

Q U D R A T

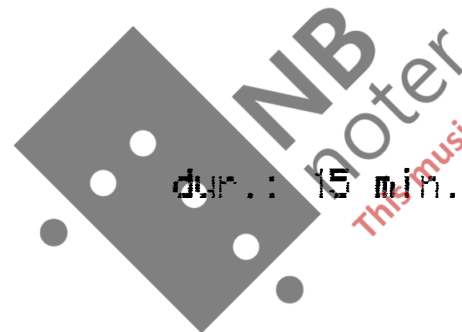
(composed 1987; revised 1990)

for

three percussion players
and
three synthesizers

by

L a s s e T h o r e s e n



dur. : 15 min.

Commissioned by
Norsk Rikskringkasting
for a concert in the
European Broadcasting
Union in March -87

Qudrat

Qudrat er et arabisk ord for kraft og styrke

Kraften som skaper og knuser:

som innfører

opprettholder

avslutter

som utsender og kaller tilbake

Kraften som tøyler og sammenholder

som gir likevektslengde i utspreidhet

Styrken til å leve tross lenker

til å heves mot høyder

til å stå mot storm

Ropet fra avgrunnen

Stjernesyn ved vintersolveru

Den selv-beståendes verdighet

Lysets tordenkile

NB !

**IN THIS SCORE, THERE ARE INDICATIONS FOR THE MOVEMENTS OF A
'MODULATION WHEEL'**

**IN THE SYNTHESIZER PARTS. AT THE FIRST PERFORMANCE OF THE PIECE,
THIS WAS USED FOR THE SEPARATE MIDI CONTROL OF 3 PCM70 LEXICON
REVERBERATION BOXES. FOR LATER PERFORMANCES, IT IS ADVISED,
BECAUSE OF PRACTICAL AND ECONOMICAL REASONS TO PERFORM THE PIECE
WITHOUT ARTIFICIAL REVERBERATION ALL TOGETHER, OR, IF DESIRED, WITH
REVERBERATION BOXES CONTROLLED CENTRALLY BY THE TECHNICIAN.**

**THEREFORE, PLEASE DISREGARD THE INDICATIONS FOR THE MOVEMENT OF
THE MODULATION WHEEL IN THE INDIVIDUAL SYNTH-PARTS !**

INSTRUMENTATION

PERCUSSION I	2 bongos (1,2) Octoban set A (1,2,3,4,5,6,7) 1 Ketteldrum (deep) Metal and glass chimes
PERCUSSION II	Octoban set B (1,3,5,7) Octoban set A (8) Deep drums (1,3) 3-4 chinese cymbals (making a glissando when hit forcefully) tam-tam
PERCUSSION III	Octoban set B (2,4,6,8) deep drums (2,4,5) (drum 5 = gran cassa) effect drums (1,2,3) (larges drums prepared with chains, chimes etc.)

NB: The numbering within one group of drums is always from the top register to the lower ones.

Octoban set A is tuned slightly higher than set B, so that:

A1 > B1 > A2 > B2 etc.

**The bongos are tuned higher than the Octoban set A so that
Bongo 2 > A1.**

The deep drums are tuned lower than the Octoban:

B8 > Deep dr.1

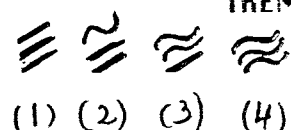
**Synthesizers I, II, III use Yamaha Dxt II.f.d, each of the synthesizers
being supplied with:**

**volume pedal
sustain pedal
portamento pedal**

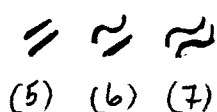
**THE SYNTHESIZER SOUNDS ARE SPECIFICALLY DESIGNED FOR THE
PIECE BY THE COMPOSER AND CAN BE OBTAINED FROM HIM ON
DISKETTES. PLEASE DIRECT INQUIRIES TO "THE NORWEGIAN MUSIC
INFORMATION CENTER".**

EXPLANATION OF SIGNS

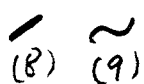
TREMOLI/ SPEED INDICATIONS for notes in circles:



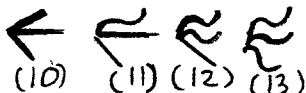
(1) very fast, regular (2) very fast, slightly irregular (3) very fast, irregular (4) very fast, very irregular



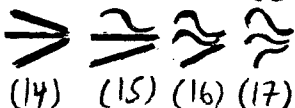
(5) medium fast, regular; (6), (7) medium fast, increasingly irregular



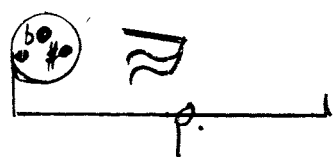
(8) slow, regular (9) slow irregular



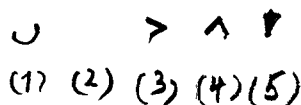
(10) regular accelerando; (11), (12), (13) increasingly irregular accelerandi.



(14) regular ritardando; (15), (16), (17) increasingly irregular ritardandi



Play the pitches indicated in any order, beginning fast and immediately making a ritardando in a rather irregular rhythm. The duration of the whole figure is 3 crotchets.



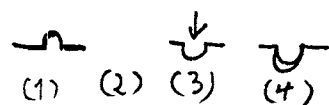
KEY VELOCITY: from slow (left) to very fast. NB! The velocity of the attack determines often not only (and sometimes not at all!) the loudness of the sound, but its overtone spectrum. After a fast/hard attack, be sure to release pressure immediately!



Play with soft attacks



Play with soft attacks, then gradually with harder ones



AFTER TOUCH PRESSURE: (1) no pressure / release pressure (2) normal (i.e. no sign) (3) pressure (4) heavy pressure.



Keep the key depressed.



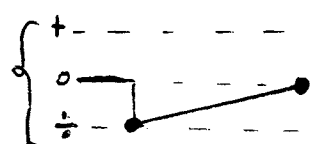
In this piece, pressure after the initial attack often releases a vibrato. The range of the vibrato is in some cases drawn on the 'effect' line. A greater pressure produces a greater vibrato range.



