



Piano Concerto

for piano, orchestra, and electronics



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Instrumentation

2 Flutes (Flute 2 doubling Piccolo)
2 Oboes
2 Clarinets in B \flat (Clarinet 2 doubling Bass Clarinet)
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone

Timpani
2 Percussion
Percussion 1:
glockenspiel
vibraphone (shared with Percussion 2)
triangle
2 metal pipes (low/high)
snare drum
2 wood blocks (low/high)
pair of sand blocks
bass drum
tam tam (shared with Percussion 2)
Percussion 2:
xylophone
vibraphone (shared with Percussion 1)
2 agogo bells (low/high)
2 ceramic tiles (low/high)
2 tom toms (low/high)
hi-hat
tam tam (shared with Percussion 1)

Solo Piano

Violin I
Violin II
Viola
Cello
Double Bass

Electronics (live audio signal processing and video)

Duration: 18 minutes


Program Notes


My work as a composer often addresses how emerging technologies affect our experience of music. This began twenty years ago when I asked myself whether humans would still compose music after the “singularity,” a theoretical point in technological development when ultra-intelligent machines would surpass human intelligence and begin improving themselves autonomously. After two years of reading and reflecting, I came to the (brilliantly insightful!) conclusion that humans will keep making music because humans want to make music.

In the intervening years, I have given less thought to this question and more thought to specific developments in mobile computing and social media. The prospect of machines replacing humans, however, has recently captured widespread attention and I find myself asking the same old questions and arriving at the same old answers. The act of coming together to create music or witness the creation of music is a powerful experience that has served important social functions for a long time. Coming together can cultivate communal joy and foster empathy, and the importance of empathy in an uncertain future cannot be overstated. I am not the first composer to write a piano concerto, and I doubt that I will be the last. In a broad sense, this piece is not about anything new, but it does incorporate technologies that were not available for most of the history of the piano concerto. The sound of the piano is processed in real time and live video is generated during the performance, responding to the actions of the pianist.


My work does not reject technology, but rather seeks to use technology to enhance and expand human potential without replacing it. Above all else, this piece is a celebration of how live music reaffirms our shared humanity.

Performance Notes


 = quarter-tone flat

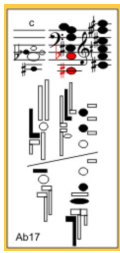
 = quarter-tone sharp

Flutes

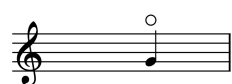
 = bisbigliando: rapidly alternate between two fundamentals of the same overblown harmonic


Bassoons


 = multiphonic uses this fingering (source: <https://www.leslieros.net/multies6T.html>)



Trumpets and Trombones

 = (with mute) open

 = (with mute) closed

 = gradually move from open to closed

Percussion

Standard noteheads are used for pitched percussion and drums.
Rectangular noteheads are used for wood or ceramic instruments.
Diamond noteheads are used for metal instruments.





Percussion 1:
glockenspiel
vibraphone (shared with Percussion 2)
1: bass drum (muted to sound very dry)
2: tam tam (shared with Percussion 2)
3: low wood block
4: high wood block
5: sand blocks (one pair)
6: snare drum (with very loose snare)
7: low metal pipe
8: high metal pipe
9: triangle


Percussion 2:
xylophone
vibraphone (shared with Percussion 1)
1: hi-hat
2: tam tam (shared with Percussion 1)
3: low tom tom
4: high tom tom
5: low ceramic tile
6: high ceramic tile
7: low agogo bell
8: high agogo bell


Piano

The following pedal notations apply to both the damper pedal and sostenuto pedal.

 = press down pedal and release it

 = press down pedal and continue holding it

 = continue holding pedal, which is already pressed down

 = open noteheads in beam groups show notes that are held by the sostenuto pedal

Performance Notes


Strings

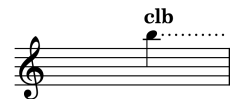
ord. = ordinario: normal bow placement


sp = sul ponticello: play closer to the bridge than normal

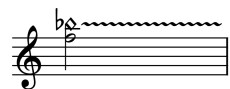
mSP = molto sul ponticello: play very close to the bridge


ord. → **sp** = gradually move from ordinario to sul ponticello


 = rearticulate during glissando


 = col legno battuto jeté: throw the wood of the bow at the string, creating a series of bounces


 = on release, choke the sound suddenly and completely


 = alternate rapidly between stopped pitch and artificial harmonic


 = alternate rapidly between open string and natural harmonic

 = accelerate alternation between open string and natural harmonic, which can begin very slow and become very fast

 = decelerate alternation between open string and natural harmonic, which can begin very fast and become very slow

 = triangle notehead represents a very high (indeterminate) pitch, which does not need to be coordinated among players

 = half-harmonic: use a light finger pressure with a light, fast bow to produce a "fuzzy" sound (a somewhat noisy pitch that retains a faintly audible fundamental).
A thicker horizontal line represents a consistent pitch.
A thinner sloped line represents a glissando combined with this technique.

 = Play with a slow bow speed and slightly heavier pressure than normal. The sound should be soft and slightly raspy, with a faintly audible pitch. This should **not** produce a harsh, scraping sound. Change bow only as often as necessary.

Electronics

The piece includes live audio signal processing and video, using a patch in Max/MSP/Jitter that is available from the composer.

