

# TRANQUILIZED

for 14 musicians

(2018)

ØYVIND MÆLAND



## **INSTRUMENTATION:**

Alto flute (doubling piccolo)

Oboe

Clarinet in Bb (doubling bass clarinet in Bb)

Bassoon (doubling contrabassoon/contraforte)

Horn in F (a straight mute originally for bass trombone is required)

Trumpet in C

Tenor trombone (with F attachment)

Percussion:

Vibraphone

Crotales (D4, Db5, Eb5, F5, Gb5, G5, Bb5, C6)

3 different grades (coarse, medium, fine) of sandpaper or sim.

Super ball mallets are needed, and will be used on various self-chosen percussion instruments/surfaces (f.ex. wood/skin instr.) where it is possible to make relatively continuous, but dry and *iterated* sounds, either through super ball friction alone, or that the other hand repeatedly taps the super ball while in motion (to get a clearer rhythm, and to reduce the resonance to a minimum).

Piano

Piano harmonics: Certain equipment, such as rubber wedge mutes (for piano tuning) or sim., will be required in addition to using the hand/fingers. The first harmonic of the piece (Bb) must be prepared throughout the piece.

One part of the piece also requires an object (spiral note pad or sim.) across the strings with a length stretching from G3 to C#5. A slightly damped, but still dramatic buzzing/rattling sound is preferred.

2 Violins

(The 2nd violinist prepares the 4th string with a circular/spiral paper clip, and it should be placed as near the bridge as possible. For precaution, it is possible to cover this area of the string with some paper (before placing the clip onto it))

Viola

Cello

Contrabass

(For scordatura, see "Performance notes")

**The score is written in C.**

# PERFORMANCE NOTES:

## ACCIDENTALS:

Accidentals last the full length of the bar.

1/4-tone notation:

♯ raises the note by a quarter tone. ♭ lowers the note by a quarter tone. ♯♯ raises the note by 3 quarter tones.

1/6-tone notation:

♭̣ ♭̣̣ ♭̣̣̣ ♯̣ ♯̣̣ The accidentals with integrated upward/downward arrows show that the tone is raised/lowered by approx. a 1/6-tone. This is often referring to various natural 7ths.

Minor pitch deviations (as f.ex. the approximately 1/12-tone low natural major third), are in most cases not specified, though they appear due to natural harmonics and pre-tuning (the latter being the case of the clarinet). But as this work in fact is bursting with natural major thirds - sometimes *not* performed as harmonics, an up- or down-arrow *above/below* the note is used as a reminder to aim for a pitch just *slightly* higher/lower. Such an arrow will apply to all the following similar pitches unless otherwise specified. (↑) (↓)

## GENERAL INFORMATION:

All tremolos/trills are unmeasured and are performed as quickly as possible, unless otherwise specified. (Exceptions include the "rit. trem." (a tremolo gradually slowing down) or an "accel. trem." (a tremolo starting slowly, but gradually getting very quick).

"On/off" - sound/silence

In this piece, the rests must be strictly respected, and should not be filled with any resonance, unless otherwise specified. Generally avoid diminuendi into the rests; the rests are to "cut off" the previous sound.

⊕ = This sign is often used as a reminder that there should be no resonance whatsoever. For the wind instruments, this means covering the hole(s) of a tube or of a part of the instrument, so that no (or close to no) air passes through (read more about this on the following page). For the strings, it means damping the resonance of the string with either the left hand or with the bow.

In louder passages, there may sometimes be small noises appearing when "turning the sound off" (when using the above-mentioned techniques). Such stopping noise sounds (friction) are preferable to resonance.

Square noteheads = Noise sounds. High/low frequency air noise is shown with high and with low notes with square noteheads. Search for contrasting air sounds.

V (above a note, wind instr.) = This indicates inhalation through instrument (or something sounding like inhalation).

Triangular notehead = Highest pitch possible on the instrument.

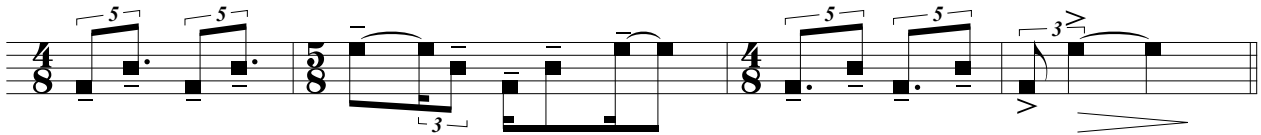
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Contrabass SCORDATURA:



The 4th partial of the 3rd string should sound the same as the 7th harmonic of the 4th string.

## NOTES



JUST A TIP: The whole ensemble might benefit from knowing/learning this particular rhythm,...

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Black (filled) diamond-shaped noteheads (not to be confused with the white (unfilled) indicating harmonics) are used to represent a different timbre - and preferably also a "weaker"/softer version - of a given pitch than the "normal" instrument sound. When alternating between the two (the "normal" and the "alternative" sound), the difference in timbre should be sharp enough, similar to the above-mentioned on/off-switch. If the difference in timbre/volume is too little (or even too large), one should compensate for it.

Staccatissimo (the wedge) should always be executed as staccatissimo and dry as possible. Pizzicati with the wedge sign are performed very secco. Slurred staccatissimo should, as far as it is possible, have a "stop" for every note. For the string players, this means keeping the bow on the string, resulting in a stuttering, and slightly "dirty" pitch. However, keep it rhythmically!

## WOODWINDS

Black (filled) diamond-shaped noteheads: Use alternative fingerings as when performing timbral trills. Search for a softer/weaker sound.

Flute (piccolo): Air noise/silence: Cover the embouchure hole, and in order to "stop" the sound; let the fingers cover all the key holes and the tenon hole.

