



the liminal state of rituals

for ensemble

jørgen karlstrøm 2007



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INSTRUMENTATION

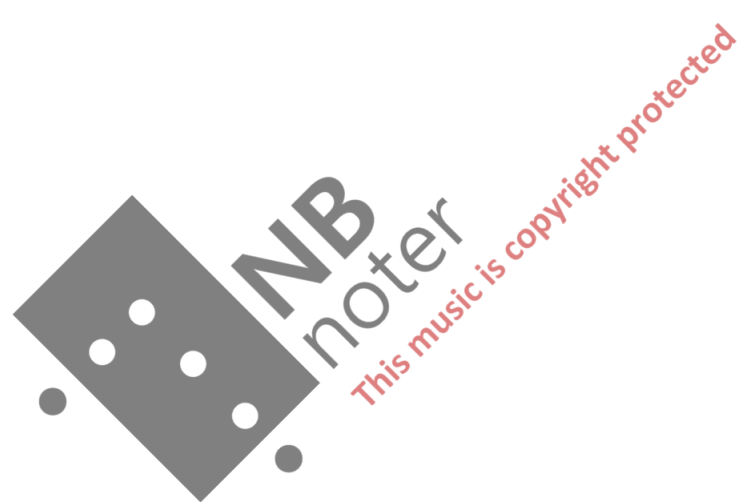
Flute
Oboe
Clarinet
Bassoon

Horn in F
Trumpet in C
Trombone

Perdussion: Snare drum, 2 Bongos, 5 tomtoms, 1 oct. crotales. susp. cymb, sizzle cymb, tam-tam, woodblocks/templeblocks


Piano


Violin I
Violin II
Viola
Cello
Contrabass





PERFORMANCE NOTES:

ALL INSTRUMENTS

 one half tone flat

 one quarter tone flat

 one quarter tone sharp

 one half tone sharp

Dynamics are meant as performance guidance and do not always signify the objective resulting volume, but rather the intensity of the effort during the execution.

Unless specified all notes are to be performed non vibrato

Notes in parenthesis with a trill sign above indicates the note that is to be trilled. When a trill note is the same note use an alternate fingering. If no trill note is indicated trills are to be performed one half tone sharp.



Square noteheads are to be performed tonelessly. The performer fingers the indicated pitch but blows only air, not pitch.



Diamond noteheads are to be performed as a mixture of both pitch and breath noise. The resulting tone should be light and airy.



indicates a slap tongue with as little pitch as possible



indicates a slap tongue with pitch



Flutter tongue, in this example also tonlessly

PIANO:

Ebow: The ebow is an electromagnetic too for guitarists that creates sympathetic vibrations in electric guitars allowing the instrument to sustain indefinitely. If placed properly on piano strings this tool can also create a perfect sine wave of indefinite sustain within the piano. It is important to note that the sine wave can become quite powerful and the pedal should be used to keep the vibrations from becoming overbearing.



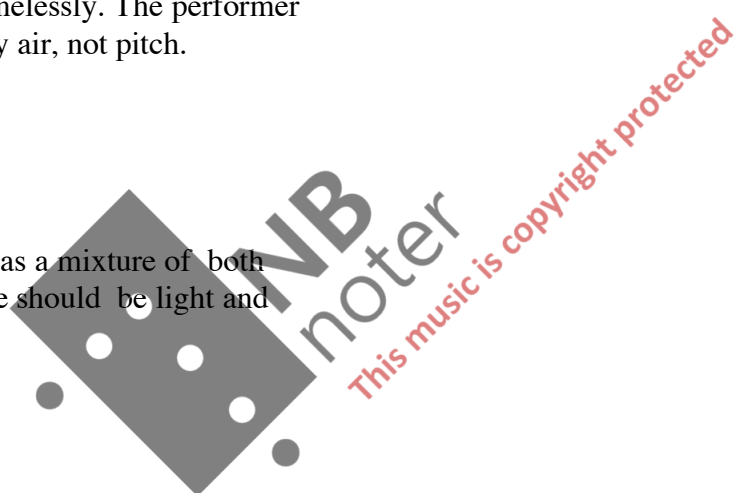
when the sign guiro is written in the piano part, the pianist is required to drag his fingers over the keys without pressing them down, producing a sound resembling a weak, deep guiro.