One microphone should be placed in the piano. The signal from the piano should be routed to the mixing console and then routed from the mixing console to the computer running Max/MSP/Jitter. Four channels of processed audio will be returned from the computer to the mixing console to be diffused through the hall in four channels (front left, front right, rear left, rear right).

Video generated in real time by the same Max/MSP/Jitter patch should be sent from the computer to a large screen positioned behind the orchestra. This video responds to the sound from the piano.

Cues for the audio and video appear at the bottom of the score; these should be triggered in the Max/MSP/Jitter patch at these moments in the piece.

Transposed score
Duration: 18 minutes

Piano Concerto

for Tomoko Mukaiyama and the London Philharmonic Orchestra

Ryan Carter

Propulsively ♩ = 144

2 3 4 5

Flute 1

Piccolo

Oboe 1
2

Clarinet in Bb 1
2

Bassoon 1
2

Horn in F 1
2

Horn in F 3
4

Trumpet in C 1
2

Tenor Trombone 1
2

Bass Trombone

Timpani

Percussion 1
low wood block
p
tam tam with wire brushes, freely varying striking position

Percussion 2
mp *f* *mp*
low metal pipe
bass drum muted to sound very dry
f *p*

Piano

Solo
p
fff *p*

Violin I
altri
very light, off the string
sp
sp → ord.
mp *pp*

gli altri
pp *mp* *pp*

Violin II
divisi
sp
very light, off the string
sp
pp *mp* *pp*

Viola
divisi
sp
very light, off the string
sp
pp *mp* *pp*

Violoncello
pp
pizz.
pp *mf* *pp* *sempre pizz.*

Double Bass
mf *sfz* *mf*

Electronics

1 Audio: no processing
Video: two dots circling each other

2 3 4 5

12 13 14 15 16

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II 1

Vln II 2

Vla 1

Vla 2

Vc.

D. B.

Elec.

1. *pp* — *p* — *ff*

1. *p* — *pp*

2. *p* — *f*

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

ff

sp — *ord.* *sp*

cresc. poco a poco

ff *sp* — *ord.*

ff *sp* — *ord.*

ff *sp* — *ord.*

ff *sp* — *ord.*

ff

ff

ff

2

12 13 14 15 16

18 19 20 21 22 23

A

bass drum (still muted, but less dry than before)

tom toms with soft mallets

Note extensive use of octave-transposing clefs

ff

mp

3

mp

3

mp

Solo

Vln I *sempre p*

gli altri *mp*

unison

Vln II *mp*

unison

Vla *mp*

Vc. *p*

pizz.

D. B. *mf*

pizz.

arco

D. B. *mf*

Elec.

Audio: no processing
Video: spherical clouds of dots spinning

17 18 19 20 21 22 23

24 25 26 27 28 29

bisbigliando: rapidly alternate between two fundamentals of the same overblown harmonic

Fl. 1

p *f* *pp*

Perc. 1 *pp* *mf*

Perc. 2 *p* *mp*

Pno

Solo

Vln I *p < fff* *mf > p*

gli altri *pp* *mp*

Vln II *pp* *mp*

Vla *pp* *mp*

Vc. *mp*

D. B. *pp* *mf*

24 25 26 27 28 29

30 31 32 33 34 35

B. Tbn.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

30 31 32 33 34 35

36 37 38 39 40 41 42

B. Tbn.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

36 37 38 39 40 41 42

43 44 45 46 47 48

Perc. 1 *mf* *f* *glockenspiel*

Perc. 2 *sempre mp*

Pno *f*

Solo Vln I *sempre p*

gli altri Vln I *sempre mp*

Vln II *sempre mp*

Vla *sempre mp*

Vc. *ord.* *mp* *sempre mp*

D. B. *sempre mf*

43 44 45 46 47 48

49 50 51 52 53 54

Hn in F 1 2 *p*

Hn in F 3 4 *p*

B. Tbn.

Perc. 1 *bass drum* *mf* *f* *mp* *p*

Perc. 2

Pno *3*

Solo Vln I *ord.* *msp* *pp* *pp* *mp*

gli altri Vln I *pp mp* *pp* *mp* *pp* *mp*

Vln II *pp mp* *pp* *mp* *pp* *mp*

Vla *pp mp* *pp* *mp* *pp* *mp*

Vc. *pp mp* *ord.* *msp* *ord.* *p* *mp*

D. B. *pp mp* *ord.* *msp* *ord.* *p*

49 50 51 52 53 54

55 56 57 58 59 60

Hn in F 1 2
Hn in F 3 4
Perc. 1
Perc. 2
Pno
Solo
Vln I
gli altri
Vln II
Vla
Vc.
D. B.

1. *f* *p*
3. *f* *p*
mf
mp *fff*
pp mp
pp mp
pp mp
pp mp
pp mp
pp mp
pp mp
pp mp
pp mp
ord. → msp ord.
pp mf

55 56 57 58 59 60

61 62 63 64 65 66

Perc. 1
Perc. 2
Pno
Solo
Vln I
gli altri
Vln II
Vla
Vc.
D. B.

mp *mp < fff* *mp* *mp < fff* *f* *mp*
mp *mf* *mp*
pp *mf* *mp*
ord. → msp ord.
pp mf *pp* *mf*

C

61 62 63 64 65 66

67 68 69 70 71 72

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

Elec.

