

Jatyantara parinamah

for large ensemble

Christopher Luna-Mega

Instrumentation

Clarinet in Bb

Tenor saxophone

Trombone

Percussion (player 1)

Gong or Cymbal (suspended)

Bass drum

Marimba

Wood blocks

Snare drum

Percussion (player 2)

Gong or Cymbal (suspended)

Floor tom

Fire extinguisher

Marimba

Wood blocks

Electric guitar

Acoustic guitar

Harp

Piano

2 Violins

2 Cellos

Electronics/field recordings

General instructions

Bowings

SP	on the bridge
ST	on the fingerboard
ORD	normal position
ORD----ST	gradual transition from normal position to fingerboard position, etc.

Accidentals

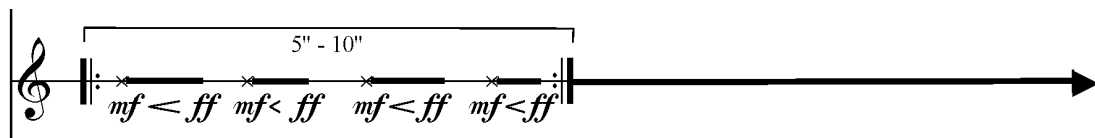
- ♯ quarter-tone higher
- 𝄌 three quarters of a tone higher
- 𝄋 quarter-tone lower

The quarter-tones can be read approximately.

Accidentals apply to the whole measure in which they appear.

Toneless sounds

The “x” note-heads indicate toneless air-like sounds. The wind instruments can achieve this sound by blowing into their instrument and increasing the dynamics rapidly. The rest of the instruments may achieve this sound through bowing or scratching in particular areas of the instrument. The sound must be clearly audible and present, and tone must be avoided by all means.



Electronics

The electronic performer uses his/her own amp on stage throughout the entire piece. During the two electronic solo interludes, the sound is projected through the house speakers if available. The samples written in the score will be provided to the conductor and the electronic performer of the piece upon request. The performer may improvise with the samples through filtering, granulation, and other analog procedures. Request to: ch.luna.mega@gmail.com

Instructions for the first section (p. 1 -45)

TIME

Non-pulsed proportional notation

The materials involving this notation are always cued by the conductor by showing the number of the sub-section to which they are assigned, activating them with a downbeat. The numbers of the sub-sections are in cycles of 5, in order to be easily cued with the hand. The players must repeat the material throughout until cued to silence or to execute different material in following sections (this is illustrated by a horizontal arrow). A duration span for each set of material is indicated; the players are to vary the duration of each repetition within the time limits provided. In the example below, the material must be repeated within the following durations: 3", 4", 5", 6", and 7", varying the order *ad libitum*.

4

(Toneless, air-like sound)

14

mf < ff *mf < ff* *mf < ff* *mf < ff*

Pulsed proportional notation

This is used exclusively in the first section of the piece. The time signature throughout the piece is 4/4, at 60 BPM. The four spaces between the dotted vertical lines in each system represent the four beats within each measure. Thus, one system = one measure. There are two versions of this notation:

1. Conducted, where only the string quartet is following the conductor's pulse throughout the piece.

1234

Vln. I

Vln. II

Vc. I

Vc. II

pizz

pizz

2. Cued, where each player of the ensemble is assigned particular material contained within repeat signs. Players have the freedom to alter the order of these materials and not play in a successive order from the first to the last beat of the segment. The tempo of most of these materials is c. 60BPM, which is to be determined by each player independently, not synchronized with the conductor or other players. In this sense, there are sections where several instruments will have the same materials, but nevertheless they will not sound simultaneously due to the procedures explained above.

The image shows a musical score for four instruments: Tbn. (Tuba), A. Gtr. (Acoustic Guitar), Hrp. (Harp), and Pno. (Piano). Each instrument has a staff with a series of notes and rests, indicating a specific material to be played. The dynamic marking *f* (forte) is present for all instruments. The Hrp. and Pno. staves include performance instructions: (produce rhythms by plucking with fingers or with metallic object between E# and F) and (alter the timbre through preparation, muting or plucking) respectively.

Simultaneous notations

This first section simultaneously combines the conducted and the cued notations. As explained above, the conducted notation requires the tempo and meter to be conducted; the cued notation mainly requires the announcement of a section (indicated as boxed numbers in the score) and its activation in any given downbeat of the conducted notation. The conductor divides the attention in two ways: 1. The string quartet, to be conducted throughout the section; 2. The rest of the ensemble, to be cued through the numbers assigned to specific materials in the score and parts.

PITCH

Indeterminate pitch

These sections are delimited with a box. From the given notes, choose as many as possible using the whole micro-chromatic pallet or chromatic pitch pallet (depending on the instrument) in a spontaneous, improvisatory manner. Increasing, decreasing and static densities of random sounds should be achieved with this notation. In this logic, beats 1 and 2 of the example below are denser than beats 3 and 4. The smaller noteheads indicate softer dynamics than the regular noteheads, to which the overall dynamic markings apply.

String quartet: the bow must not be held (placed on the lap of the performer). All the fingers in both hands should tap on the fingerboard in order to achieve

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Score in C

Introduction: freeway study

Graudally building density
(Toneless, air-like sound) c.a. 1'

The score is written for the following instruments: Clarinet in Bb, Tenor Saxophone, Trombone, Percussion (two staves), Electric Guitar, Harp, Piano, Violin I, Violin II, Violoncello I, Violoncello 2, and Tape. The Clarinet, Tenor Saxophone, Trombone, Electric Guitar, Harp, and Piano parts feature a sequence of four sound segments, each marked with a repeat sign and a crescendo/decrescendo hairpin. The first segment is marked with a repeat sign and a crescendo hairpin, followed by three segments marked with repeat signs and decrescendo hairpins. The duration for these segments is indicated as 5" - 10". The Percussion parts feature a sequence of four sound segments, each marked with a repeat sign and a crescendo/decrescendo hairpin. The duration for these segments is indicated as 7" - 15". The Tape part features a sequence of four sound segments, each marked with a repeat sign and a crescendo/decrescendo hairpin. The duration for these segments is indicated as 7" - 15". The Violin I, Violin II, Violoncello I, and Violoncello 2 parts are marked with a repeat sign and a crescendo/decrescendo hairpin. The duration for these segments is indicated as 5" - 10".

*1)

\times
mf < *ff*

All instruments: Toneless sound must not be shorter than 1/2 second or longer than 1 second, depending on the proportional duration chosen for the segment between repeat signs.

1. Water study no. 2 / freeway study / extrapolations

1 (Toneless, air-like sound)

5" - 10"

Cl. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

T. Sax $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Tbn. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Perc. 1 cymbal or gong 7" - 15" p

Perc. 2 cymbal or gong 7" - 15" p

E. Gtr. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Hrp. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Pno. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Each vertical line is one beat (60 bpm)

8^{va}
pizz.

Vln. I p

Vln. II pizz. mp

Vc. I pizz. mp

Vc. II pizz. mp

Tape

2

3

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. {

Pno. {

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. {

Pno. {

Vln. I

Vln. II

Vc. I

Vc. II

Tape

4

3

Cl.



T. Sax



Tbn.



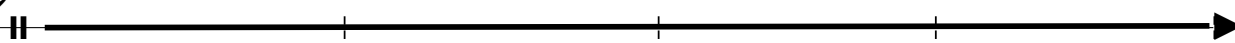
Perc. 1



Perc. 2



E. Gtr.



Hrp.



Pno.



Vln. I



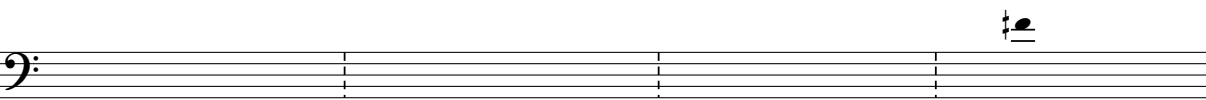
Vln. II



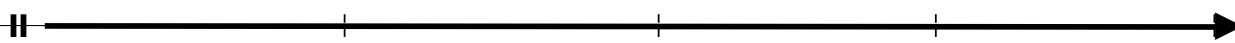
Vc. I



Vc. II



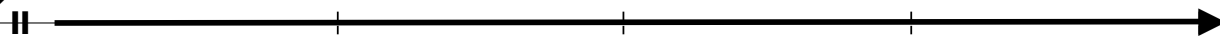
Tape



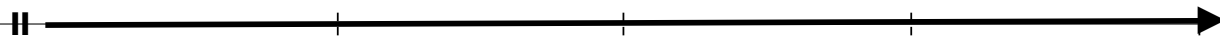
4

5

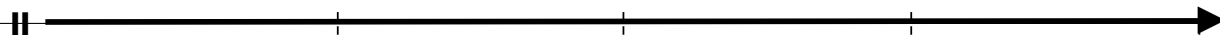
Cl.