Push 'Performance 16' for a new sound. Set always the volume to zero with the volume pedal before pushing.

n, p, f, ff etc.

The dynamic indications in the synth.-parts should be realized by regulating the volume with the foot pedal. The manual Volume slider should generally be left on a max. level, except in a few, specifically marked cases of abrupt changes of volume.



Shows the movement of the pitch bender (on the left hand side of the keyboard). The players should play the pitches indicated on the (normal) note system with his right hand, while moving the bender as indicated by the graphic with the left hand. The resulting effect should be the one notated on the third ('effect')-line (above the two 'normal' ones).



Keep the keys depressed. Release them (individually) at the square brackets.



Play any key in the register indicated.

QUDRAT

Lasse Thoresen (1987)

$\text{♩} = 48$

Techn. **4**

Perc. I
Bongas
sfz **4**

Perc. II
Beban
Deep drums
sfz **4**

Perc. III
Deep drums
Effect Drums
sfz **4**

effect:

Synth. I
Yamaha
Dx7
sfz **4**

effect:

Synth. II
Yamaha
Dx7
sfz **4**

effect:

Synth. III
Yamaha
Dx7
f **4**

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

The score is written on a grand staff with six systems. The top three systems are for Percussion (Perc. I, II, III) and the bottom three are for Synthesizer (Synth. I, II, III). Perc. I and II use a 5/8 time signature, while Perc. III uses 3/4. Synth. I and III are in 3/4 time. The Perc. I part features a complex rhythmic pattern with accents and slurs, marked with *sfz*. Perc. II has triplet markings and *sfz* markings. Perc. III has dynamic markings *sfz*, *p*, *mf*, *f*, and *sfz*. Synth. I has a *sim.* marking. Synth. II has a melodic line with slurs and accents. Synth. III has a *sim.* marking. A large watermark 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it.



$\leftarrow \overset{3}{\text{tr}} \text{tr} \rightarrow$ $\leftarrow \overset{2}{\text{tr}} \text{tr} \rightarrow$ $\leftarrow \overset{3}{\text{tr}} \text{tr} \rightarrow$ $\leftarrow \overset{4}{\text{tr}} \text{tr} \rightarrow$
 $\text{♩} = 72$ $\text{♩} = 48$ $\text{♩} = 72$ $\text{♩} = 96$

Techn. **FF** **MF** **FF** **MF** **FF** **DIM.**

Perc. I *sfz* *sfz* *sfz*

Perc. II *sfz* *sfz* *sfz*

Perc. III *sfz* *sfz* *sfz*

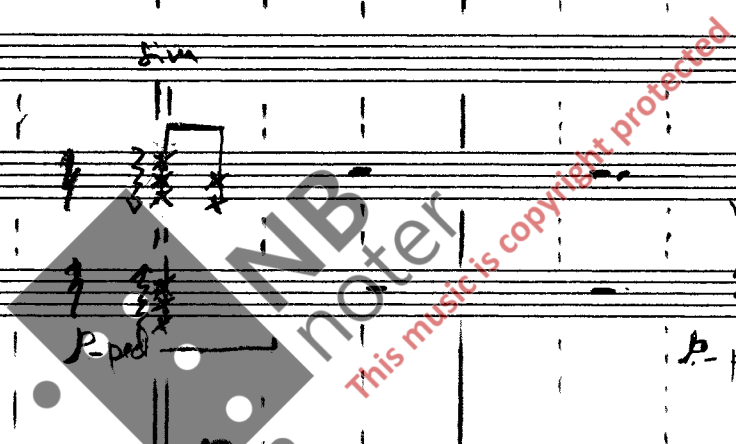
3 **2** **3** **4**

Synth. I (Part. II) *sfz* *mf* *sfz* *mf* *sfz*

3 **2** **3** **4**

Synth. II *ff* *mf* *ff* *mf* *ff* *dim*

Synth. III



4

3
= 72
4
= 48

Techn.

(DIM) - - - - - P

Perc. I

timpani (gliss)

pp < mf >

Perc. II

Perc. III

3 4

Synth. I

mf

NB noter
This music is copyright protected

3 4

Synth. II

3 4

Synth. III

effect:
Bender
Vol: n mp cresc.

Bender

1) Vibrato to be released by increased pressure on the key

6

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

(far away)

Mod. wh. +

pp

[w] [v] [u]

(reverb)

2

p mf

Mod. wheel +

7

B

Techn. Percussion
 very close
 middle
 far away

Perc. I

Perc. II

Perc. III

Synth. I

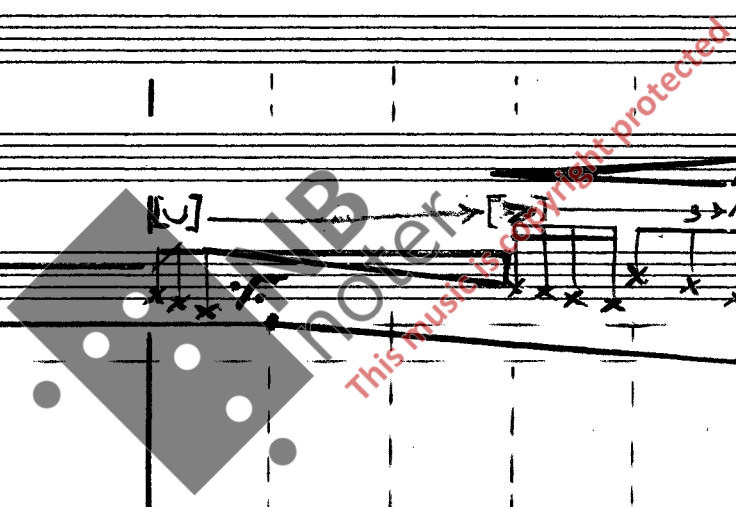
Mod. wheel

Synth. II

Mod. wheel

Synth. III

Mod. wheel



4

Techn. *Rebbed drum; reverb.*

Perc. I *p. cresc. non trem. (nontrem) cresc.*

Perc. II *p. cresc. non trem. f. sfz*

Perc. III *p. cresc. sfz*

Synth. I *p. cresc. (sim) cresc.*
Mod. wheel:

Synth. II *L.V.*

Synth. III *27*
Mod. wheel:

9

C

b $\text{♩} = 72$
($\text{♩} \text{♩} \text{♩} \text{♩}$)

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

b

b

b

b

3



Mod. w/h.

