

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 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 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 Sinfonierchester, Karen Kamensek.

YW, Mai.2021, Berlin

528 Hz 8^{va}

Für Minimoog, Orchester und Elektronik

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 Stükkes klar. Euphorische, chaotische Momente finden sich genauso im Stük, 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 Stük führen. Das Stük fließt dann in eine sich hochwindende virtuose Kadenz über, in der Material aus allen vorausgegangen orchesterlichen 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 Stük – 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 erklungen sind. Darin liegt nichts Zeitgeistisches, sondern der digitale Alltag, nicht nur jener in Zoomlandia. Einzelne Glücksmomente des Stükks werden elektronisch pausiert, hingehalten, sodass man sie länger genießen kann, wie ein digitaler Freezeglitch – 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 Sinfonierchester, 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 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 (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)
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

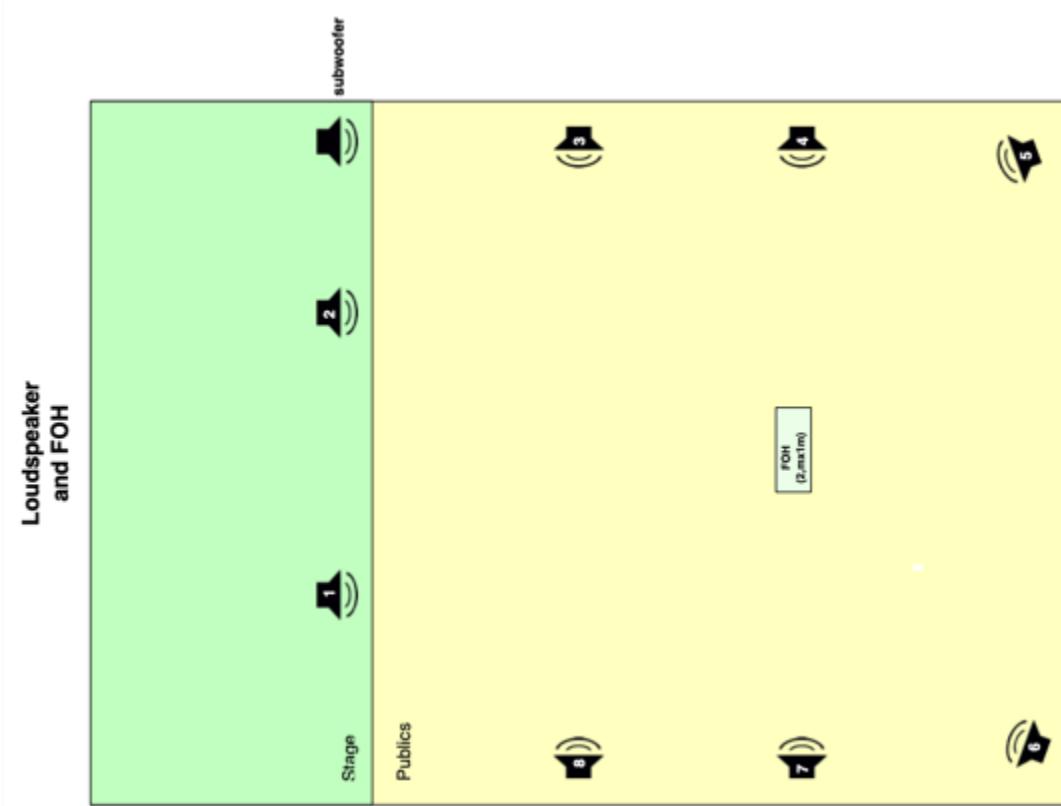
Duration approx. 20 min.

Electronics:

Equipments:

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

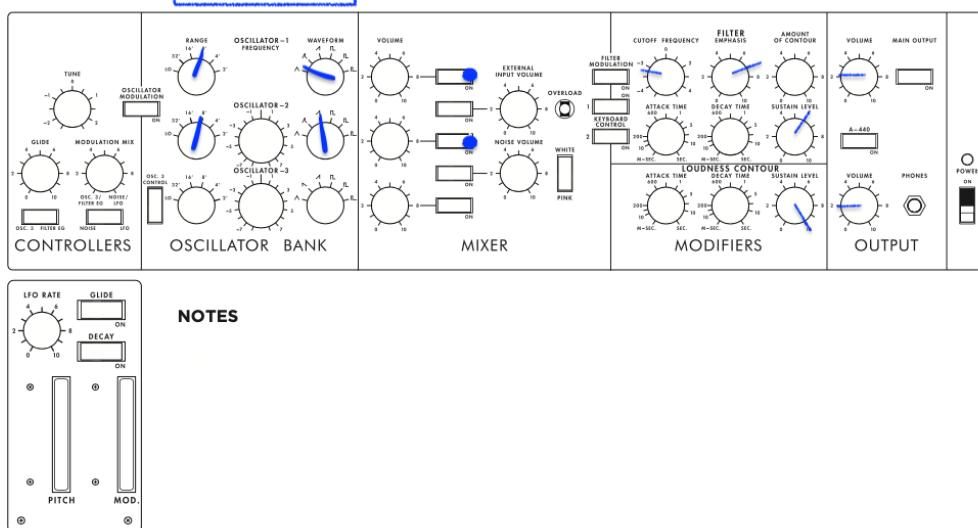
String instruments: mics only for the first instrument of the group. All Woodwind instrument and brass.



Mini Moog: Model – D

Volume pedal – delay pedal- Reverb Pedal
8 speakers

PRESET NAME: Preset 4, bar 118



528 Hz 8va

Ying WANG

for orchestra and electronics

Flute 1 ♩ = 106 **Flute 2** ♩ = 53 **Flute 3** ♩ = 106

Clarinet in B-1 **Clarinet in B-2** **Bass Clarinet**

Bassoon 1 **Bassoon 2** 1B9 **Bassoon 3**

Horn in F1+3 **Horn in F2+4**

Trumpet in C1 **Trumpet in C2** **Trumpet in C3**

Trombone 1 **Trombone 2** tongue ram **Bass Trombone**

Tuba

ad lib. ad lib.