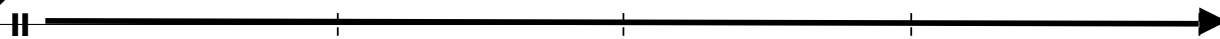
T. Sax



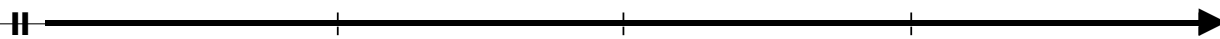
Tbn.



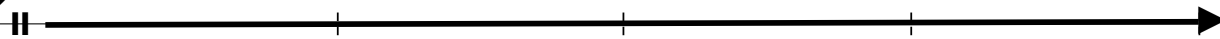
Perc. 1



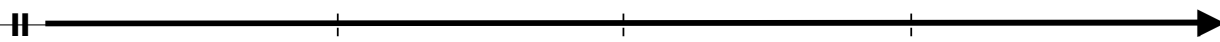
Perc. 2



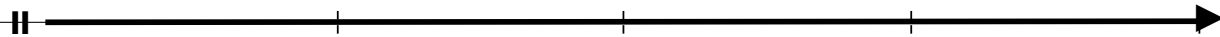
E. Gtr.



Hrp. ξ



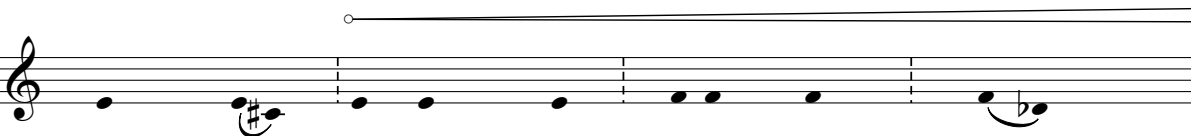
Pno. ξ



Vln. I



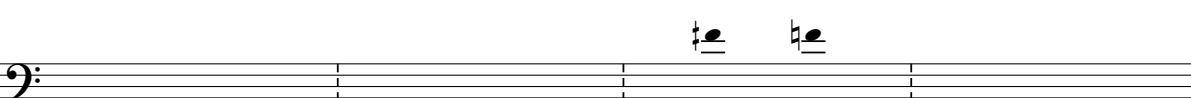
Vln. II



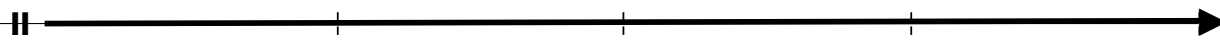
Vc. I



Vc. II



Tape



1

5

✓

1

1

Y.

1

Y.

1

1

↓

1

1

1

arco

6 7

Vln. I

Vln. II

Vc. I

Vc. II

Measure 6: Vln. I starts with a treble clef and a key signature of one flat. The melody is complex with many accidentals. Vln. II has a few notes. Vc. I has a few notes with a flat. Vc. II is empty.

Measure 7: Vln. I continues the complex melody. Vln. II has a few notes. Vc. I has a few notes. Vc. II is empty.



7

Vln. I

Vln. II

Vc. I

Vc. II

pizz

arco

Measure 7: Vln. I has a very dense, complex line with many notes and accidentals. Vln. II has a few notes. Vc. I has a few notes. Vc. II has a few notes, including a 'pizz' (pizzicato) marking and an 'arco' (arco) marking.

(Toneless, air-like sound)

8 3" - 7"

Cl. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

T. Sax 3" - 7" $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Tbn. 3" - 7" $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Perc. 1 cymbal or gong 7" - 15" p

Perc. 2 cymbal or gong 7" - 15" p

E. Gtr. 3" - 7" $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Hrp. 3" - 7" $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Pno. 3" - 7" $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Vln. I

Vln. II

Vc. I

Vc. II pizz

Tape 7" - 15" freeway white noise mp

9

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

mp

arco

ricochet

mp

mf

arco

SP

mf

10

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

pizz

pizz

11

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

mp

Detailed description: This is a page of a musical score, page 11, containing measures 1 through 4. The score is for a large ensemble. The first nine staves (Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno.) are mostly empty, with some staves (Hrp., Pno.) starting with a fermata symbol (ξ). The Violin I staff has a treble clef and contains a half note B-flat in measure 1, a half note G-sharp in measure 2, and a half note F-sharp in measure 3. The Violin II staff has a treble clef and contains a half note G in measure 1, a half note A in measure 2, a half note B in measure 3, and a half note C-sharp in measure 4. The Viola I staff has a bass clef and contains a half note G in measure 1, a half note A in measure 2, and a half note B in measure 3. The Viola II staff has a bass clef and contains a half note G in measure 1, a half note A in measure 2, a half note B in measure 3, and a half note C-sharp in measure 4. The Tape staff is empty. The dynamics *mp* (mezzo-piano) are indicated in the Violin II staff in measure 1.

12

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

arco ricochet

mp *mf*

arco ricochet

The musical score is for page 12, rehearsal mark 3. It features 12 staves. The first seven staves (Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Harp.) and the Tape staff contain only a double bar line at the beginning. The Pno. staff also contains a double bar line. The Vln. I staff begins with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. It contains musical notation for the first four measures, with a dynamic marking of *mp* at the start and *mf* at the end. The Vln. II staff begins with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. It contains musical notation for the first four measures, with a dynamic marking of *mp* at the start and *mf* at the end. The Vc. I and Vc. II staves begin with a bass clef and a key signature of one flat. They contain musical notation for the first four measures, with a dynamic marking of *mp* at the start and *mf* at the end.

13 (Toneless, air-like sound) 13

Cl. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

T. Sax $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

Tbn. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

Perc. 1 cymbal or gong 7" - 15" p

Perc. 2 cymbal or gong 7" - 15" p

E. Gtr. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

Hrp. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

Pno. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

Vln. I mf

Vln. II f 8^{va} pizz

Vc. I mp

Vc. II arco mf f mp f $mp < f$ mpf $mp < f$ (simil)

Tape 7" - 15" freeway white noise mp

14

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

loco

mp

pizz.

v

15

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

The musical score for measures 15-18 is as follows:

- Cl.:** Silent.
- T. Sax:** Silent.
- Tbn.:** Silent.
- Perc. 1:** Silent.
- Perc. 2:** Silent.
- E. Gtr.:** Silent.
- Hrp.:** Silent.
- Pno.:** Silent.
- Vln. I:** Melodic line starting on G4, moving up to A4, then down to G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, 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C#-285, B-286, A-28

16

16 *molto tremolo* Repeat in any order until new cue

Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* (Simil...)

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. Repeat in any order until new cue *mf*

Pno.

Vln. I

Vln. II *mf*

Vc. I arco SP *p*

Vc. II

Tape

17

Cl.

Hrp.

Vln. I

Vln. II

Vc. I

Vc. II

ricochet
ORD

mf

pizz

sfmf

SP

18

Cl.

Hrp.

Vln. I

Vln. II

Vc. I

Vc. II

ST

p

Detailed description: The image shows a musical score for measures 17 and 18. The score is written for a Clarinet (Cl.), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). Measure 17 starts with a key signature of one sharp (F#) and a time signature of 4/4. The Clarinet part has a melodic line with a repeat sign at the end. The Harp part has arpeggiated chords. The Violin I part has a melodic line with a 'ricochet ORD' marking. The Violin II part has a melodic line. The Violoncello I part has a melodic line with a 'pizz' marking. The Violoncello II part has a melodic line. Measure 18 continues the same instrumentation. The Clarinet part has a melodic line. The Harp part has arpeggiated chords. The Violin I part has a melodic line with a 'ST' marking. The Violin II part has a melodic line. The Violoncello I part has a melodic line. The Violoncello II part has a melodic line. Dynamics include *mf*, *sfmf*, and *p*.

2

19

Cl.

Perc. 1

marimba

Repeat in any order until new cue

sfmf

Hrp.

Vln. I

Vln. II

arco
ORD

mf

SP

Vc. I

Vc. II

musical score for page 18, measures 19-22. The score includes staves for Clarinet (Cl.), Percussion 1 (Perc. 1), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vc. I), and Viola II (Vc. II). Measure 19 is marked with a box containing the number 2. Percussion 1 plays a marimba pattern marked 'sfmf' with the instruction 'Repeat in any order until new cue'. Violin I and II have specific melodic lines, with Vln. II marked 'arco' and 'ORD'. Viola I and II have specific melodic lines. The score ends with a repeat sign in measure 22.

21

Cl.

Perc. 1

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

ORD

SP

SP

>

22

Cl.

T. Sax

Repeat in any order until new cue

p \triangleleft *mf* *p* $<$ *mf* *p* $<$ *mf* *p* \triangleleft *mf* (Simil...)

Tbn.