Mod. + wheel

Mod. wheel

Musical score for Percussion (I, II, III) and Synthesizers (I, II, III). The score includes handwritten notes, dynamics (ff, sfz, mp, p), and performance instructions like 'Mod. w/h.' and 'Mod. + wheel'. A large watermark is present in the center of the page.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Paque

pp

mp

mf

sfz

dim

(very sporadic)

Mod. wheel

5

sim.

Mod. wh.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

The image shows a handwritten musical score for a percussion and synthesizer ensemble. The score is organized into three main sections: Percussion (Perc. I, II, III) and Synthesizer (Synth. I, II, III). The Percussion section consists of three staves, each with a treble clef and a key signature of one sharp (F#). Perc. I includes dynamic markings such as *mp*, *mp*, and *p*. Perc. II includes dynamic markings such as *f* and *p*. Perc. III includes dynamic markings such as *p*, *mp*, and *mp*. The Synthesizer section consists of three staves, each with a treble clef and a key signature of one sharp (F#). Synth. I includes dynamic markings such as *mp* and *mp*. Synth. II includes dynamic markings such as *mp* and *mp*. Synth. III includes dynamic markings such as *p*, *mp*, and *mp*. The score is marked with a circled '4' in the Perc. I and Synth. III staves. A large watermark 'MIDI-Boxer' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Octoban:

mp

cresc

f

mf

6

LP.ped

LS.ped

This music is copyright protected

($\text{♩} = \text{♩}$)

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

2 3 4

2 3 4

2 3 4

5

mp cresc.

f

sfz sfz

mp cresc.

f

sfz

mp cresc.

f

sfz

cresc.

Port. ped

Port. ped

Port. ped

cresc.

Port. ped

Port. ped

cresc.

5

Techn.

Perc. I

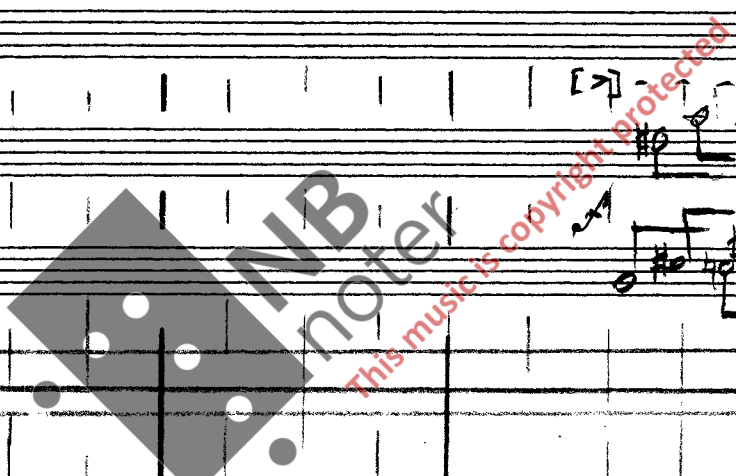
Perc. II

Perc. III

Synth. I

Synth. II

Synth. III



Handwritten musical score for Percussion and Synthesizer. The score is divided into three systems: Percussion (I, II, III) and Synthesizer (I, II, III). The Percussion parts are written in 4/4 time with various rhythmic patterns and dynamics (mf, sfz). The Synthesizer parts include melodic lines, chords, and effects like 'Mod wheel' and 'P. Ped'. A large watermark 'NB noter' is overlaid on the score.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Handwritten musical score for Percussion and Synthesizer parts. The score includes three percussion staves (Perc. I, II, III) and three synthesizer staves (Synth. I, II, III). Percussion parts feature complex rhythmic patterns with various notes and rests. Synth. I has melodic lines with dynamics like 'mp' and 'p'. Synth. II uses 'x' marks for rhythmic patterns with dynamics like 'sfz', 'mf', and 'cresc.'. Synth. III features sustained chords with dynamics like 'cresc. poco a poco' and 'sim.'. A watermark 'MIDI noter' is visible across the middle of the page.

(♩ = 120)

Techn. **5**

Perc. I **5** *ffz* *ff sempre* *ffz* *ffz*

Perc. II **5** *ffz* *ff sempre* *ffz* *ffz* *mp* *→ Chinese cymbals*

Perc. III **5** *ffz* *ff sempre* *ffz* *ffz* *mp*

5

Synth. I **5** *go on playing with right hand, though no sound is heard* *ff* *ff* *ff* *ff* **6**

Vol:n

Synth. II **5**

Synth. III **5** *ff* *(Release keys)* **7**

Vol:n

Keep keys depressed, though no sound is heard

Techn.

Perc. I
mp *sffz* mp

Perc. II
chin. cymbals
L.v.

Perc. III
effect drums *sffz* p

Synth. I
-8va
f dim (p) (no reverb!) 7

Mod. + wheel

Synth. II
f mf p

Mod. + wheel

Synth. III
+8va
mf *f* *mf/n*
key keys depressed, though no sound is heard

Mod. + wheel

Techn. Perc I: delay, reverb

Perc. I **5** mp dim

Perc. II f

Perc. III **5** sfz n pp < mf dim

Synth. I **5** f p f

Synth. II **5** dim (9)

Synth. III **5** -sra- [b] [b] mp < mf mp < mf

etc

G

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

→ Metal chimes

Handwritten musical score for Percussion and Synthesizers. The score is divided into three systems: Percussion (I, II, III) and Synthesizers (I, II, III).

