

Ying WANG

5 2 8 Hz 8va

for Minimoog, symphony orchestra and electronics

2021

Score

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

Premier with electronics: 04.02.2022
ECLAT Festival Stuttgart
Conductor: Gregor Mayrhofer
Technical Assistant / Sound engineer: Thomas Hummel
Production: Experimental Studio SWR
SWR Symphonieorchester

528Hz 8^{va}

for minimoog, symphony orchestra and electronics

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 8va 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 passionate 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 unfolds with electronics from the SWR Experimental Studio – 528Hz 8va – the frequency doubled, the energy heightened. Ying Wang explores digital moments of happiness that resonate beyond the analog gestures of the original. These are not “zeitgeisty” fragments, but reflections of a digital everyday reality. Moments of joy are electronically suspended and extended, allowing them to linger like a glitch in time. Some passages are inverted, turned around, to test whether the joy inscribed in them can also reveal hidden timbres. The dynamics grow more intense, everything becomes “more,” demanding a new acoustic space – eight channels expand the listener’s 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 Sinfonierochester, Karen Kamensek.

YW, Mai.2021, Berlin

NOW Festival 2021, ECLAT Festival 2022, Ultraschall Festival 2023

Ein schneller, aber angenehm aktiver Herzschlag, ein nicht vergehendes unbewusstes Lächeln, ein sich ständig verändernder Klang, der doch immer genau dorthin führt wo noch mehr Energie frei wird – so als hätte man ihn selbst gelenkt; das Tempo stets zügig, aber genug Pausen um Durchzuatmen, nie ein schreiender Kontrast der den Puls abrupt unterbricht.

528 HZ 8^{va} von Ying WANG stellt sich ganz bewusst und energetisch in den Dienst einer optimistischen Tatsachen- und Weltbetrachtung. Das Stück zielt nicht auf ein Drama aus Höhenfahrten und tiefem Fall und es vermeidet schroffe Kontraste. Stattdessen ist es eine Freudenmusik in mehreren ineinandergleitenden Stationen. Das eine Musik, die aus dem überreichen Fundus positiver Klangkonnotationen und Emotionen schöpft, nicht in New Age Dur-Akkorde oder leeres Bläser-Jubeln driften muss, wird schon nach ein paar Takten des Stückes klar. Euphorische, chaotische Momente finden sich genauso im Stück, wie uns warm umspielende Wiegenmelodien. Aus dem Orchester lösen sich immer wieder solistische Momente heraus, die innerhalb des Klangflusses kleine bewegliche Gruppen bilden und uns an der Hand nehmend durch das Stück führen. Das Stück fließt dann in eine sich hochwindende virtuose Kadenz über, in der Material aus allen vorausgegangen orchestralen Glücksmomenten, polyphon verbunden, in einem orgastischen Höhepunkt kulminiert. Musik ist ein Jungbrunnen und soll hier als solcher explizit neu gegraben werden. Ein bisschen wie Mdma ohne Nebenwirkungen.

dieses Stück – mit Elektronik aus dem SWR Experimental Studio. Ying Wang macht sich auf die Suche nach anderen, digitalen Glücksmomenten, die hinter jenen analogen stehen, die schon erklingen sind. Darin liegt nichts Zeitgeistisches, sondern der digitale Alltag, nicht nur jener in Zoomlandia. Einzelne Glücksmomente des Stückes werden elektronisch pausiert, hingehalten, sodass man sie länger genießen kann, wie ein digitaler Freezeglich – Coitus extensus. Mancher Moment wird nun auch invertiert, um zu sehen, ob die Freude, die ihm eingeschrieben ist, nicht auch noch anders klingen kann. Auch die Dynamik wird erweitert, alles wird extremer und mehr, das braucht auch einen neuen akustischen Raum, 8 Kanäle also – die Elektronik kann das.

Uraufführung: 04.02.2022, Orchester Neue Philharmonie Westfalen Orchester and conductor
Johannes Kalitzke

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

22.02.23.DSO Sinfonierochester, Karen Kamensek.

