

# normal sonosofisms



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per magnus  
lindborg

# *normal sonosofisms*

## INSTRUMENTS

fl / pfl	flute + piccolo ( <i>see note</i> )
ob	oboe
cl1	soprano clarinet in Eb + soprano clarinet in Bb
cl2 / bcl2	soprano clarinet in Bb + bass clarinet in Bb
fg	bassoon
tp / tpD	trumpet in C + trumpet in D + mutes {Harmon, WaWa, Straight}
cor	horn in F/Bb + sordino
trb	tenor/bass trombone + mutes {Harmon, WaWa, Straight}
cond	[conductor's staff], ( <i>see note</i> )
perc	percussion ( <i>see note</i> )
pf / sy	grand piano + synthesizer + CYMBAL + TRIANGLE ( <i>see note</i> )
vln1	violin
vln2	violin
vla	viola
vlc	violincello
cb	double bass with low C + TRIANGLE ( <i>see note</i> )

was written for the NOUVEL ENSEMBLE MODERNE and first performed in Montréal, Canada at the FORUM concert on November 30th, 1996. Conductor was LORRAINE VAILLANTCOURT.

The present revised version was first performed by the ENSEMBLE ERNST in Oslo in June 1998. Conductor was THOMAS RIMUL.

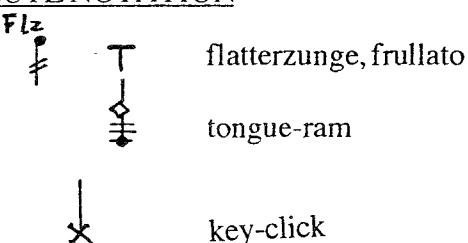
Duration of *normal sonosofisms* is approximately 16 minutes.

The music is heartily dedicated to miss TORUN TORBO.

## FLUTE

The flute part is intended for a C soprano flute with open holes. If played on an instrument with B-foot extension, some multiphonics may need alternate fingerings.

### FLUTE NOTATION



## CONDUCTOR

As well as meter, tempo, section and interpretational suggestions, the conductor's staff also contains information of compositional character, noted under the staffline. Greek letters may be read as indicating material:



MELODIES, chutes  
RYTHMS, dances  
CHORDS,nuances

and roman letters the formal segments:

CHUTE	1st EXPOSITION	{a - A - b - B - C}
DANSE	2nd EXPOSITION	{A - a - B)
NUANCE	3rd EXPOSITION	{a - A - b - B - C}
MÉLANGE	CADENCES & TUTTIS	{A - B - C - b - a - b - a}
CONDENSE	RECAPITULATION	{A - B }
AVALE	FINALE	{C extended}
NORMAL		{C reversed}
		{a freely}

*Nermal, the cousin of Garfield the Cat, is a kitten of abnormal, almost sickening, cuteness. Being far too well aware of her (or is it a he?) own outward appearance, Nermal won't work for the things she wants. She knows there are always unfortunate people around, falling helplessly in love with her and degenerating into spineless admirers, providing her the goods. The composer himself having met a few humans acting very much like this cat, he felt the need to write a piece having Nermal characteristics.*

*One shouldn't think any badly of Nermal's behaviour, though. Maybe there is some normality within every one of us, at least at times. Just don't let it go chronic.*

## PERCUSSION

### BEATERS



1 METAL BEATER also used for 'scrape tremolo'. See also notes for pf/sy and cb.  
Altogether 3 METAL BEATERS are requested.



[ rev] 4 (or more) HARD STICKS



[ rev] 2 (or more) SOFT STICKS, see also note for pf/sy.  
Altogether (at least) 3 SOFT STICKS are requested.



\* 1 VERY SOFT STICK



1 METALHAMMER



2 WOODEN HAMMERS



bow 1 CELLO BOW

### METAL INSTRUMENTS

CROT

6 CROTALES

played with [] and bow.



VIBRA

VIBRAPHONE with adjustable vibrato motor and an arrangement to keep pedal depressed.

played with [], [] and bow.

GONG(S)

7 [THAI] GONGS suspended to ring freely

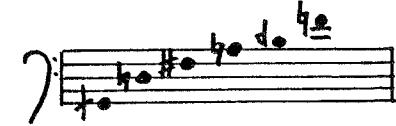
played with [] and [] and rev.



mGONGS

6 [THAI] MUFFLED GONGS lying on cloth on a table so as to produce a sonorous sound with a decay time of approximately 1.5 seconds, corresponding to that of TOMS.

played with [].



CAMP

1 CAMPANE TUBULARE (TUBULAR BELL)

played with [].



CYM	2 CYMBALS sizes 16"-20" and 28"-32". See also note for pf/sy. Altogether 3 CYMBALS are requested. played with ♫ and ♪ rev.	
TAM	1 TAM-TAM size 40"-50" played with /, * , ♪ and ♪.	
TRIANGLE	1 (or more) TRIANGLE(s) in high pitch register. See also notes for pf/sy and cb. Altogether (at least) 3 TRIANGLES are requested. played with /.	

#### SKIN INSTRUMENTS

TOM(S)	8 TUNED TOMS which may need to be slightly muffled in order to get a decay time of approximately <u>1.5</u> seconds, corresponding to that of MUFFLED GONGS. played with ♫ and ♪.	
TIMP	2 TIMPANI sizes 25" and 32" played with ♫ and ♪.	
CONGA(S)	2 CONGAS played with HANDS.	

#### WOODEN INSTRUMENTS

BLOCKS	5 TEMPLE BLOCKS played with ♫.	
LOG	1 WOODEN LOG played with ♫ and ♪.	
MARACAS	2 MARACAS in low pitch register played by SHAKING and SLOW TURN	

## PIANO / SYNTH

Optional synthesizer is YAMAHA SY-99, to which there is a floppy disk containing the appropriate voices. Contact the Norwegian Music Information Centre or the composer for further information.

If another synth is used, it must have the following:

- 1) 8-note polyphony
- 2) keyboard ranger of 6 octaves
- 3) quarter-tone (chromatic) tuning possibilities
- 4) 6 voices:

sy CLAR      as resemblant as possible to the SOPRANO CLARINETS of the ensemble - keyboard tuned in quarter-tones.

sy BSCLAR      as resemblant as possible to the BASS CLARINET of the ensemble - keyboard tuned in quarter-tones.

syCHOR      soft, warm choir sound with [Λ] formant - keyboard tuned in quarter-tones.

sy CLARet      same sound as above - keyboard tuned to equal temperament

syCHORet      Same sound as above - keyboard tuned to equal temperament

syHIGH      airy flute with crisp attack - keyboard tuned in quarter-tones

5) Adjustment in the part must be made in order to make playable certain long runs when the keyboard is tuned in quarter-tones.

Mix console and loudspeaker(s) are to be placed close to the player.

### PERCUSSION INSTRUMENTS

CYM      1 SUSPENDED CYMBAL with 'SIZZLERS' size 22"-28"  
              played with ♪ and ♫ rev.

TRIANGLE      1 SUSPENDED TRIANGLE in high pitch register played with /.

