

Ying WANG

5 2 8 Hz

for Symphony Orchestra

2021

Score

Ying WANG

528Hz

for minimoog, symphony orchestra and electronics

NOW Festival 2021, ECLAT Festival 2022, Ultraschall Festival 2023

A fast but pleasantly active heartbeat, an unconscious smile that never fades, a constantly changing sound that nevertheless leads exactly to a place where even more energy is released; the tempo always brisk, but enough pauses to take a breath; never a screaming contrast that abruptly interrupts the pulse. Like ketamine without side effects; like a well-mixed hormone cocktail.

528Hz by Ying WANG places itself in the service of an optimistic view of facts and the world. The piece does not aim for orchestral drama, and it avoids abrupt contrasts. Instead, it is a music of joy. That a piece that draws from the abundant pool of positive musical connotations and emotions does not have to drift into New Age chords or empty brass jubilation becomes clear in its first moments. Euphoric, chaotic moments can be found in the piece as well as warmly embracing lullaby melodies. Soloistic moments emerge from the orchestra, forming small moving groups within the flow of sound, taking us gently and passionately by the hand, leading us through music. This music continues to glide into a soaring virtuosic cadenza in which material from all the preceding moments of bliss, polyphonically linked, culminate in an orgasmic climax. The fountain of youth which music is, is dug anew here.

This piece also exists in an alternative realization with electronics from the SWR Experimental Studio – *528Hz 8va*: the frequency doubled, the energy heightened. Ying Wang explores digital moments of happiness that resonate behind the analog ones already heard. There is nothing merely “zeitgeisty” in this, but rather a reflection of digital everyday life, far beyond Zoomlandia. Individual moments of happiness are electronically extended, held in suspension, so that they can be savored longer – like a digital freeze-glitch at a favorite spot, *coitus extensus*. Some passages are inverted, to discover whether the joy inscribed in them may reveal other sound worlds. The dynamics are more extreme, everything becomes “more,” and this requires a new acoustic space – with 8 channels expanding our experience.

Premiere by Now Festival with Orchester Neue Philharmonie Westfalen Orchester and conductor Johannes Kalitzke, on 07.Nov.2021, Essen Philharmonie.

04.Feb.22.SWR Sinfonieorchester, Gregor A. Meyerhofer.

22.Feb.23.DSO Sinfonierchester, Karen Kamensek.

YW, Mai.2021, Berlin

commissioned by NOW Festival Essen 2021 and ECLAT Festival
Stuttgart 2022

First performance 07.11.2021
NOW Festival Essen
Conductor: Johannes Kalitzke
Neue Philharmonie Westfalen
Alfried Krupp Saal – Philharmonie Essen

05.02.2022
ECLAT Festival Stuttgart
Conductor: Gregor Mayrhofer
SWR Symphonieorchester

INSTRUMENTATION:

3 Flutes (Fl. 2 doubling Piccolo and Fl. 3 doubling Alto Flute/ Piccolo)

3 Clarinet in bB (Cl. 3 Bass clarinet)

3 Bassoon

4 Horns (straight)

3 Trumpets in C (wah-wah with stem)

2 Trombones (Harmon)

1 Bass Trombone (Harmon)

1 Tuba (mute)

Timpani:

1 Set of 4 Timpani, 1 Big Turkish Cymbal (on the surface of Timpani), 2 Superball Mallet,
1 big brush (for rub on surface of timpani)

Percussion I:

2 bongos, 2 tom-toms, 1 bass drum, 1 snare drum (with snare), 1 guiro,
1 vibraphone, 1 Ratsch, 1 triangle, 1 metal block (mitte), 1 waldteufel, 2 s.cymbals (low)

Percussion II:

2 congas, 1 bass drum, 1 vibraphone, 1 pair Maracas or cabasa, 1 s.cymbals (low), 1 snare drum
(with snare), 1 rototom (low), 1 tambourine, 1 sandblock, crotales (1 octave, 1 contrabass bow
with a lot of colophony)

1 Accordion

1 E-Gitarre

1 Grand piano

First Violins (14 or more) (metal mute or mute)

Second Violins (12 or more) (metal mute or mute)

Violas (10 or more) (metal mute or mute)

Violoncello (8 or more) (mute)

Double basses (4 or more)

Crotales sounds two octaves higher than written

Piccolo sounds one octave higher than written

Double basses and Contrabassoon sound one octave lower than written

The Score is written in C

Duration approx. 16 min.

General instructions

Flute & Alto Flute, Piccolo

j.w.: Jet whistle

air: air sound, almost only air sound

aeolian: the flute resonates with the air, blown over the embouchure hole. Produce no

pure flute tones.

pizz: lip pizzicato

with air: pitch with 50% air

flz.: flutter-tonguing

t.r.: tongue ram

(S) = Slap tongue

(M) = Multiphonics

(O) = Overblow

(H) = Harmonics: Tension of the lips, when playing harmonics or a cluster (very high harmonics)

clarinet and bass clarinet

(S) = Slap tongue

(M) = Multiphonics

(O) = Overblow

(H) = Harmonics: Tension of the lips, when playing harmonics or a cluster (very high harmonics)

with air: pitch with 50% air

Bassoon 1-3

(F) = flap, hitting the reed with the tongue like when playing staccato

(S) = Slap tongue, is the same like flap, more stronger

(M) = Multiphonics

E-Guitar:

Pedal: delay, volume, freeze, vibrato, distortion

D = Delay

V = Volume

F = Freeze

Vi = Vibrato

Di = Distortion

Piano - Keyboard

One pair big soft mallet

Strings:



ricochet



mute the strings on the first position

s.p.:

sul ponticello

s.t.:

sul tasto

ord. :

ordinary

½ col legno:

col legno – ½ use the part both of wood and hair

crini:

use hair

c.l.b./[batt.]:

col legno battuto



tones with quadratic note heads should be played with more pressure creating a distorted sound



almost no pressure on bow



half over pressure – more pressure, with over pressure on bow



over pressure/ extreme creating a distorted sound use the bow with more pressure on the string, to produce sound like a noise, but with some pitch

Bassoon Multiphonics Fingering:

The diagrams illustrate various multiphonics fingering techniques for the bassoon, each labeled with a specific code:

- 1C1
- F#5
- 1Bb7
- F#6
- 1C7
- G11
- 1B9
- 1C3
- 1Bb13
- 1C#5

Percussion:

PERCUSSION - 1

Ratsch	Metal block (low+long)	Guiro	waldteufel	bassdrum	triangle	2 Bongos	2 tom-toms	2 S.Cymbals
	(high)		Vibraslap	snare drum				

PERCUSSION - 2

Tambourine	Vibraslap	Metal block (low)	Cabassa	rototom (low)	snare drum	Bassdrum	2 Congas	crotales (1 octave)
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If you can not play multiphonics sound in 21st century, is also possible to play only the fundamental tone in "528 Hz", any questions on part, please ask the composer. thanks!
yingwangcomposer@gmail.com