Timpani 4 ♩ = 106 7 4 ♩ = 53 4 5 8 ♩ = 106 5 4 4 8 3 8 4 80

Percussion 1 timpani **Percussion 2** 2 tomtoms **Electric Guitar** 2 bongos 2 tomtoms 2 bongos ratsch

Accordion b.s.= bellows shake **Piano** whammy vibrato Octave Pedal Octave Pedal

Mini-Moog Preset - 1 change LFO RATE

Violin I s.p. solo turbi pizz. 1/2 col legato **Violin II** col legno battuto **Violin III** col legno battuto **Violin IV** col legno battuto **Violoncello** extreme vib. **Cello II** pizz. **Double Bass I** pizz. **Double Bass II** flaut.

Violin I pizz. (div.) 1/2 col legno arco **Violin II** col legno battuto 1/2 col legno arco **Violin III** col legno battuto **Violin IV** col legno battuto **Violoncello** extreme vib. **Cello II** pizz. div. **Double Bass I** pizz. div. **Double Bass II** pizz. div.

8

Fl. 1 aolian
Fl. 2 pizz.
Fl. 3
B. Cl. 1 air (5)
B. Cl. 2 air (5)
B. Cl. 3
Bsn. 1
Bsn. 2 flap
Bsn. 3
Hn. 1.3. air (5)
Hn. 2.4. gfs ord.
C Tpt. 1 s.s. lip smack
C Tpt. 2 s.s. gfs
C Tpt. 3 lip smack (2) split tone wah-wah
Tbn. 1 steam out tongue ram (3) make frequency slot effect with trb.1 vib.
Tbn. 2
B. Tbn.
Tuba

4 8 5 8 5 4 10 3 8 11 4 1 8+16 12 3 1 4+8 13 3 8

Tim. 2 tom-toms
Perc. 1 2 congas
Perc. 2 2 tom-toms 2 congas
E. Gtr. Octave Pedal
Acc. b.s. Octave Pedal
Pno.
M. Moog change pitch or mod wheel
Vln. I col legno battuto (ord.) arco jeté pizz.
Vln. II col legno battuto (ord.) 1/2 col legno (ord.) arco jeté pizz.
Vln. III col legno battuto (ord.) 1/2 col legno solo s.p. (ord.) arco solo s.p. (ord.)
Vln. IV col legno battuto (ord.) 1/2 col legno (ord.) arco jeté pizz.
Vla. I pizz. div. arco jeté pizz.
Vla. II pizz. div. arco jeté pizz.
Vc. I col legno battuto (ord.) arco pizz.
Vc. II col legno battuto (ord.) arco pizz.
D. B. I 1/2 col legno (ord.) arco pizz. ff
D. B. II 1/2 col legno (ord.) arco pizz. ff

5 2 8 Hz 8va

4

22

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

accelerando

5 2 8 Hz 8va

= 132

22 48 58 44 58 30

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

accelerando

5 2 8 Hz 8va

= 132

23 24 25 26 27 28

Tempo changes: 4/8 → 5/8 → 4/4 → 5/8 → 3/8.

Percussion parts: snare drum, bass drum, timpani.

Stringed instruments: change strings between measures 23-24; vibrato in measure 25; change wheels in measure 26.

Woodwind and brass parts: various dynamics (ff, f, pp, nf) and performance techniques like solo, extreme pressure, and s.p.

String section parts: various dynamics (ff, f, pp, nf) and performance techniques like solo, extreme pressure, and s.p.

389

48
31

16

5 4 8 ♂ = 106

pp

48

ni skin

Fl. 1 39 40 41 42 43 44 45 46

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

2 3
8+16 3 16 ♩ = 132 2 8 3 8 48

Timp. 39 turn over Cymbal put off 40 spani skin 41 bass drum rub [superball] 42 rub [superball] 43 44 45

Perc. 1 metal block snare drum

Perc. 2 sponge

E.Gtr. vibrato

Acc.

Pno.

M.Moog change oscillator-2 1 to 7 change Mod. wheels change oscillator-2 1 to 7

Vln. I col legno battuto arco col legno

Vln. II p s.p. I

Vln. III 1/2 col legno pp nf

Vln. IV pp col legno

Vla. I col legno

Vla. II pp col legno

Vc. I

Vc. II

D.B. I f pp nf s.p. t.d. f s.p. t.d. f

D.B. II f nf s.p. t.d. f nf s.p. t.d. f

47

48 1/2 air

49 *accelerando*

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$\text{♩} = 132$

528 Hz 8va

58 $\text{♩} = 106$

Musical score page 55-62. The score includes parts for Flute 1, Flute 2, Flute 3, Bassoon 1, Bassoon 2, Bassoon 3, Trombone 1.3, Trombone 2.4, Trombone 1, Trombone 2, Trombone 3, Trombone Bass, and Tuba. The tempo is marked as 100 BPM. The score features various dynamic markings such as *p*, *f*, *ff*, *pp*, *sforzando* (sf), and grace notes. Woodwind parts include slurs and grace note patterns.

Musical score for orchestra and piano, page 54, measures 54-62. The score includes parts for Timpani, Percussion 1 (Cabasa, metal block), Percussion 2 (Tambourine), Electric Guitar, Accordion, and Piano. The score features complex rhythmic patterns and dynamic markings such as ff , f , mf , pp , and ppp . Measure 54 starts with a 4/8 time signature at $\text{d} = 132$. Measures 55-56 transition through various time signatures: 3/8, 2/8, 2/8+3/16, and 3/8. Measure 59 contains a note instruction: "turn over Cymbal put on to skin". Measure 60 includes a dynamic ppp followed by f . Measure 61 shows a "ratch" sound. Measure 62 concludes with a dynamic ppp followed by f .

M.Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

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

63 **$\text{J} = 106$** 64 65 66 *air* 67 68 69 70 71 72 73

$\text{J} = 132$

accelerando

$\text{J} = 112$

10

74

Fl. 1 *ff* 75
Fl. 2 *ff* 76 *adrian*
Fl. 3 *ff* 77 *j.w.*
B♭ Cl. 1 78 *mf* with air
B♭ Cl. 2 79 *mf* with air
B. Cl. 80 *mf* with air
Bsn. 1 81 *pizzicato* 82 *mf* tongue ram / t.c.
Bsn. 2 83 *pizzicato* 84 *mf*
Bsn. 3 85 *pizz* *ff*

Musical score for orchestra and brass band section, measures 13-14. The score includes parts for Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. Measure 13 ends with dynamic *f*. Measure 14 begins with dynamic *ff*. Various performance instructions are present, such as "air" (indicated by a wavy line), "tongue pizzicato" (indicated by a small circle), "flap" (indicated by a small circle with a vertical line), and dynamics like *mf*, *sf*, and *ff*.