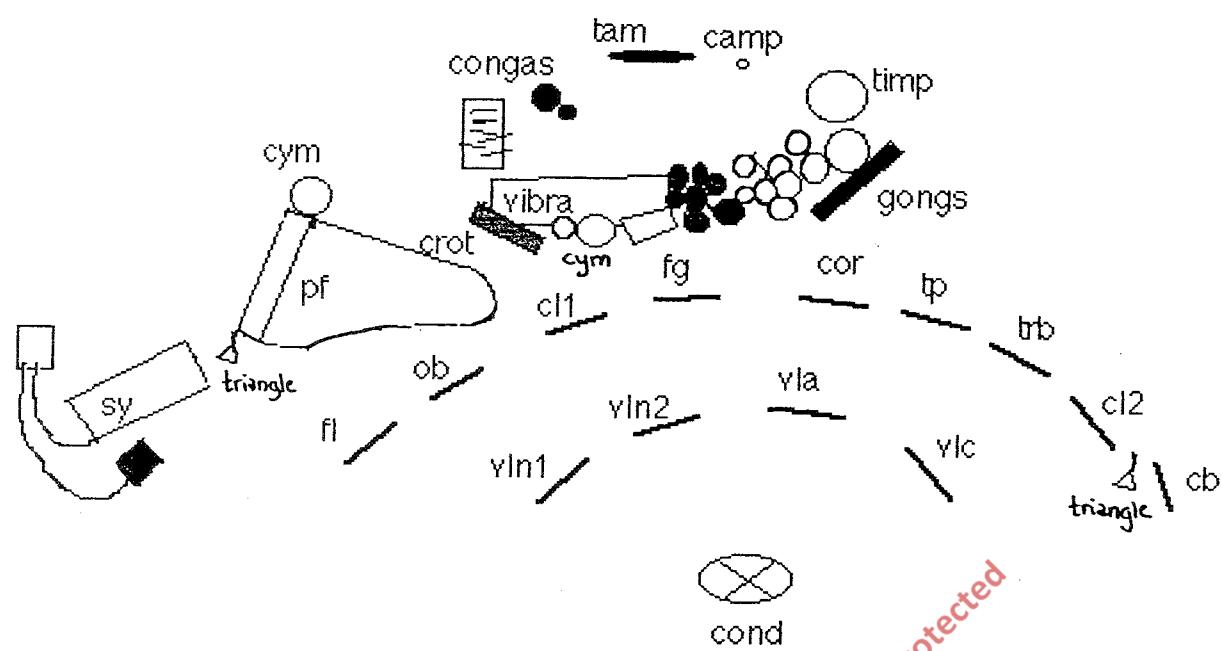
## DOUBLE BASS

### PERCUSSION INSTRUMENT

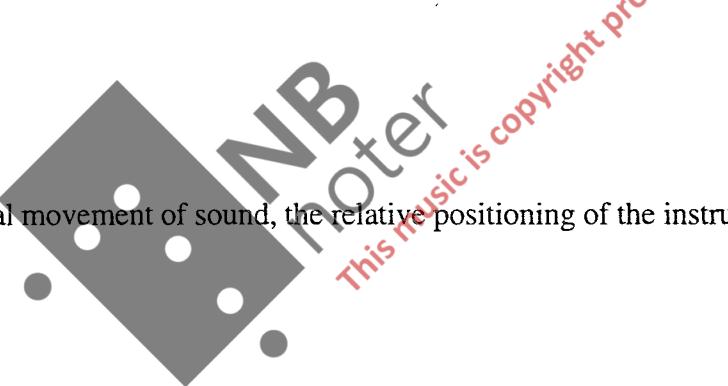
TRIANGLE      1 SUSPENDED TRIANGLE in high pitch register played with /.

# normal sonosofisms

## SETUP



Due to certain spatial movement of sound, the relative positioning of the instrumentalists must not be altered.



## NOTATION

Score is notated at sounding pitch.

Accidentals are valid for the whole measure in the notated octave only.

The instrumental parts contain several quarter-tones:

- † quarter-tone higher than  $\natural$
- ‡ quarter-tone lower than  $\natural$

If there are occasional notes feasible only with an awkward fingering, and the speed of fingering change makes pure intonation insecure, pitch adjustment should always 'move upwards', i.e.

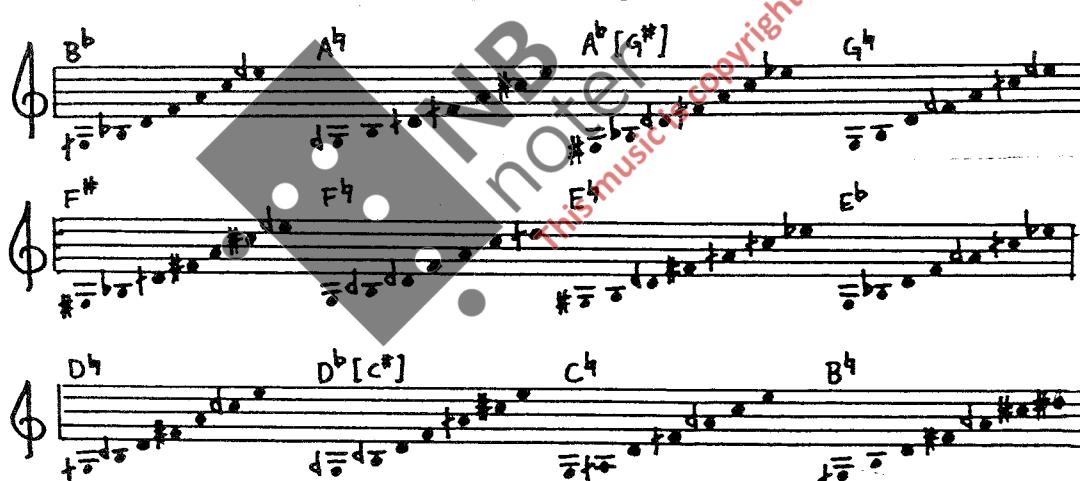
† becomes  $\sharp$  and ‡ becomes  $\flat$ .

## ANALYTIC NOTE ON THE HARMONY OF NERMAL SONOSOFISMS

The reason for employing quarter-tone notation is to make possible a purer intonation. In any chord, partials {7 11 13 and multiples} are always to be intonated with a quarter-tone.  
In this piece, there are 12 different interval structures, or *characters* (numbers refer to partials):

{7 8 10 12 15 18 22} {7 9 11 13 16 20 24} {8 9 11 14 17 20 24} {8 10 12 14 18 22 26}  
{9 10 13 16 19 24 28} {9 11 13 16 20 24 28} {10 12 14 18 22 26 30} {10 12 15 18 22 28 32}  
{11 13 16 20 24 28 36} {11 14 17 20 26 32 38} {12 14 18 22 26 32 40} {13 16 19 24 28 36 40}

which, if placed on the 12 tones of the tempered octave, give the *basic chords*:



A graphic representation of the *relative proximity* is presented on the next page. The number of common partials between structures is represented by the thickness of the adjoining line.

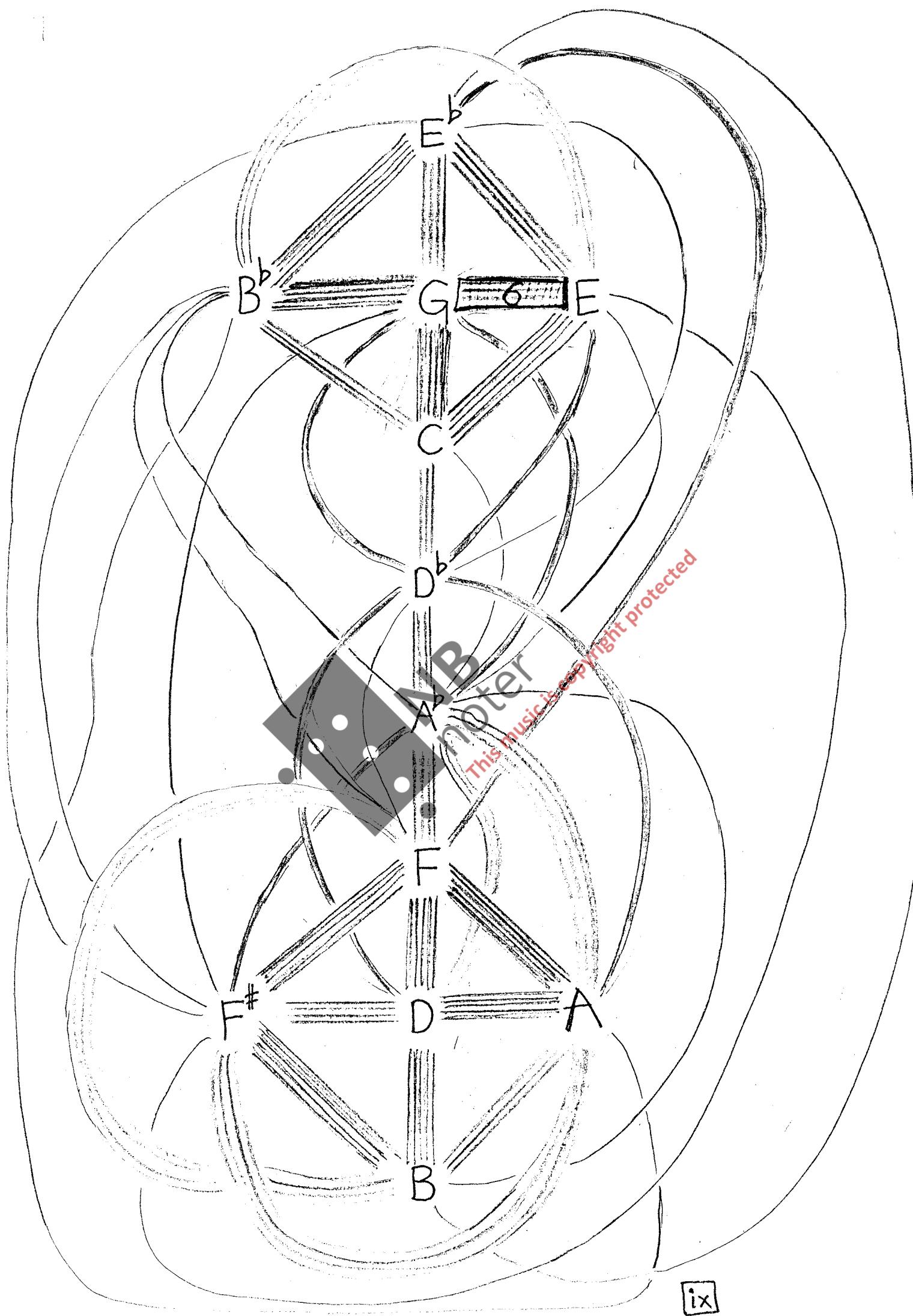
The *basic chords* are in  $\alpha$  sections often played as diatonic runs; they are the 'chutes'.