STRINGS:

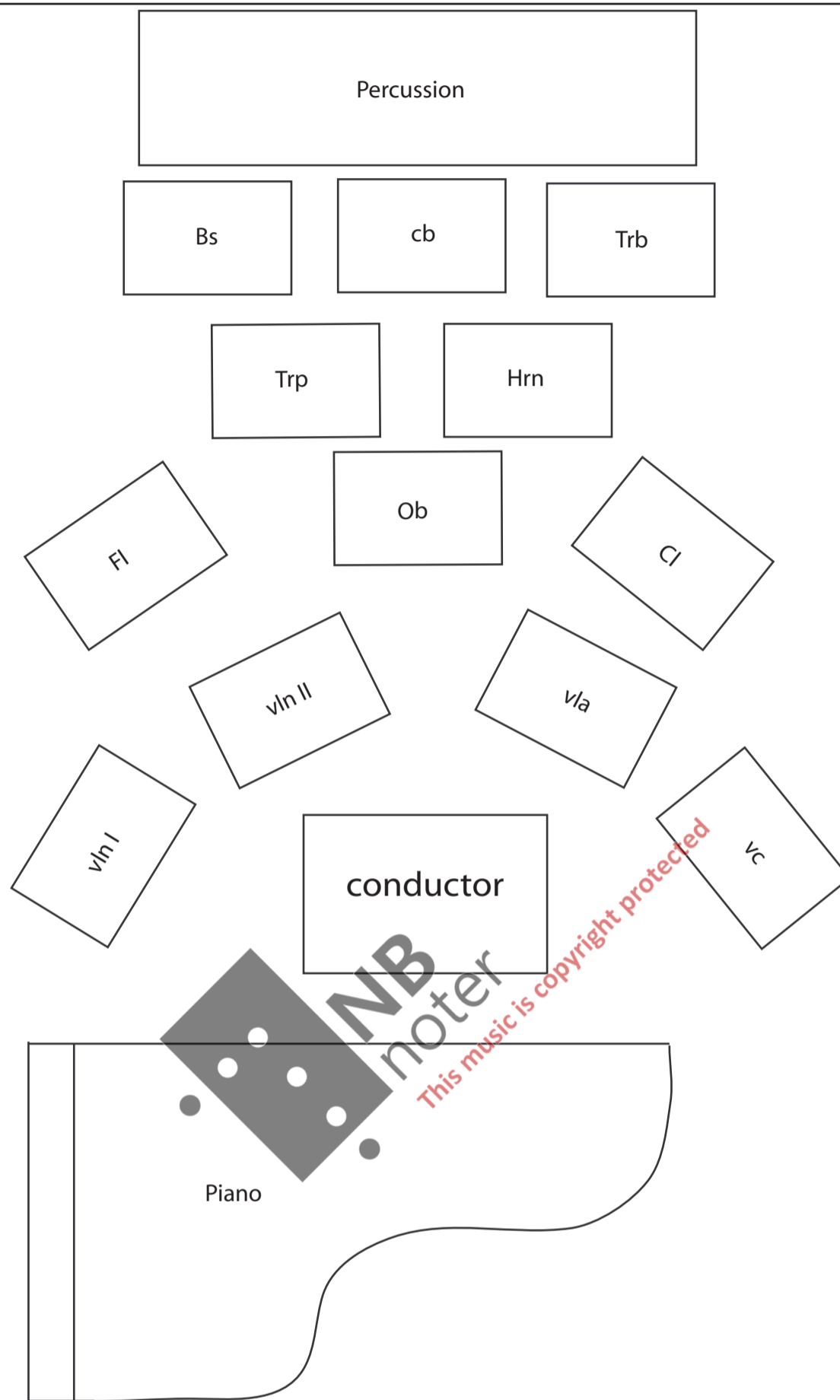
The strings are to be playd SEMPRE MOLTO SUL PONT!



Diamond notehead means "with flagelette pressure".
When no string is spesified play on highest string possible.