YW, AK, Mai.2021, Berlin/Wien

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 vibraslap, 1 Ratsch, 1 triangle, 1 metal block (mitte), 1 waldteufel, 2 s.cymbals (low)

Percussion II:

2 congas, 1 bass drum, 1 vibraslap, 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 (one pair big soft mallet)

1 Mini-Moog Model D (nord lead A1 synthesizer)

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)

Violoncelli (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. 20 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

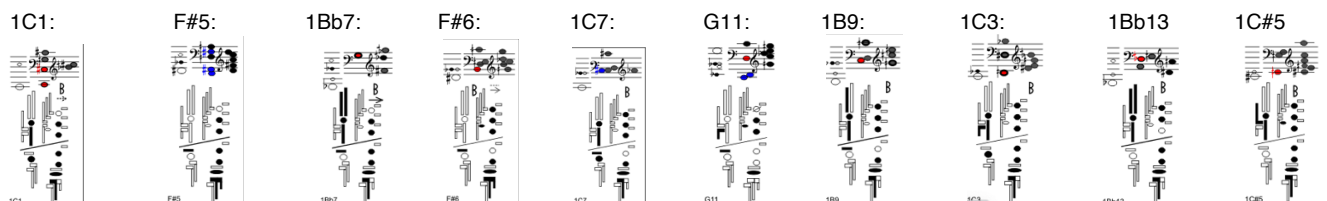
Mini-Moog

Model - D
 Volum pedal – delay pedal- Hall Pedal
 8 speakers

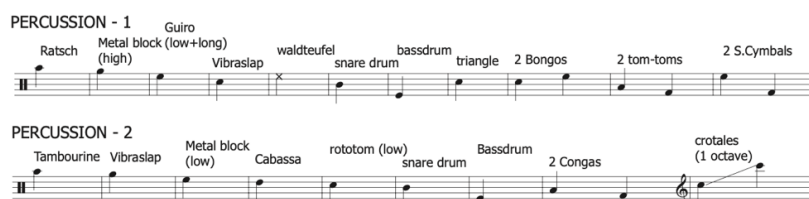
Strings:

 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 pit

Bassoon Multiphonis Fingering:



Percussion:



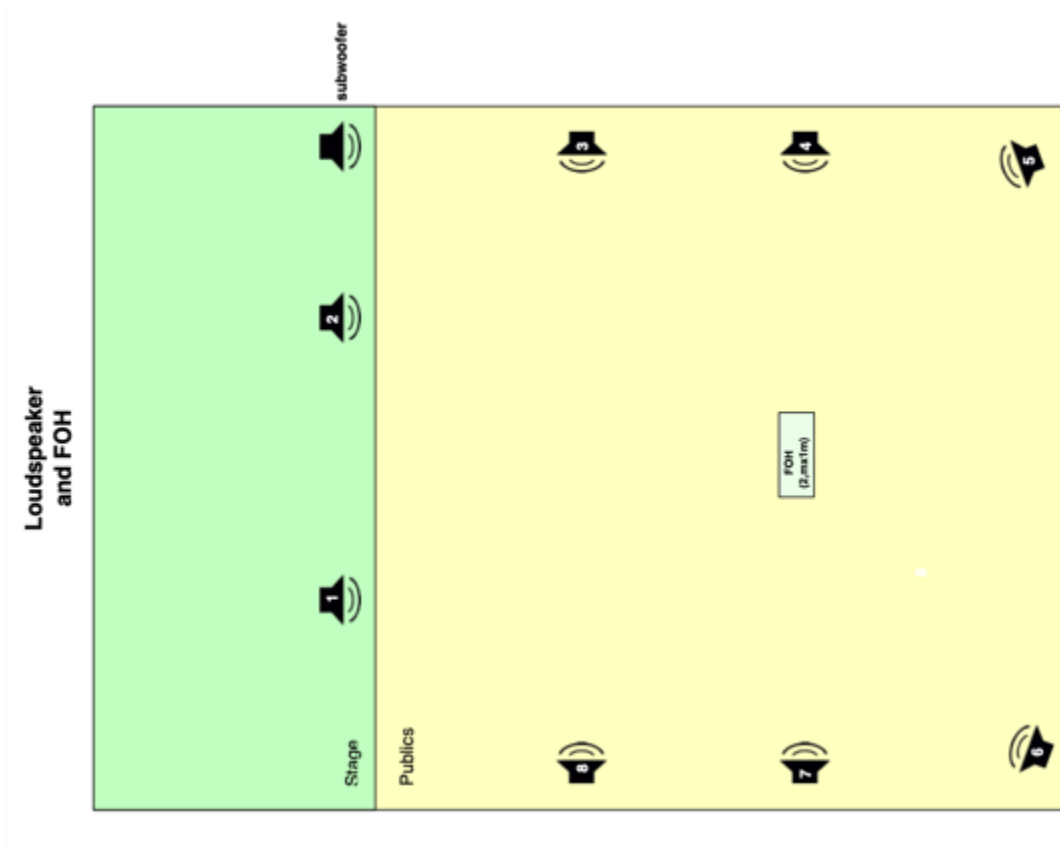
Any questions on parts, please contact with the composer. Thanks! yingwangcomposer@gmail.com