The  $\beta$  sections, though primarily about rhythm (or 'dances') present some particularities of the *absolute proximity* between chords which make modulation possible.

The *characters* also occur transposed, but only in  $\gamma$  sections, in which a  $\beta$  section *character* 'nuances' a *basic chord* from the  $\alpha$  section. This is possible since the  $\alpha$ ,  $\beta$  and  $\gamma$  sections have congruent duration schemes, i.e. (durations)  $a=b=c$  and  $A=B=C$ .

If non-prime partials of the 12 interval structures are octave-transposed down to their lowest respective partial, reducing a structure to a *quasi-harmonic spectre*, there are to be found six different, since

$F^\sharp = B^\flat$ ,  $E^\flat = B^\flat$ , and  $D^\flat = A^\flat = F^\flat = G^\flat = C^\flat$ , leaving  $D^\flat$ ,  $E^\flat$  and  $A^\flat$  as solitaries.





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fl  
ob  
 $B^b$  sopr cl1  
 $B^b$  sopr cl2  
fg

$C^b$  tp  
cor  
trb

$\text{♩} = 95$   
intenso  
cond II  
5 3 3 4  
 $\alpha\ddot{\alpha}$  - CHUTE

I  
perc

p  
sy

vln1  
vln2  
vla  
vlc  
cb

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

tp  
cor  
trb

(6)

cond II

**F** **C**

II

perc

p  
sy

vln1  
vln2  
vla  
vlc  
cb

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

tp  
cor  
trb

(10) pochissimo ritenuto  
cond II

$\frac{3}{8}$        $\frac{2}{4}$        $\frac{15}{16}$

II  
perc

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↑ CROTALE

pf  
sy  
j:

vln1  
vln2  
vla  
vlc  
cb

fl flz  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

*f* *pp* (poss)

*f* *f* *f* *f*

C. tp  
cor  
trb

*sfp*

(15) A vivace molto

cond II 4  
4

$\alpha_A$

II  
perc  
I CROTALE

99 CYMBAL

*p*

Pf  
Pf Sy  
sy CLAR

*f* *f* *f*

vln1  
vln2  
vla  
vlc  
cb

*f* *f* *f* *f*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

*marcato possibile* 7  
6 f  
9. *semplice* 3  
f P  
f 3  
f 7

tp  
cor  
trb

f pp

(19)

cond II

II

perc

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9 TIMP  
mf

pf  
sy

vln1  
vln2  
vla  
vlc  
cb

3  
*détaché*  
2 3 5 p  
f pizz  
f

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

marcato [in piano]  
marcato (in piano)  
marcato [in piano]

giubilante

C tp  
cor  
trb

pp  
#p..  
pp

(23)

cond II 4

3 2 1 4

perc II

99 CYM  
PP  
mf  
lasciar vibrare

sy

mp  
s/d

vln1  
vln2  
vla  
vlc  
cb

[vibrato]  
glissando uguale poss.  
f  
p  
glissando uguale possibile  
arco  
p  
f

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

f tenuto  
f marcato s pp  
f mf pp  
f f

tp  
cor  
trb

(26)

cond II

5 4 3 4 4

II

perc

sy

vln1  
vln2  
vla  
vlc  
cb

trumpet

mf

f

fl  
ob  
 $B^b$  cl1  
 $B^b$  cl2  
fg

$b_2.$   $b_3.$   $b_4.$   $b_5.$   $b_6.$

$mf$   $p$   $5/d$   $mf$   $f$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$3/8$   $trst$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$mf$   $f$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$p$   $5/d$   $5$   $mf$

C-tp  
car  
trb

$c$   $c$   $c$   $c$

$p$   $5/d$   $mf$   $f$

$trst$   $mf$   $ff$

(29)

cond II

$\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} 2 \\ 4 \end{matrix}$   $\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} (6) \\ (8) \end{matrix}$

perc

$VIBRA$

$f$   $secco$   $ff$  [pedal]

sy

$mf$   $p$   $5/d$   $5$   $mf$   $f$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

vln1  
vln2  
vla  
vlc  
cb

$p$   $(mf)$   $(mf)$   $(f)$   $fp$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$trst$   $b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$b_6$   $b_5$   $b_4$   $b_3$   $b_2$   $b_1$

$clb$  [col legno batteu]

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

tp  
cor  
trb

(34)

cond II

**4**

**3**

**4**

CROTALE (ff)

perc

VIBRA

**[NB noter This music is copyright protected]**

bow (ff)

[pedal off]

sy

vln1

vln2

vla

vlc

cb

[archi molto vibrato]

[solo]

fl ff *mf* ff simile 9 *(r)*

ob

B<sup>b</sup> cl1

B<sup>b</sup> cl2

fg

C tp

cor

trb

(37) stretto

cond II 3 11/16 8+5

ab

perc ff poss 1.v. [ad lib: vibrato]

VIBRA [motor off]

pf ff sy

vln1

vln2

vla

vlc

cb

fl  
ob  
B♭ cl1  
B♭ cl2  
fg

c: tp  
car  
trb

(42) D subito mezzo voce

cond II 3  
αB

II  
perc  
vibra

poco forte  
P → until (53)

pf  
sy

vln1  
vln2  
vla  
vlc  
cb

Handwritten musical score for five instruments: flute (fl), oboe (ob), B-flat clarinet 1 (B<sup>b</sup> cl1), B-flat clarinet 2 (B<sup>b</sup> cl2), and bassoon (fg). The score consists of two systems of music. The first system starts with a dynamic of *f*. The flute has a sixteenth-note pattern. The oboe has eighth-note patterns. The B-flat clarinets have sixteenth-note patterns. The bassoon has eighth-note patterns. The second system starts with a dynamic of *p*. The flute has sixteenth-note patterns. The oboe has eighth-note patterns. The B-flat clarinets have sixteenth-note patterns. The bassoon has eighth-note patterns. The score is written on five staves, each with a different dynamic marking.

A handwritten musical score for three instruments: tp (top), cor (center), and trb (bottom). The score consists of three staves. The tp staff has a treble clef and a 'tp' label. The cor staff has a treble clef and a 'cor' label. The trb staff has a bass clef and a 'trb' label. The music begins with a dynamic 'pp'. The cor part has a measure with a brace and the instruction 'legato molto'. The trb part has a measure with a bracket under the notes.

46

cond II

A handwritten musical score for five string instruments: vln1, vln2, vla, vlc, and cb. The score consists of two systems of music. In the first system, vln1 and vln2 play eighth-note patterns with grace notes, while vla, vlc, and cb provide harmonic support. vln1 uses a bowing technique indicated by a bracket labeled '6'. vln2 uses a pizzicato technique indicated by a bracket labeled '3'. In the second system, vln1 and vln2 continue their eighth-note patterns, vla and vlc play sustained notes with dynamic markings (mf, arco, pp), and cb provides harmonic support with sustained notes and dynamic markings (pp). Various performance techniques like pizzicato, arco, and dynamic markings (pizz, mf, arco, pp) are clearly marked throughout the score.

fl  
ob  
B<sup>b</sup>c1  
B<sup>b</sup>c2  
fg

*ff p [echo]*  
*ff p [echo]*  
*pp*  
*ff p [echo]*  
*sfz*

C-tp  
cor  
trb

*ff p [echo]*  
*ff p [echo]*

(50)  
cond II

*4*      *3*      *4*

*ff*

perc

*CONGA*  
*CONGA*  
*ff pp [echo]*

*pf*  
*sy*

*pf + sy*  
*ff p [echo]*  
*pf*  
*ff p*  
*sfz*  
*secco*

vln1  
vln2  
vla  
vlc  
cb

*pizz*  
*arco*  
*f*  
*pp*  
*V*  
*f*  
*ff p [echo]*  
*f*  
*ff p [echo]*  
*sfz*