Oboe/Clarinet: Air noise/silence: Search for air noise sounds, and in order to "stop" the sound; cover all the upper joint holes.

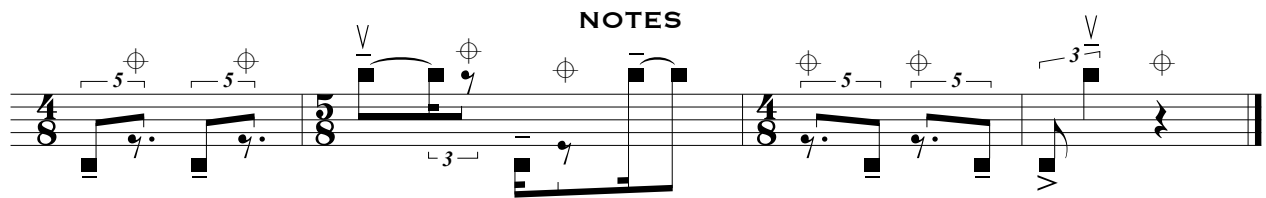
Bassoon: The lowest note (A) can be changed to a Bb, if not available on the contrabassoon.

## BRASS

The horn and the trumpet perform the piece with respectively the 1st valve crook and the F3 crook removed. A couple of times throughout the piece, the trombone removes the F attachment tuning slide. The shortened tube is used when alternating between air noise and silence: Alternate between opening and closing the tube hole with the hand/finger. (If this doesn't work efficiently/quickly enough, a piece of a garden hose or sim. with the correct diameter can be attached to the tube. (The hoses can be borrowed from the composer!))

When playing with embouchure through the shortened tube (black (filled) diamond-shaped noteheads), both the timbre and pitch are very different from the "normal tube". The fingerings (numbers in a circle) suggest how the pitches can be achieved, but they may be performed differently (or adjusted) in order to get a more exact pitch.

Trombone: Occasionally, numbers such as "5.", "7." and "11." appear above the notes, referring to natural harmonics. "In X" = "no specific position".



... and here is the same rhythm, where one should try to give also the *rests* a rhythmic function.

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## PERCUSSION and PIANO

In order to achieve the on/off effect, the vibraphone/piano should use the pedal, but in a very clean-cut manner.

Friction impuls: We hear each "grain" when scraping along a piano bass string, or when dragging the super ball.

The circular movement ("circ. mv.") is always a larger and slower gesture.

+ = Dead stroke

Black (filled) diamond-shaped noteheads: Playing on a key where its strings are damped (at the very end) with the other hand.

## STRINGS

Everything is performed non vibrato.

The general arco sound (below mf/f) is "sul tasto".

Some of the string instruments use certain techniques that are here simply named "a", "b" and "c":

a : Play (on the notated strings) on the string wrapping behind the bridge. Very slow bow.

b : Play a scratch molto sul tasto (on the notated strings). Extremely slow bow.

c : Play on the string and the spiral clip simultaneously (on the prepared 4th string of the 2nd violin). Search for low-frequent sounds.

All these sounds (a, b, c) are performed with a pressure moving from relatively light to so heavy that the sound nearly becomes a rhythm in the very end, before it is "choked". But do not exaggerate the crescendi!

"Bow shake": A slow, slightly shaky bow, barely retaining the pitch.

And finally, feel free to contact me (the composer) if you have any further questions!

(+47 415 57 519)

Kindest regards to Ernst!

Øyvind m.





B

Tune the instrument a 1/6 tone (or 31c) higher.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.:** Starts with a 5-measure rest, then plays a melodic line with *mp* dynamics.
- Ob.:** Remains silent throughout this section.
- Cl.:** Plays a melodic line with *mp* dynamics.
- Bsn.:** Remains silent throughout this section.
- Hn.:** Starts with a 5-measure rest, then plays a melodic line with *p* dynamics and *sim.* (sustained) markings.
- C Tpt.:** Plays a rhythmic pattern with *p* and *mp* dynamics, and *sim.* markings.
- Tbn.:** Starts with a 5-measure rest, then plays a melodic line with *pp* dynamics and *sim.* markings. Includes fingerings 11, 13, 9, and 10.
- Perc.:** Plays a rhythmic pattern with *mp* dynamics.
- Pno.:** Plays a harmonic accompaniment with *mp* dynamics.
- Vln. I:** Starts with a 5-measure rest, then plays a melodic line with *pp* and *p* dynamics, and *a* (accents) markings.
- Vln. II:** Starts with a 5-measure rest, then plays a melodic line with *p* and *mp* dynamics, and *a* markings.
- Vla.:** Starts with a 5-measure rest, then plays a melodic line with *p* and *mp* dynamics, and *a* markings. Includes *pizz. IV* and *arco* markings.
- Vc.:** Starts with a 5-measure rest, then plays a melodic line with *mp* and *p* dynamics, and *sim.* markings. Includes *(norm. D)* marking.
- D.B.:** Starts with a 5-measure rest, then plays a melodic line with *mp* and *p* dynamics, and *sim.* markings. Includes *(norm. D)* marking.

A large watermark "MNB noter" is overlaid on the score, along with the text "This music is copyright protected".