Percussion I: Features a melodic line with notes marked *sfz* (sforzando) and *mf* (mezzo-forte). Includes a dynamic hairpin and a note with an accent mark.

Percussion II: Features a melodic line with notes marked *sfz* and *mf*. Includes a dynamic hairpin and a note with an accent mark.

Percussion III: Features a melodic line with notes marked *mf* and *mf*. Includes a dynamic hairpin and a note with an accent mark.

Synth. I: Features a melodic line with notes marked *sfz* and *mp*. Includes a dynamic hairpin and a note with an accent mark. A circled number '8' with a superscript '2)' is present above the staff.

Synth. II: Features a melodic line with notes marked *f* and *f*. Includes a dynamic hairpin and a note with an accent mark. A circled number '10' with a superscript '1)' is present above the staff.

Synth. III: Features a melodic line with notes marked *h* and *f*. Includes a dynamic hairpin and a note with an accent mark. A circled number '10' with a superscript '1)' is present above the staff. The text "(8va) - (depress keys silently)" is written above the staff.

The score includes various musical notations such as notes, rests, dynamic markings, and hairpins. A large watermark "NB noter" is visible across the center of the page.

Techn. Perc. I: delay, reverb (transposition if possible)

Metal chimes

Perc. I *n* ∇ *p*

Perc. II (chin. cymb.) *sfz* \rightarrow tam-tam: *mp*

Perc. III *sfz* *n*

Synth. I *mp* (loc) *mp*

Mod. wheel

Synth. II *mp* (7) (7) (7) (7) [7] [7] [7] [7]

Mod. wh.

Synth. III *mp* ∇ *f* ∇ *f* ∇ *mp*

Mod. wheel

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Very sporadic (appr. 10 sounds pr. bar)

10

P

#

mf

P

MP

dim. poco a poco

(sim.)

Techn.

Perc. I *calando*

Perc. II

Perc. III

Synth. I
effect *formant: [oo] [i] [ah]*
mp *pp* *mp*

Bender:

Synth. II
(-x)
(L.V.)
(-x)

Synth. III

8

H

Techn. stop treatment PI abruptly 4 start treatment PI

Perc. I musical staff with notes and dynamics: PP, (h.v.), PPP

Perc. II musical staff with notes and dynamics: PPP

Perc. III musical staff with notes and dynamics: n, P, mp, P, ox

Synth. I musical staff with notes and dynamics: P

Mod. + wheel control line for Synth. I

Synth. II musical staff with notes and dynamics: PP, PPP

Synth. III musical staff with notes, dynamics (P), and performance markings (Sost. Ped, Sped)

Mod. + wheel control line for Synth. III

Techn. *abrupt stop all reverb* *extra long reverb P III, PI*

Perc. I

Perc. II

Perc. III *h < p > < mf* *mf* *pp*

Synth. I *Mod. wheel* *[v]* *[>]* *[v]* *mp* *12*

Synth. II *12*

Synth. III *(sim.)* *mp* *L Sust. pad* *mf* *3* *3* *3*

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Handwritten musical score for Percussion and Synthesizer parts. Perc. III has a melodic line with dynamics p, mp, pp, and mp. Synth. II and III have complex rhythmic patterns with triplets and fingerings. A large watermark 'NB noter' is present in the center.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

The score is divided into three main sections: Percussion (Perc. I, II, III) and Synthesizer (Synth. I, II, III).
 - **Perc. III:** Features a melodic line in the upper register with dynamic markings *sfz*, *pp*, and *mf*.
 - **Synth. I:** Contains a complex melodic line with many accidentals and fingerings (e.g., 5, 3, 2, 3, 4, 5, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).
 - **Synth. II:** Includes a melodic line with a *Sost. pedl* (Sostenuto pedal) marking and a *mf* dynamic.
 - **Synth. III:** Features a melodic line with a *P* (Piano) dynamic, a *Sost. pedl* marking, and a circled number '9' in a hexagon.
 - **Techn.:** A series of vertical lines indicating technical cues or rests.
 - **Perc. I & II:** Represented by empty staves with vertical lines.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

This page contains a handwritten musical score for three percussion parts (Perc. I, II, III) and three synthesizer parts (Synth. I, II, III). The percussion parts are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Perc. I and II include dynamic markings such as *p*, *mp*, *mf*, and *sfz*. Perc. III includes a *sfz* marking. The synthesizer parts are written in treble and bass clefs. Synth. I and II feature complex rhythmic patterns with many beamed notes and fingerings (e.g., 5, 4, 3, 2, 1). Synth. III includes triplet markings (3) and various accidentals. A large, semi-transparent watermark is centered over the middle of the page, reading "MP3 NOPE" and "This music is copyright protected".

Techn.

2

5

(+)

3

Perc. I

Perc. II

Perc. III

2

5

(+)

3

Synth. I

Mod + arched

2

5

(4)

3

Synth. II

14

2

5

(+)

3

Synth. III

11

mp

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

The score consists of several staves. The Percussion section (Perc. I, II, III) features rhythmic patterns with various notes, rests, and dynamic markings such as *sfz*, *f*, and *mp*. The Synthesizer section (Synth. I, II, III) includes melodic lines, chordal structures, and performance instructions like *(sempre dim.)* and *Mod. wheel*. A large watermark 'NB noter' is overlaid on the central part of the page, along with the text 'This music is copyright protected'.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

This page contains a handwritten musical score for three percussion parts (Perc. I, II, III) and three synthesizer parts (Synth. I, II, III). The percussion parts are written in 3/4 time with various dynamics such as *sfz*, *mf*, *mp*, and *f*. The synthesizer parts include melodic lines for Synth. I and Synth. III, and sustained chords for Synth. II. A large watermark for 'NB noter' is present across the center of the page, with the text 'This music is copyright protected' written diagonally.