74

75 76 77 78 79 80 81 82 83

Tim.

Perc. 1

Perc. 2

E.Gtr.

Acc.

Pno.

M. Moog cut off

Vln. I tutti pizz.

Vln. II mf

Vln. III *pizz.*

Vln. IV *pizz.*

Vla. I jeté

Vla. II jeté

Vc. I *mf* extreme vib.

Vc. II *ff*

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

D.B. II *pizz.* *ff* flaut.

[Morse Code]
Preset - 3

84

5 28 Hz 8va

$\text{♩} = 106$

$\text{♩} = 164$

$\text{♩} = 106$

85 86 87 88 89 90 91 92 11

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

84

38

48 $\text{♪} = 106$

58

38 $\text{♪} = 106$

48

Tim. 85 86 87 88 89 90 91 92

Perc. 1

Perc. 2

E.Gtr.

Acc.

Pno. [Morse Code] IN mute

M.Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

12

93 $\text{♩} = 132$

94 95 96 97 98 99 100

5 2 8 Hz 8va

$\text{♩} = 82$

$\text{♩} = 106$

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

slap

93 $\text{♩} = 132$

94 95 96 97 98 99 100

4 8

3 16

3 8 $\text{♩} = 82$

5 8

3 8 $\text{♩} = 106$

93 94 95 96 97 98 99 100

505

93 **4** 8 ♩ = 132 94 95 96 97 98 99 100

3 16 3 8 ♩ = 82 5 8 3 8 ♩ = 106 5 8

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

528 Hz 8va

= 82

= 106

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

Hn. 1.3. ff
Hn. 2.4. ff
C Tpt. 1 ff pp nf f
C Tpt. 2 ff nf ff
C Tpt. 3 ff
Tbn. 1 f
Tbn. 2 f
B. Tbn. f
Tuba ff

1. (S) ff air
2. ff ff
3. ff ff
4. ff ff

5 8 101 4 8 102 103 104 5 8 105 4 8 106 3 8 107 6 1 8+16 108 3 8

Tim. ff
Perc. 1 2 longos congas ff with snare snare drum ff 2 cymbals without snare snare drum ff 2 cymbals with snare snare drum ff
Perc. 2 pp nf ff with snare snare drum pp nf ff 2 congas pp nf ff with snare snare drum pp nf ff
E. Gtr. nf ff wahwah pp
Acc. b.s. b.s. = bellows shake pp f nf
Pno. ff pp pp ff
M. Moog tutti ff
Vln. I 19 solo 1/2 col legno battuto ff crini tutti c.l.b. arco crini solo s.p.
Vln. II solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p.
Vln. III solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p.
Vln. IV solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p.
Vla. I solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p.
Vla. II solo 1/2 col legno crini tutti c.l.b. arco crini solo s.p.
Vc. I div. pizz. solo II ff tutti div. c.l.b. > crini solo arco s.p.
Vc. II div. pizz. solo II ff tutti div. c.l.b. > arco s.p.
D. B. I ff ff tutti div. c.l.b. > col legno battuto ff
D. B. II ff ff tutti solo col legno battuto ff

109 110 111 with air 112 f ff 113 ff nf 114 115

Fl. 1 pp ff
Fl. 2 nf ff
Fl. 3 nf ff
B. Cl. 1 ff
B. Cl. 2 ff pp f
B. Cl. 3 ff
Bsn. 1 f flap
Bsn. 2 f vbd.
Bsn. 3 nf ff

Hn. 1.3. 1. brassy ff
Hn. 2.4. 2. brassy f
C Tpt. 1 f
C Tpt. 2 nf ff
C Tpt. 3 nf ff
Tbn. 1 f
Tbn. 2 nf f
B. Tbn. ff
Tuba f ff

3 109 5 110 8 111 112 3 113 [superball] rub. 5 114 115 3 8 5 110 8

Timp. vibraphon
Perc. 1 with snare snare drum 2 bongos 2 tom-toms ratch.
Perc. 2 with snare snare drum 2 congas 2 tom-toms
E.Gtr.
Acc.
Pno.
M.Moog
Vln. I 1/2 col legno battuto solo div. tutti pizz.
Vln. II 1/2 col legno battuto solo div. tutti pizz.
Vln. III 1/2 col legno battuto solo tutti I II pizz.
Vln. IV 1/2 col legno battuto solo II pizz. tutti pizz.
Vla. I 1/2 col legno battuto solo II pizz. tutti pizz.
Vla. II tutti s.p. s.d.
Vc. I nf ff
Vc. II ff div. pizz.
D.B. I ff div. pizz.
D.B. II ff

116 117 118 119 120 121 122 123 124

Fl. 1 *p* *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* *ff* *pp* *mf*

Hn. 1.3. *brassy* *ff*

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

C Tpt. 1 *pp* *ff*

C Tpt. 2 *pp* *ff*

C Tpt. 3 *ff* *brassy*

Tbn. 1 *ff* *brassy*

Tbn. 2 *ff*

B. Tbn.

Tuba *mf* *ff* *pp*

58 **4** **8** = 53 **3** **8** **3** **16** **3** **8** **3** **16** **3** **8** **4** **8**

116 **117** **118** **(on skin)** **119** **120** **121** **122** **123** **124**

Tim. *pp* *mf* *pp* *mf*

Perc. 1 *snare drum* *bass drum* *ff* *ff*

Perc. 2 *ff* *ff* *f* *rototom*

E. Gtr. *mf* *pp* *mf* *pp* *mf* *pp* *f* *mf*

Acc.