This page of the musical score, titled "TRANQUILIZED" and numbered "3", contains the following parts and markings:

- Flute (Fl.):** Second ending (II), starting with a *pp* dynamic.
- Oboe (Ob.):** Second ending (II), starting with a *pp* dynamic.
- Clarinet (Cl.):** *pp* dynamic, featuring a 5-measure slur.
- Bassoon (Bsn.):** *pp* dynamic, featuring a 5-measure slur.
- Horn (Hn.):** Second ending (II), with dynamics *pp* and *mf*, and a 5-measure slur.
- Trumpet (C Tpt.):** *mp* dynamic, with a 5-measure slur.
- Trumpet (Tbn.):** *p* dynamic, with a 5-measure slur and a "7." marking.
- Drum (Perc.):** *pp* dynamic, with a 5-measure slur.
- Piano (Pno.):** *p* dynamic, with a 5-measure slur.
- Violin I (Vln. I):** *pp* dynamic, with a 5-measure slur and a "13." marking.
- Violin II (Vln. II):** *p* and *mp* dynamics, with a 5-measure slur and a "13." marking.
- Viola (Vla.):** *pp* and *mf* dynamics, with a 5-measure slur and a "13." marking.
- Violoncello (Vc.):** *p* dynamic, with a 5-measure slur.
- Double Bass (D.B.):** *p* dynamic, with a 5-measure slur and a "13." marking.

The score includes various musical notations such as slurs, dynamics (*pp*, *mp*, *p*, *mf*), and performance markings like "7." and "13.". A large watermark "NB noter" is overlaid on the page, with the text "This music is copyright protected" written diagonally across it.

TRANQUILIZED

This musical score is for the piece "TRANQUILIZED" and covers measures 16 through 20. The score is arranged for a full orchestra and piano. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 16-17 are silent. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *p* to *pp*.
- Oboe (Ob.):** Measures 16-19 are silent. Measure 20 plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *p* to *mp*.
- Clarinet (Cl.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pp* to *mp*.
- Bassoon (Bsn.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pp* to *mp*.
- Horn (Hn.):** Measures 16-19 are silent. Measure 20 plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *p* to *mp*.
- Trumpet (C Tpt.):** Measures 16-19 are silent. Measure 20 plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *p* to *mp*.
- Trombone (Tbn.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pp* to *p*.
- Percussion (Perc.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5.
- Piano (Pno.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5.
- Violin I (Vln. I):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pp* to *mp*.
- Violin II (Vln. II):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pp* to *mp*.
- Viola (Vla.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mp* to *p*.
- Violoncello (Vc.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mp* to *p*.
- Double Bass (D.B.):** Measures 16-17 play a rhythmic pattern of eighth notes. Measures 18-19 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mp* to *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A watermark "NB noter" and "this music is copyright protected" is visible across the score.



TRANQUILIZED

Tune the instrument a 1/6 tone (or 31c) higher.

Fl. *mp* *p*

Ob.

Cl. *mp* *pp*

Bsn. *pp* *mp*

Hn. *mf*

C Tpt. *mp* *p* *mp*

Tbn. *p* (In E, lowered by 1/12-tone) (In C) *pp*

Perc.

Pno.

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

Vln. II *pp* *p* *pp* *p*

Vla. *mp* *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

IV (raise by a 1/12-tone)



TRANQUILIZED

8

Fl. *mf*

Ob.

Cl. *mp* *pp*

Bsn.

Hn. *p* *mp* *pp* *f* *poss.*  
Add flutter.

C Tpt. *pp* *f* *poss.*  
Add flutter.

Tbn. In X Remove the F attachment tuning slide.

Perc. *p* *pp* *p* *mp*

Pno. *mp* *p* *mp* *mp*  
Strike piano bass strings with palm.

Vln. I *pp* *pp* *ppp* *ff*

Vln. II *p* *pp* *ff*

Vla. *p* *mp* *p* *mp* *pp* *ff*

Vc. *pizz.* *arco* *pizz.* *mp* *p* *mp*

D.B. *mp* *p* *mp* *mp*  
Hand bounce *arco* *mp* *mp* *mp* *mp*  
Hand bounce *arco* *mp* *mp* *mp* *mp*

**E** ⊕ Normal tuning.

Fl.

Ob.

Cl.

Bsn.

Hn. (Add flutter) *f poss.* 3

C Tpt. (Add flutter) *f poss.* 3

Tbn. Air noise "on/off" trem. (see Notes) (Add flutter) *f poss.* 3

Perc. *ppp*

Pno. *ppp* *swa.* *aco.*

Vln. I *f* a

Vln. II Overpressure (OP) *f* sim. 3 3

Vla. *f* b

Vc. arco Bow shake IV *ppp*

D.B. Bow shake II *ppp* 3











14 **H**

TRANQUILIZED

Fl.  
Ob.  
Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Perc.

Pno.

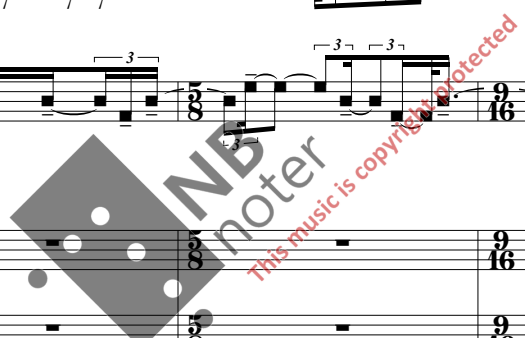
Vln. I

Vln. II

Vla.

Vc.

D.B.















Air noise on/off accel. trem.: Always keep noise sounds stacc., with gradually shorter rests in between.

TRANQUILIZED

K Change to alto flute.

Alto flute

Fl. *f poss.* *p* Put instrument together.

Ob. *f poss.* *p*

Cl. *f poss.* *p* *pp*

Bsn. *pp*

Air noise on/off accel. trem.: Always keep noise sounds stacc., with gradually shorter rests in between.

Hn. *f poss.* *p*

C Tpt. *f poss.* *p* Air noise "on/off"

Tbn. Air noise *f poss.* *p* (In C) *pp*

(Friction impulse)

VIB.

Perc. *f* *pp*

Pno. *f* *p* Piano string harmonics  
Strike piano bass strings with palm.  
*mp* *p*

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

Vln. II *p* *pp*

Vla. *p*

Vc. *ff* *pp* *p* E (lowered by 1/12-tone)

D.B. *ff* *pp* *p*

TRANQUILIZED

Tune the instrument a 1/6 tone (or 31c) higher.