Repeat in any order until new cue

p \triangleleft *mf* *p* $<$ *mf* *p* $<$ *mf* *p* \triangleleft *mf* (Simil...)

Perc. 1

Perc. 2

cymbal or gong 7" - 15"

p \triangleleft \triangleleft \triangleleft \triangleleft \triangleleft \triangleleft

E. Gtr.

Repeat in any order until new cue

p \triangleleft *mf* *p* $<$ *mf* *p* $<$ *mf* *p* \triangleleft *mf* (Simil...)

Hrp. §

Pno. §

Vln. I

Vln. II

ORD SP

Vc. I

Vc. II

SP

22

23

[illegible]

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

ricochet
ORD

f

25

Vln. I

ST

mf

Vln. II

mf

Vc. I

Vc. II

ORD

f



26

Vln. I

Vln. II

Vc. I

mf

Vc. II

gliss.

27

ST -----> SP

Vln. I

Vln. II

Vc. I

Vc. II

gliss.

gliss.



28

Vln. I

Vln. II

Vc. I

Vc. II

gliss.

gliss.

gliss.

29

SP

Vln. I

Vln. II

Vc. I

Vc. II

gliss.

gliss.

Measure 29: Vln. I plays a half note G4, a half note A4, and a half note B4. Vln. II plays a half note G4, a half note A4, and a half note B4. Vc. I plays a half note G2, a half note A2, and a half note B2. Vc. II plays a half note G2, a half note A2, and a half note B2. Measure 30: Vln. I plays a half note C5, a half note D5, and a half note E5. Vln. II plays a half note G4, a half note A4, and a half note B4. Vc. I plays a half note G2, a half note A2, and a half note B2. Vc. II plays a half note G2, a half note A2, and a half note B2.



30

ST

Vln. I

Vln. II

Vc. I

Vc. II

gliss.

gliss.

Measure 30: Vln. I plays a half note G4, a half note A4, and a half note B4. Vln. II plays a half note G4, a half note A4, and a half note B4. Vc. I plays a half note G2, a half note A2, and a half note B2. Vc. II plays a half note G2, a half note A2, and a half note B2. Measure 31: Vln. I plays a half note C5, a half note D5, and a half note E5. Vln. II plays a half note G4, a half note A4, and a half note B4. Vc. I plays a half note G2, a half note A2, and a half note B2. Vc. II plays a half note G2, a half note A2, and a half note B2.

1

31

Cl. *f*

T. Sax *mf* 2" - 6"

Tbn. *f*

Hrp. *f* (produce rhythms by plucking with fingers or with metallic object between E# and F)

Pno. *f* (alter the timbre through preparation, muting or plucking)

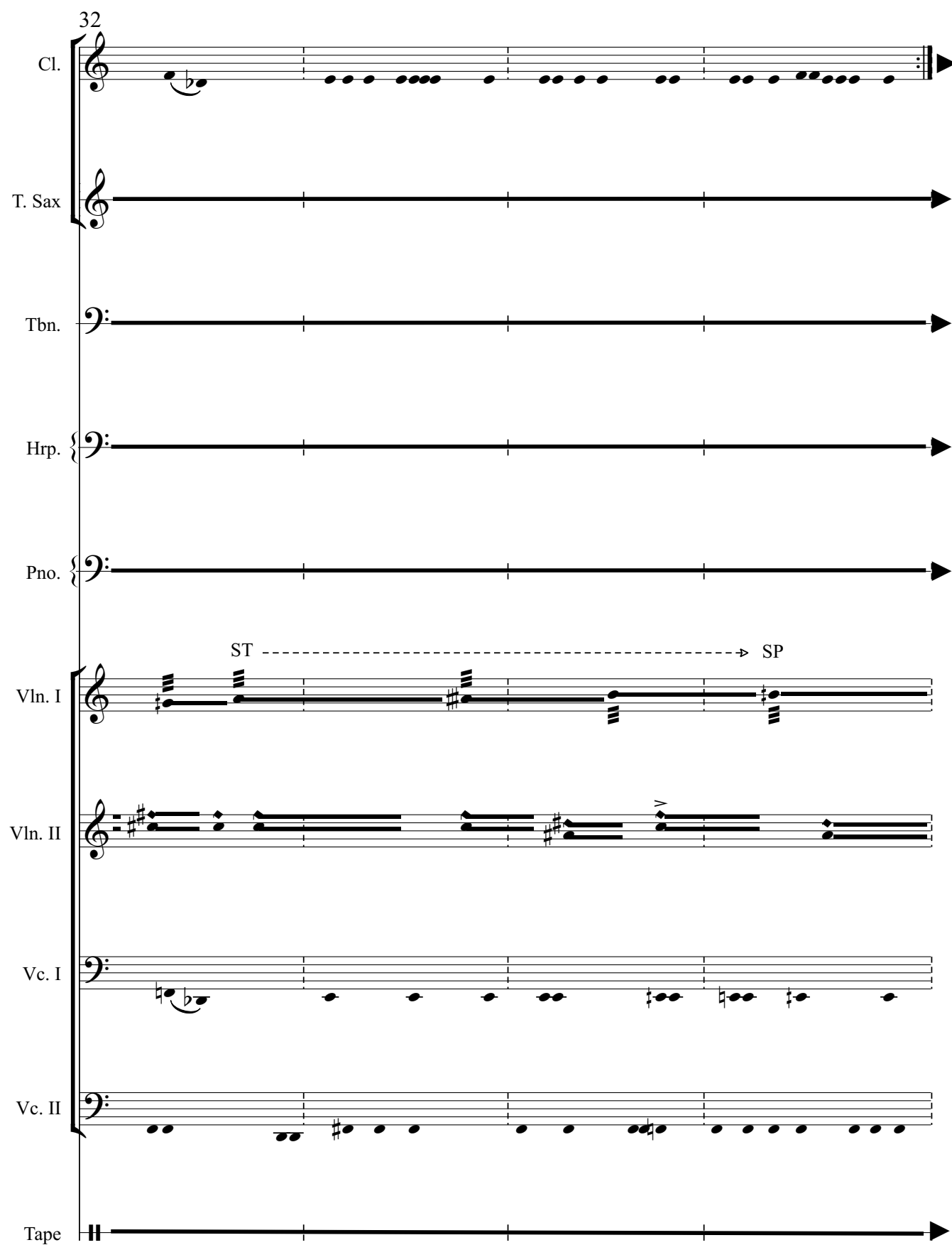
Vln. I

Vln. II *f* *mp* *f* *mp* *f* *mp* *f* (simil)

Vc. I Pizz *f*

Vc. II *mf*

Tape Sample: Stream (From Amp.) *mf* (remain as a distinguishable background, not too quiet, not in the foreground)



32

Cl.

T. Sax

Tbn.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

ST -----> SP

33

Cl.

T. Sax

Tbn.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

mp *f* *mp* *f* *mp* *f* *mp* *f* (simil)

pizz

f

arco
SP

f

SP

34

Cl.

T. Sax

Tbn.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Measure 34: Vln. I (G4, A4, B4, C5, D5, E5, F5, G5), Vln. II (G4, A4, B4, C5, D5, E5, F5, G5), Vc. I (G2, A2, B2, C3, D3, E3, F3, G3), Vc. II (G2, A2, B2, C3, D3, E3, F3, G3), Tape (G2, A2, B2, C3, D3, E3, F3, G3).

Measure 35: Vln. I (G4, A4, B4, C5, D5, E5, F5, G5), Vln. II (G4, A4, B4, C5, D5, E5, F5, G5), Vc. I (G2, A2, B2, C3, D3, E3, F3, G3), Vc. II (G2, A2, B2, C3, D3, E3, F3, G3), Tape (G2, A2, B2, C3, D3, E3, F3, G3).

Measure 36: Vln. I (G4, A4, B4, C5, D5, E5, F5, G5), Vln. II (G4, A4, B4, C5, D5, E5, F5, G5), Vc. I (G2, A2, B2, C3, D3, E3, F3, G3), Vc. II (G2, A2, B2, C3, D3, E3, F3, G3), Tape (G2, A2, B2, C3, D3, E3, F3, G3).

Measure 37: Vln. I (G4, A4, B4, C5, D5, E5, F5, G5), Vln. II (G4, A4, B4, C5, D5, E5, F5, G5), Vc. I (G2, A2, B2, C3, D3, E3, F3, G3), Vc. II (G2, A2, B2, C3, D3, E3, F3, G3), Tape (G2, A2, B2, C3, D3, E3, F3, G3).

35

Cl.

T. Sax

Tbn.

Hrp.

Pno.