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

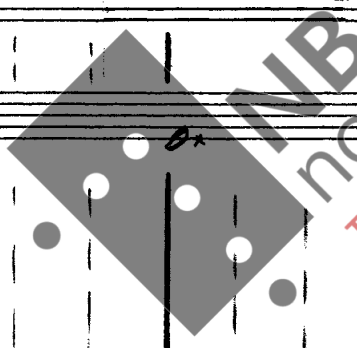
4

4

14

4

4



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Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

9

9/6

b

b

b

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

9

9
6

6

6

Musical notation for Perc. I, including notes, rests, and dynamic markings such as *sfz*.

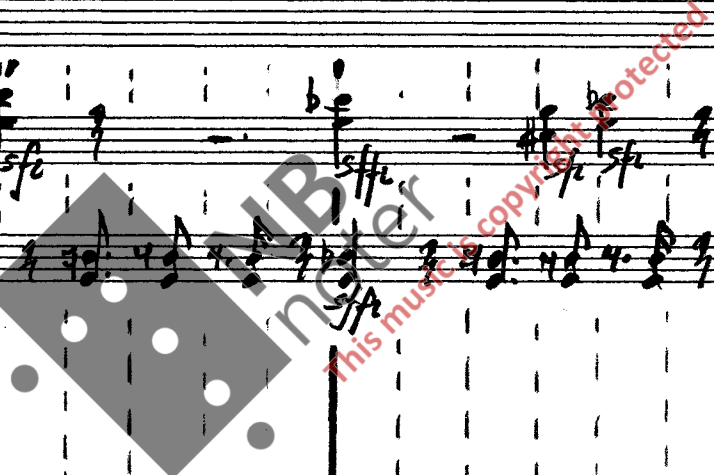
Musical notation for Perc. II, including notes, rests, and dynamic markings such as *sfz*.

Musical notation for Perc. III, including notes, rests, and dynamic markings such as *sfz*.

Musical notation for Synth. I, including notes, rests, and dynamic markings such as *sfz*.

Musical notation for Synth. II, including notes, rests, and dynamic markings such as *sfz*.

Musical notation for Synth. III, including notes, rests, and dynamic markings such as *sfz*.



Techn.
Perc. I
Perc. II
Perc. III
Synth. I
Synth. II
Synth. III

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Detailed description: The image shows a handwritten musical score on a page numbered 45. The score is organized into seven systems of staves. The first system is labeled 'Techn.' and contains five empty staves. The next three systems are for Percussion: 'Perc. I' (5 staves), 'Perc. II' (5 staves), and 'Perc. III' (5 staves). The final three systems are for Synthesizer: 'Synth. I' (5 staves), 'Synth. II' (5 staves), and 'Synth. III' (5 staves). Vertical bar lines are present throughout. In the Percussion systems, there are several black dots and lines indicating notes and dynamics. In the Synth. I system, there are two lines with black dots. In the Synth. II system, there are two lines with black dots. In the Synth. III system, there are two lines with black dots. A large watermark 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written in red below it.

46

L

← ♩ = ♩ →

♩ = 144

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

b

b

b

b



Techn.

Perc. I

Perc. II

Perc. III

3 2 5

3 2 5

3 2 5

Handwritten musical notation for Percussion I, II, and III, including dynamics like *fff* and *sfz*, and fingerings.

Synth. I

3 2 5

Handwritten musical notation for Synth. I, including dynamics like *fff* and *sfz*, and fingerings.

Synth. II

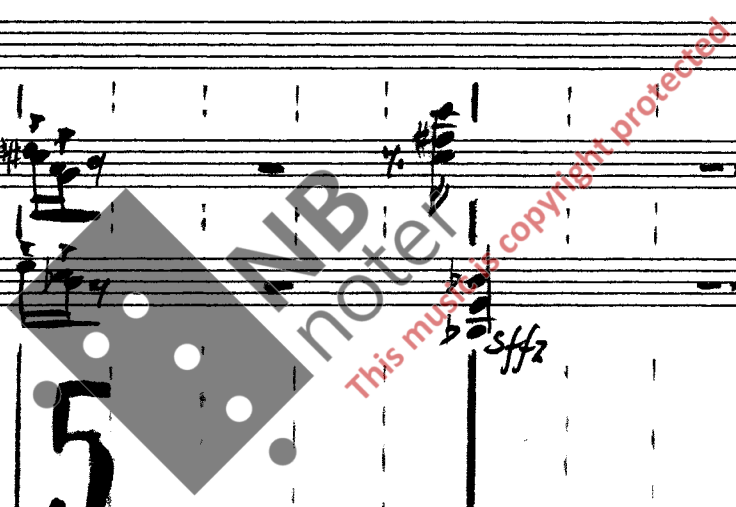
3 2 5

Handwritten musical notation for Synth. II, including dynamics like *fff* and *sfz*, and fingerings.

Synth. III

3 2 5

Handwritten musical notation for Synth. III, including dynamics like *fff* and *sfz*, and fingerings.



50

← ♩ = ♩ →

♩ = 96

← ♩ = ♩ →

♩ = 120

Techn.

Perc. I

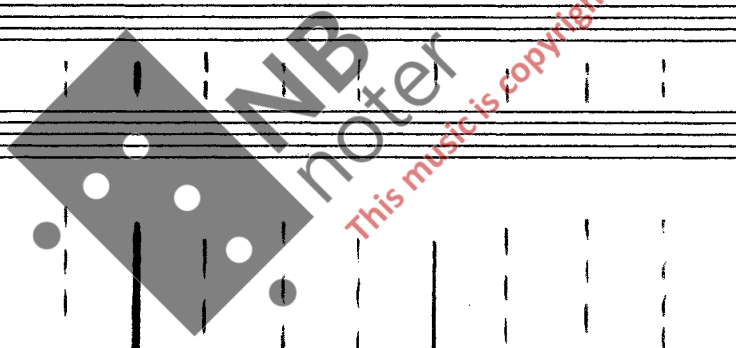
Perc. II

Perc. III

Synth. I

Synth. II

Synth. III



51

← 5 →
♩ = 120

Techn.