97

Fl. *mp* *p*

Ob.

Cl. *mp* *pp*

Bsn. *pp* *mp*

Hn. *pp* *mf*

C Tpt. *mp* *p* *mp*

Tbn. *p* *pp*

Perc.

Pno.

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

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

Vla. *mp*

Vc. (sim.) *mp* *p*

D.B. *mp* *p*

Air noise "on/off"

(In E, lowered by 1/12-tone)

(In C)

IV (raise by a 1/12-tone)

III I II III II III IV I IV III IV

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L

Fl. *mp* *p*

Ob.

Cl.

Bsn. *pp*

Hn. *p* *mp* *pp* *mp*

C Tpt. *p* *mp*  
Remove the F attachment tuning slide. Harmon mute

Tbn. *p*

Perc.

Pno. *mp* *p*  
Strike piano bass strings with palm.  
*8<sup>va</sup>* *ced.*

Vln. I *pp* *pp* *pp*

Vln. II *pp* *f* *p* *p*

Vla. *p* *p* *mp* *p* *mp*

Vc.

D.B. *II* *III* *II* *IV* *III* *II* *I* *II* *IV*

TRANQUILIZED *accel.*

108

Fl. *mf*

Ob.

Cl. *mp* *pp*

Bsn. *pp*

Hn. *p* *mp* *pp* *f poss.* Add flutter.

C Tpt. *pp* *f poss.*

Tbn. *p* In X

Perc. *p* *pp* *p* *mp*

Pno. *p* *mp* *p* *mp* (With palm) *Lea* *Lea* *Lea*

Vln. I *pp* *pp* *ppp* *ff* a

Vln. II *p* *pp* *ff* 3 c 3

Vla. *p* *mp* *p* *mp* *pp* *ff* b IV b

Vc. *pizz.* *arco* *pizz.* *mp* *p* *mp* III

D.B. *mp* *p* *mp* *mp* *mp* Hand bounce *arco* *Hand bounce* *arco* II III



Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Black, diamond-shaped noteheads indicate touching the string(s) immediately in front of the dampers (with the other hand)

Pno.

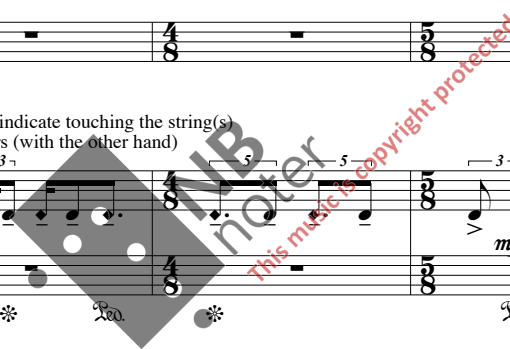
Vln. I

Vln. II

Vla.

Vc.

D.B.





TRANQUILIZED

This musical score is for the piece "TRANQUILIZED" and is page 26. It features a variety of instruments and includes dynamic markings such as *mp*, *mf*, and *f*. The score is divided into systems, with measures 122 and 123 clearly marked. The instruments and their parts include:

- Fl.:** Flute part with dynamics *mp* and *mf*.
- Ob.:** Oboe part with dynamics *mp* and *mf*.
- Cl.:** Clarinet part with dynamics *mp* and *mf*.
- Bsn.:** Bassoon part with dynamics *mp* and *mf*.
- Hn.:** Horn part with dynamics *mp* and *mf*.
- C Tpt.:** Trumpet part with dynamics *mp* and *mf*.
- Tbn.:** Trombone part with dynamics *mp* and *mf*.
- Perc.:** Percussion part with dynamics *mp* and *mf*.
- Pno.:** Piano part with dynamics *mp* and *mf*.
- Vln. I:** Violin I part with dynamics *mp* and *mf*.
- Vln. II:** Violin II part with dynamics *mp* and *mf*.
- Vla.:** Viola part with dynamics *mp* and *mf*.
- Vc.:** Violoncello part with dynamics *mp*, *mf*, and *f*.
- D.B.:** Double Bass part with dynamics *mp*, *mf*, *f*, and *mf*.

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



TRANQUILIZED

127

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *mf* *mp* *pp* *p*

Air noise "on/off"

In X

Piano string harmonics

Strike piano bass strings with palm.

Con sord.

*mf f mf f* *f* *mf* *mp* *p* *p* *mp*

III II IV III II I



136  $\phi$   $\oplus$  **P**

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

Ob. *f* *pp*

Cl. *pp mp* *mf* *f* *pp*

Bsn. *f* *pp*

Hn. *f poss.*

C Tpt. *f poss.*

Tbn. *mf* *f* *pp*

Perc. *p* *mp* *pp* *mf* *f* *pp*

Pno. (With palm) *mp* *mp* *8va* \*

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

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

Vla. *ff* *mp* *mf* *f* *pp*

Vc. *mp* *mp* *p* *mf* *f*

D.B. *mp* *mp* *p* *mf* *f* *Hand bounce* *arco* *III* *IV* *III* *IV* *III* *II* *II*



Normal tuning.

Fl. *mf* *pp*

Ob.

Cl. *pp* *ppp*

Bsn.

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

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

Tbn. Cup mute (In E, 1/12-tone low) 9. 10. *pp*

Perc. *p* *mp* *p* *ppp*

Pno. *mp* *mp* *mp* *p* *pp*

Vln. I *pp* *ff* Con sord.

Vln. II *p* *ff* Irregular tremolo *ppp*

Vla. *p* *ff* Con sord.

Vc. *mp* pizz. arco III IV *pp*

D.B. Hand bounce arco II III *mp* *p* *mp* *p*

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All notes until bar 171 are nat. harmonics. Tricky pitches/passages may be performed ord./differently, and one may change the bowings, if necessary.