Electronics:

Equipments:

8 Loudspeakers, 1-2 subwoofers, 1 mixing, MacBookPro with Max8, Lexicon PCM
2 Behringer XTTouch extenders, microphones

String instruments: mics only for the first instrument of the group. All Woodwind instrument and brass.



Mini Moog: Model – D

Volume pedal – delay pedal- Reverb Pedal
8 speakers

PRESET NAME: **Preset 4, bar 118**

CONTROLLERS TUNE GLIDE MODULATION MIX OSC. 1/2/3 OSC. 1/2/3 OSC. 1/2/3	OSCILLATOR BANK OSCILLATOR-1 OSCILLATOR-2 OSCILLATOR-3 RANGE WAVEFORM FREQUENCY	MIXER VOLUME EXTERNAL INPUT VOLUME NOISE VOLUME OVERLOAD WHITE PINK	MODIFIERS FILTER MODULATION CUTOFF FREQUENCY ATTACK TIME DECAY TIME SUSTAIN LEVEL FILTER AMOUNT OF CONTOUR FILTER AMOUNT OF CONTOUR FILTER AMOUNT OF CONTOUR	OUTPUT VOLUME MAIN OUTPUT A-480 VOLUME PHONES POWER ON
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NOTES
 LFO RATE
 GLIDE
 DECAY
 PITCH
 MOD.

(Empty space for notes)

5 2 8 Hz 8va

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[8]

Fl. 1. *acilian* *mf* *acilian* *mf* *acilian* *ppp* *mf*

Fl. 2. *pizz.* *mf* *mf* *mf* *mf* *mf* *mf*

Fl. 3. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Cl. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Cl. 2. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Cl. 3. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

Bsn. 3. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. 1.3. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. 2.4. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

C. Tpt. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

C. Tpt. 2. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

C. Tpt. 3. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 2. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf*

4 5 5 3 4 1 3 1 3
8 8 4 8 8+16 4+8 8

Temp. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 2. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

E. Gtr. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Acc. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pno. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

M. Moog *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. I. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. II. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. III. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. IV. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vla. I. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vla. II. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. I. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. II. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

D.B. I. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

D.B. II. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

14 7 15 16 17 18 19 20 [heartbeat] 21

Fl. 1 j.w. *ff* *ff*

Fl. 2 j.w. *ff* *mp*

Fl. 3 j.w. *ff* *ff*

B. Cl. 1 *ff* *ff*

B. Cl. 2 *ff* *ff*

B. Cl. *ff* *ff*

Bsn. 1 *ff* *ff*

Bsn. 2 *ff* *ff*

Bsn. 3 *ff* *ff*

Hn. 1.3 *f* *ff*

Hn. 2.4 *f* *ff*

C. Tpt. 1 *ff* *ff*

C. Tpt. 2 *ff* *ff*

C. Tpt. 3 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Tuba *ff* *ff*

3 4 3 3 4 5 6 2 4 4

14 15 16 17 18 19 20 21

Tim. *ff* *ff*

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff*

E. Gtr. *ff* *ff*

Acc. *ff* *ff*

Pno. *ff* *ff*

M. Moog *ff* *ff*

Vin. I *ff* *ff*

Vin. II *ff* *ff*

Vin. III *ff* *ff*

Vin. IV *ff* *ff*

Vla. I *ff* *ff*

Vla. II *ff* *ff*

Vc. I *ff* *ff*

Vc. II *ff* *ff*

D.B. I *ff* *ff*

D.B. II *ff* *ff*

change Pitch wheel slowly

change range - Oscillator 2 to range 4'