*[pp tutti archi]*  
*[so cb cresc]*

*leggiero*

fl ob cl1 cl2 fg

P  $\xrightarrow{s/2} p$   $\xrightarrow{s/2} p$   $\xrightarrow{s/2} p$

tp cor trb

(54)

cond II

II

perc

syCHOR

pft. vcl

leggiero

vln1 vln2 vla vlc cb

P  $\xrightarrow{s/2} p$   $\xrightarrow{s/2} p$   $\xrightarrow{s/2} p$

passione

fl ob cl1 cl2 fg

(mf) espressivo  
mf

*[Handwritten note: ff]*

c. tp cor trb

preferably OPEN, or else [HARMON]

HARMON  
corn soldino  
HARMON

sffz mp

*[Handwritten note: ffz]*

(58)

cond II

**8** **3** **4**

**F**

II perc

99 TIMP pp

*[NB noter This music is copyright protected]*

pf sy

[use sy pedal] [trem. due mani]

sy CLAR [in background]

mf 3/8 p

vln1 vln2 vla vlc cb

passione

f sempre

mf [cb only]

*[Handwritten note: ffz]*

<img alt="Handwritten musical score page 15 showing staves for pf, sy, vln1, vln2, vla, vlc, and cb. Dynamics include ffz, mf, and f sempre. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 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, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 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622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 787, 788, 789, 789, 790, 791, 792, 793, 793, 794, 795, 795, 796, 797, 797, 798, 798, 799, 799, 800, 800, 801, 801, 802, 802, 803, 803, 804, 804, 805, 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905, 906, 906, 907, 907, 908, 908, 909, 909, 910, 910, 911, 911, 912, 912, 913, 913, 914, 914, 915, 915, 916, 916, 917, 917, 918, 918, 919, 919, 920, 920, 921, 921, 922, 922, 923, 923, 924, 924, 925, 925, 926, 926, 927, 927, 928, 928, 929, 929, 930, 930, 931, 931, 932, 932, 933, 933, 934, 934, 935, 935, 936, 936, 937, 937, 938, 938, 939, 939, 940, 940, 941, 941, 942, 942, 943, 943, 944, 944, 945, 945, 946, 946, 947, 947, 948, 948, 949, 949, 950, 950, 951, 951, 952, 952, 953, 953, 954, 954, 955, 955, 956, 956, 957, 957, 958, 958, 959, 959, 960, 960, 961, 961, 962, 962, 963, 963, 964, 964, 965, 965, 966, 966, 967, 967, 968, 968, 969, 969, 970, 970, 971, 971, 972, 972, 973, 973, 974, 974, 975, 975, 976, 976, 977, 977, 978, 978, 979, 979, 980, 980, 981, 981, 982, 982, 983, 983, 984, 984, 985, 985, 986, 986, 987, 987, 988, 988, 989, 989, 990, 990, 991, 991, 992, 992, 993, 993, 994, 994, 995, 995, 996, 996, 997, 997, 998, 998, 999, 999, 1000, 1000, 1001, 1001, 1002, 1002, 1003, 1003, 1004, 1004, 1005, 1005, 1006, 1006, 1007, 1007, 1008, 1008, 1009, 1009, 1010, 1010, 1011, 1011, 1012, 1012, 1013, 1013, 1014, 1014, 1015, 1015, 1016, 1016, 1017, 1017, 1018, 1018, 1019, 1019, 1020, 1020, 1021, 1021, 1022, 1022, 1023, 1023, 1024, 1024, 1025, 1025, 1026, 1026, 1027, 1027, 1028, 1028, 1029, 1029, 1030, 1030, 1031, 1031, 1032, 1032, 1033, 1033, 1034, 1034, 1035, 1035, 1036, 1036, 1037, 1037, 1038, 1038, 1039, 1039, 1040, 1040, 1041, 1041, 1042, 1042, 1043, 1043, 1044, 1044, 1045, 1045, 1046, 1046, 1047, 1047, 1048, 1048, 1049, 1049, 1050, 1050, 1051, 1051, 1052, 1052, 1053, 1053, 1054, 1054, 1055, 1055, 1056, 1056, 1057, 1057, 1058, 1058, 1059, 1059, 1060, 1060, 1061, 1061, 1062, 1062, 1063, 1063, 1064, 1064, 1065, 1065, 1066, 1066, 1067, 1067, 1068, 1068, 1069, 1069, 1070, 1070, 1071, 1071, 1072, 1072, 1073, 1073, 1074, 1074, 1075, 1075, 1076, 1076, 1077, 1077, 1078, 1078, 1079, 1079, 1080, 1080, 1081, 1081, 1082, 1082, 1083, 1083, 1084, 1084, 1085, 1085, 1086, 1086, 1087, 1087, 1088, 1088, 1089, 1089, 1090, 1090, 1091, 1091, 1092, 1092, 1093, 1093, 1094, 1094, 1095, 1095, 1096, 1096, 1097, 1097, 1098, 1098, 1099, 1099, 1100, 1100, 1101,

fl  
ob  
cl1  
cl2  
fg

HARMON  
tp  
sord  
cor  
HARMON  
trb

*mp*      *simile*      *p*

(62)

cond II

*3* (6)  
*4* (8)      *4*      *6*      *8*      *7* (8)

perc  
TMPC

II

NB noter  
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vln1  
vln2  
vla  
vlc  
cb

[tutti archi diminuendo]

fl  
ob  
B: cl1  
cl2  
fg

[solo] *mp* *espressivo*

tp  
cor  
trb

(66) G =84 calando

cond II 3 4 4 6 4 5 4

*αc*

II perc

*NB noter*  
*This music is copyright protected*

pj sy

vln1  
vln2  
vla  
vlc  
cb

*moltop*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

*3/0 #*

*f* *mf* *p* *ff sonore*

[mp] *f*

C.tpt  
cor  
trb

(70)

cond II

*2* *4* *4*

perc

pf  
sy

*trem due mani*

*f*

vln1  
vln2  
vla  
vlc  
cb

*trum*

*[languido]*

*mf* *ff sonore*

A handwritten musical score for four instruments: flute (fl), oboe (ob), bassoon (B' cl1), and strings (B' cl2). The score consists of five staves. The first three staves (flute, oboe, bassoon) have six-line staves with various markings like dots, crosses, and vertical strokes. The bassoon staff includes dynamic markings such as *sempre p*. The fourth staff (strings) has a six-line staff with vertical strokes and a dynamic marking *p*. The fifth staff (strings) has a six-line staff with vertical strokes and dynamic markings *semprep*, *(4)*, and *ff sonore*. The score concludes with a bracket under the first three staves containing the text "[fl, ob, cl1, cl2: molto leggiero]".

Handwritten musical score for three instruments: C. tp, cor, and trb. The score consists of three staves. The top staff for C. tp starts with an open dynamic. The middle staff for cor starts with a dynamic labeled "senza sord.". The bottom staff for trb starts with an open dynamic. All three staves continue with sustained notes. The trb staff includes dynamics pp, mf, and ffsonore.

75

calore

breve

N  
note  
This music is a

**I**

perc

**II**

TIMP

mf

syCHORet

[con pedale]

due mani; trem. rit. al

pianoforte

molto ff

vln1

vln2

vla

vlc

cb

subp

(f) ff sc

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

c. tp  
cor  
trb

H  
⑦8 ♩ = 95 frenetico

cond II 1 4 | 6 | 2  
4 4 | 4 | 4

Bd. DANSE

II perc

IX VIBRA secco

pf

f fp [catch resonance with pedal]

vln1 pizz f [damp]  
vln2 pizz f [damp]  
vla [arco] f fp f  
vlc  
cb

fl  
ob  
B<sup>b</sup>c11  
B<sup>b</sup>c12  
fg

*fp*  
*simile*  
*f*  
*simile*  
*f*

c. tp  
cor  
trb

*f*  
*fp*

(82)

cond II

*6*      *2*      *6*      *3*

*4*      *4*      *4*      *4*

II

perc  
VIBRA

*fp* [catch resonance]

pf

*f*      *fp*      *f*

vln1  
vln2  
vla  
vlc  
cb

*f*  
*[non arp]*  
*f*      *simile*  
*[clb]*  
*[clb]*

*[damp]*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

c. tp  
cor  
trb

(86)

cond II

I  
II  
I  
II

perc  
VIBRA

II

[tenuto]

pf

vln1  
vln2  
vla  
vlc  
cb

base clarinet  
in B<sup>b</sup>

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

c. tp  
cor  
trb

(90)

cond II      2      3      2      3

4      4      4      4

perc  
VIBRA

pf

vln1  
vln2  
vla  
vlc  
cb

fl  
ob  
cl1  
cl2  
fg

bcl [clarinetto basso]

[ff tenuto]

tr ff 5 p 5 f sfz

c. tp  
cor  
trb

[ff tenuto]

(35)

cond II 2 5 3 4

perc VIBRA

2 large MARACAS Bb

mf p

turn slowly, continuously

[ff tenuto]

I

Pf

tenuto subito risonanza l.v.