145

Fl. *mp* *pp*

Ob.

Cl. *mp* *pp*

Bsn.

Hn. *f* *p*

C Tpt. *p*

Tbn. (In C) 2. 3 7. (In E, 1/12-tone low) 5 (In E, 1/12-tone low) In X 5 *mp* *pp* *p*

Perc. *mp* *pp*

Pno. \*

Vln. I

Vln. II

Vla. *p* pizz. IV arco III 3 pizz. IV

Vc. III 3 E (lowered by 1/12-tone) sim.

D.B. II III IV III IV *mf* *p* 5 5 *mp*

148 Tune the instrument a 1/6 tone (or 31c) higher.

Fl. *pp* *mp*

Ob.

Cl. *pp* *mp*

Bsn.

Hn. *p* *mf* *p* *f*

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

Tbn. (In C) *pp* *p* *p* (In E, 1/12-tone low) (In C) (In E, 1/12-tone low)

Perc. *pp* *pp* *mp*

Pno. *p* *pp* *mp* *8va*

Vln. I *pp*

Vln. II

Vla. *p* *pp* *mp* *p* arco III III IV

Vc. *p* (norm. D) *pp* *mp* *p* III

D.B. *p* *mp* *mp* *p* II III II III IV I IV III IV 3 I

152

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

*ppp* *p*

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

*ppp* *p*

*pp* *p* *pp*

*pp* *mp* *pp* *p* *pp*

*mp* *p* *mp* *p* *mp*

III

IV

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Fl. *pp*

Ob.

Cl. *ppp* *pp*

Bsn. *pp*

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

C Tpt. *p*

Tbn. *p* (In E, 1/12-tone low) *pp* *p*

Perc. *pp*

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

Vln. I *pp* *p*

Vln. II

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

D.B. *p* *mp*



TRANQUILIZED

159 *mp* 3 3 5 3

Fl.

Ob.

Cl. *mp* *ppp*

Bsn. *mp* 3

Hn. *f* *p* *p*

C Tpt. *f* *p* *p*  
(In E, 1/12-tone low)

Tbn. *pp* *p*

Perc. *ppp*

Pno. Place the object (spiral bound note pad or sim.) so that it covers the piano strings from G3 to C#5.

Vln. I *mp* pizz.

Vln. II

Vla. *mp* IV (raise by a 1/12-tone) pizz.

Vc. *mp* 3 *pp*

D.B. II IV II III IV *p* *mp* *p* *mp*

Normal tuning.

Fl. *pp*

Ob.

Cl. *p* *ppp*

Bsn.

Hn. *p*

C Tpt. *p* *mf*

Tbn. *pp* *p* *pp* *In C* *In X*

Perc. *pp* *p* *ppp*

Pno. *p* *pp*

Vln. I *pp* *arco*

Vln. II

Vla. *p* *arco* *III* *3*

Vc. *pp* *mp* *pp* *III* *3* *IV*

D.B. *p* *mp* *II* *III* *I* *IV* *III* *IV* *III* *5*





T  $\text{♩} = 132-144$

171 *accel.*

Fl. *mp* *f*

Ob. *pp* *mf*

Cl. *f*

Bsn.

Hn. *p* *f poss.*

C Tpt. *p* *f poss.*

Tbn. *mp* *f* Remove the F attachment tuning slide.

Perc. *mp*

Pno. (With finger) *p*

Vln. I

Vln. II *f*

Vla. *f* Senza sord.

Vc. *f*

D.B. *mf* *f*

TRANQUILIZED

40

173

Fl. *mf*

Ob.

Cl.

Contrabassoon/contraforte

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *mf* (In E, 1/12-tone low)

Perc.

Pno. *mf* *f* *mf* *f*

Vln. I *f* Keep bow on the string!

Vln. II *f* II pizz. I *f*

Vla.

Vc. *mf* pizz. *f* 3

D.B. *mf* III II Keep bow on the string! IV *mf*

This musical score is protected by copyright. For low pitches (with diamond notcheads), it is recommended to use a super ball (close to the hammers) instead of a finger, if possible.



Fl.

Ob.

Cl. Change to bass clarinet.

Bsn. *ff* *p poss.*

Hn. ① ②

C Tpt. ①

Tbn. ⑤ *f*

Perc.

Pno. *ffp*

Vln. I

Vln. II

Vla. *f*

Vc.

D.B. *pizz.*









186

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page of a musical score for the piece 'TRANQUILIZED', starting at measure 186. The score is arranged in a standard orchestral format with 15 staves. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (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 Double Bass (D.B.). The Percussion part has a simple rhythmic pattern of three measures. The Piano part has a continuous eighth-note accompaniment. The other instruments have rests. A watermark 'NB noter' and 'this music is copyright protected' is overlaid on the score.

W

Musical score for 'TRANQUILIZED' page 47, measures 189-322. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (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 Double Bass (D.B.).

Measures 189-322 are shown. The score includes various dynamics such as *f*, *pp*, *p*, *mf*, and *ppp*. The piano part features a complex rhythmic pattern with triplets and a five-measure rest. The oboe part has a melodic line with a five-measure rest. The percussion part has a rhythmic pattern. The string parts are mostly silent.

Measures 189-322 are shown. The score includes various dynamics such as *f*, *pp*, *p*, *mf*, and *ppp*. The piano part features a complex rhythmic pattern with triplets and a five-measure rest. The oboe part has a melodic line with a five-measure rest. The percussion part has a rhythmic pattern. The string parts are mostly silent.

192

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mf*

*f*

*p poss.*

*mf*

*p*

*f*

*mf*

*f*

*p*

*f*

*arco*

*mf*

*f*

*arco*

*f*

*arco*

*mf*

SAND PAPER or sim.