15^{ma}

fluctuating dynamics throughout (duct tape in the strings of notes to be played)

Vln. I

8^{va}
pizzORD

ff

Vln. II

pizz
ORD

Vc. I

f

pizz
ORD

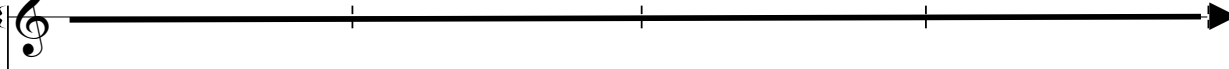
Vc. II

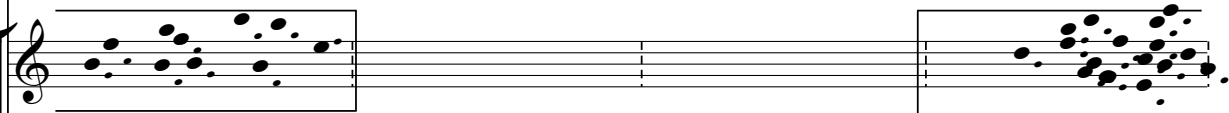
f

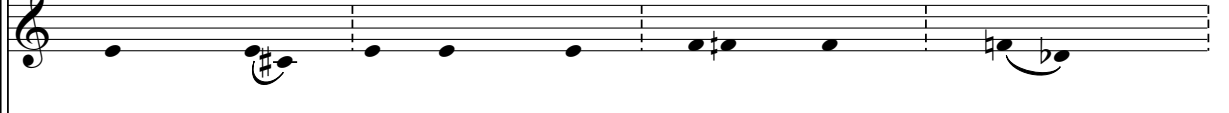
Tape

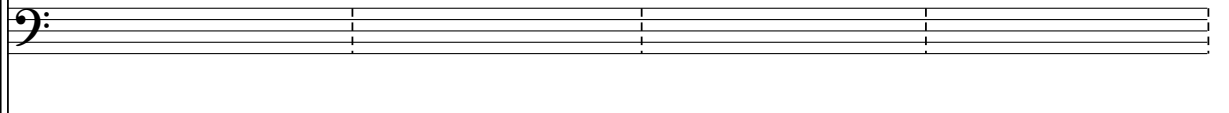
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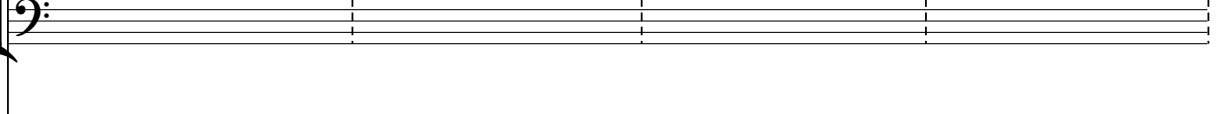
36


Pno. 

Vln. I 

Vln. II 

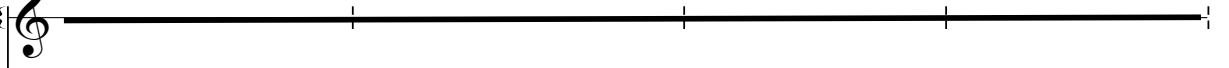
Vc. I 

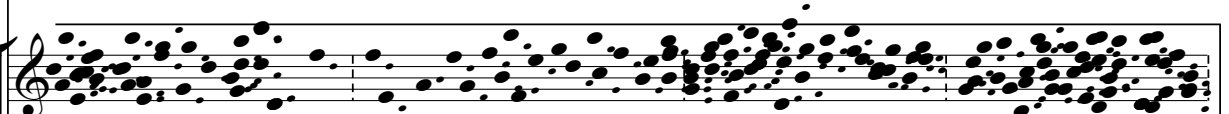
Vc. II 


Tape 




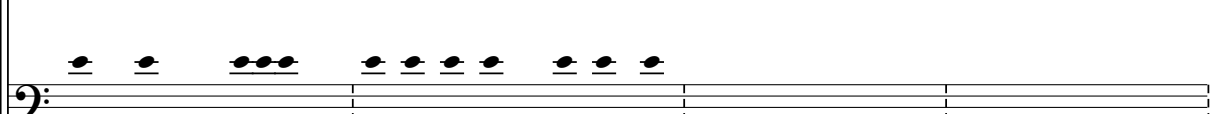
37


Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

38

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

p

f

8va

39

Vln. I

Vln. II

Vc. I


Vc. II

Tape

Repeat in any order until new cue

40

Tbn. *f*

marimba  Repeat in any order until new cue

Perc. 1 *f*

Pno. *15^{ma}*
fluctuating dynamics throughout (duct tape in the strings of notes to be played)

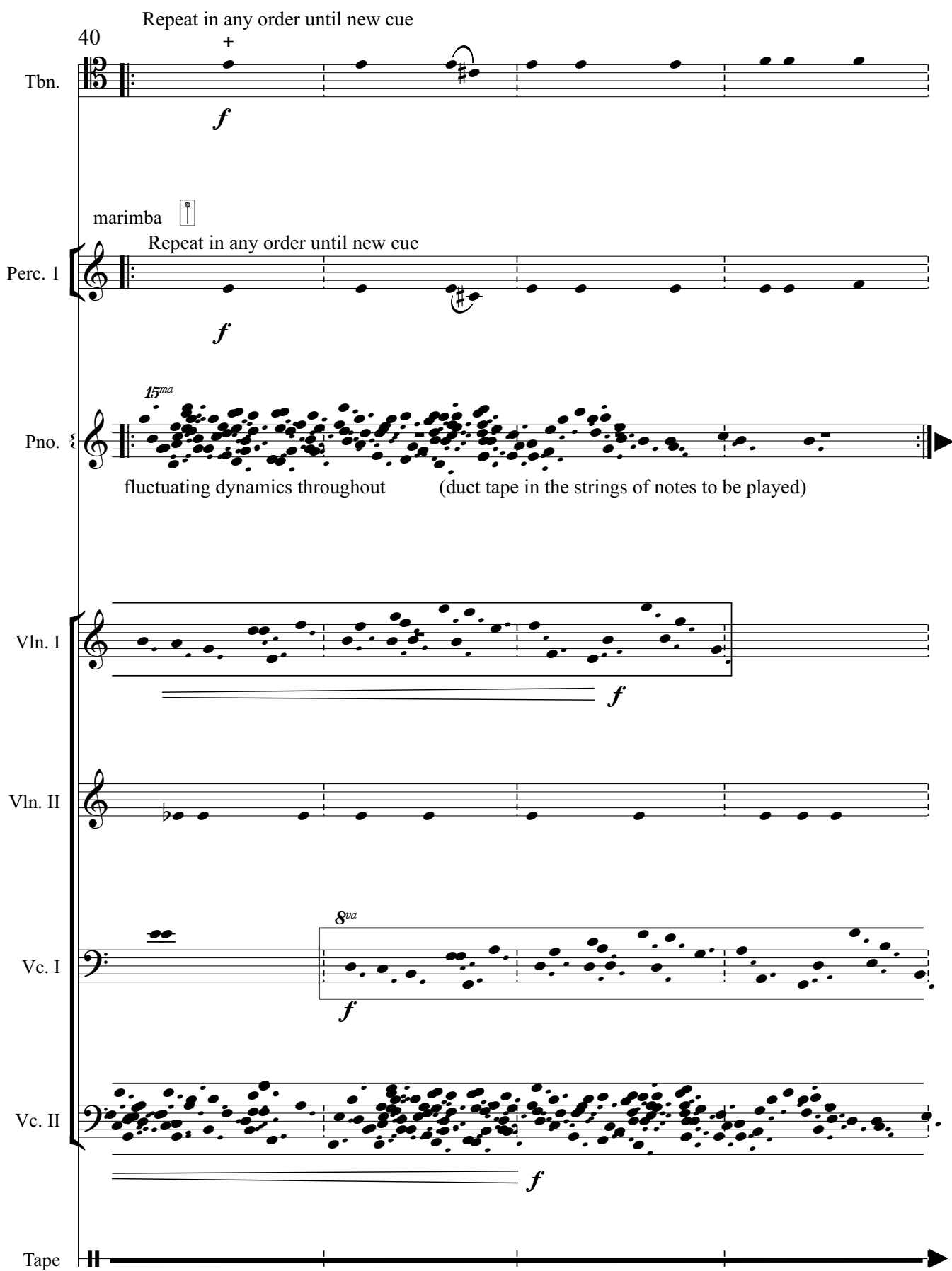
Vln. I *f*

Vln. II

Vc. I *8^{va}*
f

Vc. II *f*

Tape



41

Tbn.