11 | wah-wah | spl

This page of the musical score is for a symphony, featuring a variety of instruments and complex musical notation. The instruments listed on the left include Timpani (Timp.), Percussion (Perc. 1 and 2), Electric Guitar (E. Gtr.), Accordion (Acc.), Piano (Pno.), Moog Synthesizer (M. Moog), Violins I and II (Vln. I and II), Violins III and IV (Vln. III and IV), Violas I and II (Vla. I and II), Violoncello I and II (Vc. I and II), Double Bass I and II (D.B. I and II), and a Mallet Instrument (Mallet). The score is written in 4/8 time, with a tempo of 132 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes a variety of dynamic markings, such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). It also features articulation marks, including accents and staccato, and performance instructions, such as "change strings between" and "change wheels". The score is divided into measures, with measure numbers 23, 24, 25, 26, 27, and 28 indicated. The page concludes with a double bar line and a repeat sign.

[illegible]

[illegible][illegible]

 = 132

♪ = 106

54 55 56 57 58 59 60 61 62

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.
M. Moog
Vin. I
Vin. II
Vin. III
Vin. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

4/8 ♩ = 132

3/8

2/8

2/8 + 3/16

♩ = 106

turn over Cymbal out on triangle skin

vibraslap

Tambourine (if possible) rub the surface with thumb

(bottle neck)

change OSC 1-2-3 Range 8' 16' 32' glissando with key and turning knob

63 $\frac{4}{8}$ ♩ = 106

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including:

- Timpani (Timp.):** Features a series of notes with dynamic markings like *ppp* and *f*.
- Perc. 1 & Perc. 2:** Includes parts for snare drum (with and without snare) and a metal block.
- E. Gtr. (Electric Guitar):** Features a part with a "scrub on the strings" instruction.
- Acc. (Acoustic Guitar):** Includes a part with a "scrub on the strings" instruction.
- Pno. (Piano):** Features a complex, fast-moving part.
- M. Moog (Moog Synthesizer):** Includes a part with a "div." (divisi) instruction.
- String Sections:** Includes parts for Violins I, II, III, IV, Violas I, II, Violoncellos I, II, and Double Basses I, II. The string parts are marked with various dynamics and performance instructions.

The score includes dynamic markings such as *ppp*, *p*, *mf*, *f*, and *ff*. It also includes performance instructions like "snare drum without snare", "metal block", and "scrub on the strings". The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

[illegible]

74 75 76 77 78 79 80 81 82 83

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

flaut.

93 $\text{♩} = 132$

94

95

96

97

98

99

100

 $\text{♩} = 82$ $\text{♩} = 106$

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

93 $\frac{4}{8} \text{♩} = 132$

94

95

96

 $\frac{3}{16}$ $\frac{3}{8} \text{♩} = 82$ $\frac{5}{8}$ $\frac{3}{8} \text{♩} = 106$ $\frac{5}{8}$

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

[Tambourine]

[snare drum]

[congas]

[2 bongos]

[congas]

[snare drum]

[Morse Code]

15"