SCORE in C

528 Hz for orchestra

Ying WANG

Flute 1 $\text{♩} = 106$ air
Flute 2 $\text{♩} = 53$ pizz.
Flute 3 $\text{♩} = 106$ j.w.
Clarinet in B♭ 1 $\text{♩} = 106$ aolian
Clarinet in B♭ 2 tongue ram / t.r.
Bass Clarinet tongue ram / t.r.
Bassoon 1 $\text{♩} = 106$ aolian
Bassoon 2 $\text{♩} = 106$ 1B9
Bassoon 3 $\text{♩} = 106$ pp
Horn in F 1+3 $\text{♩} = 106$ air
Horn in F 2+4 $\text{♩} = 106$ air
Trumpet in C 1 $\text{♩} = 106$ wash-wash steam in
Trumpet in C 2 $\text{♩} = 106$ wash-wash steam in
Trumpet in C 3 tongue ram
Trombone 1 $\text{♩} = 106$ harmon
Trombone 2 $\text{♩} = 106$ harmon
Bass Trombone $\text{♩} = 106$ harmon
Tuba $\text{♩} = 106$ ppp

Timpani $\text{♩} = 106$ 8
Percussion 1 $\text{♩} = 53$ 7
Percussion 2 $\text{♩} = 106$ 4
Electric Guitar $\text{♩} = 106$ 5
Accordion $\text{♩} = 106$ 8
Piano $\text{♩} = 106$ 3

Violin I $\text{♩} = 106$ s.p. solo
Violin II $\text{♩} = 106$ tutti pizz.
Violin III $\text{♩} = 106$ col legno battuto
Violin IV $\text{♩} = 106$ col legno battuto
Viola $\text{♩} = 106$ col legno battuto
Viola II $\text{♩} = 106$ col legno battuto
Cello I $\text{♩} = 106$ extreme vib.
Cello II $\text{♩} = 106$ pizz. div.
Double Bass I $\text{♩} = 106$ flaut.
Double Bass II $\text{♩} = 106$ pizz. div.

8

Fl. 1 aolian
Fl. 2 pizz. ff
Fl. 3 ff
B. Cl. 1 air ff
B. Cl. 2 air ff
B. Cl. ff
Bsn. 1 ff
Bsn. 2 ff
Bsn. 3 flap ff
Hn. 1.3. air ff
Hn. 2.4. ff
C Tpt. 1 ss. lip smack ff
C Tpt. 2 ss. ff
C Tpt. 3 ss. lip smack ff
Tbn. 1 steam out split tone wash-wash ff
Tbn. 2 tongue ram ff
B. Tbn. ff
Tuba mf pp
4 8 **5 8** **5 4** **3 8** **4 1 8+16** **3 1 4+8** **3 8**

Tim. **8** **2 tomtoms** **2 bongos** **2 tomtoms** **ratsch** **vibraslap**

Perc. 1 **2 congas** **2 bongos** **2 tomtoms** **2 congas** **2 tomtoms** **ratsch** **vibraslap**

Perc. 2 ff ff ff ff ff ff ff

E.Gtr. ord. Octave Pedal ff ff ff ff ff ff ff

Acc. b.s. ff ff ff ff ff ff ff

Pno. ff ff ff ff ff ff ff

Vln. I col legno battuto ff ff ff ff ff ff ff
Vln. II col legno battuto ff ff ff ff ff ff ff
Vln. III col legno battuto ff ff ff ff ff ff ff
Vln. IV col legno battuto ff ff ff ff ff ff ff
Vla. I pizz. div. ff ff ff ff ff ff ff
Vla. II pizz. div. ff ff ff ff ff ff ff
Vc. I col legno battuto ff ff ff ff ff ff ff
Vc. II col legno battuto ff ff ff ff ff ff ff
D.B. I col legno battuto ff ff ff ff ff ff ff
D.B. II ff ff ff ff ff ff ff

(div.) 1/2 col legno arco pizz. ff
1/2 col legno solo s.p. ff ff
1/2 col legno solo s.p. ff ff
1/2 col legno tutti arco pizz. ff
1/2 col legno tutti arco pizz. ff
pressure ff ff
pizz. ff ff
ord. ff
flaut. ff ff
ord. ff

14

Fl. 1 J.w. *jz* fl. 2 J.w. *ff* fl. 3 J.w. *ff* Bb Cl. 1 *mf* Bb Cl. 2 *mf* B. Cl. *mf* Bsn. 1 *mf* Bsn. 2 *mf* Bsn. 3 *mf*

Hn. 1.3 *f* Hn. 2.4 *lip smack* C Tpt. 1 *ff* C Tpt. 2 *ff* C Tpt. 3 *ff* Tbn. 1 *mf* make frequency shift effect with trb.1 vib. *ss* Tbn. 2 *pp* *p* *mf* B. Tbn. *mf* Tuba *mf*

Tim. **14** 3 8 4 4 3 8 3 8 4 8 5 4 6 8 2 4 4 8

Perc. 1 *mf* Perc. 2 *f* *mf* E. Gtr. *pp* *ff* *f* wah wah! Octave Pedal vibrato *mf* [ord.] [heartbeat] *mf* Acc. *pp* *f* *mf* Pno. [heartbeat] *mf* *pp* *mf* *f*

Vln. I *mf* col legno battuto *mf* pizz. Vln. II *mf* col legno battuto *mf* pizz. Vln. III *mf* col legno battuto *mf* pizz. Vln. IV *mf* col legno battuto *mf* pizz. Vla. I *pp* *mf* *ff* Vla. II *pp* *mf* col legno battuto *mf* Vc. I *mf* col legno battuto *mf* Vc. II *mf* pizz. D. B. I *mf* pizz. D. B. II *mf*

accelerando

♩ = 132

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

4 8 **5 8** **4 4** **5 8**

wah-wah split tone

Timp.

22 **300**

accelerando

♩ = 132

Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.

change strings between
vibrato
b.s. ----- b.s. -----

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

jeté
jeté
pizz.
pizz.
tutti vib.
vib.
pizz.
pizz.

extreme pressure
extreme pressure
s.p.
pp
s.p.
ff
extreme pressure
extreme pressure

528 Hz

♩ = 106

♩ = 82

♩ = 106

5

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3
Hn. 2.4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

528 Hz
♩ = 106
♩ = 82
♩ = 106

air
pizz.
(Alto flute)
tongue ram / Lt.
shake
flap
flap
flap
lip smack
tongue ram
ta ka ta
harmon
turn over Cymbal put on timpani skin

3
29
8
4
8
1
16
4
8
5
8
4
8

Tim.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

4
8
♩ = 106
[superball]
turn over Cymbal put on timpani skin

♩ = 82
♩ = 106

ratsch
2 tomtooms
snare drum
2 congas
clean sound
sponge
Octave Pedal
bellows shake
b.s. = bellows shake
tutti pizz.
1/2 col legno
col legno battuto
col legno battuto
jeté
extreme vib.
1/2 col legno
1/2 col legno
pizz.
flaut.
pp
pp
pp
pp

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

1C3

Flutes play eighth-note patterns. Bassoons play eighth-note patterns. Bassoon 3 has a dynamic of ff .