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

M.Moog *OSC-1 & 2 - 4' oder Z'* *change colour* *Amp. +* **Preset - 4**

Vln. I *pizz.* *s.p.* *1/2 col legno* *pp* *mf* *f* *pp*

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

Vln. III *1/2 col legno* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. IV *1/2 col legno battuto* *pp* *mf* *pp* *mf* *pp* *mf*

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

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

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

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

D.B. I *pp* *mf* *1/2 col legno* *ord.* *pp* *mf* *pp* *mf*

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

125

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

126 127 128 129 (A) 130 131 132

sf *1/2* *ff* *ff* *ff* *ff* *ff*

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

slap *[heartbeat]* *[heartbeat]* *[heartbeat]* *[heartbeat]* *[heartbeat]* *[heartbeat]*

steam in wah-wah *steam in wah-wah* *steam in wah-wah* *wah-wah*

sf *sf* *sf* *sf* *sf* *sf* *sf*

p *p* *p* *p* *p* *p* *p*



125 126 127 128 129 130 131 132

Timp. *turn over Cymbal put on 127 skin* *pp* *2 tomtoms* *2 bongos* *bass drum* *pp*

Perc. 1 *metal block* *ppp* *hand* *ff* *ff* *ff* *ff* *ff*

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

E.Gtr. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Acc. *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *mp f ff* *ff* *pp* *f* *ff*

M.Moog

Vln. I *sf* *div.* *1/2 col legno* *arco* *pizz.* *arco* *pizz.* *div.* *sf*

Vln. II *sf* *1/2 col legno* *1/2 col legno* *arco* *col legno battuto* *sf* *1/2 col legno* *pizz.*

Vln. III *pizz.* *sf* *1/2 col legno* *arco* *pizz.* *sf* *1/2 col legno* *pizz.*

Vln. IV *sf* *pizz. div.* *1/2 col legno* *arco* *pizz.* *sf* *pizz. div.* *sf*

Vla. I *sf* *col legno battuto* *arco* *col legno battuto* *sf* *pizz. div.* *[batt.]* *sf*

Vla. II *sf* *extreme vib.* *arco* *extreme vib.* *sf* *sf* *sf*

Vc. I *sf* *arco* *sf* *arco* *sf* *sf* *sf*

Vc. II *sf* *jetté* *ppp ff* *ppp ff* *sf* *sf* *sf*

D.B. I *f* *pizz.* *sf* *flaut.* *ord.* *pizz.* *sf*

D.B. II *sf* *sf* *pp* *ff* *ff* *sf*

133 ♩ = 82

134

135

136

137

138

139

140

141

133 ♩ = 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 of the musical score covers measures 133 to 141. It includes parts for Flute 1, Flute 2, Flute 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1.3, Horn 2.4, C Trumpet 1, C Trumpet 2, C Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The instrumentation is primarily woodwind and brass. Measure 133 starts at tempo 82. Measures 134-141 transition to tempo 132. Various dynamics like *p*, *mp*, *mf*, and *f* are indicated throughout the score.

133 ♩ = 82

134

135 [drag] [superball]

136

137

138 [superball] [drag]

139

140

141

133 ♩ = 132

Tim. *p*

Perc. 1 *mf* [drag] bass drum

Perc. 2 *nf* [drag] bass drum

E.Gtr.

Acc. *mf*

Pno. *nf*

M.Moog Preset - S [heartbeat]

Vln. I metal mute

Vln. II metal mute

Vln. III on the bridge

Vln. IV metal mute

Vla. I behind the bridge

Vla. II metal mute

Vc. I behind the bridge

Vc. II mute

D.B. I mute s.p.

D.B. II *nf*

This section of the musical score covers measures 133 to 141. It includes parts for Timpani, Percussion 1, Percussion 2, Electric Guitar, Accordion, Piano, Moog, and various string sections (Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, Double Bass I, Double Bass II). The score features dynamic markings like *mf*, *nf*, *ff*, and *extreme pressure*. Specific performance techniques such as 'drag' and 'superball' are also indicated.

[slowmotion] 5 2 8 Hz 8va

23 ♩ = 53

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

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

24

300

Tim. metal block
Perc. 1 snare drum
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

142 ♩ = 53

143 144 145 146 147 [superball]
[drag] 148 149 150

161

J.W.

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

161

162 163 164 165 166 167 168 169 170

Tim. *p* *p* *p* *p* *p* *p* *p* *p* *p*

Perc. 1 *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 2 *pp* *pp* *sf* *sf* *pp* *pp* *sf* *pp* *pp*

E.Gtr. *wah wah* *ff* *pp* *mf* *ppp* *b.s.* *b.s.* *b.s.*

Acc. *ppp* *pp* *p*

Pno. *p* *p*

M.Moog *ff* *ff*

Vln. I *mf* *p* *p* *p* *p* *pp* *pp*

Vln. II *ff* *f*

Vln. III *v*

Vln. IV *mp* *ff*

Vla. I *p* *p* *p* *p* *p* *pp* *pp*

Vla. II *ff*

Vc. I *pizz.* *v*

Vc. II *ord.* *1/2 col legno* *ff* *ff*

D.B. I *mf* *ff*

D.B. II *v* *ff*

26

171 ♩ = 132 5 2 8 Hz 8va 21

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

171 ♩ = 132 5 2 8 Hz 8va 21

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

176 ♩ = 106 177 178

Flute

171 $\text{♪} = 132$ 172 173 174 175 176 [superball] 177 178

Tim. $\frac{3}{8}$ $\frac{1}{16}$ $\frac{8+16}{48}$ $\text{♪} = 106$

Perc. 1 metal block

Perc. 2 2 congas without snare snare drum

E.Gtr.

Acc.

Pno.

M.Moog [morse code] glide off

179  = 82
 5 M

30

$\text{♩} = 132$

8

A musical score page featuring four staves of music. The top two staves are for woodwind instruments, with dynamics such as *f*, *mf*, and *p*. The third staff is for a brass instrument, with dynamics *f*, *mf*, and *p*. The bottom staff is for a string instrument, with dynamics *f*, *mf*, and *p*. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 ends with a forte dynamic.

Musical score page 29, measures 1-8. The score includes parts for Hn. 1.3., Hn. 2.4., C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The instrumentation consists of woodwind instruments (Horns 1.3 and 2.4, Clarinets 1 and 2, Bassoon) and brass instruments (Tubas). The dynamics range from *p* (pianissimo) to *f* (fortissimo), with intermediate dynamics like *mp*, *mf*, and *ff*. The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings like *sf* (sforzando) and *sfz* (sforzando decrescendo).