1/2 col legno battuto solo

5 2 8 Hz 8va

♩ = 82

♩ = 106

101 102 103 104 105 106 107 108

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Fl. 3 *ff* *mf* *ff*

B. Cl. 1 *ff* *mf* *ff*

B. Cl. 2 *ff* *mf* *ff*

B. Cl. 3 *ff* *mf* *ff*

Bsn. 1 *ff* *mf* *ff*

Bsn. 2 *ff* *mf* *ff*

Bsn. 3 *ff* *mf* *ff*

Hn. 1.3. *ff* *mf* *ff*

Hn. 2.4. *ff* *mf* *ff*

C Tpt. 1 *ff* *mf* *ff*

C Tpt. 2 *ff* *mf* *ff*

C Tpt. 3 *ff* *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff*

B. Tbn. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

101 102 103 104 105 106 107 108

5 8 4 8 5 8 4 8 3 8 6 8 + 16 3 8

♩ = 82 ♩ = 106

Timp. *ff* *mf* *ff*

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

Perc. 2 *ff* *mf* *ff*

E. Gtr. *ff* *mf* *ff*

Acc. *ff* *mf* *ff*

Pno. *ff* *mf* *ff*

M. Moog *ff* *mf* *ff*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vln. III *ff* *mf* *ff*

Vln. IV *ff* *mf* *ff*

Vla. I *ff* *mf* *ff*

Vla. II *ff* *mf* *ff*

Vc. I *ff* *mf* *ff*

Vc. II *ff* *mf* *ff*

D.B. I *ff* *mf* *ff*

D.B. II *ff* *mf* *ff*

109

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

109

3

5

110

111

3

5

112

3

5

113

3

5

114

3

5

115

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vcl. I

Vcl. II

D.B. I

D.B. II

♪ = 106

[illegible][illegible]

133 $\text{♩} = 82$ 134 135 136 137 138 $\text{♩} = 132$ 139 140 141

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl. *mf*

Bsn. 1

Bsn. 2

Bsn. 3 *p*

Hn. 1.3.

Hn. 2.4.

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

133 $\text{♩} = 82$ 134 135 136 137 138 $\text{♩} = 132$ 139 140 141

Temp.

Perc. 1 *mf*

Perc. 2 *mf*

E. Gtr.

Acc.

Pno.

M. Moog *Presets - 5* [heartbeat] *mf* *f* *ff*

Vln. I *metal mute* *ff* *sf* *f* *ff*

Vln. II *metal mute* *ff* *sf* *f* *ff*

Vln. III *II on the bridge* *ff* *sf* *f* *ff*

Vln. IV *metal mute* *ff* *sf* *f* *ff*

Vla. I *behind the bridge* *ff* *sf* *f* *ff*

Vla. II *metal mute* *ff* *sf* *f* *ff*

Vc. I *behind the bridge* *ff* *sf* *f* *ff*

Vc. II *mute* *ff* *sf* *f* *ff*

D.B. I *mute* *ff* *sf* *f* *ff*

D.B. II *mute* *ff* *sf* *f* *ff*

38

[slowmotion]

142 143 144 145 146 147 148 149 150

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vin. I

Vin. II

Vin. III

Vin. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

metal block

snare drum

[superball] (drag)

[superball] (drag)

[superball] (drag)

metal mute 1/2 col legno

metal mute 1/2 col legno

on the bridge

metal mute 1/2 col legno

behind the bridge

metal mute 1/2 col legno

behind the bridge

mute

behind the bridge

s.p. mute div.