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

1. $\frac{2}{8}$
3. $\frac{3}{8}$
 $\frac{16}{8+16}$

Wah-wah
Wah-wah

Tubas play eighth-note patterns. Timpani play eighth-note patterns.

2 3 3 2 4 3 4 8

38

Timp.
Perc. 1
Perc. 2

Turn over Cymbal put on timpani skin

bass drum [superball]
metal block [superball]

E.Gtr.
Acc.

sponge

vibrato

Pno.

pppp

f

Vln. I
Vln. II
Vln. III
Vln. IV

col legno battuto
arc
col legno

s.p. 1

1/2 col legno

col legno

Vla. I
Vla. II

col legno

col legno

col legno

1/2 col legno
battuto

Vc. I
Vc. II

col legno

pizz. f

1/2 col legno
battuto

D.B. I
D.B. II

s.p. f

col legno

pizz. f

1/2 col legno
battuto

s.p. f

pizz. f

1/2 col legno
battuto

54

528 Hz

= 132

Fl. 1
Fl. 2
Fl. 3
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

(M)
(M)
(M)
(M)

1C1
(M)
(M)
(M)
(M)

f pp
f pp
f pp
f pp

4 8 = 132 3 8 2 8 2 3 8+16 = 106 4 8

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

turn over Cymbal cut on timpani skin
vibraslap
ratsch
Cabassa
metal block (if possible)
Tamboured
rub the surface with thumb
[bottleneck]

accelerando

63 ♩ = 106

Fl. 1 with air
Fl. 2 with air
Fl. 3 with air
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

63 ♩ = 106

accelerando

♩ = 132

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

sponge scrub on the strings

1/2 col legno
1/2 col legno
III. s.t.
1/2 col legno s.t.
IV. s.t.
1/2 col legno s.t.
II. s.t.
II. s.t.
IV. s.t.
s.t.

Fl. 1 *adrian* *j.w.*
 Fl. 2 *g2* *with air pizz.*
 Fl. 3 *g2* *with air*
 Bb Cl. 1 *g2* *with air*
 Bb Cl. 2 *g2* *with air*
 B. Cl. *pizzicato*
 Bsn. 1 *pizzicato*
 Bsn. 2 *pizzicato*
 Bsn. 3 *pizz.* *(E)*
g2

Hn. 1.3. *air*
 Hn. 2.4. *flap* (*tongue pizzicato*)
 C Tpt. 1 *air*
 C Tpt. 2 *air*
 C Tpt. 3 *air*
 Tbn. 1 *(S)*
 Tbn. 2 *air* *(S)*
 B. Tbn. *g2*
 Tuba

74

Tim. *overtones*
 Perc. 1 *snare drum* *2 bongos* *triangle* [Morse Code]
 Perc. 2 *snare drum* *vibraslap* *Cabasa*
 E.Gtr. [Morse Code] *bottleneck*
 Acc. [Morse Code]
 Pno. [Morse Code] *in mute* in piano, and mute the string with finger
 Vln. I *tutti pizz.* *solo* *tutti pizz.*
 Vln. II *col legno battuto*
 Vln. III *pizz.*
 Vln. IV *jeté*
 Vla. I *jeté*
 Vla. II *extreme vib.*
 Vc. I *mf — ff*
 Vc. II *pizz.*
 D.B. I *pizz.* *flaut.*
 D.B. II *ppp — f*

ppp — f

84

= 106

528 Hz
= 164

= 106

11

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Musical score for Flutes, Bassoon, Clarinets, Trombones, and Tuba. Measures 84-11. Dynamics include *f*, *ff*, *p*, *pp*. Special markings: [Morse Code] in Flutes, 1BD7 in Bassoon 1, 1C1 in Bassoon 2, 1C3 in Bassoon 3, 180° in Trombone 2, 1C1 in Trombone 3, 1C3 in Trombone 3.

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Musical score for Horns, Trombones, and Tuba. Measures 84-11. Dynamics include *f*, *ff*, *p*, *pp*. Special markings: *slap* in Trombone 1, 180° in Trombone 2, 1C1 in Trombone 3, 1C3 in Trombone 3.

3 8 4 8 5 8 3 8 4 8

84 = 106 = 164 84 = 106 = 164

Timpani

Musical score for Timpani. Measures 84-11. Dynamics include *ff*, *mp*.

Perc. 1
Perc. 2

Musical score for Percussion 1 and Percussion 2. Measures 84-11. Dynamics include *f*, *ff*, *pp*. Special markings: metal block in Percussion 2.

E.Gtr.
Acc.

Musical score for Electric Guitar and Accordion. Measures 84-11. Dynamics include *ff*, *pp*, *mf*.

Pno.

Musical score for Piano. Measures 84-11. Dynamics include *ff*, *pp*. Special markings: [Morse Code] IN mute.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Musical score for Violins, Violas, and Double Basses. Measures 84-11. Dynamics include *ff*, *pp*, *mf*, *sf*, *s.p.*, *pizz.*

93 ♩ = 132

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

4 8 ♩ = 132 3 16 ♩ = 82 5 8 ♩ = 106 5 8 ♩ = 106

Tim. Perc. 1 Tambourine Tambourine snare drum congas 2 bongos congas with snare snare drum

Perc. 2 "A" rub ff f ff f f pp ff pp ff

E.Gtr. wah wah ff ff ff ff ff ff

Acc. ff ff ff ff ff ff

Pno. [Morse Code] ff ff ff ff ff ff ff ff ff ff

Vln. I solo ff ff tutti ff ff ff ff ff ff ff solo pp

Vln. II solo ff ff tutti ff ff ff ff ff ff ff

Vln. III solo ff ff tutti ff ff ff ff ff ff ff

Vln. IV solo ff ff tutti pizz. ff ff ff ff ff ff

Vla. I solo ff ff tutti ff ff ff ff ff ff ff

Vla. II solo ff ff tutti ff ff ff ff ff ff

Vc. I solo ff ff tutti ff ff ff ff ff ff ff

Vc. II solo ff ff tutti ff ff ff ff ff ff

D.B. I solo ff tutti ff ff ff ff ff ff ff

D.B. II solo ff tutti ff ff ff ff ff ff

528 Hz

= 82

= 106

101

Fl. 1 air ff ff ff
Fl. 2 air f f f
Fl. 3 (S) g² g²
B♭ Cl. 1 (S) g² g²
B♭ Cl. 2 (S) g² g²
B. Cl. (S) g² g²
Bsn. 1 (S) g² g²
Bsn. 2 (S) g² g²
Bsn. 3 (S) g² g²

