

Víctor González

Gravitational Kook

for ensemble

1 Violin

1 Flute

1 Oboe / English Horn

1 Clarinet in B♭ / Bass Clarinet in B♭

1 Bassoon

1 Horn in F

1 Trumpet in C

1 Tenor Trombone

1 Tuba

Víctor González

Violin

Flute

French Horn

Trombone in B \flat

Bassoon

Horn in F

Trombone in C

E \flat Trombone

Tuba

don't avoid scratching

1

air sound, place mouthpiece reversed and blow

p

p

p



6 **A**

Vln. *p* *mp* *p*

Fl. *pp*

Eng. Hn.

Cl.

Bsn. *mp*

Hn.

Tpt.

Tbn.

Tba.

MSP

straight mute

mp

MSP

Vln. *mp*

Fl. *air sound*

Eng. Hn.

Cl. *pp*
ossia Bass Clarinet,
play octave higher

Bsn.

Hn.

Tpt. *mp*

Tbn.

Tba.

16

Vln.

Fl. *p*

Eng. Hn.

Cl.

Bsn. *mp*

Hn.

Tpt. *mp*

Tbn.

Tba.

21

ord.

pizz. **B**

mp *p*

mp

To B. Cl.

straight mute

mp

p

pp

Vln.

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

26

arco

p *3*

p *mp*

p

p

mp

mf

p

Vln.

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

31

Vln. *p*

Fl. *mp*

Eng. Hn. *f* *p*

B. Cl. *mf* slap

Bsn. *mp*

Hn. *p* put mouthpiece back

Tpt. *p*

Tbn. *mp*

Tba. *mp*

C increase/reduce amount of scratching together with cresc./dim.

36

Vln. *p* arco *f* molto vibrato

Fl. *p*

Eng. Hn. *p*

B. Cl. *f* *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *f*

Tba. *p* *mf*

D

41

Vln. *f* ord.

Fl.

Eng. Hn. *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

E

45

Vln. *f* pizz. arco *f*

Fl. *mp*

Eng. Hn. *mp* *f*

B. Cl. *f* *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mf*

Tpt. *p* *mf*

Tbn. *mf*

Tba. *mf*

senza sord.

49 **F**

Vln. *f* 3

Fl. *p* *f* 3 3

Eng. Hn. *fp* *f* To Ob.

B. Cl.

Bsn.

Hn. *p* *f* 3 3

Tpt. *fp* *f* *p*

Tbn. *fp* *f*

Tba. *fp* *f*



53 increase general amount of scratching from now on

Vln. *p*

Fl. *p* 3 3

Ob. *p* 3

B. Cl.

Bsn.

Hn. *mf* 3

Tpt. *p* *mf* 3 3

Tbn.

Tba. *mp*

[illegible]

67

Vln. *p*

Fl. *p*

Ob. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

72 **G** Adagio $\text{♩} = 60$ (gradually slowing down)

Vln. *p* senza vibrato, MST *pp*

Fl. *ff* 3 *pp*

Ob. *ff* 5 *pp*

B. Cl. *f* *p* ossia staccato

Bsn. *ff* as fast as possible

Hn. *fp* *f*

Tpt. *f* *pp*

Tbn. *fp* *f*

Tba. *fp* *f*

H (♩ = 56)

Vln. *ff*

Fl. *p*

Ob. *ff* 3

B. Cl. *f*

Bsn. *pp* *ff* *p*

Hn. *pp* *p*

Tpt. *fp*

Tbn. *fp*

Tba. *fp*

I (♩ = 52)

Vln. *p* 5 *ff* as fast as possible *p*

Fl. *pp*

Ob. *ff* 3 *pp*

B. Cl. *To Cl.*

Bsn. *ff* *pp*

Hn. *pp*

Tpt. *fp* *f*

Tbn. *fp* *f* *pp*

Tba. *fp* *f* *p*

J

88

Vln. *f* *p*

Fl. *p*

Ob. *f*

Cl.

Bsn. *f*

Hn. *f* *mf* *p*

Tpt. *f* *mf*

Tbn. *f*

Tba.

K (♩ = 48)

94

Vln. *mf*

Fl. *p* *mf*

Ob. *p*

Cl. *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

L ($\text{♩} = 44, \text{♩} = 88$)

99

Vln. *mp*

Fl. *p* *mp* *3*

Ob. *p* *mp*

Cl. *p* *3* *pp*

Bsn. *p* *mp*

Hn. *mp* *pp*

Tpt.

Tbn. *mp*

Tba.

M ($\text{♩} = 40, \text{♩} = 80$)

104

Vln. *p* *p* *3* *3* *3*

Fl. *p* *5* *5* *p*

Ob. *p*

Cl. *p* *3*

Bsn. *p* *p* *p* *5* *(h)*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

109 **N** (♩ = 72)

Vln. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *pp*

Tbn. *p*

Tba. *p*



4/4 Adagio (♩ = 66)

114

Vln. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

O

MSP as fast as possible ossia tr.

119 15

Vln. *p*

Fl.

Ob. *mp*

Cl. *p*

Bsn.

Hn.

Tpt. *mp* straight mute remove mute

Tbn.

Tba.

==

P

124

Vln. *p*

Fl. *tr* *tr* *ord.* *mf*

Ob.

Cl. *5*

Bsn. *3* *3*

Hn.

Tpt. *senza sord.* *p*

Tbn. *3* *mp* *3* *senza sord.* *p*

Tba. *mp*

129 **H** ord. pizz.

Vln. *mf*

Fl. **H**

Ob. **H** *mf*

Cl. *mf* *mp*

Bsn.

Hn. *5*

Tpt. *(4)*

Tbn. *5* *3* *3*

Tba.

134 **H** arco **Q**

Vln. *f* *3*

Fl. **H** *f* *3*

Ob. **H** *f* *3*

Cl. **H** *f* *3*

Bsn. *f* *3*

Hn. *mf* *f* *3*

Tpt. *mf* *f* *3*

Tbn. *mf* *f* *3*

Tba. *mf* *f* *3*

R

138

Vln. *ff* 3

Fl. *ff* 3

Ob. *p* *ff* 3

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *p* *mf* 5

Tbn. *mf*

Tba. *mf*

==

141

Vln. 3

Fl. 3

Ob. 3

Cl. (h)

Bsn. 3

Hn. 3

Tpt. (h)

Tbn. #

Tba. b

S rit.

Musical score for measures 144-148. The score is for a full orchestra. The instruments are: Vln. (Violin), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), and Tba. (Tuba). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked *pp* (pianissimo) for the Vln., Fl., Cl., Bsn., Hn., and Tbn. parts. The Fl. part has a 7-measure rest in measure 147. The Cl. part has a 5-measure rest in measure 146. The Bsn. part has a 5-measure rest in measure 146. The Hn. part has a 5-measure rest in measure 146. The Tpt. part has a 5-measure rest in measure 146. The Tbn. part has a 5-measure rest in measure 146. The Tba. part has a 5-measure rest in measure 146.



Musical score for measures 149-153. The score is for a full orchestra. The instruments are: Vln. (Violin), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), and Tba. (Tuba). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked *p* (piano) for the Vln., Fl., Hn., and Tpt. parts, and *pp* (pianissimo) for the Cl. and Bsn. parts. The Vln. part has a 5-measure rest in measure 149. The Fl. part has a 5-measure rest in measure 149. The Hn. part has a 5-measure rest in measure 149. The Tpt. part has a 5-measure rest in measure 149. The Cl. part has a 5-measure rest in measure 149. The Bsn. part has a 5-measure rest in measure 149.