Perc. 1

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

The musical score for measures 41-44 is as follows:

- Measure 41:** Tbn. plays a half note G2 (one ledger line below) and a half note A2 (below staff). Perc. 1 plays a half note G2 and a half note A2. Pno. is a horizontal line with an arrow. Vln. I is a horizontal line with an arrow. Vln. II plays a half note G2 and a half note A2. Vc. I plays a half note G2 and a half note A2. Vc. II plays a half note G2 and a half note A2. Tape is a horizontal line with an arrow.
- Measure 42:** Tbn. plays a half note G2 and a half note A2. Perc. 1 plays a half note G2 and a half note A2. Pno. is a horizontal line with an arrow. Vln. I is a horizontal line with an arrow. Vln. II plays a half note G2 and a half note A2. Vc. I plays a half note G2 and a half note A2. Vc. II plays a half note G2 and a half note A2. Tape is a horizontal line with an arrow.
- Measure 43:** Tbn. plays a half note G2 and a half note A2. Perc. 1 plays a half note G2 and a half note A2. Pno. is a horizontal line with an arrow. Vln. I plays a dense, overlapping cluster of notes. Vln. II plays a half note G2 and a half note A2. Vc. I plays a half note G2 and a half note A2. Vc. II plays a half note G2 and a half note A2. Tape is a horizontal line with an arrow.
- Measure 44:** Tbn. plays a half note G2 and a half note A2. Perc. 1 plays a half note G2 and a half note A2. Pno. is a horizontal line with an arrow. Vln. I plays a dense, overlapping cluster of notes. Vln. II plays a half note G2 and a half note A2. Vc. I plays a half note G2 and a half note A2. Vc. II plays a half note G2 and a half note A2. Tape is a horizontal line with an arrow.

5

42

Tbn.

Perc. I

Hrp.

15^{ma}

fluctuating dynamics throughout

Pno.

(L.H. partially muted strings)

mf

Vln. I

Vln. II

Vc. I

p

Vc. II

Tape

5

42

Tbn.

Perc. I

Hrp.

15^{ma}

fluctuating dynamics throughout

Pno.

(L.H. partially muted strings)

mf

Vln. I

Vln. II

Vc. I

p

Vc. II

Tape

43

Tbn. 

Perc. 1 

Hrp. 

Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

44 Repeat in any order until new cue

Cl. *f*

T. Sax *f*

Tbn.

Perc. 1

Perc. 2 *p* cymbal or gong 7" - 15"

Hrp. *p*

Pno.

Vln. I *p*

Vln. II *f* *8va*

Vc. I *f* *loco*

Vc. II *mp*

Tape

45

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

46

Cl.

T. Sax

Tbn. ◦ Open (without mute)

Perc. 1

Perc. 2

E. Gtr. *15^{ma}*
f tapping with both hands on the fingerboard

Hrp. ξ

Pno. ξ

Vln. I *f*

Vln. II

Vc. I *8^{va}*

Vc. II *f*

Tape

47

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

48

Cl. *ff*

T. Sax *ff*

Tbn. *f*

Perc. 1 *ff*

Perc. 2 *f*

E. Gtr. *f*

Hrp. *fff*

Pno. *fff*

Vln. I *ff*

Vln. II *ff*

Vc. I *ff*

Vc. II *ff*

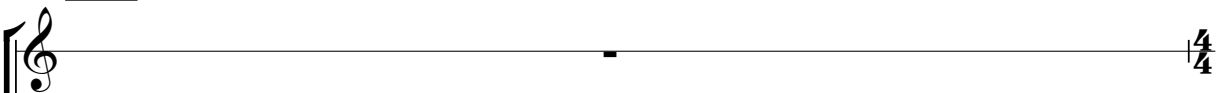
Tape *f*

3

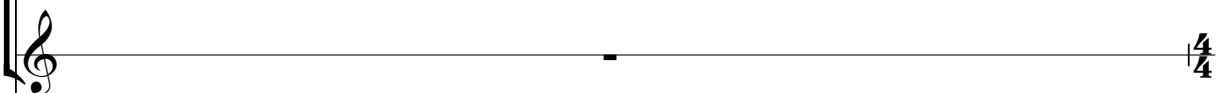
1st Interlude

Water study no. 2 (for electronics)
Field recording: a stream


Cl.




T. Sax



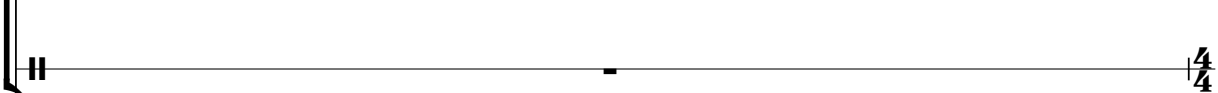
Tbn.




Perc. 1




Perc. 2




E. Gtr.




Hrp.




Pno.




Vln. I




Vln. II



Vc. I




Vc. II



Tape

1st Interlude - solo (c.a. 1'15")

Fade out (15")



f

Sample: a stream
(House speakers -quad- fade in)

2. Water study no. 1

♩ = 95 with an inert expression, like drops of water

1

Cl. *mp*

Perc. 1 marimba *mf* *f* *3*

Perc. 2 marimba *mf* *ppp* *mp* *pp*

Hrp. *p*

Tape *p* *dim*



4

poco rall. ♩ = 90

Cl. *p* *mf*

Perc. 1 *pp*

Perc. 2 *p* *mp* *f* *6* *6*

Hrp. *p* *ppp*

Tape *p*

7

Cl. *sfp*

Perc. 1 *ppp* *f* *p*

Perc. 2 *mf* *p*

Hrp. *pppp* *p*



poco accel. ♩ = 90

11

Cl. *mp* *mf*

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

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

Hrp. *mf*

poco rall. a tempo

15

Cl. *p* < *mf* *p* < *mf* *mp* < *mf*

Perc. 1 *mf* 6 *p* *f* 3

Perc. 2 *mp* *p* *mf* *p*

Hrp. *mf*

Xlphn
(hold effect throughout the Water study no. 1)
p



18

Cl. *mf* 3

Perc. 1 *mf* 3 *p* *mf* 3 3

Perc. 2 *mf* 3

Hrp.

$\text{♩} = 80$

22

Cl.

Perc. 1

Perc. 2

Hrp.

sfp *sfp*

f

f

==

25

Cl.

Perc. 1

Perc. 2

Hrp.

pp

mp *f*

3 *6*

28

Cl.

Perc. 1

Perc. 2

Hrp.

mf

p

mf



31

Cl.

Perc. 1

Perc. 2

Hrp.

rit. *a tempo*

p *f* *p*

mf *f* *p* *f*

pp *f*

This musical score is for Percussion 1, Percussion 2, and Harp. It consists of three staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 34. Percussion 1 (Perc. 1) plays a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *mp* to *sf*. Percussion 2 (Perc. 2) plays a similar rhythmic pattern, with dynamics ranging from *p* to *mf*. The Harp (Hrp.) plays a continuous arpeggiated figure, with dynamics ranging from *pp* to *fff*. The score includes various musical notations such as slurs, ties, and dynamic markings.



This musical score features four staves: Clarinet (Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hrp.). The key signature has one flat (B-flat) and the time signature is 4/4.

- Clarinet (Cl.):** Starts at measure 38 with a whole rest. In measure 39, it plays a B-flat note with an accent (>) and a mezzo-forte (*mf*) dynamic marking.
- Percussion 1 (Perc. 1):** Features complex rhythmic patterns with triplets (marked "3") and sextuplets (marked "6"). It includes various rests and sixteenth-note runs.
- Percussion 2 (Perc. 2):** Plays a steady eighth-note pattern throughout the measures shown.
- Harp (Hrp.):** Begins in measure 38 with a triplet of eighth notes, marked piano (*p*). It continues with more triplet figures and rests.

rall. ♩ = 68

41

Cl. *p* *sfp*

Perc. 1 *mf* *mf*

Perc. 2

Hrp.



46

Cl. *pp*

Perc. 1 *mp*

Perc. 2 *pp* *ppp*

Hrp. *mp* To Perc.

Tape

p *f*

Sample: Stopsign
(House speakers -quad- fade in)

2nd Interlude

Stop sign (for electronics)
Field recording: a stop sign

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

2nd Interlude - solo (c.a. 2')

Extends until cues 1 A and B of 3rd piece. On cue C it fades out.