Hn. 1.3. air g²
Hn. 2.4. air g²
C Tpt. 1 pp ff f
C Tpt. 2 (S) g² g²
C Tpt. 3 (S) g² g²
Tbn. 1 f
Tbn. 2 f
B. Tbn. f
Tuba f
slap

101 5 4 8 5 = 82 4 8 = 106 3 8 6 1 8+16 3 8

Timp.
Perc. 1 2 bongos congas 2 Cymbals without snare snare drum 2 Cymbals with snare snare drum
Perc. 2 with snare snare drum
E.Gtr. wahwah
Acc. b.s. b.s. bellow shake
Pno.
Vln. I tutti c.l.b. solo 1/2 col legno battuto crini arco arco crini solo s.p. tutti 1/2 col legno battuto crini ord.
Vln. II c.l.b. solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p. tutti 1/2 col legno crini ord.
Vln. III c.l.b. solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p. tutti 1/2 col legno crini ord.
Vln. IV c.l.b. solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p. tutti 1/2 col legno crini ord.
Vla. I c.l.b. solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p. tutti 1/2 col legno crini ord.
Vla. II c.l.b. solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p. tutti 1/2 col legno crini ord.
Vc. I div. pizz. solo II tutti div. c.l.b. arco crini solo s.p. tutti solo ff
Vc. II div. pizz. solo II tutti div. c.l.b. arco crini solo s.p. tutti ff
D.B. I > div. pizz. solo II tutti div. c.l.b. arco crini solo s.p. tutti 1/2 col legno
D.B. II > div. pizz. solo II tutti div. c.l.b. arco crini solo s.p. tutti col legno battuto

109

with air

Fl. 1 *pp*

Fl. 2 *f*

Fl. 3 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *pp* *f*

Bsn. 1 *ff*

Bsn. 2 *f* *slap*

Bsn. 3 *ff*

Hn. 1.3. *f* *brassy* *slap*

Hn. 2.4. *f* *brass*

C Tpt. 1 *f*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *mf*

B. Tbn. *ff*

Tuba *f*

385

Tim. *mf*

385

385

385

Perc. 1 *vibraslap* *with snare* *2 bongos* *2 tomtooms* *ratsch*

Perc. 2 *with snare* *snare drum* *2 congas* *with snare* *snare drum* *ppp* *p* *mf*

E.Gtr. *pp* *f*

Acc. *mf*

Pno. *f*

Vln. I *1/2 col legno battuto* *solo* *div. tutti* *pizz.* *1/2 col legno*

Vln. II *1/2 col legno battuto* *solo* *div. tutti* *pizz.* *1/2 col legno*

Vln. III *f* *1/2 col legno battuto* *tutti* *pizz.* *1/2 col legno*

Vln. IV *f* *1/2 col legno battuto* *solo* *pp* *1/2 col legno*

Vla. I *1/2 col legno battuto* *solo* *pp* *1/2 col legno*

Vla. II *s.p.* *tutti* *pp* *1/2 col legno*

Vc. I *mf* *s.p.* *div. pizz.* *pizz.*

Vc. II *ff* *div. pizz.* *pizz.*

D.B. I *ff* *div. pizz.* *pizz.*

D.B. II *ff* *div. pizz.* *mf*

[superball] *rub*

J = 53

116

Fl. 1 *mf*
 Fl. 2 *mf*
 Fl. 3 *mf*
 B♭ Cl. 1 *mf* *ff*
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2 *pp* *mf*
 Bsn. 3 *mf*
 Hn. 1.3. *brassy* *ff*
 Hn. 2.4. *ff*
 C Tpt. 1 *pp* *ff*
 C Tpt. 2 *pp* *ff* *brassy*
 C Tpt. 3
 Tbn. 1 *f* *ff* *brassy*
 Tbn. 2 *ff*
 B. Tbn.
 Tuba *mf* *ff*
116 **5** **8** **4** *J = 53* **8** **brush** *(on skin)* **3** **16** **3** **16** **3** **16** **3** **8** **4** **8**
 Timp.
 Perc. 1 *snare drum* *bass drum* *pp* *mf* *pp*
 Perc. 2 *rototom* *gf* *f* *c.d.*
 E.Gtr. *af* *ff* *pp* *mf* *pp* *f* *mf*
 Acc.
 Pno.
 Vln. I *pizz.* *div.* *pp* *s.p.* *1/2 col legno*
 Vln. II *pizz.* *gf* *gf*
 Vln. III *1/2 col legno*
 Vln. IV *1/2 col legno* *battuto*
 Vla. I *gf* *gf*
 Vla. II
 Vc. I
 Vc. II
 D.B. I
 D.B. II *pp* *mf* *1/2 col legno* *ord.* *c.d.* *arco* *s.p.* *arco* *s.p.* *c.d.*

Fl. 1 g^2
 Fl. 2 $\frac{1}{2}$ g^2
 Fl. 3 ppp ff f
 Bb Cl. 1 f
 Bb Cl. 2 $n.f.$ g^2
 B. Cl. p g^2
 Bsn. 1 $n.f.$ g^2
 Bsn. 2 $n.f.$ g^2 [heartbeat]
 Bsn. 3 g^2 slap
 Hn. 1.3. g^2 slap g^2 ff
 Hn. 2.4. g^2 steam in wah-wah g^2 ff
 C Tpt. 1 $n.f.$ g^2 $n.f.$ wah-wah
 C Tpt. 2 $n.f.$ g^2 $n.f.$ steam in wah-wah
 C Tpt. 3 $n.f.$ g^2 $n.f.$
 Tbn. 1
 Tbn. 2
 B. Tbn. g^2
 Tuba g^2

turn over Cymbal put on timpani skin

Tim. pp metal block f pp [heartbeat] f pp
 Perc. 1 pp 2 congas ff g^2 ff pp 2 tomtoms ff g^2 ff 2 bongos ff
 Perc. 2 ff pp ff bass drum ff
 E.Gtr. ff pp ff
 Acc. pp ff pp ff pp ff g^2
 Pno. mp ff g^2 pp ff
 Vln. I g^2 pizz. div. ff ff ff ff
 Vln. II g^2 1/2 col legno ff ff ff ff
 Vln. III g^2 pizz. ff ff ff ff
 Vln. IV g^2 pizz. div. ff ff ff ff
 Vla. I batt. g^2 ff ff ff ff ff
 Vla. II ff ff ff ff ff ff
 Vc. I ff ff ff ff ff ff
 Vc. II ff ff ff ff ff ff
 D.B. I ff ff ff ff ff ff
 D.B. II ff ff ff ff ff ff

528 Hz

133 ♩ = 82

Fl. 1 Fl. 2 Fl. 3
 B♭ Cl. 1 B♭ Cl. 2
 B. Cl.
 Bsn. 1 Bsn. 2 Bsn. 3
 Hn. 1.3 Hn. 2.4
 C Tpt. 1 C Tpt. 2 C Tpt. 3
 Tbn. 1 Tbn. 2
 B. Tbn.
 Tuba

528 Hz

♩ = 132

133 ♩ = 82

Timp.
 Perc. 1
 Perc. 2
 E.Gtr.
 Acc.
 Pno.