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

p *f*

p *f*

p *f*

ff *p*

p *f*

p *f*

pp *f* *p*

triangle

xylophone

8va

ff

ff

sost.

f *mp*

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

ord. → msp ord. *pp* *f* *mf*

ord. → msp ord. *pp* *mf*

f *mp* *mp < fff*

pizz. *mf*

pizz. *mf*

pizz. *mf*

mf

f

67 68 69 70 71 72

Fl. 1: *f* (measures 74-75), *pp* (measures 77-78)

Picc.: *f* (measures 74-75), *pp* (measures 77-78)

Ob. 1/2: *pp* (measures 77-78)

Cl. in Bb 1/2: *pp* (measures 77-78)

Bsn 1/2: *pp* (measures 77-78), *a 2*

Hn in F 1/2: *p* (measures 77-78)

Hn in F 3/4: *p* (measures 77-78)

Tpt in C 1/2: *p* (measures 77-78)

T. Tbn. 1/2: *p* (measures 77-78), *a 2*

B. Tbn.: *p* (measures 77-78)

Timp.: *pp* (measures 77-78)

Perc. 1: *mf*

Perc. 2: *mf*, *f* (with noteheads)

Perc. 2 instruction: tom toms near rim with wooden sticks

Perc. 2 instruction: x noteheads: rim clicks on toms

Pno: *sost.*, *5:4* ratio, *8va*

Solo: *mp*, *f*, *p < fff*, *mp*, *8va*

Vln I: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*

Vln II: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*

Vla: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*

Vc.: *I (4th partial natural harmonic)*

D. B.

Elec.

79 D 81 82 83

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1
mp

Perc. 2

Pno
(sost.)

Solo

Vln I
pizz.

Vln II
pizz.

Vla
pizz.

Vc.
pizz.

D. B.

Elec.

low metal pipe

f *mp* *f* *mf*

p

1.

3

arco

8)

1

84 85 86 87 88 89

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1
low metal pipe

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

Elec.

cresc. poco a poco

mp *f* *mp* *p*

f

molto marcato

sost.

mp *fff* *mp*

mf *pizz.*

p *mf* *pizz.*

p *mf* *pizz.*

I *3*

84 85 86 87 88 89

90 91 92 93 94 95

Fl. 1
Picc.
Ob. 1
2
Cl. in Bb 1
2
Bsn 1
2

Hn in F 1
2
Hn in F 3
4
Tpt in C 1
2

T. Tbn. 1
2
B. Tbn.

Timp.
Perc. 1
Perc. 2

Pno

Solo
Vln I
gli altri
Vln II
Vla
Vc.
D. B.
Elec.

1. *f* *mp* *p*
f *mp* *p*
mf *mp*
2. *f* *p*
p *f* *p*

x noteheads: rim clicks on bass drum

cresc. poco a poco
tam tam
f
pp

sost.

8va
fff *mf* *mf < fff* *f* *mf*
pp *cresc. poco a poco*
pp *cresc. poco a poco*
mf *cresc. poco a poco*
cresc. poco a poco
cresc. poco a poco
ff

ord. *mp* *mfp*
mf *ff*
ff
ff

90 91 92 93 94 95

E Half time ♩ = 72 97 98 99 100 101

Dreamy, somewhat freely (♩ = 72)

Fl. 1
Picc.
Ob. 1
2
Cl. in Bb 1
2
Bsn 1
2
Hn in F 1
2
Hn in F 3
4
Tpt in C 1
2
T. Tbn. 1
2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Solo
Vln I
gli altri
Vln II
Vla
Vc.
D. B.
Elec.

3 Audio: fragmented echoes
Video: dots fade out, washy colors moving from side to side

102 103 104 105 106 107 108 109 110

poco rit.....

Pno *f pp f pp f pp f pp f pp f pp f pp f pp mp*

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

D. B. *pp mf*

102 103 104 105 106 107 108 109 110

111 112 113 114 115 116 117

a tempo (♩ = 72)

Pno *ff pp f pp f pp f pp f pp f pp f pp*

111 112 113 114 115 116 117

118 119 120 122 123 124

Cl. in Bb 1/2 *mf*

T. Tbn. 1/2 *p* with plunger mute

Pno *f pp mf f pp f pp f pp f pp f pp f pp f pp*

Vln I 1 *pp*

Vln II *pp*

Vla *pp*

Vc. *mp*

D. B. *mp*

Elec.

118 119 120 121 122 123 124

4 Audio: fragmented echoes detune downward

130

131

132

133

134

Fl. 1

Picc.

Ob. 1/2

Cl. in Bb 1/2

Bsn 1/2

Hn in F 1/2

Hn in F 3/4

Tpt in C 1/2

T. Tbn. 1/2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I 1

Vln II

Vla

Vc.

D. B.

Elec.

ppp f f ppp f ppp f ppp f ppp f ppp f ppp f ppp f ppp f ppp f ppp

f pp mf

f pp mf f ppp f ppp

p mp

mf

mf

p mf

Play lower octave if possible

Alternate between open C string and any natural harmonic.
Begin very slowly, then accelerate and decelerate, but avoid synchronizing with other players.

IV

130

131

132

133

134

145

146

147

H

149

poco rit.....