179

4 8 = 82 **3** 8

rub 180 181 182 183 184 185

Tim. *p*

Perc. 1 [vibraslap] *ff* [vibraslap]

Perc. 2 *ff*

E. Gtr. [sponge] *sf*

Acc.

Pno.

I. Moog

Vln. I *p* *ff*

Vln. II *ff*

Vln. III *jeû*

Vln. IV *ff*

Vla. I *pp* *ff*

Vla. II *ff*

Vc. I *pp* *f* *pp* *div. s.p.*

Vc. II *pp* *f* *1/2 col legno*

D.B. I *ff* *f* *p* *f*

D.B. II *s.t. div.* *mp* *f* *III* *p* *f*

885

[Dopamin]

30 186

Fl. 1 187 188 189 190 191

Fl. 2 *(M)* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Fl. 3 *pp* *f* *ff* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B-Cl. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B-Cl. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. Cl. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Bsn. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Bsn. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Bsn. 3 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

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

C Tpt. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

C Tpt. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

C Tpt. 3 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Tbn. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Tbn. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. Tbn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Tuba *pp* *nf* *pp* *ff* *pp* *ff* *pp* *nf* *pp* *ff*

5 [Dopamin]

186 187 188 189 190 191

Tim.

Perc. 1 *wahwah* *pp* *f*

Perc. 2

E. Gtr. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *wahwah* *pp*

Acc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

M. Moog

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

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

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

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

Vla. I *s.p.* *pp* *p* *nf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vla. II *pp* *p* *nf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vc. I *s.p.* *pp* *p* *nf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vc. II *pp* *p* *nf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

D. B. I *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

D. B. II *III* *p* *f* *p* *f* *p* *f*

192

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

Hn. 13.
Hn. 24.
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

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

193 194 195 196 197 198

5 **4** **=53** **4** **4**

crotales

Preset - 7

199

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

200

201 **202** **203** **204** **205** **206**

5 = 106

tongue ram / tr.

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

4 **3** **4** **8** **5 = 106**

199 **200** **201** **202** **203** **204** **205** **206**

300

5 = 82

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 **3** **4** **8** **5 = 106**

199 **200** **201** **202** **203** **204** **205** **206**

300

5 = 82

over pressure

$\text{♩} = 106$

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

207 **3** **8** **4** **8** **3** **16** **4** **8** **3** **8+16** **1** **16** **2** **8+16** **1** **14** **4** **8**
208 209 210 211 212 213 214

216

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

217

218

219

$\text{D} = 132$

$\text{D} = 82$

220

221

222

223

224

225

226

A musical score excerpt showing measures 218 through 222. The score includes two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains notes with stems pointing up, with some having vertical dashes through them. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains notes with stems pointing down, with some having vertical dashes through them. Measure 218 starts with a whole note followed by a half note. Measures 219 and 220 show a sequence of eighth and sixteenth notes. Measure 221 begins with a whole note followed by a half note. Measure 222 concludes with a half note.

28

5 2 8 Hz 8va

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

Measure 227: Flutes 1, 2, 3 play eighth-note patterns. Bassoons 1, 2, 3 play eighth-note patterns.

Measure 228: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 229: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 230: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 231: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 232: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 233: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 234: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

Measure 235: Bassoon 1 plays eighth-note patterns. Bassoon 2 and Bassoon 3 play eighth-note patterns.

227

3
8

228

4
8

229

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

Measure 227: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 228: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 229: Timpani (Tempo = 106), Percussion 1 (brush), Percussion 2 (metal block).

Measure 230: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 231: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 232: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 233: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 234: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

Measure 235: Timpani (Tempo = 132), Percussion 1 (metal block), Percussion 2 (metal block).

300

245

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *mf*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *mf*

Bsn. 3 *ff*

Hn. 1.3. 1. brassy
3. *pp*

Hn. 2.4. *pp*
brassy

C Tpt. 1 *pp*
brassy

C Tpt. 2 *pp*
brassy

C Tpt. 3 -

Tbn. 1 brassy

Tbn. 2 *pp*
brassy

B. Tbn. *f*
ff

Tuba *pp*
ff

245

388

48

338

Musical score page 31, system 253-262. The score includes parts for Flute 1, Flute 2, Flute 3, B-flat Clarinet 1, B-flat Clarinet 2, Bassoon 1, Bassoon 2, and Bassoon 3. The tempo is indicated as $\text{♩} = 106$ for measures 257-258, $\text{♩.} = 106$ for measure 259, and $\text{♩} = 132$ for measure 261. Measure 260 shows a dynamic marking mf . Measure 262 concludes the system.

Musical score page 13, measures 1-10. The score includes parts for 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 shows various performance techniques such as slaps, frequency shifts, harmonics, air shakes, and dynamic markings like *mf*, *pp*, and *f*. Measures 1-3 feature slapping and frequency shifts. Measures 4-5 show harmonic playing. Measures 6-7 involve air shaking. Measures 8-10 conclude the section.

253

3 8 **4** 8 **7** [heartbeat] **3** 8 **6** 8

254 **255** **256** **257** **258** **259** **260** **261** **262**

Tim. Cymbal
Perc. 1 snare drum/vibraslap
Tambourine metal block
Perc. 2 2 bongos
2 congas
E. Gtr. pizz. **256** **257** **258** **259** **260** **261** **262**
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

[263] 264 265 266 267 268 269

Fl. 1: *g2*

Fl. 2: *g2*

Fl. 3

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1: *g2*

Bsn. 2: *g2*

Bsn. 3: *g2*

Hn. 1.3.: *g2* (S)

Hn. 2.4.: *g2* *mf* *pp*

C Tpt. 1: *mf* *air*

C Tpt. 2: *mf*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.: *air shake*

Tuba: *g2*

slap, **1. ***, **2. -**, **3. -**, **4. -**, **p**, **pp**, **mf**

harmon, **pp**, **mf**

263 6 8 4 8 3 16 5 8 6 16 5 8 4 8 = 53 3 16

Tim.: *mf* *f*

Perc. 1: *pp* *f*

Perc. 2: *g2*

2 bongos

Perc.: *rototom*, *Tambourine*

2 congas

E. Gtr.: *mf* *f*

Acc.: *mf*

Pno.: *pp* *mf* *f*

M. Moog

Vln. I: *mf* *c.l.b.* *mf* *mf*

Vln. II: *mf*

Vln. III: *mf* *c.l.b.* *mf*

Vln. IV: *mf* *c.l.b.* *mf*

Vla. I: *mf* *f*

Vla. II: *mf* *f*

Vc. I

Vc. II: *ff* *pizz.*

D. B. I: *ff* *arco* *f* *mf*

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

35

pizz.

pizz.