528 Hz

♩ = 132

Vln. I
 Vln. II
 Vln. III
 Vln. IV
 Vla. I
 Vla. II
 Vc. I
 Vc. II
 D.B. I
 D.B. II

[drag]
 [superball]
 [superball]
 [drag] bass drum
 [superball]
 [drag] bass drum
 vibraphone
 vibraphone

metal mute
 metal mute
 III on the bridge
 metal mute
 behind the bridge
 metal mute
 behind the bridge
 mute
 mute
 mute s.p.
 div. 1 s.p.

extreme pressure
 extreme pressure
 extreme pressure
 extreme pressure
 extreme pressure
 extreme pressure

s.t. ord.
 s.p. pp

[slowmotion]

528 Hz

♩ = 53

Fl. 1
Fl. 2
Fl. 3
(two different possibility)
B♭ Cl. 1
(two different possibility)
(two different possibility)
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
wahwah with steam
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
harmon
B. Tbn.
con sord.
Tuba

[straight]
pp
mf
ff
fff
fff

Timpani
Perc. 1
metal block
g♯ mf
g♯ f
g♯ ff
g♯ ff
Perc. 2
snare drum
g♯ mf
g♯ f
g♯ ff

142
[slowmotion]
♩ = 53

**[superball]
[drag]**
mf
ff
fff

E.Gtr.
Acc.

Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D. B. I
D. B. II

metal mutes
1/2 col legno
metal mute
1/2 col legno
on the bridge
III
metal mute
1/2 col legno
behind the bridge
metal mute
1/2 col legno
behind the bridge
mute
s.p.
s.s.
s.p.
mute div.
II

151
please wait tuba!

Larghissimo
 $\text{J} = 106$

This block shows the woodwind and brass sections of the orchestra. It includes Flutes 1 & 2, Flute 3, Bassoon 1, Bassoon 2, Bassoon 3, Piccolo, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1.3, Horn 2.4, Trombone 1, Trombone 2, Trombone 3, Trombone Bass, and Tuba.

528 Hz

$\text{J} = 82$

Heartbeat

$\text{J} = 106$

19

This block continues the woodwind and brass sections. It includes Horn 1.3, Horn 2.4, Trombone 1, Trombone 2, Trombone 3, Trombone Bass, and Tuba. Measure 152 features complex rhythmic patterns with '3 3 1' and '8+16' counts, followed by '4 8' and '2 1' counts.

151
please wait tuba!
 $\text{J} = 106$

Larghissimo
 $\text{J} = 106$

4 8 $\text{J} = 82$

2 1 Heartbeat
 $\text{J} = 106$

This block includes Timpani, Percussion 1, Percussion 2, Electric Guitar, Accordion, and Piano. Percussion parts feature 'snare drum' patterns and 'wah wah' effects. Measures 151 and 152 show different patterns for each instrument.

This block shows the string section: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, Double Bass I, and Double Bass II. It includes various performance techniques like pizzicato, col legno, and legato.

161

Fl. 1 j.w. ff
Fl. 2 j.w. ff
Fl. 3 (G) (H) p
B♭ Cl. 1 f
B♭ Cl. 2 (G) (H) p
B. Cl. ff
Bsn. 1 ff
Bsn. 2 ff
Bsn. 3 ff
Hn. 1.3. (A) mf f pp
Hn. 2.4. (A) (S) ff
C Tpt. 1 ff
C Tpt. 2 ff
C Tpt. 3 ff
Tbn. 1 air (G) similar
Tbn. 2 air (G) similar
B. Tbn. air (G) similar
Tuba nf ff pp
48

turn over Cymbal put on timpani skin

161
Timp. bass drum
Perc. 1 snare drum with snare
Perc. 2 pp nf ppp
E.Gtr. wahwah
Acc. b.s. b.s. b.s.
Pno. ff
Violin I mf
Violin II ff
Violin III
Violin IV mp III
Viola I p ff
Viola II ff
Vcl. I pizz. ff
Vcl. II ord. ff
Vcl. II 1/2 col legno ff
Double Bass I ff
Double Bass II ff

171 $\text{♩} = 132$

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

171 $\text{♩} = 132$

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

528 Hz

106 $\text{♩} = 106$

3 1
8+16 [superball] rub

48

Detailed description: This is a page from a complex musical score. It features multiple staves for various instruments, each with its own specific notation and dynamics. The instruments listed include Flutes (3 parts), Bassoon (3 parts), Horns (3 parts), Trombones (3 parts), Tuba, Timpani, Percussion (2 parts), Electric Guitar, Accordion, Piano, Violins (4 parts), Violas (2 parts), Cellos (2 parts), Double Basses (2 parts), and a section for woodwind instruments. The score is divided into several sections with different tempo markings: 132 BPM for the first section, 106 BPM for the second, and 3/1, 8+16, and 48 Hz for the third. Various performance techniques are indicated throughout, such as 'shake', 'vibraslap', and specific dynamic markings like 'mf', 'pp', 'f', and 'ff'. The score also includes sections for 'metal block', 'snare drum', and 'vibraphone'.

179 ♩ = 82

♩ = 132

528 Hz

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

179 4 ♩ = 82 3 8 4 ♩ = 132

500

Timpani

vibraslap

Perc. 1

vibraslap

Perc. 2

sponge

E.Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

[Dopamin]

528 Hz

23

186

8 = 106

Fl. 1
Fl. 2
Fl. 3
B. Cl. 1
B. Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

5 [Dopamin]

186

8 = 106

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

192

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

♩ = 53

Hn. 1.3
Hn. 2.4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

5 ♩ = 53

4 4

192

Timp.
Perc. 1
Perc. 2
crotal
E. Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vcl. I
Vcl. II
D.B. I
D.B. II

= 106

= 82

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

199

4 **3** **4** **8** **= 106**

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

199

3 **4** **8** **= 106**

300

tongue ram / t.c.
air sound
(slap)
air sound
(slap)
air sound
(slap)
air sound
(slap)
over pressure
over pressure
over pressure
over pressure

$\text{♩} = 106$

207

Musical score page 207. The page contains 12 staves of musical notation for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, B. Cl. 1, B. Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The notation includes various dynamic markings such as *mf*, *ff*, *sf*, *pp*, and *sf*, as well as performance instructions like "shak." and "t-3". Measures 1 through 4 are shown, with measure 5 indicated by a repeat sign.

1

१०

3
16

48

38+1

6

$$^{\textcircled{6}} \frac{2}{8} + \frac{1}{16}$$

4
8

Timp.

Guiro

Cymbals

Perc. 1

Perc. 2

E Gtr

Acc.