7 Video: dots converge

8 Audio: sound of piano is reversed
Video: pairs of lines sliding right and left

145

146

147

148

149

150

151

152

153

154

As if time is suspended $\text{♩} = 120$

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

fp *fp* *fp* *fp*

pp with plunger mute *p* *ff*

vibraphone (shared with Perc. 2) with lightweight wooden sticks or ends of rattan mallets

sempre p

vibraphone (now shared with Perc. 1) with medium hard mallets

mp *sempre mf*

f

so
ord.
IV III

p *f*

150

151

152

153

154

155 156 157 158 159

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1
sempre p

Perc. 2
sempre mf

Pno

Vln I
p

Vln II
p *solo ord. III* *f* *p*

Vla

Vc.

D. B.

Elec.

155 156 157 158 159

160 161 162 163 164

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

160 161 162 163 164

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has a melodic line in measures 160-163, with the Clarinet in Bb playing a rhythmic pattern. The brass section (Horn in F, Trumpet in C, Trombone) is mostly silent. The percussion section (Perc. 1, Perc. 2) provides a steady rhythmic accompaniment. The piano part has a few notes in measures 160 and 164, marked with a fermata and a 'Ped.' symbol. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) has a melodic line in measures 160-163, with the Viola playing a rhythmic pattern. The Viola part is marked with 'solo ord.' and 'IV III' fingering, and has dynamics of 'p' and 'f'. The Violoncello part has a melodic line in measures 160-163, marked with 'solo ord.' and 'IV III' fingering, and has a dynamic of 'p'. The Double Bass part is silent.

165 166 167 168 169

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

p

mf

f

p

f

p

sempre mp

sempre mp

165 166 167 168 169

170 171 172 173 174

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2

Bsn
1
2

Hn in F
1
2

Hn in F
3
4

Tpt in C
1
2

T. Tbn.
1
2

B. Tbn.

Timp.

Perc. 1
f *p* *f*

Perc. 2
pp *mf* *pp*

Pno
mf *f* *mf*
(*sc*) →

Vln I
f *p* *solo* III

Vln II
p *f*

Vla

Vc.

D. B.

Elec.

170 171 172 173 174

Detailed description of the musical score: This page contains the musical score for measures 170 through 174. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, and Bassoon 1 & 2. The brass section includes Horns in F (1 & 2, 3 & 4), Trumpets in C (1 & 2), Tenor Trombones (1 & 2), and Baritone Trombone. The percussion section includes Timpani, Percussion 1 (with dynamics *f*, *p*, *f*), and Percussion 2 (with dynamics *pp*, *mf*, *pp*). The piano part features a melodic line with dynamics *mf*, *f*, and *mf*, and includes a section marked *solo* III with a *sc* (scordatura) instruction. The string section includes Violin I (with dynamics *f*, *p*), Violin II (with dynamics *p*, *f*), Viola, Violoncello, Double Bass, and Electric Bass. The score is divided into five measures, with measure numbers 170-174 indicated at the top and bottom.

175 176 177 178 179

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2

Bsn
1
2

Hn in F
1
2

Hn in F
3
4

Tpt in C
1
2

T. Tbn.
1
2

B. Tbn.

Timp.

Perc. 1
p *f*

Perc. 2
mf *pp*

Pno
f *mf*
(*arco*) →

Vln I

Vln II
p *solo*
IV III

Vla
p *f* *p*

Vc.

D. B.

Elec.

175 176 177 178 179

Detailed description of the musical score: This page contains measures 175 through 179 of a symphony. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has a melodic line in the Clarinet in Bb, with notes beamed in pairs and slurs. The brass section (Horn in F, Trumpet in C, Trombone) is mostly silent. The percussion section (Percussion 1 and 2) plays a rhythmic pattern of eighth notes, with dynamic markings *p*, *f*, *mf*, and *pp*. The piano part features a chordal accompaniment with dynamic markings *f* and *mf*, and a section marked *arco* with a bowing direction. The string section (Violin I and II, Viola, Violoncello, Double Bass) has a melodic line in the Violin II, with dynamic markings *p*, *solo*, and *f*. The Double Bass part has a low, sustained line with dynamic markings *f* and *mf*.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

mp

2. C flute

f

with harmon mute, stem out

p *p* *ff*

rim clicks

pp *f*

p *f*

mf *pp* *f*

f

15^{ma}

8^{va}

slurs indicate phrasing, not bowing

sempre legato

con sord.

sempre *mp*

sempre *mf*

sempre *mf*

p *f* *p* *ff*

mp *ff* *sempre mf*

9 Audio: reversed sounds detune
Video: additional pairs of lines appear

186 187 188 189 190 191

Fl. 1 2
Ob. 1 2
Cl. in Bb 1 2
Bsn 1 2
Hn in F 1 2
Hn in F 3 4
Tpt in C 1 2
T. Tbn. 1 2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Vln I
Vln II
Vla
Vc.
D. B.
Elec.

mp *mp* *mp* *mp* *mp*

p *ff* *p* *ff* *p* *ff* *p* *ff*

with plunger mute *p* *ff*

1. *p* *p < ff* 3. *p* *p < ff*

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{ba} 8^{ba} 8^{ba}

186 187 188 189 190 191

192 193 194 195 196

Fl. 1 2 *mp*

Ob. 1 2

Cl. in Bb 1 2 *mp*

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2 *p* *ff*

T. Tbn. 1 2 *p* *ff*

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla *mf*

Vc. *mf* *f* *mf* *ord.* *sp.* *ord.*

D. B. *mf* *f* *mf* *ord.* *sp.* *ord.*

Elec.