Musical score for orchestra and piano, measures 270-276. The score includes parts for Flute 1, Flute 2, Flute 3, Bassoon Clarinet 1, Bassoon Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, and Piano. Measure 270 starts with a dynamic of $\text{F} = 106$. Measures 271-276 show various dynamics including ppp , mf , f , ff , fff , and pppp . The piano part features sustained notes and chords.

Musical score page 10, measures 13-14. The score includes parts for Hn. 1.3., Hn. 2.4., C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. Measure 13 starts with dynamic mf , pp , fz for Hn. 1.3. and Hn. 2.4. It transitions to p , mf , fz . Measures 14 begin with fz for C Tpt. 1, followed by pp , pp , p , mf for C Tpt. 2, and mf for C Tpt. 3. The bassoon parts (Tbn. 1, Tbn. 2, B. Tbn.) feature slurs and grace notes. The tuba part ends with f , p , mf , fz .

M.Moog Preset - 8

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

[slowmotion] [Endorpin]

277 278 279 280 281 282 283 284

Tim.  = 53 accel.  = 132

Perc. 1

Perc. 2

E.Gtr.

Acc.

Pno.



M. Moog

Vln. I metal mute *pp*

Vln. II metal mute *pp*

Vln. III 1/2 col legno *pp*

Vln. IV 1/2 col legno *pp*

Vla. I metal mute *pp*

Vla. II 1/2 col legno *pp*

Vc. I 1/2 col legno *pp*

Vc. II 1/2 col legno *pp*

D.B. I 1/2 col legno *pp*

D.B. II 1/2 col legno *pp*

ped. *ppp* *pp* *mf*

Preset - 8

div. *s.t.* *s.p.*

pp *ff* *s.t.* *s.p.*

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

286 287 288 289 290 291 292 293 294

38

285

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

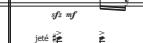
286 287 288 289 290 291 292 293 294

295

$\frac{1}{2}$ = 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

Flutes play eighth-note patterns. Bassoon 1 has sustained notes. Bassoon 2 and 3 play eighth-note patterns. Horn 1.3 and 2.4 play eighth-note patterns. Trombones 1, 2, and 3 play eighth-note patterns. Tuba plays eighth-note patterns.

4 **$\frac{1}{2}$ = 132****8** **$\frac{1}{2}$ = 132****38****39****40****41****42****43****44****45****46****47****48****49****50****51****52****53****54****55****56****57****58****59****60****61****62****63****64****65****66****67****68****69****70****71****72****73****74****75****76****77****78****79****80****81****82****83****84****85****86****87****88****89****90****91****92****93****94****95****96****97****98****99****100****101****102****103****104****105****106****107****108****109****110****111****112****113****114****115****116****117****118****119****120****121****122****123****124****125****126****127****128****129****130****131****132****133****134****135****136****137****138****139****140****141****142****143****144****145****146****147****148****149****150****151****152****153****154****155****156****157****158****159****160****161****162****163****164****165****166****167****168****169****170****171****172****173****174****175****176****177****178****179****180****181****182**

303 [slowmotion]
[ketamin]

$\text{J} = 53$

304 305 306 307 308 309

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. 303 304 305 306 307 308 309
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

37

310

Fl. 1 311 16 *mf* 312 313 16 *mf* 314 315 316

Fl. 2 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Fl. 3 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

B. Cl. 1 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

B. Cl. 2 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

B. Cl. 3 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Bsn. 1 G11 *mf* G11 *mf* G11 *mf* G11 *mf* G11 *mf* G11 *mf*

Bsn. 2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

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

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

C Tpt. 1 senza sord. 0 123

C Tpt. 2 senza sord. 0 123

C Tpt. 3 split tone 0 123

Tbn. 1 split tone *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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

B. Tbn. *pp* *f* flap 4th partial 24(123) 4th partial 24(123)

Tuba *pp* *f* split tone *pp* *f* split tone *pp* *f* split tone *pp* *f*

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

4+16 4 4+16 4 4+16 4 4+16 4 4+16 4 4+16 4 4

Tim. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

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

E.Gtr. *mf* *pp* change strings between *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

Pno.

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

Vln. I 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. III 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. IV 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. I 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. II 1/2 col legno s.t. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. I s.t. div. 1/2 col legno *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. II s.t. div. 1/2 col legno *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

D.B. I II.4 III.5 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

325

Fl. 1 326 327 328 329 330 331 332 333 334

Fl. 2 *mf*

Fl. 3

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. **40** *mf*

Bsn. 1 *mf*

Bsn. 2

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

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

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

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

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

Tuba *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

325 **6** **5** **8** **48**

326 **327** **328** **329** **330** **331** **332** **333** **334**

Tim.

Perc. 1 **2 bongos** **2 tomtoms** **snare drum** **bass drum** **2 bongos** **2 tomtoms** **snare drum** **bass drum** **2 bongos** **2 tomtoms** **snare drum** **bass drum**

Perc. 2 *pp* *p* *p* *pp* *p* *p* *pp* *p* *p* *pp* *p* *p*

E. Gtr. *f* *f*

Acc.

Pno.