3. Freeway study/Three motorcycles/Inductor/ Omar/Stop sign (acoustic version)

1

A

c.a. 30"

B

c.a. 25"

1

Cl. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 3" - 7"

T. Sax $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 4" - 9"

Tbn. $mf < ff$ $mf < ff$ $mf < ff$ 5" - 8"

Perc. 1 cymbal or gong 7" - 15"
 p

Perc. 2 cymbal or gong 7" - 15"
 p

E. Gtr. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Hrp. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Pno. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Tape p
(dim. in c.a. 10", starting when conductor announces cue 1A)


C

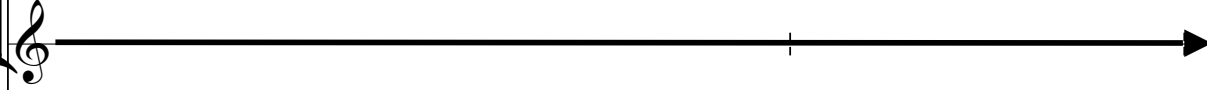
c.a. 30"


D

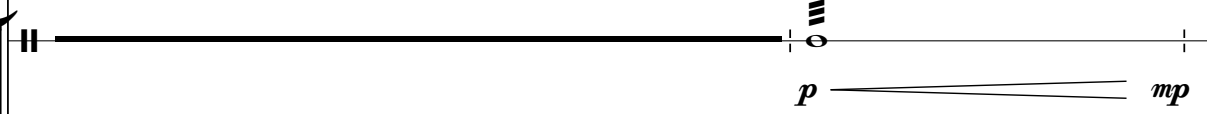
c.a. 15"

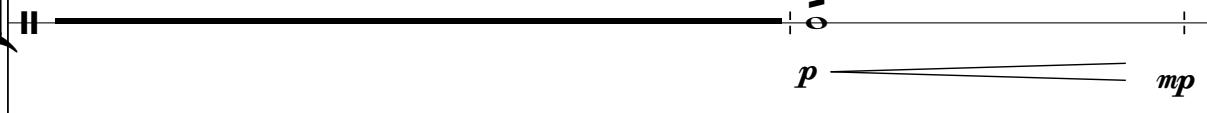
3


Cl. 


T. Sax 

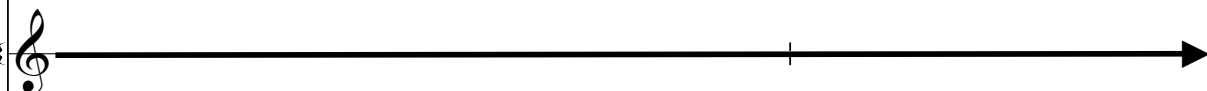
Tbn. 

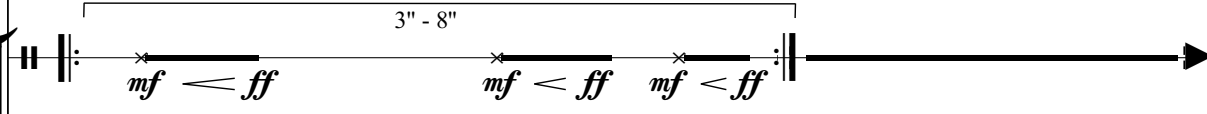
Perc. 1 

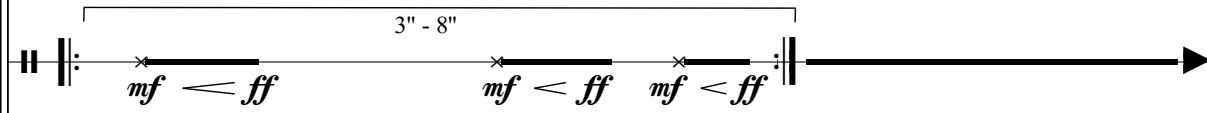
Perc. 2 

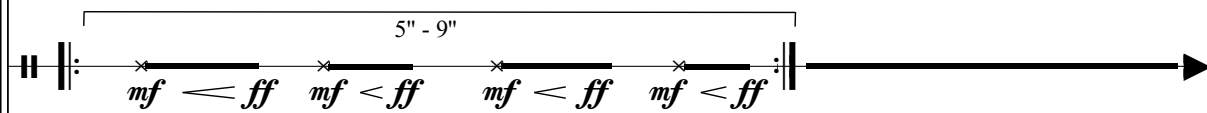
E. Gtr. 

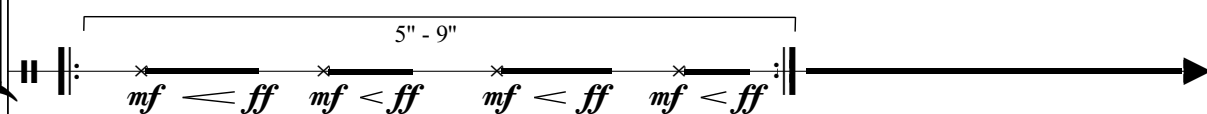
Hrp. 

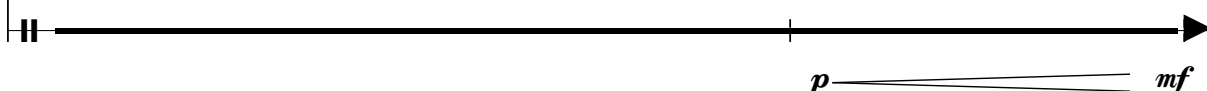
Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

Three motorcycles

54

2

A

c.a. 15"

B

c.a. 30"

5 $\text{♩} = 30$

Cl. $\text{mf} < f$ $3'' - 7''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

T. Sax $\text{mf} < f$ $3'' - 9''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

Tbn. *gliss.* $\text{mp} < f$ $5'' - 10''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

Perc. 1 mp mf p p $7'' - 15''$

Perc. 2 mp mf p p $7'' - 15''$

E. Gtr. *gliss.* f pp 6th string (sustain with e-bow)
E2, D#2, D2

Hrp. H

Pno. H

Vln. I $\text{mf} < f$

Vln. II $\text{mf} < f$

Vc. I *gliss.* ff

Vc. II *gliss.* ff

Tape mf p

* scordatura on 6th string: major 2nd down, to D

C

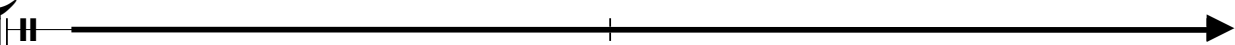
c.a. 10"

D

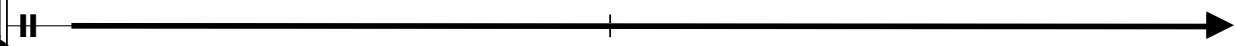
c.a. 15"

7

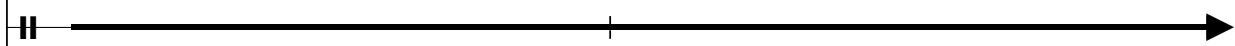
Cl.



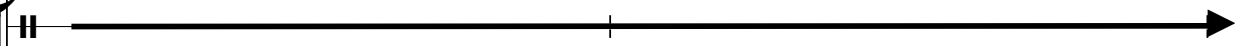
T. Sax



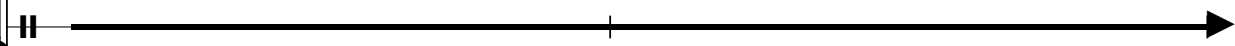
Tbn.



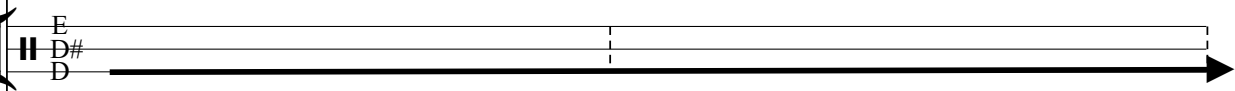
Perc. 1



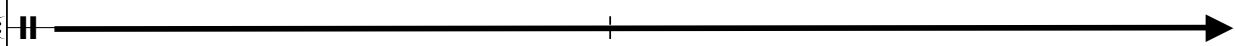
Perc. 2



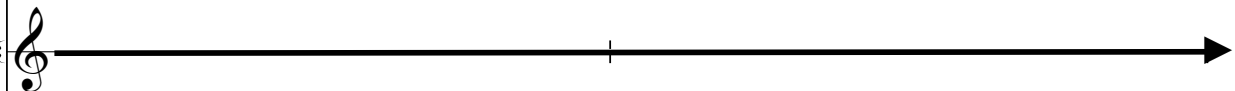
E. Gtr.