192 193 194 195 196

Detailed description of the musical score: This page contains the musical score for measures 192 through 196. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn in F 3 and 4, Trumpet in C 1 and 2, Tenor Trombone 1 and 2, and Baritone Trombone. The brass section includes Trumpet in C 1 and 2, Tenor Trombone 1 and 2, and Baritone Trombone. The percussion section includes Timpani, Percussion 1, and Percussion 2. The piano part is shown in grand staff notation. The string section includes Violin I and II, Viola, Violoncello (Vc.), Double Bass (D. B.), and Electric (Elec.). The score features various musical notations such as dynamics (mp, p, ff, mf, f), articulation (accents, slurs), and performance instructions (ord., sp.). Measure numbers 192, 193, 194, 195, and 196 are indicated at the top and bottom of the page.

197 198 199 201

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

197 198 199 200 201

mp

accel poco a poco...

J

mp

1. *p* *p* < *ff*

3. *p* *p* < *ff*

1. *p* *p* < *ff*

2. *p* *p* < *ff*

p with harmon mute, stem out

p < *ff*

f *mf* *p*

(bend pitch without rearticulating)

f

bass drum

f

8va

8va

8va

mf

ord. → sp. → ord.

f *mf* *f* *mf*

ord. → sp. → ord.

f *mf* *f* *mf*

202 203 204 205 206

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

bend pitch down c. 1/4 tone

mp

mp

mp

mp

mp

mp

p with plunger mute

p → *ff*

p → *ff*

p

p → *ff*

remove mute

p

8va

8va

8va

8va

ord. → sp → ord.

(play octave higher if needed)

ord. → sp → ord.

mf

f → *mf* → *f*

f → *mf* → *f*

mf

f → *mf* → *f* → *mf*

202 203 204 205 206

207

208

209

210

211

Fl. 1 2
 Ob. 1 2
 Cl. in Bb 1 2
 Bsn 1 2

Hn in F 1 2
 Hn in F 3 4
 Tpt in C 1 2
 T. Tbn. 1 2
 B. Tbn.

Timp.
 Perc. 1
 Perc. 2

Pno

Vln I
 Vln II
 Vla
 Vc.
 D. B.
 Elec.

207

208

209

210

211

poco accel.....

1. *f* *pp* *f*

Fl. 1 2

Ob. 1 2 *pp* *p*

Cl. in Bb 1 *f* *pp* *p*

Cl. in Bb 2 *f*

Bsn 1 2

1. *mf* *p* *pp*

Hn in F 1 2

Hn in F 3 4

1. *mf* *p* *pp*

Tpt in C 1 2 *mp* *pp*

T. Tbn. 1 2 *mp* *pp* *mp* *mf* *pp*

B. Tbn. *mp* *mf* *pp*
with straight mute

Timp.

Perc. 1 *f*
glockenspiel

Perc. 2 *f*
vibraphone

Pno

Vln I *p*

Vln II

Vla *ord. → msp*

Vc. *ord. → msp*

D. B. *ord. → msp*

Elec.

242 243 244 245 246 247 248 249 250 251

L A bit faster (♩ = 69-72)

p *mf* *pp*

Fl. 1 2

Ob. 1 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

glockenspiel

vibraphone

Clap blocks together, then freely swirl blocks against each other.

sand blocks

With wire brush in one hand, freely brush tam tam. Hold one ceramic tile in the other hand, freely scraping it against the second tile.

ceramic tiles tam tam

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

decelerate bow speed

slow bow

Fast bow speed during tremolos only

ord. → msp → ord.

f *pp*

241 242 243 244 245 246 247 248 249 250 251

252

253

254

255

256

257

258

259

260

261

poco rit.....

Fl. 1
2

Ob. 1
2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

p

mp

mf

f

pp

f > *p*

f > *pp*

ord. → msp → ord.

(no gliss.)

252

253

254

255

256

257

258

259

260

261

$\text{♩} = 60$

262

263

264

265

Musical score for woodwinds, brass, and percussion. The score is for measures 262, 263, 264, and 265. The instruments listed are:

- Fl. 1
- Fl. 2
- Ob. 1 & 2
- Cl. in Bb 1 & 2
- Bsn 1 & 2
- Hn in F 1 & 2
- Hn in F 3 & 4
- Tpt in C 1 & 2
- T. Tbn. 1 & 2
- B. Tbn.
- Timp.
- Perc. 1
- Perc. 2

Dynamic markings include *pp*, *ff*, *f*, and *fp*. Performance instructions include "switch to piccolo" for Fl. 2 and "switch to plunger mute" for T. Tbn. 1 & 2 and B. Tbn. The percussion parts show rhythmic patterns for Perc. 1 and Perc. 2.

Musical score for string quartet (Vln I, Vln II, Vla, Vc., D. B., Elec.). The score is for measures 262, 263, 264, and 265. The instruments listed are:

- Vln I
- Vln II
- Vla
- Vc.
- D. B.
- Elec.