Keep bow on the string!

III

IV

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202

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*f*

*f*

*mf*

This music is copyright protected

204 Change to piccolo.

Fl.

Ob.

Cl. Change to clarinet in Bb.  
(Prepare for upper joint only, with/without reed)

Bsn. *f* *p* *mf*

Hn.

C Tpt.

Tbn. In X

Perc. SUPER BALL friction Friction impulse "impro" *mf*

Pno. R.h.: Improvise with damping certain notes (never more than 3 in a row) with finger/super ball or sim. Avoid ostinato, etc. *f* *p* *mf* *pp*

Vln. I pizz. *f*

Vln. II *f*

Vla.

Vc.

D.B. pizz. *f*

Y

Fl.  $\frac{3}{8} + \frac{3}{16}$

Ob.  $\frac{3}{8} + \frac{3}{16}$

Cl.  $\frac{3}{8} + \frac{3}{16}$

Bsn.  $\frac{3}{8} + \frac{3}{16}$

Hn.  $\frac{3}{8} + \frac{3}{16}$

C Tpt.  $\frac{3}{8} + \frac{3}{16}$

Tbn.  $\frac{3}{8} + \frac{3}{16}$

Perc. <sup>207</sup> (sustained) Friction impulse "impro" *pp*

Pno. <sup>207</sup> *pp staccatissimo*

Vln. I  $\frac{3}{8} + \frac{3}{16}$

Vln. II  $\frac{3}{8} + \frac{3}{16}$

Vla.  $\frac{3}{8} + \frac{3}{16}$

Vc.  $\frac{3}{8} + \frac{3}{16}$

D.B.  $\frac{3}{8} + \frac{3}{16}$

209

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*poco e poco cresc.*

arco Keep bow on the string, but allow resonance

*pp*

*poco e poco cresc.*

arco Keep bow on the string!

*pp*

*poco e poco cresc.*

arco Keep bow on the string!

*pp* *poco e poco cresc.*

211

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*MPNoter*  
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Piccolo  
Air noise (on/off). Improvise with this or a similar motif.

Fl. *f poss.*

Ob. *f poss.*

Clarinet in Bb  
Air noise (on/off). Improvise with this or a similar motif.

Cl. *f poss.*

Bsn. *f poss.*

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I (cont. motif) No resonance *ff*

Vln. II No resonance (cont. motif) *ff*

Vla.

Vc. *ff*

D.B. *ff*

215

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Air noise (on/off). Improvise with this or a similar motif.

*f* *poss.*

SAND PAPER or sim.

TRANQUILIZED

217

Fl.  $\frac{3}{8} + \frac{3}{16}$

Ob.  $\frac{3}{8} + \frac{3}{16}$

Cl.  $\frac{3}{8} + \frac{3}{16}$

Bsn.  $\frac{3}{8} + \frac{3}{16}$

Hn.  $\frac{3}{8} + \frac{3}{16}$

C Tpt.  $\frac{3}{8} + \frac{3}{16}$

Tbn.  $\frac{3}{8} + \frac{3}{16}$

Perc.  $\frac{3}{8} + \frac{3}{16}$

Pno.  $\frac{3}{8} + \frac{3}{16}$

Vln. I  $\frac{3}{8} + \frac{3}{16}$

Vln. II  $\frac{3}{8} + \frac{3}{16}$

Vla.  $\frac{3}{8} + \frac{3}{16}$

Vc.  $\frac{3}{8} + \frac{3}{16}$

D.B.  $\frac{3}{8} + \frac{3}{16}$

*mf* *ff*

*fff*

*fposs.*

NB noter  
This music is copyright protected



218 Change to alto flute.

Fl.

Ob.

Cl. Put instrument together.

Bsn. *f*

Hn. (2)

C Tpt. (1) *f*

Tbn. (IV) (1) *f*

Perc.

Pno. *f*

Vln. I

Vln. II

Vla. OP

Vc. *f* OP → ord.

D.B. *f* pizz. arco

TRANQUILIZED

Z

Alto flute

Fl. 220 *mf*

Ob.

Cl.

Bsn. *p* *ff*

Hn. 220

C Tpt.

Tbn. (In E, 1/12-tone low) *mf*

Perc. 220 *pp* *mf* CROTALES

Pno. 220 *ff* *mf* *p* *mf* *ff* *8va*

Vln. I 220

Vln. II 220

Vla. *ord.*

Vc.

D.B. *ord.* *ff* *mf* *OP*

Accel. scraping along string with a plastic card or sim.

*This score is copyright protected*

222

Fl.

Ob.

Cl. *pp* Change to bass clarinet.

Bsn.

Hn.

C Tpt.

Tbn. Senza sord.

Perc.

Pno. *mf* *p* *f* *8va*

Vln. I Light OP *p* *f*

Vln. II Light OP *p* *f*

Vla.

Vc.

D.B.

TRANQUILIZED

62  
224

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for a piece titled "TRANQUILIZED". It is arranged for a full orchestra and piano. The score is divided into two systems, with measures 224 and 224 marked at the beginning of each system. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (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 Double Bass (D.B.). The score features various musical notations, including dynamics such as *f*, *mf*, and *p*, and performance instructions like "ord." and "3". A large watermark "notefactory.com" is overlaid on the piano part.

226

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*pp*

*f*

*p*

*f*

*pizz.*

III

IV

III

(sim.)

SUPER BALL friction

Friction impulse "impro"

R.h.: Improvise with damping certain notes (never more than 3 in a row) with finger/super ball or sim. Avoid ostinato, etc.