M until (101)

vln1  
vln2  
vla  
vlc  
cb

arco ff l.v.  
arco ff l.v.  
arco ff l.v.  
arco ff l.v.  
arco ff l.v.

Flz *vibrato* *f* *f sporco* *pp simile*

ob

B<sup>b</sup>cl1

B<sup>b</sup>cl2

fg

C tp

car

trb

(99)

**J** [venti (so flauto): winds (except flute): very short, almost toneless staccati]  
molto intenso sempre, poco a poco cresc  
(al (125))

cond II

BB

perc

pf sy

vln1

vln2

vla

vlc

cb

vibrato largo

fl  
ob  
 $B^b$  cl1  
 $B^b$  cl2  
fg

c. tp  
cor  
trb

(104)

cond II

[]  
MARACA II  
perc

p.  
sy

CYMBAL [near centre]

[accents in p.]

vln1  
vln2  
vla  
vlc  
cb

fl  
ob  
B♭ cl1  
B♭ cl2  
fg

C tp  
cor  
trb

(109)

cond II | +-----+ +-----+ +-----+ +-----+

perc II

MARACA as before  
PP

cym

(+) 5 (monof) 7. sempre p (++) 5 (++) 5 (++) 5 (++) 5 benf

vln1  
vln2  
vla  
vlc  
cb

fl *sfz*  
 ob  
 B cl1  
 B cl2  
 fg

*f*

C tp  
 cor  
 trb

(114) K

cond II

MARACA II  
 perc

[non dim.]

cym (p)

vln1  
 vln2  
 vla  
 vlc  
 cb

*f -> pp f -> pp simile*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

vibrato motto  
stacc

c. tp  
cor  
trb

(119)

cond II | - | - | - | - |

perc II

NB noter  
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CYM  
vln1  
vln2  
vla  
vlc  
cb

near rim  
damp  
centre  
near rim  
damp  
damp

[v] [v] [v] [v]

f f f

trum

fl ob B<sup>b</sup>cl1 B<sup>b</sup>cl2 fg

*sffz*

C. tp cor trb

*sffz*

(124)

cond II

4 3 4 3 3 8

perc

II

2 large MARACAS

shake

CYM

damp

damp slowly, with strings

f [non troppo]

vln1 vln2 vla vlc cb

*sffz* molto dim. pp

*sffz* molto dim. pp

*sffz* molto dim. pp

*sffz* molto dim. pp poss

fl (tr)  
 f (s) f (p) niente mf p  
 T 5  
 T  
 T 3  
 T  
 cond II 2/4  
 (129) J=63 J=76  
 perc (MARACAS)  
 pf  
 vln1  
 cb

(MARACAS)  
 f  
 molto p  
 TRIANGLE  
 TRIANGLE  
 P  
 P

A handwritten musical score page featuring five staves. The top staff is for flute (fl), followed by oboe (ob), two B-flat clarinets (B<sup>b</sup> cl1, B<sup>b</sup> cl2), and bassoon (fg). The score includes dynamic markings like *pp*, *f*, *mf*, *mp*, *fp*, and *molto*. Performance instructions include *[ord]*, *flessivo*, and *molto vibrato "breathy"*. Measure numbers 7, 8, and 9 are indicated.

Handwritten musical score for three instruments: C. tp, cor, and trb. The score consists of three staves. The top staff is for C. tp, the middle for cor, and the bottom for trb. The key signature is B-flat major (two flats). The time signature is common time (indicated by '6'). The vocal line for C. tp starts with a sustained note followed by a fermata. The vocal line for cor begins with a sustained note, followed by a dynamic instruction 'sfz non troppo' over two measures, and ends with a dynamic 'p'. The vocal line for trb starts with a sustained note.

M

# A·NUANCE

*YA-NUANCE*

MARACAS

perc

CROTALE

TRIANGLE

Pf / Sy

NB noter  
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LOG rev CYM

[near centre]

f > pp

p

damp

mf

A handwritten musical score for four string instruments (vln1, vln2, vla, vlc) and triangle. The score consists of two systems of music. In the first system, vln1 and vln2 play eighth-note patterns, while vla and vlc provide harmonic support. The second system features a sustained note by vln1 with rhythmic patterns in the other voices. The triangle part includes dynamic markings like *damp*, *pp*, *mf*, *mp*, *poco f*, and *f*. Various performance instructions are included, such as "pont → ord V", "3", "motto [almost stop bow]", and "melta".

Handwritten musical score for flute (fl), oboe (ob), bassoon (B<sup>b</sup> cl1), bassoon section (B<sup>b</sup> cl2), and bassoon (fg). The score consists of five staves. The flute has a melodic line with dynamic markings pp, f poss, ff pp, and ff. The oboe and bassoon play harmonic patterns. The bassoon section and bassoon provide harmonic support with sustained notes and rhythmic patterns. The score includes performance instructions like 'molto vibrato' over a sustained note, 'calmo' over a sustained note, 'poco f' over a sustained note, and dynamic markings like f, ff, pp, and tr. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staves.

Handwritten musical score for three instruments: C. tp, cor, and trb. The score consists of three staves. The top staff (C. tp) starts with a dynamic *p*, followed by a sixteenth-note pattern. The dynamic *pp* is indicated at the beginning of the second measure. The middle staff (cor) has sustained notes throughout. The bottom staff (trb) also has sustained notes. Measure 6 is labeled "calmo". Measures 7-8 show dynamics *f*, *pp*, and *f*. Measure 9 is marked with an asterisk and "open". Measure 10 ends with a dynamic *f*.

146

cond II

$\frac{1}{4}$

$\frac{3}{4}$

$\frac{12}{8}$

A handwritten musical score for percussion section II. The score consists of two systems of music. The first system starts with a rest followed by a dynamic instruction 'f'. It features a large grey diamond-shaped graphic with several white dots and one black dot. Above the diamond, the text 'CYM' is written above a circle containing a downward-pointing arrow. To the right of the diamond, the text 'scraper rim' is written above a vertical line with a small triangle pointing up. Below the diamond, the text 'f PASS' is written. The second system begins with a dynamic 'f' followed by a measure with a single note. This is followed by a measure with a note and a fermata, labeled '[I] CYM'. The next measure contains a note with a fermata and the text 'GONG' below it. The final measure shows a dynamic 'f' followed by a measure with a note and a fermata, labeled '[near centre]' above it.

*Pf*      *pf* | > 7. | + *b.* | [not too stopped] | 5  
*f*      *f* sanore

vln1      V | 3 3 | □ □ 3 | [trem. a punta]  
 vln2      *ff.* | *f* | *b.* |  
 vla      6. | - |  
 vlc      *p* | [archi] *f* ma non troppo | *pp*  
 cb      *ff*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

*mf* *p* *mf* *tenuto* *f* *pp* *molto*

*f* *mf*

c. tp  
cor  
trb

*mf* *[ottomi]* *aperto* *f* *mf*

cond II 4

N

perc GONG

*[cym vibrare]* MARACA [shake] *f non troppo* 99 LOG [GONG] *mf*

pf sy  
vln1  
vln2  
vla  
vlc  
cb

*p* *mf* *tenuto* *f* *mf* *pp* *5/8* *molto*

*pp* *arco* *mf* *pp* *pp* *pp* *pp* *molto*

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

[ord] f pp mf mf tenuto pp semplice 3 6  
pp poss, con tendrezza

pp mf tenuto

c. tp  
car  
trb

p  
pp mf tenuto

(153) calando molto

cond II 2 3 4 4  
4 4 4 4  
yb

Log II  
perc  
gong

f p [echo] rev 'scudpare troppo'  
f fronttropo

p/ sy  
vln1  
vln2  
vla  
vlc  
cb

f [non troppo] vln1 & vln2:  
8va  
fpp mp trum  
fpp mp  
fpp  
pizz f>

fl  
ob  
 $B^b cl_1$   
 $B^b cl_2$   
fg

vibrato → non vibr.  
f poss  
p — f  
mp

c-tp  
cor  
trb

pp  
mp  
open  
pp

(159)

cond II

0 3 4 5

8 7 6 5 4 3 2 1

TEMPLEBLOCKS

perc

GONG

mp pp [quasi echo]

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pf  
sy

[pf]

SYCHOR

ff — p  
Ped →

[arco] trem [sul A]

vln1

vln2

vla

vlc

cb

pizz  
f

pizz  
f

f

fl (f poss) p d<sup>+</sup> subf f<sup>+</sup> ff trum  
 ob  
 B<sup>b</sup>c1  
 B<sup>b</sup>bcl2  
 fg  
 C tp  
 cor  
 trb

*mf pp [echo]* *mf pp* *pp poss* *f (p)* *f (p)*

*[sempre pp]* *pp poss* *sfz sfz* *pp*

(164)

cond II 4 3 5 3  
4 4 8 4

perc GONG 5 mp pp mf PPP [metal beater] 'scrape tremolo'

syCHOR p mp pf f f f

vln1 pizz 5  
 vln2 pizz  
 vla mf pp [echo] trem to pizz 3/8  
 vlc [pizz] f  
 cb [pizz] f

Musical score for Percussion II (II perc) featuring a vibraphone part. The score includes dynamic markings such as **f**, **p**, **pp**, **(f)**, **(p)**, and **[secco]**. Effects like **VIBRA** and **GONG** are indicated with specific symbols. The score also includes a red watermark reading "N.B. This music is copyrig."