Performance instructions include "Stop bow on string" and "normal bow speed" for Vln I and Vln II. A specific instruction for Vln I in measure 265 says "Vln I: Repeat freely while other strings hold. Do not align rhythmically with each other." and includes a box with "clb" and "p". Dynamic markings include *f*, *pp*, and *p*. The electric bass part (Elec.) is marked with a 4/4 time signature.

12

Audio: no processing
Video: grid compresses and disappears

262

263

264

265

M Hypnotically $\text{♩} = 60$

Pno

Elec.

13 Audio: piano is augmented with metallic ringing sounds
 Video: blocks of colors rising and falling

266 267 268 269

Pno

Vc.

Give cues for initial entrance of each string section.
 After initial cues, strings ignore conductor and do not align as written.
 After initial cue from conductor, wait 1 - 5 seconds,
 then enter and play as written, but do not coordinate
 with each other. Parts are rhythmically independent.

270 271 272 273

274 275 276 277

accel poco a poco.....

Timp.

Pno

Vc.

After initial cue from conductor, wait 1 - 5 seconds,
 then enter and play as written, but do not coordinate
 with each other. Parts are rhythmically independent.

274 275 276 277

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

mp

mp

p

cresc. poco a poco

p *mf* *f*

f *p* *mf*

f *f* *p* *f*

After initial cue from conductor, wait 1 - 5 seconds, then enter and play as written, but do not coordinate with each other. Parts are rhythmically independent.

f *mp* *f* *pp*

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

f *f* *p* *f*

clb

Strings do not align as written

A bit faster (♩ = c. 80)

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

mf

cresc. poco a poco

mp

mp

p

f

f

p

f

ff

mf

f

p

f

ff

mf

f

f

pp

mf

f

ord.

msp

ord.

ord.

msp

ord.

msp

II

f

clb

pp

After initial cue from conductor, wait 1 - 5 seconds, then enter and play as written, but do not coordinate with each other. Parts are rhythmically independent.

(*eco*)

284

285

286

287

rit poco a poco.....

This musical score page contains measures 284 through 287. The instruments listed on the left are Fl. 1, Picc., Ob. 1/2, Cl. in Bb 1/2, Bsn 1/2, Hn in F 1/2, Hn in F 3/4, Tpt in C 1/2, T. Tbn. 1/2, B. Tbn., Timp., Perc. 1, Perc. 2, Pno, Vln I, Vln II, Vla, Vc., D. B., and Elec. The score includes various musical notations such as dynamics (mp, mf, f, ff, p, pp), articulation (accents, slurs), and performance instructions like "with plunger mute" and "dim. poco a poco". The piano part features complex rhythmic patterns with triplets and sixteenth notes. The woodwinds and brass parts have specific melodic lines, with the tubas and trombones playing sustained notes. The strings play a rhythmic accompaniment with some melodic fragments.

284

285

286

287

288 289 290 291

Fl. 1
Picc.
Ob. 1
2
Cl. in Bb 1
2
Bsn 1
2
Hn in F 1
2
Hn in F 3
4
Tpt in C 1
2
T. Tbn. 1
2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Vln I
Vln II
Vla
Vc.
D. B.
Elec.

dim. poco a poco

mp *mp* *mp*

f

ppp

p *f* *ff* *mp* *p* *f* *ff* *mp* *p* *mf* *f* *mp* *mf* *f* *p*

f *p* *f* *p*

ord. *f* *clb* *clb* *clb* *f* *mp* *pp*

288 289 290 291

292

293

294

295

296

♩ = 60

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

mp *mf* *p* *mp* *mf* *p* *p* *dim. poco a poco* *ppp*

clb arco clb arco clb arco clb

Strings still do not align as written

292

293

294

295

296

297

O Propulsively ♩ = 144

299

300

301

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

p with plunger mute
1. +

p with plunger mute
2. +

ff

Timp.

Perc. 1

Perc. 2

p

low metal pipe

p

low metal pipe

Pno

Accents can be quite loud.
poco marcato

mp *cresc. poco a poco*

8va

(*lea*).....*sost.*

Silently depress these keys,
then gradually release damper pedal,
then depress sostenuto pedal.

Wait for all strings to finish
before proceeding to O

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

pp cresc.

cresc. poco a poco

pizz.
mp

pizz.
mp

sfz

(Continue to alternate between
stopped pitch and artificial harmonic.)
sim.

16 Audio: no processing
Video: two dots circling each other

297

298

299

300

301

307 308 309 310 311 312

Fl. 1
Picc.
Ob. 1/2
Cl. in Bb 1/2
Bsn 1/2
Hn in F 1/2
Hn in F 3/4
Tpt in C 1
Tpt in C 2
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Vln I
Vln II
Vla
Vc.
D. B.
Elec.

8^{va} 3-
15^{ma}
pizz.
sfz
ord. arco → msp
pp → f
arco
ff
arco
ff
arco
ff
(Play octave higher if needed.)
ff

Sing pitches on top staff while playing pitches on bottom staff. with harmon mute, stem out. Open and close mute rhythmically.

with plunger mute. Open and close mute rhythmically.

bass drum low metal pipe high metal pipe
hi tom
hi hat (operated by pedal)

ff mf
pizz. p msp → ord.
pp → ff > pp

313 314 315 316 317

Fl. 1
Picc.
Ob. 1/2
Cl. in Bb 1/2
Bsn 1/2
Hn in F 1/2
Hn in F 3/4
Tpt in C 1
Tpt in C 2
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Vln I
Vln II
Vla
Vc.
D. B.
Elec.