Preset - 6	mini moog cadenza ca 30"
------------	-----------------------------

48

48

179 $\text{♩} = 82$ 180 181 182 $\text{♩} = 132$ 183 184 185

Fl. 1 *mf* *f* *mf* *ff*

Fl. 2 *mf* *f* *mf* *ff*

Fl. 3 *mf* *f* *mf* *ff*

B♭ Cl. 1 *mf* *f* *mf* *ff*

B♭ Cl. 2 *mf* *f* *mf* *ff*

B. Cl. *mf* *f* *mf* *ff*

Bsn. 1 *mf* *f* *mf* *ff*

Bsn. 2 *mf* *f* *mf* *ff*

Bsn. 3 *mf* *f* *mf* *ff*

Hn. 1.3. *pp* *f* *pp* *f*

Hn. 2.4. *pp* *f* *pp* *f*

C Tpt. 1 *mf* *f* *mf* *ff*

C Tpt. 2 *mf* *f* *mf* *ff*

C Tpt. 3 *mf* *f* *mf* *ff*

Tbn. 1 *mf* *f* *mf* *ff*

Tbn. 2 *mf* *f* *mf* *ff*

B. Tbn. *mf* *f* *mf* *ff*

Tuba *mf* *f* *mf* *ff*

4 $\text{♩} = 82$ 3 4 $\text{♩} = 132$ 5

179 180 181 182 183 184 185

Timp. *p*

Perc. 1 *vibraslap*

Perc. 2 *vibraslap*

E. Gtr. *mf*

Acc. *mf*

Pno. *mf* *ff*

M. Moog *mf* *ff*

Vin. I *mf* *ff*

Vin. II *mf* *ff*

Vin. III *mf* *ff*

Vin. IV *mf* *ff*

Vla. I *pp* *ff*

Vla. II *pp* *ff*

Vc. I *pp* *ff*

Vc. II *pp* *ff*

D.B. I *mf* *f*

D.B. II *mf* *f*

186  106

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

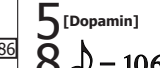
Tbn. 1

Tbn. 2

B. Tbn.

Tuba

5 [Dopamin]

186  106

187 188 189 190 191

Temp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

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

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

193

194

195

196

197

198

5/4

♩ = 53

192

193

194

195

196

197

198

4/4

♩ = 53

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vin. I

Vin. II

Vin. III

Vin. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

106

207

216 217 218 219 = 132 220 = 82 221 222 223 224 225 226

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

216 217 218 219 = 132 220 = 82 221 222 223 224 225 226

3/8 3/8 + 1/16 5/8 = 82 4/8

Timp.
Perc. 1 Cymbals
Perc. 2 2 congas
E. Gtr. whammy vibrato
Acc.
Pno.
M. Moog
Vin. I
Vin. II
Vin. III
Vin. IV
Via. I
Via. II
Vc. I
Vc. II
D.B. I
D.B. II

[illegible]

[illegible]