Pno. }

Vln. I

Vln. III

Vla. I

Vc. I

D B I

D.B. II

528 Hz

♩ = 132

♩ = 82

216

27

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Flute parts play eighth-note patterns. Clarinets play sustained notes. Bassoon parts include slurs and grace notes. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba part includes dynamic markings like ff and pp.

216

3
8
8+163
1
♩ = 1325
8
8
♩ = 82
4

Timpani

Perc. 1 Cymbals
2 congas
Perc. 2 Guiro

E.Gtr. whammy vibrato
Acc. pizz. vibrato imitate ebass sound
Pno. col legno

Vln. I 1/2 col legno
Vln. II 1/2 col legno
Vln. III 1/2 col legno
Vln. IV 1/2 col legno

Vla. I 1/2 col legno
Vla. II 1/2 col legno
Vc. I 1/2 col legno
Vc. II 1/2 col legno

D.B. I
D.B. II

28

[227] ♩ = 132

♩ = 106

528 Hz

♩ = 132

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

227 ♩ = 132 3 8 ♩ = 106 4 8 ♩ = 132 3 8 2 8 3 80

Timp.
Perc. 1
Perc. 2

E.Gtr.
Acc.

Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

[236]

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

528 Hz

[236]

3885 48 516 48 384 300

236

jeté tutti
battu
pizz.
1/2 col legno battuto
solo
crotaled
metal block
slap
lip smack
snare drum

245

Fl. 1
Fl. 2
Fl. 3
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

1. brassy
2. ff
3. brassy
pp
pp
pp
brassy
pp
pp
pp
brassy
pp
pp
pp
pp
brassy
pp
harmon
split tone
2nd+3rd partial
harmon
split tone
3rd partial 1
pp

300

384
245

Timpani

Perc. 1
Perc. 2
E.Gtr.
Acc.

metal block
crotales
Cymbals
cabassa
Tambourine

Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

flaut.
pp

vln. flaut.
pp
pp
pp
flaut.
pp
pp
flaut.
pp

$\text{♪} = 106$ $\text{♪.} = 106$ $\text{♪} = 106 \quad \text{♪} = 132$

253

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

1. $mf \xrightarrow{pp}$
3. $mf \xrightarrow{pp}$
 pp *slap* mf
frequenzschift + viele
 mf
 $pp \xrightarrow{mf}$
harmon
 $mf \xrightarrow{pp}$
 $mf \xrightarrow{pp}$
 $mf \xrightarrow{pp}$
senza sord.
senza sord.

253 **38** **48** $\text{♪} = 106$ **Cymbal** **7** $\text{♪.} = 106$ **16** $[herzschlag]$ **38** $= 106$ $\text{♪} = 132$ **68**

Tim. $pp \xrightarrow{mf}$ ppp
Perc. 1 $> pp$ mf *snare drum* *braslap* mf *metal block* mf *2 bongos*
Perc. 2 mf *Tambourine* mf ff mf *2 congas* pp f

E.Gtr. $pizz. \xrightarrow{mf}$ $ord. \xrightarrow{mf}$ mf mf mf mf mf
Acc. mf mf mf mf mf

Pno. mf mf

Vln. I *flaut.* mf mf *c.l.b.* mf mf mf mf
Vln. II $pp \xleftarrow{mf} pp$ $pp \xleftarrow{mf} pp$ $pp \xrightarrow{pp}$ *solo* mf mf mf mf
Vln. III mf mf *c.l.b.* mf mf mf mf
Vln. IV *flaut.* $pp \xleftarrow{mf} pp$ $pp \xleftarrow{mf} pp$ *c.l.b.* mf mf mf *metal mute*
Vla. I *flaut.* $pp \xleftarrow{mf} pp$ $pp \xleftarrow{mf} pp$ $pp \xrightarrow{pp}$ mf mf mf mf
Vla. II *flaut.* $pp \xleftarrow{mf} pp$ $pp \xleftarrow{mf} pp$ $pp \xrightarrow{pp}$ mf mf mf pp
Vc. I pp pp pp pp pp pp pp
Vc. II pp pp pp pp pp pp pp
D.B. I pp pp pp pp *flaut.* mf mf mf mf
D.B. II pp pp pp pp pp *flaut.* pp pp pp pp

263

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

6
8
4
8
3
16
5
8
6
16
5
8
4
8
= 53
3
16

263

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

metal block
rototom
Tambourine
2 bongos
2 congas
change strings between
pizz.
pizz.

270 $\text{♪} = 106$ $\text{♩} = 82$

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

270 $\text{3} \frac{1}{16} \text{♪} = 106 \text{ 3} \frac{1}{4} \text{ ♩} = 82$

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

48

528 Hz

[slowmotion] [Endorpin]

277

 $\text{♪} = 53$

Fl. 1 Fl. 2 Fl. 3
 B♭ Cl. 1 B♭ Cl. 2 B. Cl.
 Bsn. 1 Bsn. 2 Bsn. 3
 Hn. 1.3. Hn. 2.4. C Tpt. 1
 C Tpt. 2 C Tpt. 3 Tbn. 1
 Tbn. 2 B. Tbn. Tuba

nature 7th nature 11th nature 13th

pp straight split tone make beat with trp.1
pp make beat with trp.2 harmon split tone
pp harmon split tone *pp* senza sord.
pp *pp* senza sord.

pp *pp* *pp*

accel.

 $\text{♪} = 132$

[slowmotion] [Endorpin]

277
 $\text{♪} = 53$
accel.
 $\text{♪} = 132$

Tim. Perc. 1 Perc. 2 E.Gtr. Acc.

Pno. Vin. I Vin. II Vin. III Vin. IV Vla. I Vla. II Vc. I Vc. II D.B. I D.B. II

ped. *ppp* *pp* *pf* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

metal mute *pp* metal mute *pp* 1/2 col legno *pp* 1/2 col legno metal mute *pp* metal mute *pp* 1/2 col legno *pp* 1/2 col legno *pp* 1/2 col legno *pp* 1/2 col legno *pp* 1/2 col legno

ss *ss* *ss* *ss* *ss* *ss* *ss* *pp* *pp* *pp* *pp*

div. s.t. s.p. *div. i.s.t. s.p.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

285

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3
Hn. 2.4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

300

285

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

$\text{♩} = 132$

528 Hz

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

This section shows the woodwind and brass sections playing eighth-note patterns. The woodwinds include Flutes 1, 2, and 3; Bassoons 1, 2, and 3; and Trombones 1, 2, and 3. The brass includes Horns 1.3 and 2.4, Cornet 1, Trombone 1, Trombone 2, Trombone 3, and Tuba. Dynamics like *mf*, *f*, and *ff* are indicated.