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229

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 C Tpt.   
 Tbn.   
 Perc.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

*pp*   
*f*   
*pp*   
*mf*   
*mf*   
*pp*   
 arco   
 III   
 IV   
 III   
*mf*   
*pp*

Detailed description of the musical score: This page shows measures 229 through 232 of the piece 'TRANQUILIZED'. The score is arranged in system blocks. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The second system includes Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Cl. part features a melodic line with five-measure phrases marked with '5' and 'pp'. The Pno. part has a rhythmic accompaniment of eighth notes in the bass register, with a melodic line in the treble register that is marked with a *mf* to *pp* dynamic range. The D.B. part plays a complex rhythmic pattern with triplets and five-measure phrases, marked with 'arco', 'III', 'IV', 'III', and a *mf* to *pp* dynamic range. The Perc. part has a simple rhythmic pattern marked with *mf*. The woodwind parts (Fl., Ob., Hn., C Tpt., Tbn.) are mostly silent in this section. The strings (Vln. I, Vln. II, Vla., Vc.) are also silent. A large watermark 'NB noter' and the text 'this music is copyright protected' are overlaid on the piano part.

This page of the musical score, titled "TRANQUILIZED" and numbered 65, features a section labeled "AA" in the top left corner. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute):** Rests throughout the section.
- Ob. (Oboe):** Plays a rhythmic pattern starting at measure 232, marked *f*.
- Cl. (Clarinet):** Plays a melodic line starting at measure 232, marked *f*, with a dynamic change to *ff* later.
- Bsn. (Bassoon):** Plays a melodic line starting at measure 232, marked *f*, with a dynamic change to *ff* later.
- Hn. (Horn):** Plays a rhythmic pattern starting at measure 232, marked *f*.
- C Tpt. (Trumpet):** Rests throughout the section.
- Tbn. (Trombone):** Rests throughout the section, with the instruction "Harmon mute" written above the staff.
- Perc. (Percussion):** Features a section labeled "CROTALES" starting at measure 232, marked *f*, with a dynamic change to *fff* later.
- Pno. (Piano):** Features a complex accompaniment starting at measure 232, marked *f*, with a dynamic change to *ff* later. Includes markings for *8va* and *15ma*.
- Vln. I (Violin I):** Plays a melodic line starting at measure 232, marked *f*, with a dynamic change to *ff* later.
- Vln. II (Violin II):** Plays a melodic line starting at measure 232, marked *f*, with a dynamic change to *ff* later.
- Vla. (Viola):** Rests until measure 232, then plays a melodic line marked *ff*.
- Vc. (Violoncello):** Rests until measure 232, then plays a melodic line marked *f*, with a dynamic change to *ff* later. Includes the instruction "OP → ord."
- D.B. (Double Bass):** Plays a rhythmic pattern starting at measure 232, marked *f*, with a dynamic change to *ff* later.

The score is written in 4/4 time and includes various dynamic markings such as *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). A large watermark "noter" is visible across the center of the page.

235

Fl. *mf* 3

Ob.

Cl. Change to clarinet in Bb. Tune the instrument a 1/12-tone lower.

Bsn.

Hn. *pp* *ff* ①

C Tpt. *pp* ① ③ *ff*

Tbn. (In E, 1/12-tone low) *mf* 3

Perc. SUPER BALL friction *mf*

Pno. *ff* *mf* 3 *ff* *mf* 3

Vln. I

Vln. II

Vla.

Vc.

D.B. *mf* IV 2 3





CC

241

Fl.

Ob.

Cl.

Bsn.

Hn. <sup>(2)</sup> *p* *ff* Senza sord.

C Tpt.

Tbn. <sup>(VII)</sup> *p* *ff* *ff*

Perc.

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc. *ff*

D.B. *ff* IV

243 Normal tuning.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

(In Bb)

7.

*poco e poco dim.*

*ff*

*poco e poco dim.*

*poco e poco dim.*

*poco e poco dim.*

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Musical score for 'TRANQUILIZED' page 73. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Melodic line starting at measure 251.
- Ob. (Oboe):** Rests throughout the section.
- Cl. (Clarinet):** Melodic line with slurs and accents.
- Bsn. (Bassoon):** Rests throughout the section.
- Hn. (Horn):** Rests throughout the section.
- C Tpt. (Trumpet):** Rests throughout the section.
- Tbn. (Trombone):** Melodic line with slurs and accents, marked *ff* at the end.
- Perc. (Percussion):** Rhythmic accompaniment with slurs.
- Pno. (Piano):** Accompanying part with slurs and a *(sim.)* marking.
- Vln. I (Violin I):** Melodic line with slurs.
- Vln. II (Violin II):** Melodic line with slurs.
- Vla. (Viola):** Melodic line with slurs.
- Vc. (Violoncello):** Melodic line with slurs.
- D.B. (Double Bass):** Melodic line with slurs.

The score is in 4/4 time and begins at measure 251. A large watermark 'MIB noter' is overlaid on the piano part, with the text 'This music copyright protected' written diagonally across it.

DD

Flutter

(non legato!)

*p*

254

254

VIB. Sustain with bow

Bow trem.

254

*ffp*

*staccatissimo*

254

(non legato!)

*pizz.*

(non legato!)

(non legato!)

(non legato!)

This musical score is for the piece "TRANQUILIZED" and covers measures 74 to 254. The score is written for a full orchestra and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (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 Double Bass (D.B.). The Percussion (Perc.) part includes a Vibraphone (VIB.). The piano part (Pno.) is written for both hands. The score features various dynamics such as *f*, *ffp*, and *p*, and articulations like *staccatissimo*, *pizz.*, and *Flutter*. Performance instructions include "Sustain with bow" for the vibraphone and "Bow trem." for the strings. The score is marked with a "DD" (Dolby Digital) logo and a copyright notice: "This music is copyright protected".





Toung ram

Fl. *ff*

Ob.

Cl. *f*

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno. *(b)* 5 (sim.)