263 264 265 266 267 268 269 $\text{♩} = 53$

Fl. 1. ff ff ff f pp pp f

Fl. 2. ff ff ff f pp pp f

Fl. 3. pp pp pp pp pp pp f

B. Cl. 1. pp pp pp pp pp pp f

B. Cl. 2. pp pp pp pp pp pp f

B. Cl. pp pp pp pp pp pp f

Bsn. 1. ff ff ff ff ff ff f

Bsn. 2. ff ff ff ff ff ff f

Bsn. 3. ff ff ff ff ff ff f

Hn. 1.3. ff ff ff ff ff ff f

Hn. 2.4. ff ff ff ff ff ff f

C. Tpt. 1. ff ff ff ff ff ff f

C. Tpt. 2. ff ff ff ff ff ff f

C. Tpt. 3. ff ff ff ff ff ff f

Tbn. 1. ff ff ff ff ff ff f

Tbn. 2. ff ff ff ff ff ff f

B. Tbn. ff ff ff ff ff ff f

Tuba. ff ff ff ff ff ff f

263 264 265 266 267 268 269 $\text{♩} = 53$

6 4 3 5 6 5 4 3
8 8 16 8 16 8 8 16

Tim. ff ff ff ff ff ff f

Perc. 1. pp ff ff ff ff ff f

Perc. 2. ff ff ff ff ff ff f

E. Gtr. ff ff ff ff ff ff f

Acc. ff ff ff ff ff ff f

Pno. pp ff ff ff ff ff f

M. Moog ff ff ff ff ff ff f

Vln. I. ff ff ff ff ff ff f

Vln. II. ff ff ff ff ff ff f

Vln. III. ff ff ff ff ff ff f

Vln. IV. ff ff ff ff ff ff f

Vla. I. ff ff ff ff ff ff f

Vla. II. ff ff ff ff ff ff f

Vc. I. ff ff ff ff ff ff f

Vc. II. ff ff ff ff ff ff f

D.B. I. ff ff ff ff ff ff f

D.B. II. ff ff ff ff ff ff f

270 $\text{♩} = 106$ 271 $\text{♩} = 82$ 272 273 274 275 276

Fl. 1 *ppp* *mf* *ppp*

Fl. 2 *ppp* *mf* *ppp*

Fl. 3 *ppp* *mf* *ppp*

B♭ Cl. 1 *ppp* *mf* *ppp*

B♭ Cl. 2 *ppp* *mf* *ppp*

B. Cl. *ppp* *mf* *ppp*

Bsn. 1 *ppp* *mf* *ppp*

Bsn. 2 *ppp* *mf* *ppp*

Bsn. 3 *ppp* *mf* *ppp*

Hn. 1.3. *mf* *pp* *ff* *p* *mf* *ff*

Hn. 2.4. *mf* *pp* *ff* *p* *mf* *ff*

C Tpt. 1 *f* *ff* *pp* *p* *mf* *ff*

C Tpt. 2 *pp* *mf* *pp* *p* *mf* *ff*

C Tpt. 3 *pp* *mf* *pp* *p* *mf* *ff*

Tbn. 1 *senza sord.* *mf* *ff* *pp* *mf* *ff*

Tbn. 2 *senza sord.* *mf* *ff* *pp* *mf* *ff*

B. Tbn. *mf* *ff* *pp* *mf* *ff*

Tuba *ff* *p* *mf* *ff*

270 $\frac{3}{16}$ $\text{♩} = 106$ $\frac{3}{4}$ $\text{♩} = 82$ 271 272 273 274 275 276

4 8

Temp. *ppp* *mf* *pp* *p* *ppp* *mf*

Perc. 1 2 tom-toms *mf* *ff* *pp* *mf* *ff*

Perc. 2 2 congas *mf* *ff* *pp* *mf* *ff*

E. Gtr. *pp* *ff*

Acc. *pp* *ff*

Pno. *ff* *pp* *ff* *pp* *ff*

M. Moog *mf* *pp* *mf* *pp* *mf* *pp*

Vln. I *div.*

Vln. II *div.*

Vln. III *div.*

Vln. IV *div.*

Vla. I *div.*

Vla. II *div.*

Vc. I

Vc. II

D.B. I

D.B. II

285 286 287 288 289 290 291 292 293 294

Fl. 1 *f* *pp* *mf*

Fl. 2 *f* *pp* *mf*

Fl. 3

B♭ Cl. 1 *pp*

B♭ Cl. 2

B. Cl. *f* *pp*

Bsn. 1 *mf* *ppp*

Bsn. 2 *mf* *ppp*

Bsn. 3 *mf* *ppp*

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

285 286 287 288 289 290 291 292 293 294

38

Timp.

Perc. 1

Perc. 2

E.Gtr. *mf*

Acc. *b.s.* *mf* *pp* *b.s.* *mf* *pp* *b.s.* *mf* *pp* *b.s.*

Pno.

M.Moog *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vln. I *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vln. II *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vln. III *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vln. IV *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vla. I *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vla. II *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *mf*

Vc. I *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ord.* *mf*

Vc. II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ord.* *mf*

D.B. I *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ord.* *mf*

D.B. II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ord.* *mf*

44

[illegible]

310 4+16 4 4+16 4 4+16 4 4+16 4

311 312 313 314 315 316

Temp.

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

325 $\text{♩} = 132$

6 8

5 8

4 8

Temp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

42

[brunnen]

5 2 8 Hz 8va

346 $\text{♩} = 82$ 347 348 349 350 351 352 353

Fl. 1 pizzicato

Fl. 2 pizzicato

Fl. 3 pizzicato

B. Cl. 1 pizzicato

B. Cl. 2 pizzicato

B. Cl. pizzicato

Bsn. 1 pizzicato

Bsn. 2 pizzicato

Bsn. 3 pizzicato

Hn. 1.3. brassy

Hn. 2.4. brassy

C Tpt. 1 brassy

C Tpt. 2 brassy

C Tpt. 3 brassy

Tbn. 1 brassy

Tbn. 2 brassy

B. Tbn. brassy

Tuba brassy

346 $\text{♩} = 82$ 347 348 349 350 351 352 353

Temp. $\text{♩} = 106$

Perc. 1 2 bongos 2 tamtams 2 bongos

Perc. 2 whammy $\text{imitate ebas sound}$ whammy

E. Gtr. whammy $\text{imitate ebas sound}$ whammy

Acc. Octave Pedal

Pno. Preset - 10

M. Moog Preset - 10

Vin. I ord. ord. ord.

Vin. II ord. ord. ord.

Vin. III ord. ord. ord.