313 314 315 316 317

318 319 320 321

Fl. 1 *f*

Picc. *p* *f*

Ob. 1 2 *p* *f*

Cl. in Bb 1 2 *p* *f*

Bsn 1 2 *sfz*

Hn in F 1 2 *p* *f*

Hn in F 3 4 *p* *f*

Tpt in C 1 2

T. Tbn. 1 2 *f*

B. Tbn. *f*

Timp. *f* triangle *ff* *p* *ff* *f*

Perc. 1 *f* *mf* *ff* *mf*

Perc. 2 *mf* high agogo bell low agogo bell

Pno *mf* *8va* *8va* *3* *15ma* *3* *15* *sfz* *Sba* *3* *sost.* *ord.* *arco*

Vln I *pizz.* *sfz* *pizz.* *sfz* *ff* *pizz.*

Vln II *sfz* *sfz* *mf* *unison* *pizz.*

Vla *ord.* *arco* *msp* *sfz* *p* *ff* *p* *mf* *unison* *pizz.*

Vc. *ord.* *arco* *msp* *sfz* *p* *ff* *p* *mf* *unison* *pizz.*

D. B. *ord.* *arco* *msp* *ff* *p* *arco* *pizz.* *mf*

Elec.

This multiphonic is not a gentle sound.

Q

Musical score for measures 323-327. The score includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn in F 3 and 4, Trumpet in C 1 and 2, Trombone 1 and 2, Tuba, Bass Trombone, Timpani, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, Double Bass, and Electric. The score features various dynamics (mf, f, p, pp, ff, sfz) and performance instructions (pizz., 8va, 15ma, sost.). Percussion parts include high ceramic tile, hi tom, and low ceramic tile. The score is divided into measures 323, 324, 325, 326, and 327.

This page contains a musical score for measures 328 through 332. The instruments listed on the left are: Fl. 1, Picc., Ob. 1 & 2, Cl. in Bb 1 & 2, Bsn 1 & 2, Hn in F 1 & 2, Hn in F 3 & 4, Tpt in C 1 & 2, T. Tbn. 1 & 2, B. Tbn., Timp., Perc. 1 & 2, Pno, Vln I, Vln II, Vla, Vc., D. B., and Elec. The score includes various musical notations such as dynamics (pp, p, mf, f, ff), articulation (accents, slurs), and performance instructions like 'without mute' and 'pizz.'. The time signature changes from 3/4 to 3/2 at measure 330. The piano part includes markings for 'sost.' and '8va'. The strings are marked with 'arco' and 'pizz.'. The woodwinds have complex rhythmic patterns with many slurs and accents.

333 334 335 336 337

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

pp, p, f, sfz, pizz., ord., msp, 15^{ma}, 3

Explosively, still $\text{♩} = 144$

19

Audio and video:
Shapes and sounds fade briefly

20

Audio: fragmented echoes become metallic and detuned

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

344 345 346 347 348 349

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

350 351 352 353 354 355

361

362

363

364

365

366

molto accel poco a poco.....

Fl. 1 2

Ob. 1 2

Cl. in Bb 1

B. Cl.

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

pp

ff > mp

pp

ff > mp

pp

pp

half-harmonic

ord.

msp

ord.

sim.

Strike half-open hi hat with stick, then close hi hat with pedal.

(Continue alternating between stopped pitch and artificial harmonic.)

361

362

363

364

365

366

367

368

369

370

371

372

p cresc. poco a poco

Fl. 1 2

Ob. 1 2

Cl. in Bb 1

B. Cl.

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

f

p cresc. poco a poco

mp

f

pp

pp

p

p

pp

without mute

p

hi hat (operated by pedal)

ord. → msp

f > mp

(Continue alternating between stopped pitch and artificial harmonic.)

sim.

f > mp

ff > mp

f > mp

ff > mp

f > mp

(Continue alternating between stopped pitch and artificial harmonic.)

sim.

f > mp

367

368

369

370

371

372

T Propulsively $\text{♩} = 144$

374 375 376 377

Fl. 1 C flute *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb 1 bass clarinet *f*

B. Cl. *ff*

Bsn 1 2 *ff*

Hn in F 1 2 *ff*

Hn in F 3 4 *ff*

Tpt in C 1 2 *ff*

T. Tbn. 1 2 *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 1 *ff* *f*

Perc. 2 *f*

Pno *f*

Solo *ff* *f*

Vln I *ff* *f*

gli altri *ff* *f*

Vln II *ff* *f*

Vla *ff* *f*

Vc. *ff* *f*

D. B. *ff* *f*

Elec.