 $\text{♩} = 132$ 4
4

Timpani
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

4
8

This section includes the Timpani, Percussion 1 (metal block, crotales), Percussion 2, Electric Guitar, Accordion, Piano, and various string sections (Violins I and II, Violins III and IV, Violas I and II, Cellos I and II, Double Basses I and II). The piano part features dynamic markings like *mf*, *f*, *pp*, and *ff*. The strings play eighth-note patterns, while the piano has sustained notes and eighth-note chords.

303 [slowmotion]
ketamin
=53

528 Hz

37

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Timpani
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Flute parts play eighth-note patterns. Bassoon 1 has melodic lines with dynamics like *pp*, *p*, *nf*, and *mf*. Horns 1.3 and 2.4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Bassoon 2 has melodic lines with dynamics like *pp*, *p*, *nf*, and *mf*. Trombone 3 has melodic lines with dynamics like *pp*, *p*, *nf*, and *mf*. Tuba has melodic lines with dynamics like *pp*, *p*, *nf*, and *mf*. Timpani has bass drum and snare drum parts. Percussion 1 has *owowee* and *waldeufel* parts. Percussion 2 has *jack on string (RH)* and *change strings between* parts. Accordion has *pp*, *p*, *nf*, and *mf* dynamics. Piano has sustained notes. Violin parts have *s.p.*, *1/2 col legno*, *s.t.*, and *crini* dynamics. Cello parts have *s.t.*, *1/2 col legno*, *pp*, *nf*, and *mf* dynamics. Double bass parts have *pp*, *p*, *nf*, and *mf* dynamics.

ketamin
[slowmotion] 3 1 4+16 4 3 1 4+16 4 3 1 4+16 4 3 1 4+16

303

310

Fl. 1 16 $\frac{2}{3}$ $\frac{2}{3}$ 16 $\frac{2}{3}$ $\frac{2}{3}$ ppp — p

Fl. 2 ppp — p ppp — p ppp — p

Fl. 3 ppp — p ppp — p ppp — p

B \flat Cl. 1 ppp — p ppp — p ppp — p

B \flat Cl. 2 ppp — p ppp — p ppp — p

B. Cl. ppp (G1) — p ppp (G1) — p ppp (G1) — p

Bsn. 1 G11 $\frac{1}{2}$ $\frac{1}{2}$ G11 $\frac{1}{2}$ $\frac{1}{2}$ G11 $\frac{1}{2}$ $\frac{1}{2}$

Bsn. 2 pp — nf pp — nf pp — nf

Bsn. 3 nf — pp nf — pp nf — pp

Hn. 1.3. pp — nf pp — nf pp — nf

Hn. 2.4. pp — nf pp — nf pp — nf

C Tpt. 1 pp — nf senza sord. 0 123

C Tpt. 2 pp — nf senza sord. 0 123

C Tpt. 3 pp — nf split tone 0 123

Tbn. 1 pp — nf pp — nf pp — nf

Tbn. 2 pp — nf pp — nf pp — nf

B. Tbn. $\text{p} < \text{f}$ flap nf — $\text{f}_{4\text{th}}$ partial nf — $\text{f}_{4\text{th}}$ partial

Tuba gf — f pp — f pp — f

310 3 1 4 3 1 4 3 1 4 3 1 4 4

Tim. pp — nf pp — nf pp — nf

valdesufel turn - twist

Perc. 1 f

Perc. 2 nf — f

E. Gtr. pp — nf change strings between pp — nf

Acc. pp — nf pp — nf pp — nf

Pno. pp — nf

Vln. I pp — nf s.t. $\frac{1}{2}$ col legno s.p. — nf

Vln. II pp — nf s.t. $\frac{1}{2}$ col legno s.p. — nf

Vln. III pp — nf

Vln. IV pp — nf

Vla. I pp — nf s.t. $\frac{1}{2}$ col legno s.p. — nf

Vla. II pp — nf

Vc. I pp — nf s.t. $\frac{1}{2}$ col legno pp — nf

Vc. II pp — nf s.t. $\frac{1}{2}$ col legno pp — nf

D.B. I pp — nf II.4 III.5 pp — nf

D.B. II pp — nf II.4 III.5 pp — nf

317

Fl. 1 16 $\frac{2}{3} \text{xx}$ $\frac{3}{3} \text{xx}$

Fl. 2 $\text{ppp} \xrightarrow{\text{ff}}$

Fl. 3 $\text{ppp} \xrightarrow{\text{ff}}$

B♭ Cl. 1 $\text{ppp} \xrightarrow{\text{ff}}$

B♭ Cl. 2 $\text{ppp} \xrightarrow{\text{ff}}$

B. Cl. $\text{ppp} \circledcirc \xrightarrow{\text{ff}}$

Bsn. 1 $\text{G11} \xrightarrow{\text{ff}}$

Bsn. 2 $\text{G11} \xrightarrow{\text{ff}}$

Bsn. 3 $\text{G11} \xrightarrow{\text{ff}}$

Hn. 1.3. $\text{pp} \xrightarrow{\text{f}}$

Hn. 2.4. $\text{pp} \xrightarrow{\text{f}}$

C Tpt. 1 $\text{pp} \xrightarrow{\text{f}}$

C Tpt. 2 $\text{pp} \xrightarrow{\text{f}}$

C Tpt. 3 $\text{pp} \xrightarrow{\text{f}}$

Tbn. 1 $\text{nf} \xrightarrow{\text{pp}}$

Tbn. 2 $\text{pp} \xrightarrow{\text{nf}}$

B. Tbn. $\text{pp} \xrightarrow{\text{nf}}$

Tuba flap

317 4 3 1 4 4 3 1 4 4 3 1 4 4 3 1 6
 4 4+16 4 4+16 4 4+16 4 4+16 4 4+16 4 8

Tim. $\text{pp} \xrightarrow{\text{f}}$

Perc. 1 $\text{nf} \xrightarrow{\text{f}}$

Perc. 2 $\text{nf} \xrightarrow{\text{f}}$

E.Gtr. $\text{pp} \xrightarrow{\text{f}}$

Acc. $\text{pp} \xrightarrow{\text{f}}$

Pno. $\text{pp} \xrightarrow{\text{f}}$

Vln. I $1/2 \text{ col legno}$ $\text{s.t.} \xrightarrow{\text{f}}$ s.p.

Vln. II $1/2 \text{ col legno}$ $\text{s.t.} \xrightarrow{\text{f}}$ s.p.

Vln. III $\text{pp} \xrightarrow{\text{nf}}$

Vln. IV $1/2 \text{ col legno}$ $\text{s.t.} \xrightarrow{\text{f}}$ s.p.

Vla. I $1/2 \text{ col legno}$ $\text{s.t.} \xrightarrow{\text{f}}$ s.p.

Vla. II $1/2 \text{ col legno}$ $\text{s.t.} \xrightarrow{\text{f}}$ s.p.