Vin. IV ord. ord. ord.

Vla. I ord. ord. ord.

Vla. II ord. ord. ord.

Vc. I ord. ord. ord.

Vc. II ord. ord. ord.

D.B. I ord. ord. ord.

D.B. II ord. ord. ord.

This page contains the musical notation for measures 354 through 361. The instrumentation includes:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Clarinets:** B. Cl. 1, B. Cl. 2, B. Cl.
- Saxophones:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1.3, Hn. 2.4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Percussion:** Timp., Perc. 1, Perc. 2
- Other Instruments:** E.Gtr., Acc., Pno., M.Moog, Vln. I-IV, Vla. I-II, Vcl. I-II, D.B. I-II

The score features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings such as *ff*, *mf*, *f*, *p*, and *cresc.*. A significant tempo change occurs at measure 359, indicated by the word "rit." and large time signature changes to 3/8, 5/8, and 3/8.

362 $\text{♩} = 132$

Fl. 1 363 364 365 366 367 368 369 370 371

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

362 $\frac{3}{8} = 132$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{3}{8}$

363 364 365 366 367 369 370 371

Tim.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

tongue ram / Lz

tongue ram / Lz

tongue ram / Lz

phat

Bass Clarinet

189

187

18013

3

4

3

4

7

3

363

364

365

366

367

369

370

371

metal mute

metal mute

metal mute

metal mute

1/2 col legno

1/2 col legno

pizz.

dr.

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

5 8

7 8

3 16

4 8

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

M. Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

373

374

375

376

377

378

379

380

381

382

383

384

385

4

48

395 396 397 398 399 400 401 402

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.
M. Moog
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

snare drum
cong
b.s.
cluster
pizz.
I: [pizz]
II: [batt.]

403 404 405 406 407 408 409 410 411

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

embouchure
bass drum
2 tomtoms
fade in effect
Cymbals

7/8 4/8 3/8 4/8 5/8 4/8

This image shows a page from a musical score, likely for a symphony orchestra. The page is filled with musical staves and notation. At the top, there are measures 412 through 419. The staves are arranged in a standard orchestral layout, with woodwinds (Flutes, Clarinets, Bassoons, Horns) at the top, followed by brass (Trumpets, Trombones, Tuba), strings (Violins, Violas, Cellos, Double Basses), and percussion (Timpani, Snare, Cymbals, etc.) at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, stylized '5' is prominently displayed in the center of the page, likely indicating a measure or section number. The page is numbered '412' in the top left corner.

420  = 132

421 422 *ad lib* 423 424 *l.w.* 425 426 427

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff* *ad lib* *l.w.* *with air* *with air pizz* *l.w.*

B♭ Cl. 1 *ff* *air* *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *pizzicato* *mf*

Bsn. 2 *pizzicato* *mf*

Bsn. 3 *mf* *"pizz"*

Hn. 1.3.

Hn. 2.4.

C Tpt. 1 *air*

C Tpt. 2

C Tpt. 3

Tbn. 1 *air*

Tbn. 2 *air*

B. Tbn.

Tuba *ff*

420  = 132

421 422 423 424 *overtones* 425 426 427

Perc. 1 *snare drum with snare* *ppp* *mf* *ppp* *mf* *2 bongos* *snare drum with snare* *ppp* *mf* *ppp* *mf*

Perc. 2 *ppp* *mf* *ppp* *mf* *ppp* *mf*

E. Gtr. *[Morse Code]* *pp*

Acc.

Pno. *[Morse Code]* *no mte* *ppp* *mf*

M. Moog *OSC 2 off* *OSC 1 range 8'* *[morse code]* *mf*

Vln. I *ff* *tutti* *pizz.* *mf*

Vln. II *ff* *mf*

Vln. III *ff* *mf*

Vln. IV *ff* *pizz.* *mf*

Vla. I *mf* *pizz.* *mf*

Vla. II *ff* *pizz.* *mf*

Vc. I *mf* *mf* *mf*

Vc. II *ff* *mf* *mf*

D.B. I *s.d.* *mf* *pizz.* *ff*

D.B. II *ff* *ppp* *f*

09.10.2021 Berlin