Placement of the ensemble



AUDIENCE

Preludium - loop

REPEAT FREELY

4
4

Flute: p f pp f f $pp < f$

Oboe: pp f

Clarinet in B \flat : pp f

Bassoon: f

Horn in F: pp mf pp p

Trumpet in C: harmon mute, pp mf

Trombone: harmon mute, pp

4
4

Percussion: bongos, mf pp mf

Piano: (empty)

4
4

Violin I: molto sul pont., $ppp < mf > ppp$, $ppp < f$

Violin II: $ppp < mf > ppp$

Viola: fp

Cello: $ppp < f$

Contrabass: (empty)

I

- the liminal state of rituals -

♩ = 96

4/4

Jørgen Karlstrøm - 2007

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Violin I

Violin II

Viola

Cello

Contrabass

pp < f *p >* *f* *pp < f* *f* *pp < f* *pp < f* *pp*

pp < f *pp < f* *f* *pp < f* *pp < f* *f* *pp < f* *pp < f*

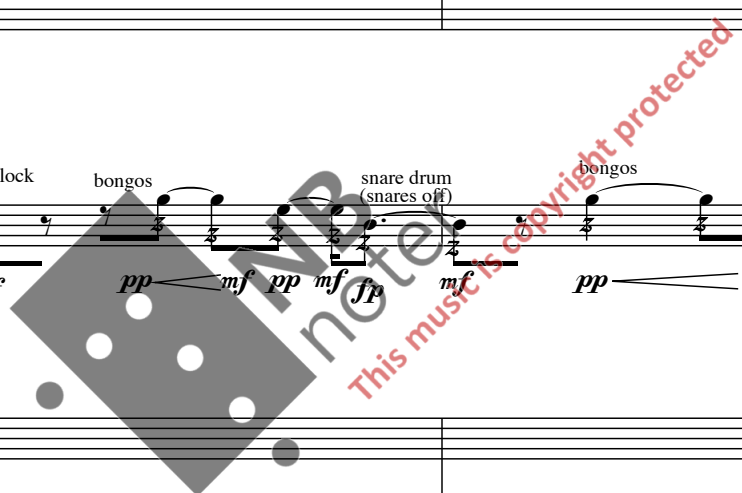
pp < mf *pp < mf* *fp < mf* *pp < mf* *pp mf* *fp* *mf* *pp < mf* *pp < mf* *pp*

ppp < mf > *ppp* *ppp < f* *ppp < f* *ppp < mf >* *ppp* *ppp <* *ppp < mf >* *ppp* *ppp < f*

ppp < mf > *ppp* *ppp < f* *ppp < f* *ppp < mf >* *ppp* *ppp <* *ppp < mf >* *ppp* *ppp < f*

ppp < mf > *ppp* *ppp < mf >* *ppp* *ppp < f* *ppp < f*

ppp < mf > *ppp* *ppp < mf >* *ppp* *ppp < f* *ppp < f*



5

Fl. *f pp < f f f f pp < f pp < f f pp f f pp < f*

Ob.

B♭ Cl. *pp < f pp < f pp < f pp < f pp < f pp < f pp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mf pp < mf fp f pp pp < mf pp < f fp pp < f pp < mf fp fp*

Pno.

Vln. I *ppp < mf > ppp pp < p > pp pp < ff pp < mf > pp < f pp < f ppp < p > ppp < f pp < mf > pp*

Vln. II *ppp < mf > ppp pp < p > pp pp < ff pp < mf > pp < f pp < f ppp < p > ppp < f pp < mf > pp*

Vla. *ppp < mf > ppp pp < ff pp < p > pp pp < f pp < p > pp pp < f pp < f pp < mf >*

Vc. *ppp < mf > ppp pp < ff pp < p > pp pp < f pp < p > pp pp < f pp < f pp < mf >*

Cb.



This musical score is for the piece "the liminal state of rituals" and is page 3 of the score. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with measure numbers 10, 11, 12, 13, 14, and 15 indicated. The Flute and Clarinet parts include dynamic markings such as *f*, *pp*, and *mf*, along with articulation marks like accents and slurs. The Percussion part includes specific instructions for "bass drum", "l.v." (low voice), and "bongos". The string parts (Violins, Viola, Violoncello, and Contrabass) feature dynamic markings like *pp*, *mf*, and *f*, and include hairpins for crescendos and decrescendos. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

♩ = 72

Fl. *f pp < f pp < f pp < f*

Ob.