4 2 4 2

Perc. I

Musical notation for Percussion I, featuring a series of rhythmic patterns with accents and slurs. A '3' is written below the first measure. A '(sim.)' marking is present above the final measure.

Perc. II

Musical notation for Percussion II, featuring a series of rhythmic patterns with accents and slurs. A '3' is written below the final measure.

Perc. III

Musical notation for Percussion III, featuring a series of rhythmic patterns with accents and slurs. A '3' is written below the final measure.

4 2 4 2

Synth. I

Two empty musical staves for Synth. I.

4 2 4 2

Synth. II

Two empty musical staves for Synth. II.

4 2 4 2

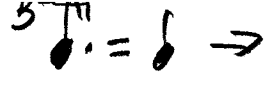
Synth. III

Two empty musical staves for Synth. III.



N

←  →
♩ = 96

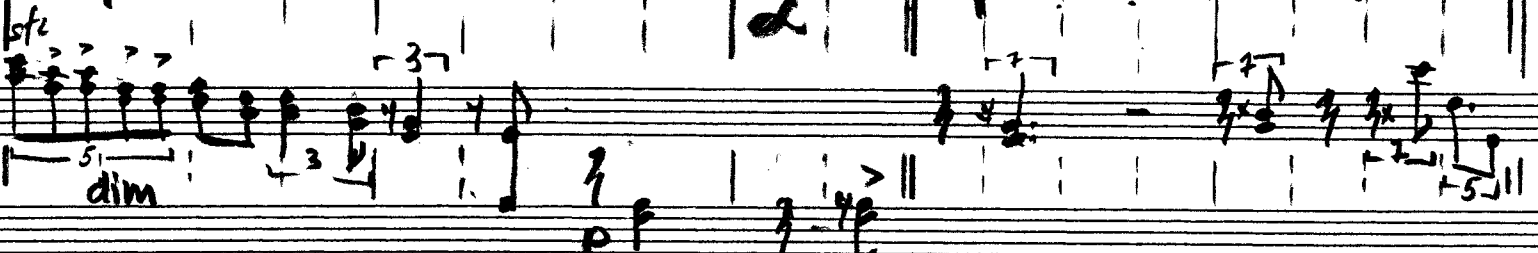
←  →
♩ = 120

Techn.

4 | 2 | 4

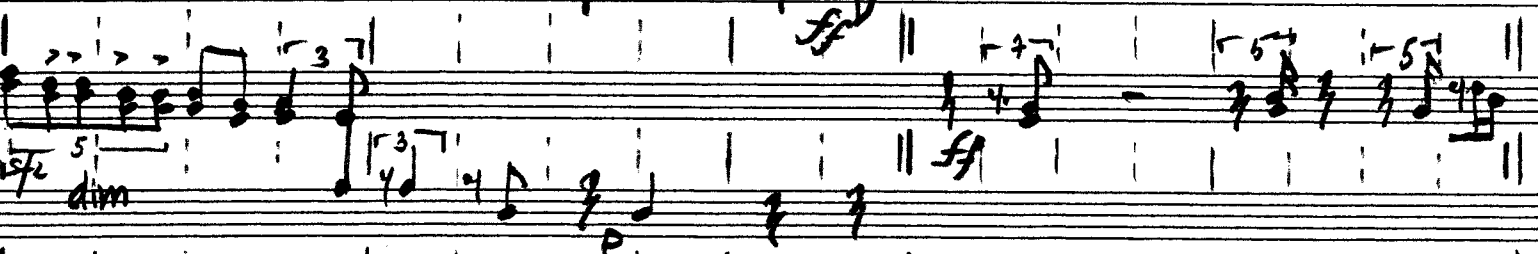
Perc. I

sfz *dim* *p* *f*



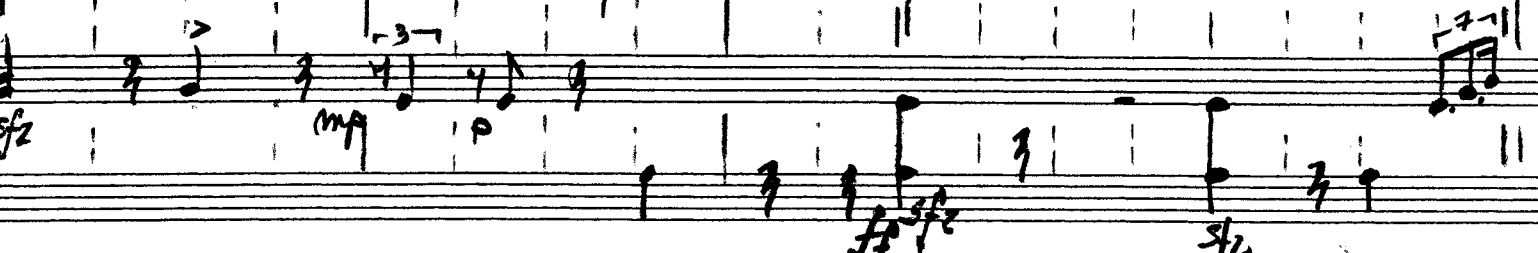
Perc. II

sfz *dim* *p* *f*



Perc. III

sfz *mp* *p* *sfz* *sfz*



4 | 2 | 4

Synth. I

4 | 2 | 4

Synth. II

4 | 2 | 4

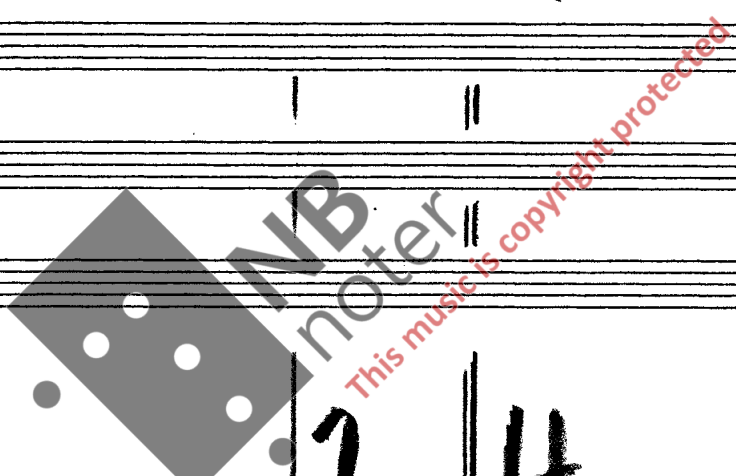
Synth. III

4 | 2 | 4

4 | 2 | 4

4 | 2 | 4

4 | 2 | 4



Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

2 4 3 2

2 4 3 2

2 4 3 2

2 4 3 2

Techn.