*Pf / Sy*

vln1

vln2

vla

vlc

cb

fl  
ob  
B♭ cl1  
B♭ cl2  
fg

*mf*  
*mp*  
*pp poss. leggierissimo*  
*poco rinf.*  
*pp*  
*mp*  
*pp*

c. tp  
cor  
trb

*mp*  
*pp*

(174)  
cond II

*calmissimo*

4 [col flauto]  
4 2  
4 4

perc  
gong

*mp*

bass  
bow CROT [d] ♪ GONG

pf  
sy

vln1  
vln2  
vla  
vlc  
cb

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

*p* — *pp*  
[tutti archi]

fl  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>bc12  
fg

*open*

*trumpet in D*

*pp poss*

*trumpet*

*trumpet in D*

*pp poss*

C.tpt  
cor  
trb

*open*

*trumpet in D*

*pp*

(178)

cond II

3

perc  
gong

*bow VIBRA*

*[as 'tenuto' as possible]*

*mp*

*PP*

*sy CHOR Ret*

*PP*

*[pp poss]*

vln1  
vln2  
vla  
vlc  
cb

*SUL C*

*(\*)*

*(\*)*

*pp poss*

**R** solo

fl 183 (pp) flz mf pp 3 flz T

fl tr (dotted) 11 f non troppo tr (dotted) f

perc [keyclicks] only 3 P PP

TEMPLE BLOCKS

fl 6 5 6 7 T 5

perc 4 f 4 f mp pp

GONGs [suspended]

**S**

fl flz T 5 6 7

perc poco P suspended CYMBAL mello TOMs

fl 3 5 ff mf 12 5 6 3

perc f mp f non troppo P

fl mp f non troppo P moltop 3

perc pp

fl + [vibr.] D.t.p. 
  
 (BLOCKS) perc / TRIANGLE bow VIBRA 
  
 cond II 198 T = 63 sereno

vln1 vln2 vla vlc

fl D.t.p.

TRIANGLE perc [pf/sy] sim. sim. sim.

molto vibrato [non vibr.] trill.

(203) (TRIANGLE)

vln1 vln2 vla vlc

TRIANGLE [cb] / TRIANGLE

\* vln1, vla, vlc: in T section [harmonics]  
 always a quick, f. arando, upbow, same  
 length of bowing no matter note value.  
 Towards U, gradually richer [more taste] sound.

pp

normal sonorisms  
 pm Lindborg 1996

fl  
 ob  
 B cl1  
 b sopr cl2  
 fg

*tangido*  
*f molto dim*  
*→ piccolo*  
*molto vibrato*  
*poco*  
*[B sopr. clar.]*  
*f p [echo]*

D. tp  
 cor  
 trb

*pochissimo wa-wa*  
*WA WA*  
*+ o + o + o + o + o +*  
*PP*  
*poco mp*  
*con sordino*

cond II

(207)

U  
 11  
 16  
 3  
 4  
 [=84]  
 [C]

perc  
 perc II

GONG  
 TIMP

*f non troppo*  
*damp*  
*molto calore*

TRIANGLE  
 [pf]  
 [sy]

*sempre pp*

syGHTOR

mf

vln1  
 vln2  
 vla  
 vlc

*[tasto]*  
*[tasto]*  
*[tasto]*  
*[tasto]*  
*[tasto]*  
*[tasto]*  
*[tasto]*  
*[tasto]*

*archi ord*

*pp tempe*

*sempre pp*

TRIANGLE  
 [cb]

*normal sonosofisms*  
 pm Lindborg 1996

picc  
 ob  
 B<sup>b</sup> cl1  
 B<sup>b</sup> cl2  
 fg

D. tp  
 sordino  
 car  
 WAWA  
 trb

(212)

cond II

43

44

9 CONG

11 TIMP

TRIANGLE II

sy CHOR

45

46

vln1

vln2

vla

vlc

cb

poco f

pp

picc  
 ob  
 B<sup>b</sup>cl1  
 B<sup>b</sup>cl2  
 fg

[vibr] f  
 f12 trum trum  
 pp poss fp f  
 mp ppp

D. tp  
 sordina cor  
 wawa trb

3  
 mp  
 3  
 p  
 mp

(216)

cond II

[!rev] VIBRA  
 GONG  
 TIMP  
 syCHOR

rev CYM [centre]  
 TOMS I  
 Toms I  
 p  
 poco mp  
 damp

BLOCKS  
 TRIANGLE  
 f secco

vln1  
 vln2  
 vla  
 vlc  
 cb

P  
 3  
 3  
 3/8  
 [v] 5  
 f

picc

ob

cl1

cl2

fg

tp

cor

trb

(221) V

accelerando

cond II

Blocks II

TOMS

TIMP

Pf/Sy

GONGS

f

trem

f

f secco

f

l.v.

vln1

vln2

vla

vlc

cb

ff

suA

suA

sempre ff

picc

ob

B<sup>b</sup>cl1

B<sup>b</sup>cl2

fg

*fizz*

*f poss*

*do*

*p*

*fizz*

*p*

*f pp*

*sffz*

D-tpt

car

trb

*fizz*

*pp*

*sffz*

*aperto*

*p*

*open*

*p*

(225)

[accel]

= 95 energico

cond II

5  
4  
Bb3  
4

VIBRA

CYM

TOMS

*ff*

[CYM]

*ff*

*quasi echo piccolo*

TRIANGLE

*p*

Pf  
Sy

vln1

vln2

vla

vlc

cb

*g*

*m*

*s*

*fizz*

*pizz*

A handwritten musical score page featuring six staves. The instruments are labeled on the left: flute (fl), oboe (ob), bassoon (bassoon), soprano clarinet (E♭ sopr. clarinet), bass clarinet 1 (B♭ cl1), bass clarinet 2 (B♭ cl2), and fagot (fg). The score includes dynamic markings such as *f*, *p*, *mf*, *pp*, and *tr*. The soprano clarinet staff contains a bracketed instruction "f poss". The bass clarinet 1 staff has a bracketed instruction "6". The bass clarinet 2 staff has a bracketed instruction "(p)". The fagot staff has a bracketed instruction "f". The flute, oboe, and bassoon staves have dynamic markings *f* and *p* with a bracket. The bassoon staff has a dynamic marking *f* with a bracket. The soprano clarinet staff has a dynamic marking *f* with a bracket. The bass clarinet 1 staff has a dynamic marking *f* with a bracket. The bass clarinet 2 staff has a dynamic marking *f* with a bracket. The fagot staff has a dynamic marking *f* with a bracket.

D.-tp      trumpet in C

cor

trb

(p) ————— mf

(228)

ritenuto

X

$\text{J} = 76$

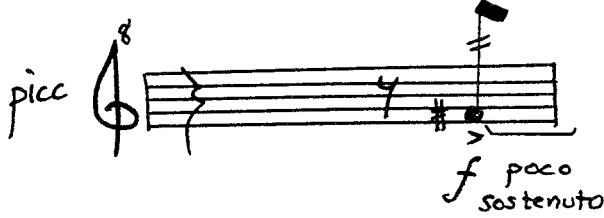
cond II  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

6d

protected

Handwritten musical score for percussion section, page 20. The score includes parts for CYM II, perc Toms, TIMP, (TRIANGLE), and Pf Sy. The score features various rhythmic patterns and dynamics, including a dynamic marking [ff] and a instruction [damp large TIMP fast]. A large red watermark "NB noter" is overlaid across the page.