Vc. I $\text{pp} \xrightarrow{\text{f}}$

Vc. II $\text{pp} \xrightarrow{\text{nf}}$

D.B. I $\text{pp} \xrightarrow{\text{ff}}$

D.B. II $\text{nf} \xrightarrow{\text{ff}}$

325

 $\text{♩} = 132$

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

This section shows a dense arrangement of woodwinds and brass. The woodwinds include Flutes 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1.3 and 2.4; and Trombones 1, 2, and 3. The brass section includes Trombones 1 and 2, Bass Trombone, and Tuba. The music consists of eighth-note patterns with dynamic markings like *mf*, *ff*, and *p*. The tempo is $\text{♩} = 132$.

325

 $\text{♩} = 132$

40

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

percussion instruments:
2 bongos
2 tom-toms
snare drum
bass drum
2 congas
bass drum
2 bongos
2 tom-toms
bass drum
2 bongos
2 tom-toms

Electric Guitar:
distortion
Octave Pedal

This section includes a variety of percussion instruments: Timpani, two sets of Bongos, two Tom-Toms, Snare Drum, Bass Drum, and two Congas. It also features an Electric Guitar with distortion and Octave Pedal effects. The strings consist of Violins I and II, Violas I and II, Cellos I and II, and Double Basses I and II. The tempo is $\text{♩} = 132$.

335

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 senza sord.
Tbn. 2 senza sord.
B. Tbn.
Tuba

brassy

335

4 8 3 8 4 8 3 8 4 8

Timp.

Perc. 1

2 bongos
2 congas
bass drum

Perc. 2

2 congas
bass drum

E.Gtr.

Acc.

Pno.

Vln. I
Vln. II
Vln. III
Vln. IV

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

brunnen

528 Hz

Fl. 1
Fl. 2
Fl. 3 (Piccolo)
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

346 $\text{♩} = 82$ 3 8 8 5 4 8 $\text{♩} = 106$ brunnen

Timpani
Perc. 1 (2 bongos, 2 tom-toms)
Perc. 2
E.Gtr. (imitate bass sound, whammy)
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

rit.

354

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3
Hn. 2.4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

nature 11th overtone
brassy

nature 7th overtone
brassy

380

354

58 rit. 380

Tim.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

bass drum

bass drum

Octave Pedal

f^{11th}

f^{7th}

380

372

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1.3
Hn. 2.4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

372

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

5 7 3 4
8 8 16 8

tongue ram / t.z
shake
ord.
ord.

528 Hz

386 [Zitat]

This page shows the woodwind and brass sections of the orchestra. The woodwinds include Flutes 1, 2, and 3; Bassoon 1, 2, and 3; Clarinets 1 and 2; and Horns 1, 2, and 3. The brass section includes Trombones 1 and 2, Bass Trombone, and Tuba. The score consists of two systems of music, each with multiple staves. Dynamics such as *f*, *ff*, *mf*, and *p* are indicated throughout the parts.

5

48

386 [Zitat]

This page shows the percussion and strings sections. The percussion section includes Timpani, Percussion 1 (with 2 tom-toms), Percussion 2 (with 2 bongos), Electric Guitar, Accordion, and Piano. The string section includes Violins I and II, Violins III and IV, Violas I and II, Cellos I and II, Double Basses I and II, and various bowed and plucked string techniques like *pizz.*, *arco crini*, and *col legno battuto*. The score consists of two systems of music, each with multiple staves. Various dynamic markings like *f*, *ff*, *mf*, *p*, and *s.p.* are used.

395

Fl. 1 Fl. 2 Fl. 3 B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Bsn. 3

Hn. 1.3 Hn. 2.4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tuba

Tim. Perc. 1 Perc. 2 E.Gtr. Acc. Pno.

Vln. I Vln. II Vln. III Vln. IV Vla. I Vla. II Vc. I Vc. II D.B. I D.B. II

4 8 3 8 4 8 6 8 4 8 3 8 7 8

percussion parts:

square drum 2 congas

b.s. cluster

s.p. s.p. II s.p. III

pizz. pp pp

1: [stacc.] 2: [stacc.]

403

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

embouchure

Flute parts show various dynamics (ff, f, ff, ff, ff, ff, ff, ff, ff) and articulations (staccato, slurs). Bassoon 1 has a dynamic instruction 'mp' and a note 'p'. Trombones 1-3 play eighth-note patterns. Tuba has a dynamic 'ff'.

Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Horns play sixteenth-note patterns. Trombones play eighth-note patterns. Tuba continues its eighth-note pattern.

403 7 8 4 8 3 8 4 8 5 8 4 8

Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.

Timpani plays eighth-note patterns. Percussion 1 uses bass drum and two tom-toms. Percussion 2 uses bass drum. Electric guitar and Accordion provide harmonic support.

Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Piano rests. Violins play sixteenth-note patterns. Violas play eighth-note patterns. Double basses play sustained notes.

412

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Flute

brassy

2 toms

distortion

wah wah

Octave Pedal

b.s. = bellows shake

tutti pizz.

pizz.

jetté

extreme vib.

pizz.

♩ = 82

5 8 4 8 5 8 9 8 3 8 7 8 5 4 4 8

412

420 ♩ = 132

Fl. 1 *aolian* *j.w.*

Fl. 2 *ff* *ff* *with air*

Fl. 3 *ff* *aolian* *f* *ff*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *pizzicato* *mf*

Bsn. 2 *mf* *pizzicato* *mf*

Bsn. 3 *pizz*

Hn. 1.3

Hn. 2.4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *air*

Tbn. 2 *air*

B. Tbn.

Tuba *ff*

420 ♩ = 132

Tim. *overtones* *mf*

Perc. 1 *snare drum* *with snare* *n* *n*

Perc. 2 *pp*

E.Gtr. *pp* [Morse Code]

Acc.

Pno. [Morse Code] *in mute* *pp*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV

Vla. I *mf*

Vla. II *ff*

Vc. I *mf*

Vc. II *ff*

D.B. I *s.p.* *mf*

D.B. II *ff*

tutti pizz. *ff*

mf

mf

pizz

jetté

jetté

extreme vibr.

mf — *f*

ff

ff

pizz

ff

ff

428

Fl. 1 j.w.
Fl. 2 pizz.
Fl. 3 tongue ram / t.c.
B♭ Cl. 1
B♭ Cl. 2
B. Cl. < af
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3. 1. (tongue pizzicato)
Hn. 2.4. 2. 3. (tongue pizzicato) 4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

3 8 5 8 4 8

428

Tim. vibraslap triangle [Morse Code]
Perc. 1 vibraslap Cabasa
Perc. 2 mp
E. Gtr.
Acc. [Morse Code] b.s. = bellows shake
Pno.
Vln. I tutti pizz.
Vln. II 1/2 col legno
Vln. III col legno battuto
Vln. IV pizz. col legno battuto
Vla. I col legno battuto jeté
Vla. II col legno battuto jeté
Vc. I extreme vib.
Vc. II pizz. ff
D. B. I pizz. ff
D. B. II ff

timpani R:rim