5

Perc. I

Musical notation for Perc. I: A staff with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes dynamic markings such as *sfz* and *f sempre*, and articulation marks like accents and slurs. A large number '5' is written above the staff.

Perc. II

Musical notation for Perc. II: A staff with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes dynamic markings such as *sfz* and articulation marks like accents and slurs. A large number '5' is written above the staff.

Perc. III

Musical notation for Perc. III: A staff with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes dynamic markings such as *sfz* and articulation marks like accents and slurs. A large number '5' is written above the staff.

5

Synth. I

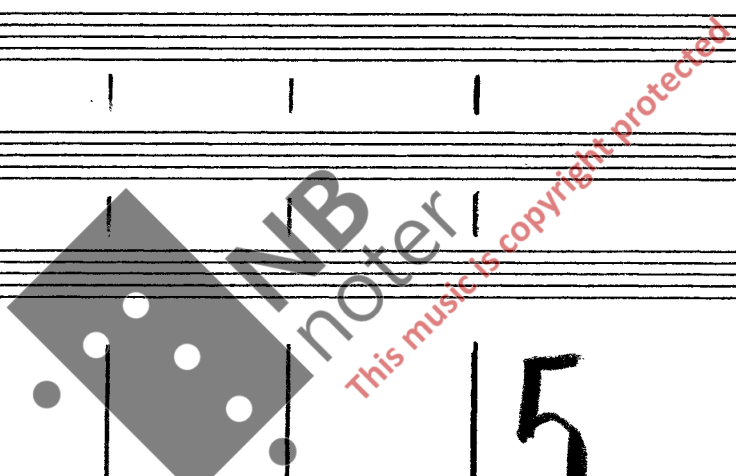
Empty musical staff for Synth. I. A large number '5' is written above the staff.

Synth. II

Empty musical staff for Synth. II. A large number '5' is written above the staff.

Synth. III

Empty musical staff for Synth. III. A large number '5' is written above the staff.



Techn.

2

cresc.

4

Perc. I

Perc. II

Perc. III

2

4

Synth. I

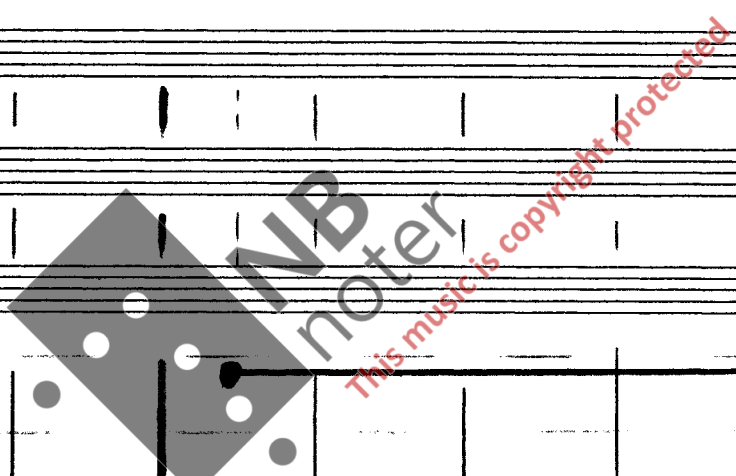
15

Synth. II

16

Synth. III

13



← 3 →
(5b) | = 72

← d. = d →
| = 96

Techn. | 3 | 4

Perc. I | 3 | 4

Perc. II | 3 | 4

Perc. III | 3 | 4

Synth. I | 3 | 4

Synth. II | 3 | 4

Synth. III | 3 | 4

♩ = 120

Techn.

Perc. I

Perc. II

Perc. III

5

Synth. I

Synth. I

8va

cresc

5

Synth. II

Synth. II

mf

cresc.

5

Synth. III

Synth. III

Port. ped

bender

etc

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

Synth. II

Synth. III

Musical notation for Percussion I, II, and III. Perc. I features a complex rhythmic pattern with accents and slurs. Perc. II and III have simpler rhythmic patterns with accents and slurs. Dynamics include *ppz sfz*, *sfz*, and *fz*. There are also some handwritten annotations like 'L6' and 'L3'.

Musical notation for Synth. I. It shows a circled chord with the annotation '(Sim.)' and a wavy line. Below the staff, there are markings for 'port. ped.' and 'cres.' with an arrow pointing right. A large watermark 'MNB noter' is visible across the page.

Musical notation for Synth. II. It shows a sequence of notes with a circled chord and the annotation '(cres.)'. There are also some handwritten markings like 'Mod. wheel' and 'Sim'.

Musical notation for Synth. III. It shows a sequence of notes with a circled chord and the annotation '(p. ped.)'. There are also some handwritten markings like 'Mod. wheel' and 'Sim'.

61 $\leftarrow \text{b} \rightarrow = \text{b} \rightarrow$

$\text{♩} = 60$

add delay etc. to PE

Drum! reverb

Techn.