B♭ Cl. *f pp f pp < f f pp < f pp < f*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *< mf pp < mf pp < mf*

Pno. *ffz* *sost. ped.* *pp* *ppp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

pp *mf* *8^{vb} p* *8^{vb} pp* *8^{vb} p*

"Cuius"

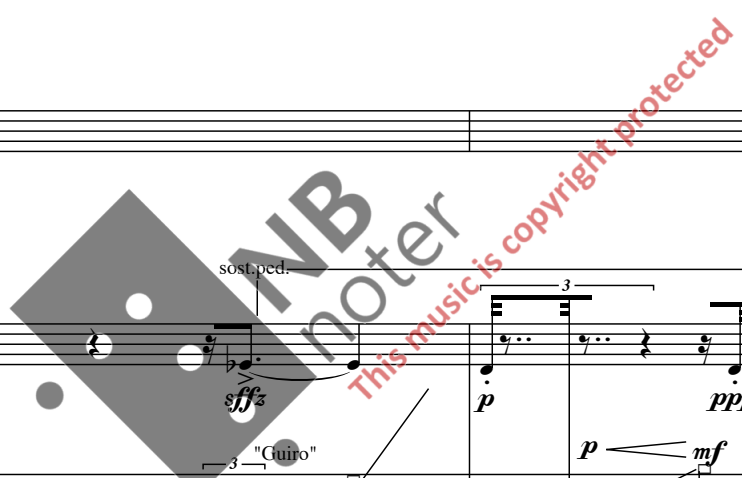
Vln. I *pp < f fp > pp pp < f pp < f fp > ppp*

Vln. II *pp < f fp > pp pp < f pp < f fp > ppp*

Vla. *> pp fp > pp pp mf > pp*

Vc. *> pp fp > pp pp mf > pp*

Cb.



♩ = 96

18

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp < *f* *f*

pp < *f* *pp* < *f*

sizzle cymbal l.v. bongos

p *pp* < *mf* *pp* <

p *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *p* *ppp* *pp*

pp *mf* *p* *mf* *pp* *p* *ppp* *pp*

fp < *pp* < *f*

fp < *pp* < *f* *pp*

pp < *mf*

pp < *f* *pp* < *mf*

pp < *f* *pp* < *mf*

pp < *f* *pp* < *mf*

This musical score is for the piece "the liminal state of rituals" and is page 6 of the score. It features a full orchestral ensemble with woodwinds, strings, and percussion. The score is divided into four measures across the page. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Snare Drum (snare drum), Bongos, and other percussion instruments. The score includes various dynamic markings such as *pp*, *f*, *mf*, and *ff*, as well as performance instructions like "snare drum (snare off)", "bongos", and "snare drum". There are also markings for "15^{ma}" and "loco". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. A large watermark "NB noter This music is copyright protected" is overlaid on the score.

Fl. *pp* < *f* *f* *pp* < *f* *pp* < *f* *f* *pp* < *f* *pp* < *f*

Ob.

B♭ Cl. *f* *pp* < *f* *pp* < *f* *f* *pp* < *f* *f* *pp* < *f*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mf* *fp* < *mf* *fp* < *mf* *pp* < *mf* *fp* < *mf* *pp* < *mf* *pp* < *mf* > *pp*

snare drum tom-toms bongos snare drum

Pno. *f* *p*

Vln. I *fp* > *f* *fp* > *ppp* < *f* *ppp* < *f* *pp* < *f* *ppp* < *mf* > *ppp* < *f*

Vln. II *fp* > *f* *fp* > *ppp* < *f* *fp* > *pp* < *f* *ppp* < *f* *ppp* < *f*

Vla. *pp* < *f* *ppp* < *mf* > *fp* *ppp* < *f*

Vc. *pp* < *f* *pp* < *mf* > *pp* *ppp* < *mf* > *p* *ppp* < *mf* > *ppp* *ppp* < *f*

Cb. *p*

2
4

4
4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

2
4

4
4

Perc.

Pno.

2
4

4
4

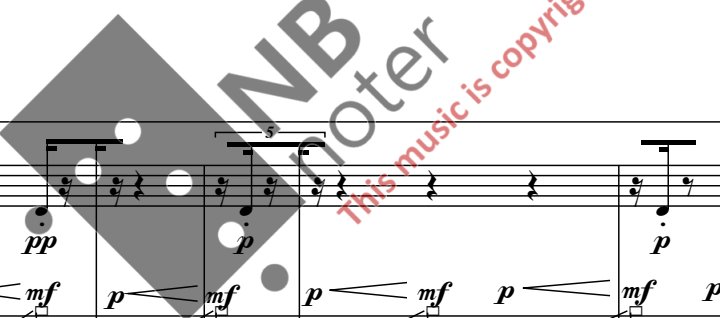
Vln. I

Vln. II

Vla.