8va *5*

Labels: tam tam, bass drum, low wood block, low metal pipe, high wood block, high agogo bell, low agogo bell, high ceramic tile, hi tom tom, low ceramic tile, low tom tom, high metal pipe

23 Audio: bright octave-shifted shards of sound
 Video: spherical clouds of dots spinning

378 379 380 381 382 383

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
B. Cl.
Bsn 1
2
Hn in F 1
2
Hn in F 3
4
Tpt in C 1
2
T. Tbn. 1
2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Pno
Solo
Vln I
gli altri
Vln II
Vla
Vc.
D. B.
Elec.

ff *p* *ff* *ff* *p* *ff* *ff*

a 2

mf *p* *mf* *mf* *p* *mf*

3 *3* *5* *8va*

p *p* *fff* *f* *p* *f*

p *f* *p* *f*

378 379 380 381 382 383

384 385 386 387 388

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1
Bend pitch up roughly 1/4 tone
p ————— *ff* *ff* ————— *p* ————— *ff*

B. Cl.

Bsn 1
2
a 2

Hn in F 1
2
a 2

Hn in F 3
4
a 2

Tpt in C 1
2

T. Tbn. 1
2
ff ————— *f*

B. Tbn.
ff ————— *f*

Timp.

Perc. 1
f

Perc. 2
f

Pno

Solo Vln I

gli altri Vln I

Vln II

Vla

Vc.

D. B.

Elec.

384 385 386 387 388

Detailed description of the musical score: This page contains the musical score for measures 384 through 388. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), one clarinet in Bb (Cl. in Bb 1), one bass clarinet (B. Cl.), and two bassoons (Bsn 1 and 2). The brass section includes two horns in F (Hn in F 1 and 2), two horns in F (Hn in F 3 and 4), two trumpets in C (Tpt in C 1 and 2), two tenor trombones (T. Tbn. 1 and 2), and one bass trombone (B. Tbn.). The percussion section includes timpani (Timp.), two snare drums (Perc. 1 and 2), and piano (Pno). The string section includes a solo violin I (Solo Vln I), other violin I players (gli altri Vln I), violin II (Vln II), viola (Vla), violoncello (Vc.), double bass (D. B.), and electric bass (Elec.). The score features various musical notations such as dynamics (p, ff, f), articulation (accents, slurs), and performance instructions (e.g., 'Bend pitch up roughly 1/4 tone'). Measure numbers 384, 385, 386, 387, and 388 are indicated at the top and bottom of the page.

389 390 391 392 393

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

B. Cl.

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

Elec.

p

p

p

p

a 2

a 2

a 2

a 2

p *f* *p* *pp*

mf *p*

mf *p*

5

p *fff*

p

p

p

ord. *p* *m* *msp*

p

389 390 391 392 393

395 396 397 398 399 400

U

Fl. 1 2 *mf* *ff* *p* *mf* *ff* *p*

Ob. 1 2 *mf* *mf* *mf*

Cl. in Bb 1 *mf*

B. Cl. *f*

Bsn 1 2 *f* *a 2*

Hn in F 1 2 *f*

Hn in F 3 4 *f*

Tpt in C 1 2 *f*

T. Tbn. 1 2 *f*

B. Tbn. *f*

Timp. *f*

Perc. 1 triangle wood blocks *f* *p* *sempre p*

Perc. 2 ceramic tiles *f* *p* *sempre p*

Pno *f*

Solo *f*

Vln I arco *mf* *ord.* *msp* *ord.* *msp* *ord.*

gli altri *mf* *ff* *p* *mf* *ff* *p* *mf*

Vln II pizz. *mf* *ord.* *arco* *p* *ff* *p* *ord.* *p*

Vla *mf*

Vc. *mf*

D. B. *ord.* *ff* *f* *ord.* *3* *p* *f* *ff* *f*

Elec.

394 395 396 397 398 399 400

401 402 403 404

Fl. 1 2

Ob. 1

Ob. 2

Cl. in Bb 1

B. Cl.

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

Elec.

ff

a 2

p

fff

f

ff

pizz.

ord.

msp

6/4

Fl. 1 2

Ob. 1

Ob. 2

Cl. in Bb 1

B. Cl.

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in C 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

Elec.

5:4

mf

sub. p

ff

p

f

ord.

msp

ord.

ord. arco

ord.

msp

high metal pipe

high wood block

high agogo bell

high ceramic tile

Fl. 1 2

Ob. 1 2

Cl. in Bb 1

B. Cl.

Bsn 1 2

Timp. IV

Perc. 1

Perc. 2

Pno (sost.)

Vln I

Vln II

Vla ord. → msp

Vc. ord. → msp

D. B. ord. → msp

Elec.

pp, *f*, *mf*, *ff*, *p*, *ord.*, *msp*

Detailed description of the musical score: This page contains measures 427 through 431 of a symphony. The score is written for a full orchestra and piano. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) features melodic lines with triplets and dynamic markings ranging from *pp* to *f*. The percussion section (Timpani, Percussion 1 and 2) provides rhythmic accompaniment with triplets and dynamic markings like *mf*, *f*, and *p*. The piano part has a complex texture with triplets and *sost.* markings. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of triplets, with dynamics like *ff* and *pp*. The electric guitar part is marked with a 4/4 time signature.

439

440

441

442

443

444

445

446

Fl. 1
2

Ob. 1
2

Cl. in Bb 1

B. Cl.

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Elec.

pp *f* *p* *pp*

pp *f* *p* *pp*

pp *f* *p* *pp*

pp *f* *p* *pp*

p *f* *p* *pp*

p *f* *p* *pp*

triangle

bass drum

f

vibraphone with mallets

f

pp *cresc. poco a poco*

f

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

3

439

440

441

442

443

444

445

446