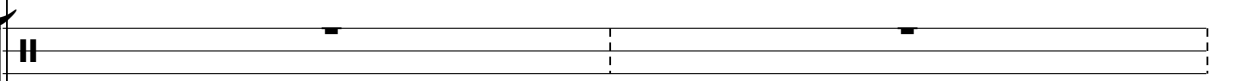
Hrp. §



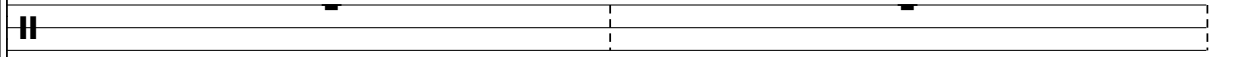
Pno. §



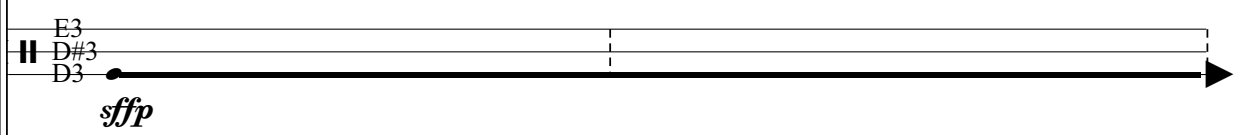
Vln. I



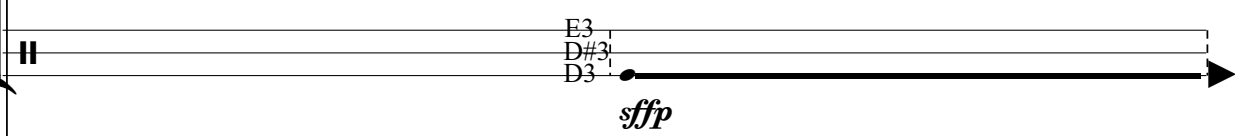
Vln. II



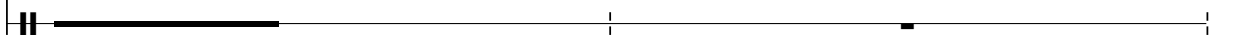
Vc. I



Vc. II



Tape



Inductor

9

E c.a. 20" **F** c.a. 40"

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

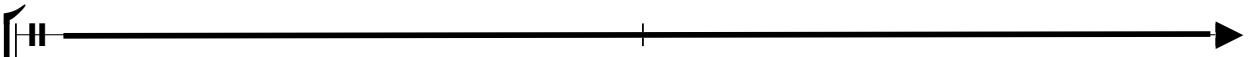
3 A

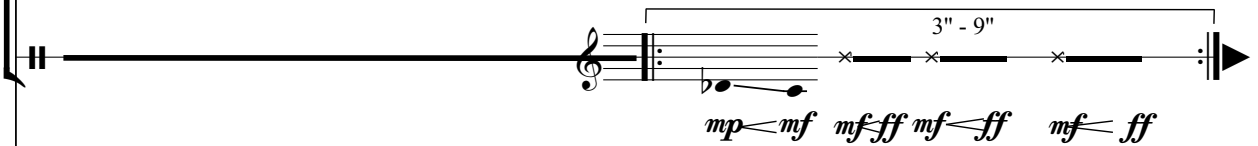
c.a. 5"

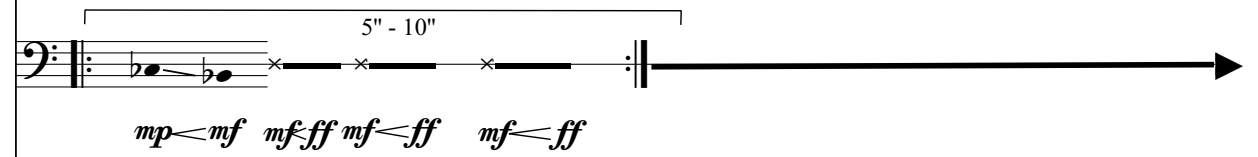
B

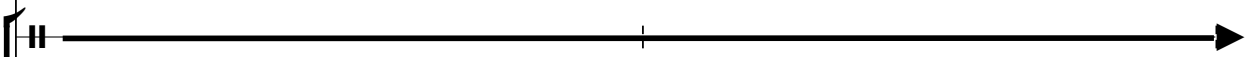
c.a. 10"


11


Cl. 


T. Sax 


Tbn. 

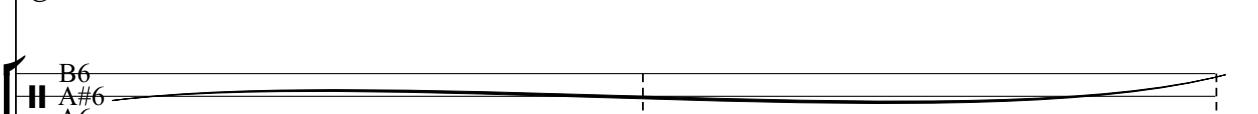
Perc. 1 


Perc. 2 

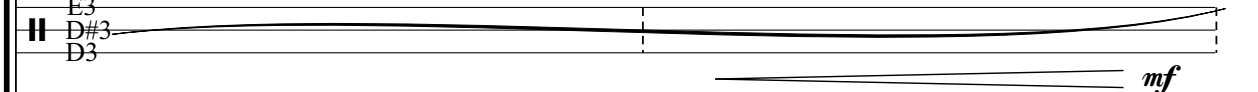
E. Gtr. 


Hrp. 

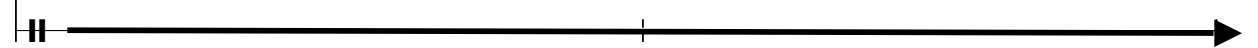
Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

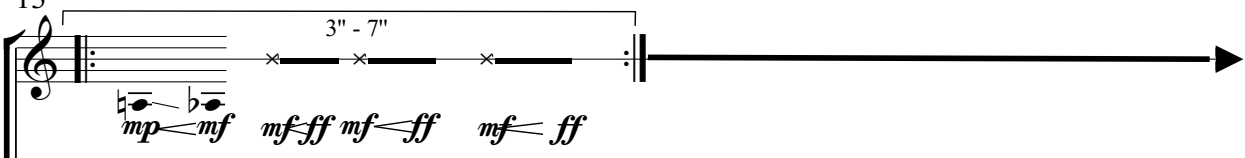
C

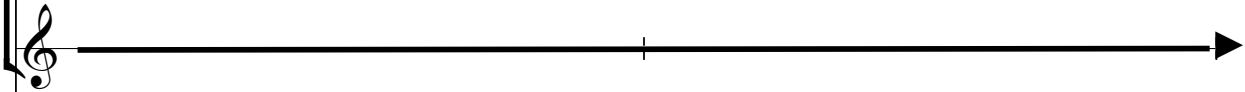
c.a. 15"

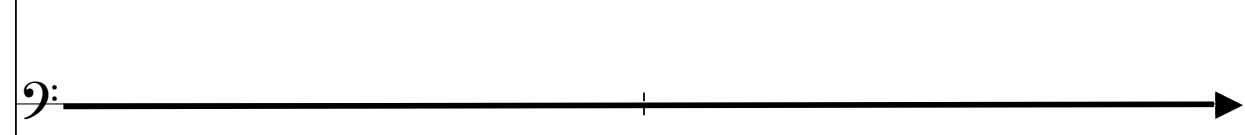
D

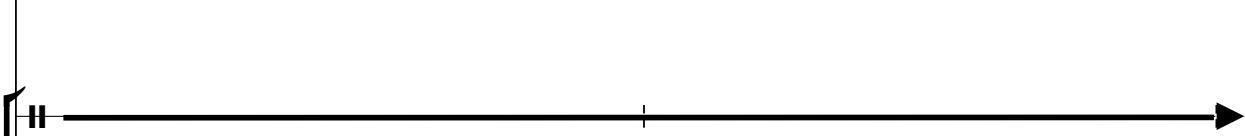
c.a. 10"

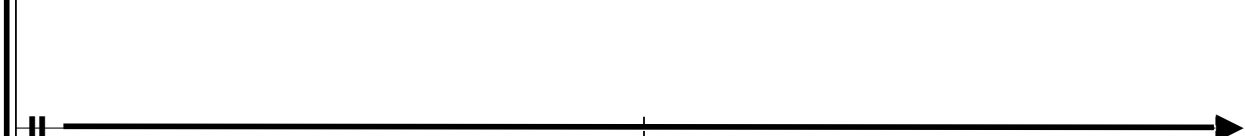
13

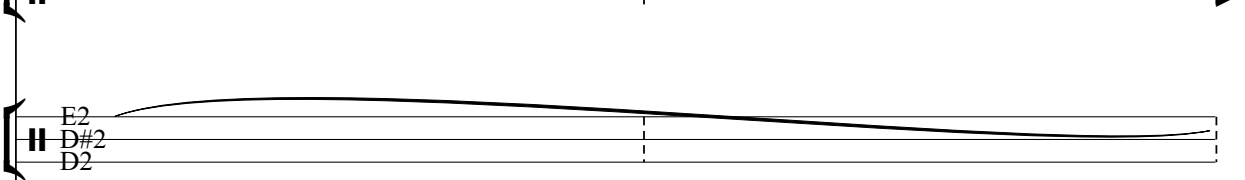
Cl. 


T. Sax 

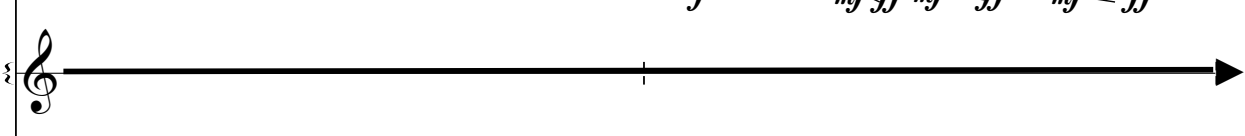
Tbn. 