Vc.

Cb.



Piano score for Pno. with dynamic markings: p, mf, pp, p, mf, p, mf, p, mf, p, mf, p, mf, p, mf, pp, p, ppp. Includes triplets and octaves (8vb).

Violin and Viola staves (Vln. I, Vln. II, Vla.) with ppp markings. Cello and Double Bass (Vc., Cb.) with a wavy line indicating a tremolo effect.

$\text{♩} = 96$

35

Fl.

$f \rightarrow pp$

Ob.

B♭ Cl.

$f \rightarrow pp$

Bsn.

35

Hn.

$ppp \leftarrow p \rightarrow ppp$

C Tpt.

$pp \leftarrow mf$

Tbn.

35

Perc.

bongos

tam-tam arc

$pp \leftarrow mf \rightarrow pp$

$pp \leftarrow f$

35

Pno.

pp

$pp \leftarrow mf$

step hard on sustain pedal

f

$15^{ma} \dots$

$sffz$

35

Vln. I

f

$pp \leftarrow mf \rightarrow pp$

Vln. II

f

$pp \leftarrow mf \rightarrow pp$

Vla.

Vc.

Cb.

slow wide vib

$ppp \leftarrow pp \rightarrow ppp \leftarrow pp \rightarrow ppp$

45 $\text{♩} = 96$

Fl.

Ob. *pp* *pp*

B♭ Cl. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *p*

Bsn. *f* *f*

Hn. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *p*

C Tpt. *pp* *p* *pp* *pp*

Tbn. *mf* *mf*

Perc. bongos 7.8 6

Pno. *p* *mf* *mf* *p* *mf* *pp* *p* *ppp*

Vln. I *ppf* *pp* *mf* *ppf*

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

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

Vc. *f* *f* *pp* *mf* *pp*

Cb. *f* *f* *ppp* *ff*

5/4 $\text{♩} = 60$

4/4 $\text{♩} = 96$

Fl. 50

Ob.

B♭ Cl.

Bsn.

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

Hn. 50

C Tpt.

Tbn.

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

Perc. 50

susp. cymbal arco l.v.

pp < *f* > *pp*

Pno. 50

p *loco*

pp < *f* > *pp*

Vln. I 50

Vln. II

Vla.

Vc.

Cb.

f *pp* < *mf* > *pp*

f *pp* < *mf* > *pp*

f *pp* < *ff* > *pp* < *mf* > *pp*

pp < *ff* > *pp* < *mf* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

55 $\text{♩} = 60$ $\text{♩} = 96$

Fl. *pp* < *f* > *pp*

Ob. *pp* < *f* > *pp*

B♭ Cl. *pp* < *f* > *pp*

Bsn. *pp* < *f* > *pp*

Hn. *pp* < *f* > *pp*

C Tpt. *pp* < *f* > *pp*

Tbn. *pp* < *f* > *pp*

Perc. *crotales*

Pno.

Vln. I *< f > pp* < *mf* > *pp* *fp* *pp* < *f* > *pp* *pp* < *mf* > *pp* *fp* *fp* *pp*

Vln. II *< f > pp* < *mf* > *pp* *fp* *pp* < *f* > *pp* *pp* < *mf* > *pp* *fp* *fp* *pp*

Vla. *< mf > pp* *pp* < *mf* > *pp* *pp* < *f* > *pp* *pp* *pp* < *mf* > *pp* *pp* < *f* >