Handwritten musical score for percussion section, page 20. The score includes parts for CYM II, perc Toms, TIMP, (TRIANGLE), and Pf Sy. The score features various rhythmic patterns and dynamics, including a dynamic marking [ff] and a instruction [damp large TIMP fast]. A large red watermark "NB noter" is overlaid across the page.



(233)

scrappff

m GONGS

TOMS

CYM II [H:7] x—

GONG [G:7]

==

[ $\text{Flz}$ ] ---

picc

(238)

f sonore

m GONGS

TOMS

TIMP

f sonore

f sonore

==

[ $\text{Flz}$ ] ---

picc

(f) — 5 —

(243)

f sonore

GONGS

CYM II x—

m GONGS

TOMS

TIMP

3

4

5

5

5

5

5

picc  
ob  
 $E^b$   $\text{sq}$  cl1  
 $B^b$  cl2  
fg

c. tp  
sordino cor  
HARMON trb  
cond II  
αβγβ

(246)  $=95$   
3 [conducted]  
4

cym II  
perc

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pf

vln1  
vln2  
vla  
vlc  
cb

[vla+cb+vlc (+pf)]

picc      soprano → flute  
 pp poss      sfz  
 b sopr cl1      B cl2  
 pp      f  
 (251) **N**  
 =76  
 cond II      2 3  
 4 4  
 α by 2  
 perc      BLOCKS mp  
 Toms  
 TIMP p  
 p



E cl1      molto f  
 B cl2      molto f  
 (256)

cond II      2  
 4  
 BLOCKS II      GONG poco f  
 m GONGS  
 VIBRA [motor medium speed]  
 TIMP mf f

51

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

*fl grande*

p pp poss  
molto

[pp poss]  
mf  
mp

tp  
cor  
trb

(260) I=95

cond II

**3** **4** **2** **4** **15** **16**

BLOCKS II

VIBRA

perc

m. 260 (2)

TOMS

TIMP

Pf

Sy

*NB noter*  
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[damp TIMP]

[l.vibrare]

vln1  
vln2  
vla  
vlc  
cb

TRIANGLE

PP

1. v.

ff

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

[vibrato]  
f poss  
trst  
trb

c. tp  
cor  
trb

aperto  
sfz — pp [ottoni]  
5

(265) AA vivace frenetico  
cond II 4  
alpha A

II CONGAS f LOG mf  
perc CROT f VIBRA [motor off] 8<sup>f</sup>

Pf ff secco f f

vln1 pizz loco f  
vln2 pizz f  
vla arco d f  
vlc arco pizz f  
cb arco pizz f

[overblow ad lib irreg.]

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> bcl2  
fg

trst  
lirico  
mf  
[bcl]  
vibrato  
mf  
lirico  
mf  
vibrato  
mf

f [quiescent]

c. tp  
car  
trb  
open  
mf

trst  
mf  
pp

(268)

cond II

perc  
VIBRA

CONGAS

mf secco

perc

pf

vln1  
vln2  
vla  
vlc  
cb

arco  
arco  
arco  
arco  
arco

ff tenuto

pont.  
f  
molto  
clb  
mf

catch resonance  
Bartok-pizz  
rebounce  
mf

normal sonorisms  
pm Lindborg 1996

54

fl  
ob  
E♭ cl1  
B♭ bcl2  
fg

T [non vibrato] T

mf semplice pp f giubilante

c tp car trb

semplice open ff molto dim

sfz

(271)

cond II

perc

I LOG [i] VIBRA [i] { } f secco f non troppo

pj

f non troppo [P]

vln1 vln2 vla vlc cb

arcq arcq f ord. ord. p molto ff

pp mp f molto ff

clb clb P

P

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg  
c-tp  
cor  
trb

(274)

cond II

perc

CONGAS

II

TRIANGLE II

CYM

percussion parts for Congas, Triangle, Cymbals, and Bass Drum.

pif

vln1

vln2

vla

vlc

cb

ffz ffz pp sffz P

277

۲۶

cond II

*cond*

[nonvibrate CYM]

II perc

[if possible with hands]

CONGAS

VIBRA

P

due mani

f sonore

[catch resonance]

vln1

vln2

vla

vlc

cb

Bartok-pizz

Musical score page 10, measures 11-12. The score includes parts for flute (fl), oboe (ob), E♭ clarinet 1 (E♭ cl1), B♭ bassoon 2 (B♭ bcl2), and strings (fg). Measure 11 starts with a dynamic ff. The flute has a melodic line with grace notes and slurs. The oboe and bassoon provide harmonic support. Measure 12 begins with a dynamic ff subito. The flute continues its melodic line, and the bassoon provides harmonic support. The strings play sustained notes throughout both measures.

Handwritten musical score for three voices: C. tp, cor, and trb. The score consists of three staves. The top staff (C. tp) has a treble clef, the middle staff (cor) has a bass clef, and the bottom staff (trb) has a bass clef. The music is in 5/4 time, indicated by the fraction '5/4' at the beginning of each staff. The first measure shows notes with stems pointing right, followed by a measure with stems pointing left. The third measure contains a dynamic instruction 'ff'. The fourth measure features a bracket over two measures labeled '3' and '6'. The fifth measure includes a dynamic 'f' at the end. The sixth measure is preceded by a fermata symbol. The seventh measure is labeled '[staccatissimo]' with a triangle dynamic. The eighth measure contains a dynamic 'f' at the end. The ninth measure features a bracket over two measures labeled '5'.

280

cond II |-----|-----|-----|  
detected 4 5

A handwritten musical score for a percussion/vibraphone instrument. The score consists of two staves. The top staff is labeled "perc" and "VIBRA". It features a dynamic marking [P] at the beginning, followed by a 5/8 time signature. The first measure contains a single note. The second measure begins with a dynamic *sff*, followed by a series of notes: a single note, a pair of eighth notes, a single note, and a single note. Above this measure, there is a label "LOG" with a double bar line above it. The third measure starts with a dynamic *f*, followed by a single note, a pair of eighth notes, and a single note. The fourth measure starts with a dynamic *f*, followed by a single note, a pair of eighth notes, and a single note. The bottom staff is labeled "noter" and contains a single note. There are also some markings like "3" and "6" with arrows pointing to specific notes.

*pf*

pf

vln1

vln2

vla

vc

cb

\* vln1 & vln2: can also do ff poss tremolo  
in 3rd octave, e.g. 'loco'.

## [ normal sonosofisms ]

8

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

*ff sonore*

*loco*

*mf tenuto*

[*bcl+fg: sempre simile staccato*]

c tp  
cor  
trb

*f p*

*ff sonore*

*(mf)*

→ trumpet in D

(283)

DD

cond II

αβγβ

perc

CAMP

*ff sonore*

pf

[P]

*f*

*sempre simile staccato*

*[senza pedale]*

vln1

vln2

vla

vlc

cb

*[sul d]*

*f arco pont*

*s/f*

*[archi, sì cb: f sempre]*

*[stop bow on crust]*

10cc

fl ob E<sup>b</sup> cl1 B<sup>b</sup> cl2 fg

D. tp cor tb

D. tp cor tb

*f pp [echo]*      *f pp*      *f*

(287)

cond II

perc

GONG CAMP

*f pp [echo] p mp f pp p mp f*

Pf

vln1 vln2 vla vlc cb

*loco* [v] [v] [v] [ord] pont [sfz] [sfz] [sfz] [sfz] [sfz] [sfz]

[crush on sfz] [very short]

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

trst  
f  
ff  
mf  
B<sup>b</sup> sopr cl1

pp  
poco meno  
poco meno  
[tp gliss possibl]  
uguale

D. tp  
cor  
trb

open  
open  
pp  
molto sffz  
P [resonance]

(292)



cond II

perc  
GONG  
CAMP

II

pp p mp mf [I instead of II] ff [damp all instruments except CAMPANE]  
sffz  
brutale

pif  
vln1  
vln2  
vla  
vlc  
cb

poco meno  
[v] loco. flautando  
sfz sfz ff

fl  
ob  
cl1  
bc12  
fg

D. tp  
cor  
trb

[ad lib 8] p  
molto p

(297) cond II

perc II

pf

vln1 [slant] [ord] [v] [vibrate]

vln2 [PP]

vla

vlc

cb

PP

fl (tr.) p (ff) f f pp poss f s

ob f p f f

B<sup>b</sup>soprcl1 f

B<sup>b</sup>bcl2 f f p

fg f

D. tp f p f f pp poss f s

cor

trb B | f f

(301)