Vln. I *f*

Vln. II

Vla.

Vc.

D.B.

5/16

264 **EE** Flutter

Fl. *f*

Ob. *f*

Cl. *f* (non legato!)

Bsn. *mf*

Hn.

C Tpt.

Tbn. *f*

Perc. **VIB.** Bow trem. *f*

Pno. *ffp* staccatissimo

Vln. I (non legato!) *f*

Vln. II *f* pizz. (non legato!)

Vla. *f* (non legato!)

Vc. *f* (non legato!)

D.B. *f*

268 Toungé ram

Fl. *ff*

Ob.

Cl. *f*

Bsn.

Hn.

C Tpt. Senza sord.

Tbn. *f*

Perc. SUPER BALL friction *f*

Pno. *f*

Vln. I *f*

Vln. II arco *f*

Vla. *f*

Vc. *f*

D.B. *f*





278 Flutter

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *ff*

This musical score page, titled 'TRANQUILIZED' and numbered 81, covers measures 278 to 282. The music is in 3/4 time. The Flute part begins with a 'Flutter' effect, marked with a forte (*f*) dynamic. The Bassoon part starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The Piano part features a complex rhythmic pattern with a watermark 'NB noter' and the text 'This music is copyright protected' overlaid. The string sections (Violin I, Violin II, Viola, Violoncello, and Double Bass) play sustained chords with some rhythmic movement. The woodwinds (Oboe, Clarinet, Trumpet, Trombone) and Horns are mostly silent in this section. The Percussion part has a simple rhythmic accompaniment.

TRANQUILIZED

GG Tounge ram

The musical score is for the piece "TRANQUILIZED" and is divided into two systems. The first system (measures 82-282) features the following parts:

- Fl.:** Bass clef, 2/4 time. Includes a "GG" box and a "Tounge ram" instruction. The music consists of rhythmic patterns with slurs and a dynamic marking of *f*.
- Ob.:** Treble clef, 2/4 time. Starts with a *pp* dynamic marking.
- Cl.:** Treble clef, 2/4 time. Includes the instruction "(non legato!)" and a *f* dynamic marking.
- Bsn.:** Bass clef, 2/4 time. Includes the instruction "(non legato!)" and a *f* dynamic marking.
- Hn.:** Treble clef, 2/4 time. Starts at measure 283 with a circled "1" and a *f* dynamic marking.
- C Tpt.:** Treble clef, 2/4 time. Starts at measure 283 with a circled "1" and a *f* dynamic marking.
- Tbn.:** Treble clef, 2/4 time. Starts at measure 283 with a circled "VII" and a *f* dynamic marking.
- Perc.:** Treble clef, 2/4 time. Starts at measure 283 with the instruction "Bow trem." and a *f* dynamic marking.
- Pno.:** Grand staff (treble and bass clefs), 2/4 time. Starts at measure 283 with a *f* dynamic marking.

The second system (measures 283-312) features the following parts:

- Vln. I:** Treble clef, 2/4 time. Starts at measure 283 with "s.p." and a *f* dynamic marking. Includes the instruction "(non legato!)" at the end.
- Vln. II:** Treble clef, 2/4 time. Starts at measure 283 with "s.p." and a *f* dynamic marking. Includes the instruction "(non legato!)" at the end.
- Vla.:** Alto clef, 2/4 time. Starts at measure 283 with "s.p." and a *f* dynamic marking. Includes the instruction "(non legato!)" at the end.
- Vc.:** Bass clef, 2/4 time. Starts at measure 283 with "s.p." and a *f* dynamic marking. Includes the instruction "(non legato!)" at the end.
- D.B.:** Bass clef, 2/4 time. Starts at measure 283 with "s.p." and a *f* dynamic marking. Includes the instruction "(non legato!)" at the end.

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



TRANQUILIZED

This page of the musical score, titled "TRANQUILIZED", is page 83. It features a variety of instruments and includes several musical notations:

- Flute (Fl.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Oboe (Ob.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest. A dynamic marking of *ff* is present.
- Clarinet (Cl.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Bassoon (Bsn.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Horn (Hn.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Trumpet (C Tpt.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Trombone (Tbn.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest. A Roman numeral **VII** is circled above the staff.
- Percussion (Perc.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Piano (Pno.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Violin I (Vln. I):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Violin II (Vln. II):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest. The word "ord." is written to the right of the staff.
- Viola (Vla.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Violoncello (Vc.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.
- Double Bass (D.B.):** Starts at measure 285 with a five-measure rest, then plays a melodic line with a five-measure rest.

The score includes various musical notations such as rests, melodic lines, and dynamic markings. A watermark "NB noter" and "this music is copyright protected" is visible across the page.

287 Flutter

Fl. *f poss.*

Ob.

Cl. *ff*

Bsn. *ff*

Hn. *ff* ②

C Tpt. *ff* ③

Tbn. *ff*

Perc. 287 Bow trem. *f poss.*

Pno. 287 *ff sempre staccatissimo*

Vln. I 287 *ff* ord. (non legato!) →

Vln. II *ff* pizz.

Vla. *ff* ord. (non legato!) →

Vc. *ff* ord. (non legato!) →

D.B. *ff* ord. (non legato!) →

291

Fl. *Tounges ram* **HH** *ff*

Ob.

Cl. *(non legato!)*

Bsn.

Hn.

C Tpt.

Tbn. ①

Perc. **SUPER BALL friction**

Pno. 5 5

Vln. I *s.p.*

Vln. II *(Keep bow on the string!) arco s.p.*

Vla. *s.p.* *(Keep bow on the string!)*

Vc. *s.p.* *(Keep bow on the string!)*

D.B. *s.p.* *(Keep bow on the string!)*

294

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

5

5

5

5

5

5

5

5

5

5

5

(Keep bow on the string!)

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