Vc. *< mf > pp* *pp* < *f* > *pp* *pp* *pp* < *mf* > *pp*

Cb. *pp* < *f* > *pp*

8va

60 $\text{♩} = 60$ $\text{♩} = 96$

Fl. $pp < f > pp$

Ob. $pp < f > pp$

B♭ Cl. $pp < f > pp$

Bsn. $pp < f > pp$

Hn. $pp < f > pp$

C Tpt. $pp < f > pp$

Tbn. $pp < f > pp$

Perc. $pp < f$ susp. cymbal

Pno. pp 8^{va} 15^{ma}

Vln. I f $pp < mf > pp$ $pp < f$ $pp < mf > pp$ $pp < f > pp$ $pp < f$ $pp <$

Vln. II f $pp < mf > pp$ $pp < f$ $pp < mf > pp$ $pp < f > pp$ $pp < f$ $pp <$

Vla. $pp < mf > pp$ $pp <$ $pp < f > pp$ $pp < f$

Vc. fp $pp < mf > pp$ $pp <$ $pp < f > pp$ $pp < f$

Cb. fp $pp < f > pp$

65 **3** **4** **4** = 60 = 72

Fl. *pp* < *f* *pp* *pp*

Ob. *pp* < *f* *pp* *pp* *pp*

B♭ Cl. *pp* < *f* *pp* *pp* *mf* *pp*

Bsn. *pp* < *f* *pp* *f* *f*

Hn. *pp* < *f* *pp* *pp* *mf* *pp*

C Tpt. *pp* < *f* *pp* *pp* *p* > *pp* *pp* < *p* > *pp*

Tbn. *pp* < *f* *pp* *mf* *mf*

Perc. *crotales* *l.v.* *bongos* *p* 7.8

Pno. *p* *pp* *mf* *p* *mf* *p* *8^{vb} pp* *8^{vb} p*

Vln. I *mf* > *pp* *pp* < *f* *pp* < *f* > *pp* *f* *pizz.* *f* *5* *5*

Vln. II *mf* > *pp* *pp* < *f* *pp* < *f* > *pp* *f* *pizz.* *f* *5* *5*

Vla. *pp* < *f* > *pp* *pp* *pp*

Vc. *pp* < *f* > *pp* *ff* *ff*

Cb. *pp* < *f* > *pp* *ff* *ff*

♩ = 60 ♩ = 72

Fl. *pp* < *f* > *pp* *pp* *pp* *pp*

Ob. *pp* < *f* > *pp* *pp* *pp* *pp*

B♭ Cl. *pp* < *f* > *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Bsn. *pp* < *f* > *pp* *f* *f* *f* *f*

Hn. *pp* < *f* > *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

C Tpt. *pp* < *f* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

Tbn. *pp* < *f* > *pp* *mf* *mf* *mf* *mf*

Perc. susp. cymbal arco bongos snare drum bongos
pp < *f* *p* *p* *p*

Pno. *p* *pp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. I *pp* < *f* > *pp* *f* *f* *f* *f*

Vln. II *pp* < *f* > *pp* *f* *f* *f* *f*

Vla. *pp* < *f* > *pp* *pp* *pp* *pp* *pp*

Vc. *pp* < *f* > *pp* *ff* *ff* *ff* *f*

Cb. *pp* < *f* > *pp* *pp* *pp* *pp* *pp*

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73 $\text{♩} = 96$

Fl. *f pp f f pp pp*

Ob. *pp < ppp pp pp < p > pp f pp pp < p > pp*

B♭ Cl. *pp < ppp f pp f pp < p > pp f pp < p > pp pp*

Bsn. *f pp*

Hn. *pp < ppp f f pp pp*

C Tpt. *pp < ppp pp < p > pp sfz ff pp < p > pp*

Tbn. *f sfz pp < p > pp*

Perc. woodblocks sandpaperblock bongos snare drum *f f f fp fp fp f f f*

Pno. *pp p*

Vln. I *pp < mf > pp fp fp pp < f pp < mf > pp pp < f*

Vln. II *pp < mf > pp fp fp pp < f pp < mf > pp pp < f*

Vla. *pp < mf > pp pp < f pp < mf >*

Vc. *pp < mf > pp fp pp < mf >*

Cb. *fp*

harmon mute

straight mute

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77

Fl. *f* *pp* *p* *pp* *f* *pp*

Ob. *pp* *p* *pp* *f* *pp* *pp* *p* *pp*

B♭ Cl. *f* *f* *pp* *p* *pp* *f* *pp* *pp* *p* *pp*

Bsn. *pp* *p* *pp* *f*

Hn. *f* *f* *f* *pp* *pp* *p* *pp*

C Tpt. *f* *pp* *p* *f* *pp* *p* *pp*

Tbn. *f* *f*

Perc. *f* *f* *pp* *mf* *pp* *mf* *fp* *mf* *pp* *mf* *fp* *fp* *fp*

Pno.