M. Moog

Vln. I *mf* *ord.* *ord.* *s.s.d.* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)*

Vln. II *mf* *ord.* *ord.* *(s.s.d.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)*

Vln. III *mf* *ord.* *ord.* *(s.s.d.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)*

Vln. IV *mf* *ord.* *ord.* *(s.s.d.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)* *ord.* *a.s.p.* *(b.p.)*

Vla. I

Vla. II

Vc. I

Vc. II

D. B. I

D. B. II

335

Fl. 1 336 337 338 339 340 341 342 343 344 345

Fl. 2 *p* *f*

Fl. 3 *p*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

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

Bsn. 1 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Bsn. 2 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Bsn. 3 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Hn. 1.3. *p* *f*

Hn. 2.4. *p* *f*

C Tpt. 1 *p* *f*

C Tpt. 2 *p* *f*

C Tpt. 3 *p* *f*

Tbn. 1 *p* *f* senza sord.

Tbn. 2 *p* *f* senza sord.

B. Tbn. *p* *f*

Tuba *p* *f*

335

4
8

336 38 337 338 339 340

4
8

341 342 343 344 345

Timp.

Perc. 1
[snare drum]
[2 bongos]
[2 tom-toms]

Perc. 2
[2 congas]
[bass drum]

E.Gtr.
whammy vibrato

Acc.

Pno.

M.Moog

Vln. I
half over pressure
5.L.
ord.
(ord.)

Vln. II
pp

Vln. III

Vln. IV

Vla. I
s.p.
s.p.

Vla. II
mf
s.p.
s.p.

Vc. I

Vc. II

D.B. I
mf

D.B. II
mf

 = 82

[brunnen]

5 2 8 Hz 8va

$\text{♩} = 106$

2

3

Fl. 1

Fl. 2

Fl. 3 *Piccolo*

Ci. 1

Ci. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

A detailed musical score page showing nine staves of instrumentation. From top to bottom, the instruments are: Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The score spans six measures. Various dynamics are indicated throughout, including fortissimo (ff), pianississimo (pp), and mezzo-forte (mf). The word "brassy" appears several times, particularly in the first three measures. Measure 1 starts with ff for Hn. 1.3 and Hn. 2.4, followed by pp for C Tpt. 1, C Tpt. 2, and C Tpt. 3. Measures 2-3 show a mix of dynamics and performance instructions. Measures 4-6 continue with a variety of dynamics and performance notes.

A musical score page with measures 3 and 5. Measure 3 starts with a treble clef, a common time signature, and a key signature of one sharp. The melody consists of eighth-note pairs. Measure 5 begins with a bass clef, a common time signature, and a key signature of one sharp. The melody continues with eighth-note pairs. Measure 4 starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a dynamic instruction '41' above the staff and a tempo instruction 'brunnen' below it. The melody consists of eighth-note pairs.

A musical score for Timpani, showing measures 347 through 353. The score consists of five staves of music. Measure 347 starts with a dynamic of 39, followed by a sharp symbol, a rest, and a dynamic of 4. Measures 348 and 349 begin with a dynamic of 348, followed by a sharp symbol, a rest, and a dynamic of 349. Measures 350, 351, 352, and 353 each start with a dynamic of 350, followed by a sharp symbol, a rest, and a dynamic of 351.

Perc. 2

Measure 1: Whole note, Half note

Measure 2: Whole note, Quarter note

Measure 3: Whole note, Eighth note

Measure 4: Whole note, Sixteenth note

Measure 5: Whole note, Thirty-second note

Measure 6: Whole note, Sixteenth note

E.Gtr.

Octave Pedal

Acc.

Pno.

The musical score shows a dynamic transition from *mf* (mezzo-forte) to *ff* (fortissimo). The piano part consists of two staves. The first staff begins with a rest followed by a dynamic marking *mf*. The second staff begins with a dynamic marking *ff*. The piano part continues with a series of eighth-note chords and sixteenth-note patterns.

A musical score for a Moog instrument, labeled "Preset - 10". The score consists of ten staves of music, each with a unique rhythmic pattern of eighth and sixteenth notes. The first staff is labeled "Moog". The score is set against a background of horizontal dashed lines representing a grid.

A musical score for Violin II (Vln. II) featuring two staves. The top staff begins with a dynamic of *mf*, followed by a short rest and then *ff*. The bottom staff begins with *ord.*, followed by a short rest and then *ff*. Both staves contain sixteenth-note patterns throughout the measures.

A musical score for Viola (Vla. I) featuring two staves. The first staff begins with a dynamic of *mf*, followed by a measure with a fermata over the first note and a dynamic of *f*. The second staff begins with a dynamic of *ff*, followed by a measure with a fermata over the first note and a dynamic of *f*. Both staves continue with eighth-note patterns.

A musical score for D.B. I, page 1, featuring ten staves of music. The first staff has 'ord.' above it and a dynamic marking above the staff. The second staff has 'S.P.' above it and a dynamic marking above the staff. The third staff has 'ord.' above it and a dynamic marking above the staff. The fourth staff has 'ord.' above it and a dynamic marking above the staff. The fifth staff has 'ord.' above it and a dynamic marking above the staff. The sixth staff has 'ord.' above it and a dynamic marking above the staff. The seventh staff has 'ord.' above it and a dynamic marking above the staff. The eighth staff has 'ord.' above it and a dynamic marking above the staff. The ninth staff has 'ord.' above it and a dynamic marking above the staff. The tenth staff has 'ord.' above it and a dynamic marking above the staff.

rit.

354 355 356 357 358 359 360 361

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

Piccolo

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

354 355 356 357 358 359 360 361

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

bass drum

Octave Pedal

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

metal mute

rit.

$\text{354} = 82 \text{ 355} = 82 \text{ 356} = 82 \text{ 357} = 82 \text{ 358} = 82 \text{ 359} = 82 \text{ 360} = 82 \text{ 361} = 82$

A musical score page featuring six staves of brass instruments. The instruments are: Hn. 1.3., Hn. 2.4., C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The score is divided into measures 82 through 85. Measure 82 starts with dynamic ff for Hn. 1.3. and Hn. 2.4. followed by eighth-note patterns. Measure 83 begins with ff for all instruments. Measure 84 starts with ff for Hn. 2.4. and continues with ff for all instruments. Measure 85 starts with ff for Tbn. 1 and ends with ff for Tuba. Various dynamics like ff, f, ff2, ff3, and ff4 are used throughout the measures. Measure 85 concludes with a circled number 5.