5

Metal/Glass chimes:

Perc. I

ff

mp

dim

chinese gymbals:

→ Octoban

Perc. II

ff

h.v.

p

Perc. III

5

Synth. I

ff

5

Synth. II

ff

sim

etc.

mf

mp

Bender
Mod wheel

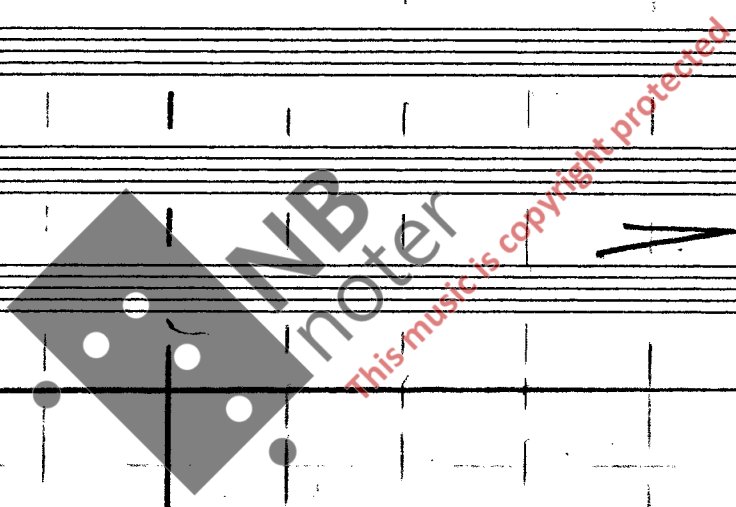
Synth. III

ff

15

mf

17



Techn.

Perc. I

Perc. II

Perc. III

→ kettle drum.

Synth. I

Synth. II

Synth. III

Sost. ped.

Ped. ped.

8va

pp

Mod. wh.

pp

mp

NB noter

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Techn. (for away) P I, II, III : take away reverb. (close) (faraway)

Perc. I *sfz* *sfz* *sfz* *sfz*

Perc. II *n* *f* *sfz* *sfz*

Perc. III *n* *f* *sfz* *sfz*

Synth. I *dim* *(L.V.)* *sust. ped.* *Point. ped.* *Mod. + wheel.*

Synth. II *Mod. + wh. 0* *mf* *mp* *sust. ped.*

Synth. III *dim.* *pp*

65

Techn.

Perc. I

Perc. II

Perc. III

Synth. I

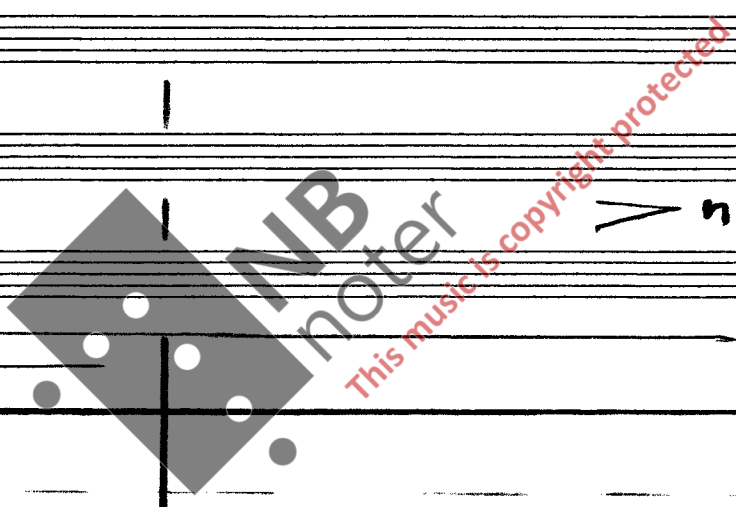
Synth. II

Synth. III

Handwritten notes in Perc. III: *n*

Handwritten notes in Synth. I: *-ba t*, *p*, *sust. ped*, *Portped*, *Mod. wh.*

Handwritten notes in Synth. II: *pp*, *sust. ped*, *Mod. wh.*



2

(8) (8)

I (8) II (8)

3

I (6) II (6) III (6)

A B C D

b c d e

4

I (7) II (5) III (5) IV (7)

a b c d

5

I (7) II (7) III (7) IV (7) V (7)

a b c d e

7

I(1) II(4) III(3) IV(2) V(3) VI(4) VII(1)

6

I(2) II(4) III(3) IV(3) V(4) VI(2)

8

I(1+4=5) II(3+3=6) III(3+3=6) IV(4+1=5)

7b

I(1) II(4) III(3) IV(2) V(3) VI(4) VII(1)

Handwritten musical notation on a grid background, consisting of a sequence of notes and chords. The notes are organized into measures, with some measures containing multiple notes. The notation includes stems, beams, and various symbols like 'x' and 'p'. The sequence is as follows:

- Measure 1: Notes 7, 6, 5, 4
- Measure 2: Notes 7, 6, 5, 4
- Measure 3: Notes 7, 6, 5, 4
- Measure 4: Notes 7, 6, 5, 4
- Measure 5: Notes 7, 6, 5, 4
- Measure 6: Notes 7, 6, 5, 4
- Measure 7: Notes 7, 6, 5, 4
- Measure 8: Notes 7, 6, 5, 4

Below the notes are several musical diagrams and chord structures:

- Diagram 1: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 2: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 3: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 4: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 5: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 6: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 7: A chord structure with notes 7, 6, 5, 4 and stems.
- Diagram 8: A chord structure with notes 7, 6, 5, 4 and stems.

Handwritten musical notation on a grid background, featuring a box labeled '10' and several musical diagrams. The notation includes notes, stems, beams, and various symbols like 'x' and 'p'. The sequence is as follows:

- Measure 1: Notes 2, 6, 4
- Measure 2: Notes 2, 6, 4
- Measure 3: Notes 2, 6, 4
- Measure 4: Notes 2, 6, 4
- Measure 5: Notes 2, 6, 4
- Measure 6: Notes 2, 6, 4
- Measure 7: Notes 2, 6, 4
- Measure 8: Notes 2, 6, 4

Below the notes are several musical diagrams and chord structures:

- Diagram 1: A chord structure with notes 2, 6, 4 and stems.
- Diagram 2: A chord structure with notes 2, 6, 4 and stems.
- Diagram 3: A chord structure with notes 2, 6, 4 and stems.
- Diagram 4: A chord structure with notes 2, 6, 4 and stems.