Vln. I *pp* *mf* *pp* *pp* *f* *pp* *mf* *pp* *fp* *pp*

Vln. II *pp* *mf* *pp* *pp* *f* *pp* *mf* *pp* *fp* *pp*

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

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

Cb. *ppp* *ff*

open

harmon mute

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This musical score page, numbered 20, is titled "the liminal state of rituals". It features a full orchestral arrangement with the following instruments and parts:

- Flute (Fl.):** Measures 85-88, dynamics *pp* to *f*.
- Oboe (Ob.):** Measures 85-88, dynamics *f* to *pp*.
- Bass Clarinet (B♭ Cl.):** Measures 85-88, dynamics *f* to *pp*.
- Bassoon (Bsn.):** Measures 85-88, dynamics *pp* to *f*.
- Horn (Hn.):** Measures 85-88, dynamics *f* to *pp*.
- Trumpet (C Tpt.):** Measures 85-88, dynamics *f* to *pp*.
- Trombone (Tbn.):** Measures 85-88, dynamics *pp* to *f*.
- Percussion (Perc.):** Measures 85-88, includes a 5-measure rest, dynamics *f*, *fp*, and *f*.
- Piano (Pno.):** Measures 85-88, dynamics *f*, *mf*, and *p*.
- Violin I (Vln. I):** Measures 85-88, dynamics *fp*, *pp*, and *f*.
- Violin II (Vln. II):** Measures 85-88, dynamics *fp*, *pp*, and *f*.
- Viola (Vla.):** Measures 85-88, dynamics *fp* and *f*.
- Violoncello (Vc.):** Measures 85-88, dynamics *fp*.
- Double Bass (Cb.):** Measures 85-88, dynamics *pp* to *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark "ND noter" is visible across the center of the page, along with the text "This music is copyright protected".

89

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

snare drum

tom-toms & bongos

ppp *ff* *pp*

pp *f* *ppp* *ff* *pppp* *f* *pp* *f* *pp* *f*

pp *f* *ppp* *ff* *pp* *f* *pp* *f* *pp* *f*

pp *f* *pp* *f* *ppp* *f* *pp* *pp* *f* *pp* *f*

pp *f* *pp* *f* *pp* *f* *pp* *f*

f *pp* *f* *fp* *f* *f* *f*

f *f*

fp *fp* *fp* *fp* *pp* *f* *fp* *pp* *f* *fp* *fp*

pp *f* *fp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *fp*

fp *fp* *fp* *fp* *fp* *fp* *pp* *f* *fp* *pp* *f* *fp* *ff*

pp *f* *fp* *fp* *fp* *fp* *pp* *f* *fp* *pp* *f* *fp* *ff*

fp *pp* *f*

♩ = 60

93

Fl.

Ob.

B♭ Cl.

Bsn.

93

Hn.

C Tpt.

Tbn.

93

Perc.

93

Pno.

f

30"

ppp

3

30" Ebow (Keep key depressed to bar 121)

93

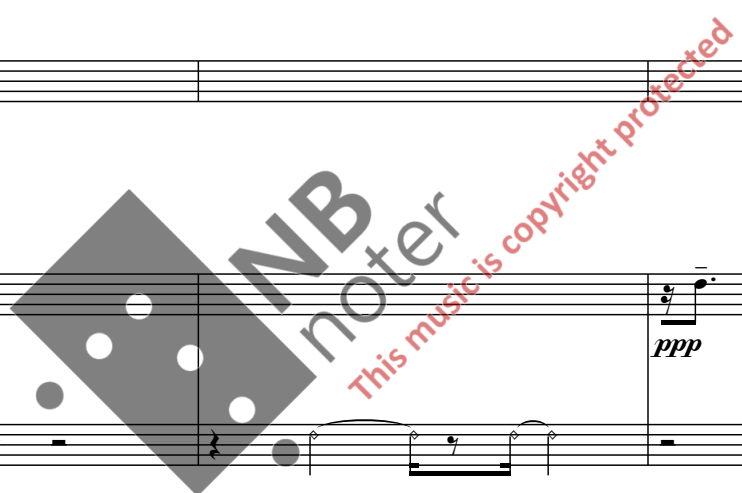
Vln. I

Vln. II

Vla.

Vc.

Cb.



98

Fl.

Ob.

B♭ Cl.

Bsn.

98

Hn.

C Tpt.

Tbn.

98

Perc.

98

Pno.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Fl.

Ob.

B♭ Cl.

Bsn.

103

Hn.

C Tpt.

Tbn.

103

Perc.

103

Pno.

(use full time of note value to depress and release key)

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

108

Fl.

