elec. 2

Elec. 3

Fl.

B. Cl.

Vib.

Pno.

Vc.

Db.

ord.

sim sempre

arco

ord.

ord.

pp *mf*

pp *mf* *pp*

pp

pp

p

Ped.

Ped.

norm

s.t.

norm

pp *mf* *pp*

pp *mf* *pp*

pp

pp *mf* *pp*

pp

The musical score is divided into five measures, each with a specific time signature: 5/4, 4/4, 5/4, 2/4, and 4/4. The instruments and their parts are as follows:

- Elec. 1, 2, 3:** Three electric guitar staves, all with a treble clef and a 5/4 time signature in the first measure, which changes to 4/4, 5/4, 2/4, and 4/4 in subsequent measures. They contain rests.
- Fl.:** Flute part starting in 5/4, changing to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp*, *mf*, *pp*, *mp*, and *pp*. Includes an *ord.* (order) marking and a 3:2 triplet.
- B. Cl.:** Bass Clarinet part starting in 5/4, changing to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp*, *mf*, *pp*, *mp*, and *pp*. Includes the instruction *sim sempre*.
- Vib.:** Vibraphone part starting in 5/4, changing to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp*, *mf*, *pp*, *mf*, and *pp*. Includes an *ord.* marking and an *arco* instruction.
- Pno.:** Piano part with treble and bass staves. Treble clef part starts in 5/4, changes to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp* and *p*. Includes *Ped.* (pedal) markings.
- Vc.:** Violin part with a bass clef, starting in 5/4, changing to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp*, *mf*, and *pp*. Includes *norm* and *s.t.* (sul tasto) markings.
- Db.:** Double Bass part with a bass clef, starting in 5/4, changing to 4/4, 5/4, 2/4, and 4/4. Dynamics include *pp*, *mf*, and *pp*.

169 Flute s.v.

Elec. 1

Vibraphone arco

Elec. 2

Piano l.v.

Elec. 3

CUE 1

CUE 2

GS 100 sempre

GD 100 sempre

PBS 1 sempre

Fl.

B. Cl.

ord.

s.v.

Vib.

Pno.

5:4

arco

norm → s.t.

Vc.

norm → s.t. → norm

Db.

mf

pp

mf

pp

mf

pp

mf

pp

pp

mf

pp

pp

mf

pp

13'10"

13'14"

13'20"

13'24"

61

172

Elec. 1

Elec. 2

Elec. 3

Fl.

s.v.

pp — *mf* — *pp*

sim.

pp — *mf* — *ppp*

3:2

B. Cl.

pp — *mf* — *pp* — *pp* — *mf* — *ppp*

sim.

3:2

Vib.

pp — *mf* — *pp* — *pp* — *ppp*

Pno.

ppp

Ped.

norm —————> s.t. —————> norm

Vc.

pp — *mf* — *pp* — *pp* — *ppp*

Db.

pp — *mf* — *pp* — *ppp*

13'26"