**FF brillante**

II

perc

99 TIMP

Pf

vln1

vln2

vla

vlc

cb

This music is © N. note

(pp) f

(8<sup>th</sup>)

fl  
ob  
B<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

*menof*

*loco*

[trillo non rapidissimo]

D-tp  
cor  
trb

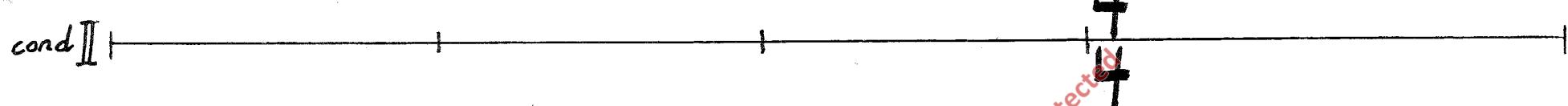
[ossia 2]

*menof*

→ tp in C

*mf*

(305)



II

perc  
Timp

Pf

vln1  
vln2  
vla  
vlc  
cb

[8<sup>th</sup>]

*menof*

*loco*

*motto*

*tr*

*pizz* tr

(mp)

fl  
ob  
stcl1  
Bbcl2  
fg

tr  
5  
f sonore

tp  
cor  
trb

5 (309) → =118.75 G G poco à poco al furioso  
cond II 3 | 4  
CONDENSE

perc

VIBRA  
XX  
p secco

p simile staccato crescendo al (323)

vln1  
vln2  
vla  
vlc  
cb

tr [continue same speed, like a 'slow trill']  
5. (→)  
[pizz]  
P  
PP

fl (p) piccolo

ob

B cl1

B cl2

fg

C-tp

cor

trb

trumpet in C HARMON

coperto

sfz [cuivre]

(313)

accelerando - - -

cond II

**4**

**3**

perc

VIBRA

[stacc.] crescendo al (323)

pf

[cresc.]

vln1 f sonore

vln2 [non vibrato]

vla f sonore

vlc

cb

picc  
ob  
B<sup>b</sup>cl1  
B<sup>b</sup>cl2  
fg

piccolo  
pp

HARMON  
C tp  
cor  
trb

[HARMON]

(317)  
[accel]  
cond II

count 2

perc  
VIBRA  
pf

[cresc]

NB  
noter  
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vln1  
vln2  
vla  
vlc  
cb

sonore

p sempre staccato

*f sonore*

*legni: crescendo al 339*

*aperto*

*b.d.*

*f sonore*

*f sonore*

*[tp: gliss si possibile!]*

*WAWA*

*[322] [accel]*

*= 132*

*cond II*

*8* *4* *4* *3* *11* *16*

*TRIANGLE*

*GONG*

*f non troppo*

*[8t]*

*16t*

*→ CYM [played with left hand]*

*[cresc]* *f*

*vln1*

*vln2*

*vla*

*vlc*

*cb*

*pizz*

*P*

*archi: crescendo al 339*

pfl  
ob  
B'cl1  
B'cl2  
fg

[cresc]  
approx. 4/4.

f sonore  
(f) sempre cresc.

wd-wd  
c-tp  
cor  
trb

f sonore  
(f) sonore

327

cond II 3  
4 11  
16 5  
8 11  
16 5  
8

I TRIANGLE II  
perc  
I GONGS

f non troppo

Pf  
CYM  
PP crescendo al 339

vln1  
vln2  
vla  
vlc  
cb

[cresc]  
(f) sempre cresc.

pfl  
 ob  
 B<sup>b</sup>cl1  
 B<sup>b</sup>cl2  
 fg  
 [cresc]  
 sopr cl1  
 approx.  
 wawa  
 c. tp  
 car  
 trb  
 ff tenuto  
 (332)

cond II  $\frac{7}{16}$        $\frac{3}{8}$        $\frac{1}{4}$        $\frac{3}{16}$

♫ TRIANGLE II f  
 ♫ TAM II [centre] mf

*NB noter*

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pf  
 p cym  
 [cresc] ff [ff]  
 vln1  
 vln2  
 vla  
 vlc  
 cb  
 [cresc]

ff P

pfl ff sempre [e.g. sounding 16<sup>th</sup>] 8va tr [si possibile] ff poss

ob

cl1

cl2

fg

tp

cor

trb

(340) = 88 cattivo

cond 2 (4) 3  
4 (8)

AVALE

triangle

perc

crot

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TAM 'scrape tremolo' [use hammer head]

sy HIGH

ff [balance w. piccolo]

[lasciar vibrare CYM]

vln1

vln2

vla

vlc

cb

[alto possibile]

P cresc.

f TRIANGLE

(8<sup>+</sup>) *[sempre ottava si possibile!]*  
 p fl  
 ob  
 E<sup>b</sup> cl1  
 cl2  
 fg

(8<sup>+</sup>) flz [throat R]

A handwritten musical score for three instruments: C tp (top), cor (corona), and trb (trumpet). The score consists of three staves. The top staff for C tp has two measures. The first measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**. The second measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**. The middle staff for cor has two measures. The first measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**. The second measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**. The bottom staff for trb has two measures. The first measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**. The second measure starts with a dynamic **f**, followed by a sustained note with a dynamic **p**, and ends with a dynamic **f**.

345

A horizontal number line representing the interval  $[0, 1]$ . Tick marks are present at  $\frac{1}{4}$ ,  $\frac{3}{4}$ , and  $\frac{5}{4}$ . The segment between  $\frac{1}{4}$  and  $\frac{3}{4}$  is shaded black. The segment between  $\frac{3}{4}$  and  $\frac{5}{4}$  is shaded red. The point  $\frac{5}{4}$  is labeled "detected" in red.

NB  
noter  
This music is copyright

TAM II  
perc

cresc. possibile ff

ffff CAMP

High sy

triangle

vln1

vln2

vla

vlc

molto cresc ff

ff

ff P

ff (ff) ff

normal sonosofisms

8

*pfl* *loco*

*ob* *mf*

*E<sup>b</sup> cl1* *(sf)* *tac.*

*B<sup>b</sup> bcl2* *(mf)* *f tenuto*

*fg* *ff pp* *sfz*

*c. tp*

*cor*

*trb* *cop.* *p* *[cuivre]* *sfz*

(350) *JJ*  
=76, grave

cond II 3  
4

7  
8

11  
8

detected

→ *fl grande*

*sfz f tenuto* *tac.*

*sfz*

*sfz ff tenuto*

*sfz*

fl grande

fl ob E<sup>b</sup> cl1 B<sup>b</sup> cl2 fg

*ff tenuto sempre*

*ff tenuto*

*f*

C-tp cor trb

*aperto*

*ff tenuto sempre*

(354)

*rallentando*

cond II

4 4 11 8

5

TOM perc

II TIMP [fossa TOM]

*f* *ff* *f* *ff*

sy CLAR sy

*f tenuto sempre*

vln1 vln2 vla vlc cb

*v* *v*

*pizz* *arco* *pizz* *arco*

*f* *f* *f* *f*

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> bc12  
fg

*giocoso*

*p* *f*

c. tp  
cor  
trb

(357)

cond II 15  
8

*KK*

*=76* *flirtando*

*2*  
*4*

*a tempo. NORMAL*

perc  
TIMP

*f*

[use synth sustain pedal]

sy CLAR  
pf

*ff* *8va*

*pf*

*due mani*

vln1  
vln2  
vla  
vlc  
cb

*pp*

*pizz*

*arco*

*f*

fl  
 ob  
 E<sup>b</sup> cl1  
 B<sup>b</sup> cl2  
 fg

*giocoso* *T*  
*trum* *(d.e.)* *T*  
*moltodim* *f*  
*3* *T*  
*[ord]*  
*f non troppo*

tp  
 cor  
 trb

(360)

cond II

F

W

→

II

perc

NB noter  
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pf  
sy

vln1  
 vln2  
 vla  
 vlc  
 cb

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

*sub A*

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

c. tp  
cor  
trb

(365)  
♩ → = 152  
cond II 4  
4

II  
perc

pf  
sy

vln1  
vln2  
vla  
vlc  
cb

tr. (a)

fl ob E<sup>b</sup> cl1 B<sup>b</sup> cl2 fg

c. tp cor trb

(369)

cond II

**F** **C** **U** **F** **7**

congas perc

**m GONGS**

sy BSCLAR.

sy

vln1 vln2 vla vlc cb

fl  
ob  
E<sup>b</sup> cl1  
B<sup>b</sup> cl2  
fg

tp  
cor  
trb

(373)

cond II

II

perc  
m GONGS

pf

vln1  
vln2  
vla  
vlc  
cb

NB  
noter  
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