Ob.

B♭ Cl.

Bsn.

108

Hn.

C Tpt.

Tbn.

108

Perc.

108

Pno.

pp

pp

108

Vln. I

Vln. II

Vla.

Vc.

Cb.

113

Fl.

Ob.

B \flat Cl.

Bsn.

113

Hn.

C Tpt.

Tbn.

113

Perc.

113

Pno.

ppp

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

Fl.

Ob.

B♭ Cl.

Bsn.

118

Hn.

C Tpt.

Tbn.

118

Perc.

118

Pno.

(Slowly release key and pedal)

12''

pp

8vb

pp

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for the piece "the liminal state of rituals" and covers measures 123 to 127. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into five systems, each containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamic markings used throughout the score include *pp* (pianissimo), *f* (forte), *fp* (fortissimo piano), *ppp* (pianississimo), *mf* (mezzo-forte), and *ppp* (pianississimo). There are also crescendo and decrescendo hairpins indicating changes in volume.

The Percussion part (measures 123-127) is specifically marked with "bongos hard sticks", "sand paper block", and "snare drum".

The Piano part (measures 123-127) is currently blank, overlaid with a large watermark that reads "NB noter This music is copyright protected".

Fl. *fp* *mf* *fp* *mf* *f* *f* *p* *f* *pp*

Ob. *fp* *f* *p*

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

Bsn.

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

C Tpt. *<f* *pp* *pp* *f* *f* *pp* *f* *f* *pp* *f* *pp* *f* *pp*

Tbn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f* *pp* *f* *pp* *f* *fp* *pp* *f*

Perc. *fp* *fp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

sandpaperblock

bongos

Pno.

Vln. I *pp* *mf* *pp* *fp* *fp* *pp* *f* *pp* *mf* *pp* *pp* *f*

Vln. II *pp* *mf* *pp* *fp* *fp* *pp* *f* *pp* *mf* *pp* *pp* *f*

Vla. *pp* *pp* *mf* *pp* *pp* *f* *pp* *mf*

Vc. *pp* *pp* *mf* *pp* *fp* *pp* *mf*

Cb. *fp*

135

Fl. *pp* < *f* *pp* *pp* *f* *fp* < *f* *fp* < *f* *f* *fp* < *f* *f* *pp*

Ob. *pp* < *f* *pp* < *f* *f* *pp* < *f* *pp* < *f* *f* *pp* < *f*

B♭ Cl. *pp* < *f* *pp* *p* < *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp*

Bsn.

135

Hn. *pp* < *f* *pp* < *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *f* *pp* <

C Tpt. < *f* *fp* < *f* *f* *pp* < *f* *pp* < *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

Tbn. *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

135

Perc. *fp* *pp* < *mf* *pp* < *mf* *pp* < *f* *fp* *pp* *mf* *fp* < *f*

135

Pno.

135

Vln. I *pp* < *mf* > *pp* *pp* < *f* *pp* < *mf* > *pp* *fp* *pp*

Vln. II *pp* < *mf* > *pp* *pp* < *f* *pp* < *mf* > *pp* *fp* *pp*

Vla. *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Vc. *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Cb. *ppp* < *ff*

This musical score is for the piece "the liminal state of rituals" and covers measures 139 to 142. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures. The first measure (139) features dynamic markings such as *pp*, *f*, *ppp*, and *fp*. The second measure includes *pp*, *f*, and *mf*. The third measure shows *pp*, *f*, and *ff*. The fourth measure (142) uses *pp*, *f*, and *pp*. The percussion part includes specific instructions for "snare drum" and "bongos".

A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Fl. *fp* *f* *f* *pp* *pp* *f* *pp* *f* *pp* *ppp* *pp*

Ob. *f* *pp* *pp* *f* *f* *pp* *f* *pp* *f*

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

Bsn.

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

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

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

Perc. *fp* *fp* *fp* *fp* *fp* *pp* *mf* *pp* *mf* *fp* *fp* *pp* *mf* *fp* *pp* *f*

Pno.

Vln. I *f* *pp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *pp* *f*

Vln. II *f* *pp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *pp* *f*

Vla. *ppp* *p* *ppp* *pp* *ff* *pp* *f*

Vc. *ppp* *p* *ppp* *ppp* *f* *pp* *ff* *pp* *f*

Cb. *ppp* *f*