Musical score for orchestra and piano showing measures 11-12. The score includes parts for Piano (Pno.), Metaphone (M.Moog), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), Double Bass I (D.B. I), and Double Bass II (D.B. II). The piano part features eighth-note patterns with dynamic markings like ff and f . The violin parts use metal mutes and various bowing techniques. The viola and cello parts include $1/2 \text{ col legno}$ instructions. The double bass parts show rhythmic patterns with mf , ff , and pizz. dynamics.

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

373

374

375

376 tongue rim / t.z.

377

378

379

380

381

382

383

384

385

Flute

9.9.

372

Tim. 373 374 375 376 377 378 379 380 381 382 383 384 385

Perc. 1 ratsch metal block bass drum

Perc. 2 sizzles bass drum pp ff snare drum

E.Gtr. whammy vibrato pp f

Acc.

Pno.

5 8 7 8 3 16 4 8 ♦ 42

M.Moog

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Preset - 11
change cut off slowly

386 [Zitat]

5
80
₃₉

386 [Zitat]

395

Fl. 1 ff
Fl. 2 ff
Fl. 3 ff
B. Cl. 1 ff
B. Cl. 2 ff (shak.)
B. Cl. ff
Bsn. 1 ff
Bsn. 2 1C7 ff Bb13
Bsn. 3 ff

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

400 401 402

395 48 300 396 397 398 399 400 48 68 401 38 78 402

Timp.

Perc. 1 snare drum
Perc. 2 2 congas

E.Gtr.

Acc. ff b.s. cluster ff

Pno. ff f >

M.Moog

Vln. I II s.p. III ff s.p. III ff s.p. III ff s.p. III ff
Vln. II II ff III ff III ff III ff
Vln. III II s.p. III ff III ff III ff III ff
Vln. IV II s.p. III ff III ff III ff III ff

Vla. I pp — nf pp ff

Vla. II

Vc. I pizz. ff
Vc. II ff

D.B. I ff
D.B. II ff

A detailed musical score for orchestra, showing parts for Hn. 1.3., Hn. 2.4., C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The score spans six systems (measures 13-18). Measure 13 starts with sustained notes from Hn. 1.3. and Hn. 2.4. followed by rhythmic patterns from the brass section. Measures 14-15 feature complex sixteenth-note patterns from the brass and woodwind sections. Measure 16 includes sustained notes from the brass. Measures 17-18 show sustained notes from the brass, with dynamic markings such as ff, ffz, and ff2.

Musical score for measures 403-411. The score includes parts for Timpani, Percussion 1, Percussion 2, Electric Guitar, and Accordion. Measure 403 starts with a 7/8 time signature. Measures 404-405 show a 4/8 time signature. Measure 406 features a cassette tape icon above the staff. Measures 407-409 show a 5/8 time signature. Measures 410-411 show a 4/8 time signature. Various dynamics and performance instructions are included, such as *ff*, *f*, *mf*, *mp*, and *p*. Percussion parts include bass drum, 2 tom-toms, and cymbals. The electric guitar part shows a sustained note with a decay instruction. The accordion part is mostly silent.

This image shows the first ten measures of a musical score. The instrumentation includes Piano (Pno.), Double Bass (D.B.) I & II, Cello (Vc.) I & II, Double Bassoon (D.B.C.) I & II, Viola (Vla.) I & II, Violin (Vln.) I & II, and Double Bassoon (D.B.C.) I & II. The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *mp*, and *s.p.*. Measure 1 starts with a sustained note on the piano. Measures 2-3 show the strings playing eighth-note patterns. Measures 4-5 feature sixteenth-note patterns with dynamic changes. Measures 6-7 continue with sixteenth-note patterns and dynamic markings. Measures 8-9 show eighth-note patterns. Measure 10 concludes with sixteenth-note patterns. The score is written on multiple staves, with measure numbers and section markings (I, II, III, IV) indicated above the staves.

585
41

48
41

585

22

300

5
4

48

Tim.

Perc. 1

Perc. 2

E.Gtr. distortion

Acc.

b.s.= bellows shake

Pno.

M.Moog Preset - 12 OSC-3 off

Vln. I tutti pizz.

Vln. II

Vln. III

Vln. IV pizz.

Vla. I jeté

Vla. II jeté

Vc. I extreme vib.

Vc. II

D.B. I pizz.

D.B. II

50

$\text{BPM} = 132$

420

Musical score for strings and piano, measures 421-427. The score consists of six staves. Measures 421-422 show eighth-note patterns in the strings. Measure 423 starts with a piano dynamic (f) and includes markings "j.w." and "with air". Measures 424-425 feature sixteenth-note patterns in the strings, with markings "j.w.", "mf", and "with air". Measures 426-427 continue the sixteenth-note patterns, with markings "j.w.", "mf", and "pizz". The piano part in measure 427 includes a dynamic "pp" and a marking "pizz".

A musical score page for the brass section. The page features eight staves, each representing a different instrument: Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The music consists of measures of rests, followed by dynamic markings. In the first measure, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, and Tbn. 1 have rests. In the second measure, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, and Tbn. 1 have rests; Tbn. 2 has a dynamic marking 'air'; and B. Tbn. and Tuba have rests. In the third measure, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, and Tbn. 1 have rests; Tbn. 2 has a dynamic marking 'f'; and B. Tbn. and Tuba have rests. In the fourth measure, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, and Tbn. 1 have rests; Tbn. 2 has a dynamic marking 'air'; and B. Tbn. and Tuba have rests. In the fifth measure, Hn. 1.3, Hn. 2.4, C Tpt. 1, C Tpt. 2, C Tpt. 3, and Tbn. 1 have rests; Tbn. 2 has a dynamic marking 'f'; and B. Tbn. and Tuba have rests.

420

4 **8** = 132

Tim. 421 422 423 424 overtones 425 426 427

snare drum with snare
ppp mf

z bongos
ppp mf

snare drum with snare
ppp mf

[Morse Code]
pp

[Morse Code]
in mute
ppp mf

OSC-2 off
OSC-1 range B'

[morse code]

Moog
mf

Vln. I
mf

In. II
mf

In. III
mf

In. IV
mf

Vla. I
jeté
mf

Vla. II
jeté
mf

Vc. I
extreme vib.
mf

Vc. II
mf

D.B. I
pizz
mf

D.B. II
s.p. mf