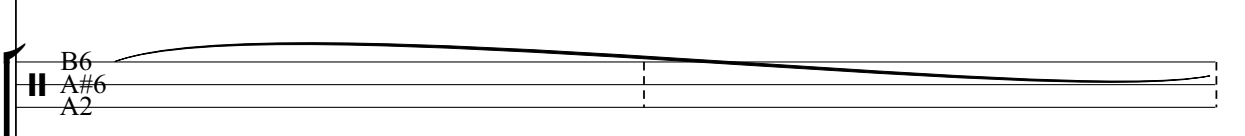
Perc. 1 

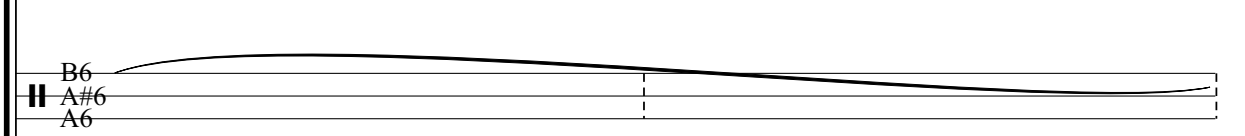
Perc. 2 

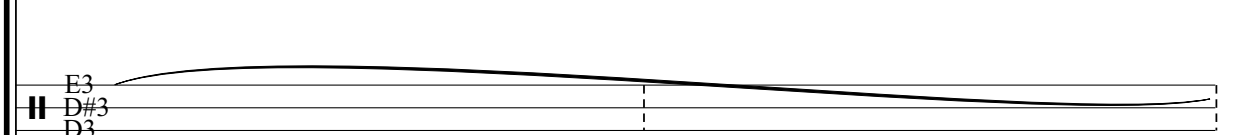
E. Gtr. 

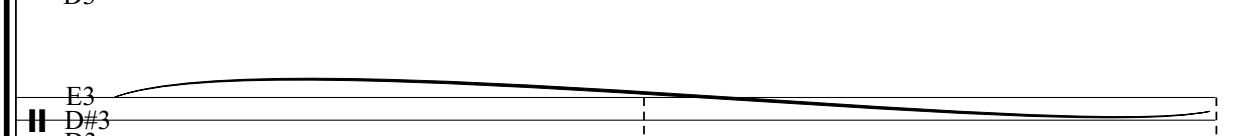
Hrp. 

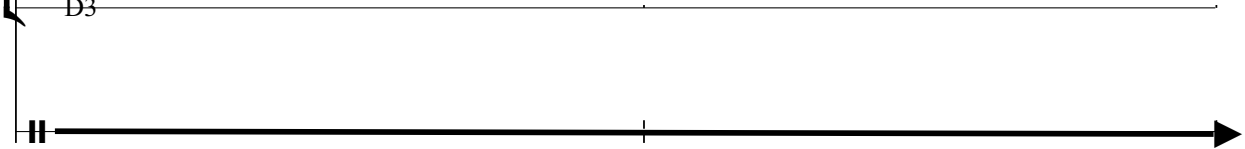
Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

E

c.a. 15"

F

c.a. 25"

59

15

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

E2
D#2
D2

mf

D#1
D1
C1

3" - 6"

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

B6
A#6
A6

mf

B5
A#5
A5

B6
A#6
A6

mf

B5
A#5
A5

E3
D#3
D3

f

E2
D#2
D2

E3
D#3
D3

f

E2
D#2
D2

*

*

*

*

*

* leap on cue 4A

4

A

c.a. 20"

B

c.a. 5"

17

Cl. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* 3" - 7" 3" - 5"

T. Sax *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* 3" - 7" 3" - 5"

Tbn. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* 3" - 7" 3" - 7"

Perc. 1 juxtapose sounds of wood, metal, and skins *mp* ad lib. *f* 3" - 7"

Perc. 2 *p* > *mf* 7" - 15"

E. Gtr. E2 D#2 D2

Hrp. *ff* *mf* < *ff* *mf* < *ff* *ff* *mf* < *ff* 3" - 6" 3" - 6"

Pno. *f* *mf* < *ff* *mf* < *ff* *f* *mf* < *ff* *mf* < *ff* 3" - 6" 3" - 6"

Vln. I B6 A#6 A6

Vln. II B6 A#6 A6

Vc. I E3 D#3 D3

Vc. II E3 D#3 D3

Tape ad lib. *mp* < *f* (opaque, mechanical sounds) 3" - 7"

* Choose among these pitches, varying them throughout the repetitions.

A. Gtr., pno. and hrp. may play simultaneous collections of these pitches.

C

cue following the saxophone

19

Cl. 

T. Sax 

f  *mf* *fff*

Tbn. 

Perc. 1 

juxtapose sounds of wood, metal, and skins - i m p r o v i s e

Perc. 2 

juxtapose sounds of wood, metal, and skins - i m p r o v i s e

E. Gtr. 

Hrp. 

Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

D

20 1" - 3"

Cl. *mp* < *ff*

T. Sax *f*

f

mf

 f *f* < *ff*

Tbn. 3" - 6" *mp* < *ff*

Perc. 1

Perc. 2

E. Gtr. E2
D#2
D2

Hrp. 1" - 2" *fff*

Pno. 1" - 2" *ff*

Vln. I B6
A#6
A6

Vln. II B6
A#6
A6

Vc. I E3
D#3
D3

Vc. II E3
D#3
D3

Tape

21

Cl.

T. Sax

ff

fff

♩ = 75 (saxophone only)

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Stop sign (acoustic version)

64

22 **E** c.a. 25" **5** **A** c.a. 40"

Cl. *fff*

T. Sax *fff* (saxophone only) *rall.** (to silence until next cue)

Tbn. *fff*

Perc. 1 *ff*

Perc. 2 *ff*

E. Gtr. *fff*

Hrp. *fff* (attack not longer than 1"; let resonate) *fff* *mp* *f*

Pno. *fff* (attack not longer than 1"; let resonate) *fff* (inside the piano, with metallic object)

Vln. I *fff* *mp* *p* *f* *pp* 10"-15"

Vln. II *fff* *mp* *p* *f* *pp*

Vc. I *fff* *mp* *p* *f* *pp*

Vc. II *fff* *mp* *p* *f* *pp*

Tape *fff* Sample: stop sign field recording) *mp*

* Distribute the rallentando and diminuendo gradually throughout c.a. 5 repeats

B

c.a. 30"

C

c.a. 25"

65

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

pp *f*

pp *f*

pp *f*

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

p
Led.

pp *fff*

pp *fff*

pp *fff*

pp *fff*

pp *fff*

** attacks should not be heard. 1. attack the harmonic with volume knob of e. guitar in "0"; 2. control the crescendo with the volume knob; 3. repeat technique in successive notes.

F

c.a. 30"

6

A

68

B

30

Cl.



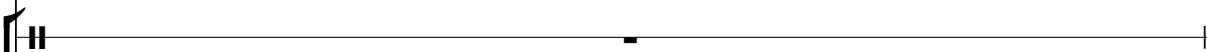
T. Sax



Tbn.



Perc. 1



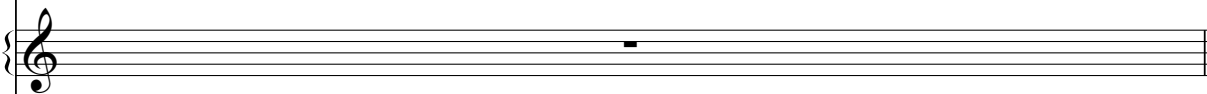
Perc. 2



E. Gtr.



Hrp.



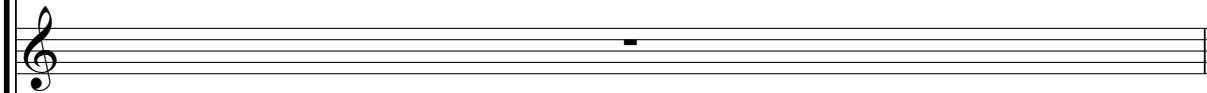
Pno.



Vln. I



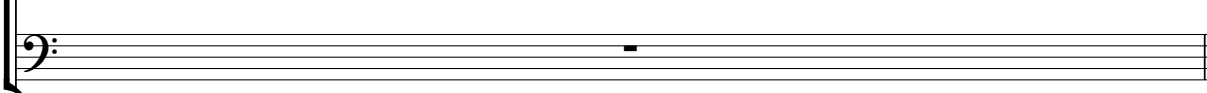
Vln. II



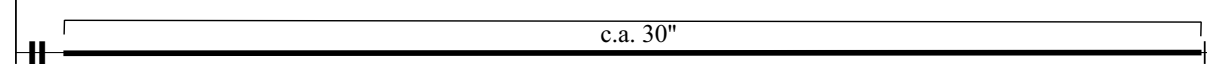
Vc. I



Vc. II



Tape



c.a. 30"

f

