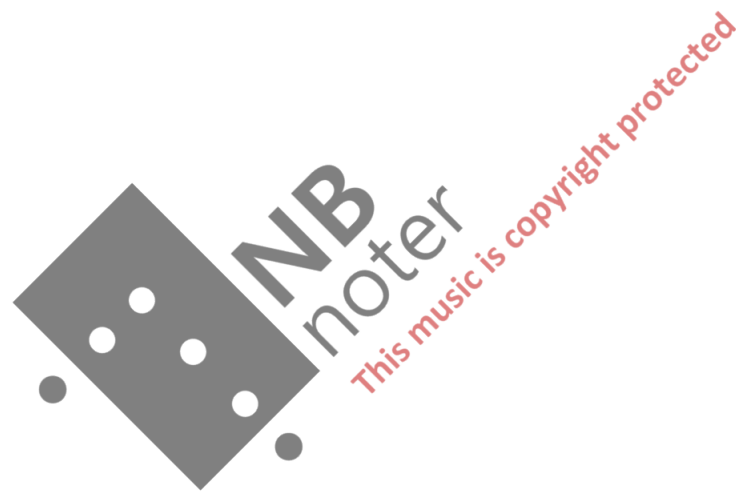


Øyvind Torvund

## Sweet Pieces



Sweet Pieces  
for orchestra with synthesizer and percussion soloists.

duration: approx 21 min.

- The score is written in C
- accidentals lasts throughout bar
- strings play with traditional vibrato

commissioned by Ny Musikk for the 2016 Tectonics/Only Connect festival  
with support from Art Council Norway

First Performance by Oslo Philharmonic Orchestra,  
conductor Ilan Volkov, soloists Øystein Moen and Håkon Stene, May 20th Oslo

A General note about the dynamics:

At certain sections in the piece (no 1, 3 and 12) the percussion soloist is playing electronic noises and samples which are louder than the orchestra playing dynamic forte.  
PA speakers should be placed so that the sound blends without needing to amplify the orchestra.  
Large PA with a Subwoofer is preferred.  
In the other sections the sounds from the soloists comes from local amplification (speakers placed next to the players)



Instrumentation:

3 flutes (2nd and 3rd also piccolo)  
 1 oboe  
 3 clarinets in Bb (1st also Eb clarinet, 3rd also bass clarinet)  
 2 Bassoons (2nd also double bassoon)

2 horns in F  
 1 trumpet in C  
 1 trombone  
 1 tuba

percussion (2 players)

Perc 1:

A set of A 2 cymbals  
 3 or more splash cymbals  
 triangle  
 4 large suspended cymbals with sizzle  
 Gran Cassa  
 1 crotale (tuned in B natural (B7/ H''''))

Perc 2:

vibraphone  
 5 splash cymbals  
 triangle  
 tam tam

1 harp

1. violin (6 players)  
 2. violin (5 players)  
 viola (4 players)  
 violoncello (3 players)  
 double bass (2 players)

soloists:

Percussion:

amplified Autoharp (ossia: acoustic guitar)  
 Harmonicas in G and A  
 amplified objects through distortion, ring modulator and pitch shifter effects.  
 (4 cymbals, metal objects, high pitched bells,  
 rubber strings-instrument.  
 2 microphones placed among orchestra (brass/low strings) for the feedback effects.

acoustic percussion:

3 splash cymbals, bells.

Samples:

keyboard and midi control surface triggering pre recorded samples  
 (filtered white noise)  
 computer with Max/MSP  
 Sound Card  
 Samples are going out of the main PA system.

Percussion soloist needs 2 overhead microphones for amplifying the soft acoustic sounds.

2 monitors on stage

Synth:

-Mini Moog  
 -Prophet  
 -Mellotron  
 on-stage mixer and amp.



# Sweet Pieces

## 1.

Oyvind Torvund  
2016

3/4 ♩ = 90    7/8 cymbals a 2    3/4    2/4    3/4 ♩ = 72    7/8 ♩ = 90    4/4    ♩ = 82

Percussion 1

Percussion 2

Sampler

noise samples  
ffp    ffp    ff >    f    ffp    ffp    ff >    ff

midi controller:  
white noise contour  
dynamic and filtering

Percussion Solo

With passion,  
delicate, Like an elastic waltz  
normal vibrato  
warm tone  
♩ = 90    7/8 vn 1 & 2 div.    3/4    2/4    3/4 ♩ = 72    7/8 ♩ = 90    4/4    ♩ = 82

Violin I

normal vibrato  
warm tone  
vn 3 & 4 div.

normal vibrato  
warm tone  
vn 5 & 6 div.

normal vibrato  
warm tone  
vn 1 & 2 div.

Violin II

vn 3 & 4 div.

vn 5

All glissandi  
starting gradually  
more steep towards the end

divisi a 2

Viola

divisi a 2

divisi  
vcl 1 & 2  
tasto

Violoncello

vcl 3  
tasto

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1. **A**  $\text{♩} = 120$   
Explosive attacks, muted directly after each hit.  
splash cymbals

Perc. I

Perc. II

splash cymbals Explosive attacks, muted directly after each hit.

**A**  $\text{♩} = 120$   
sul pont.  
fast gliss approx one octave  
vary starting point individually

Vln. I

vn 1, 2 & 3

vn 4, 5 & 6

Vln. II

vn 1 & 2

vn 3, 4 & 5

Vla.

vla 1 non vib. *tasto* *mp (non dim)*

vla 2 non vib. *tasto* *mp (non dim)*

vla 3 non vib. *tasto* *mp (non dim)*

Vcl.

vcl 1 *tasto* non vib. *mp (non dim)*

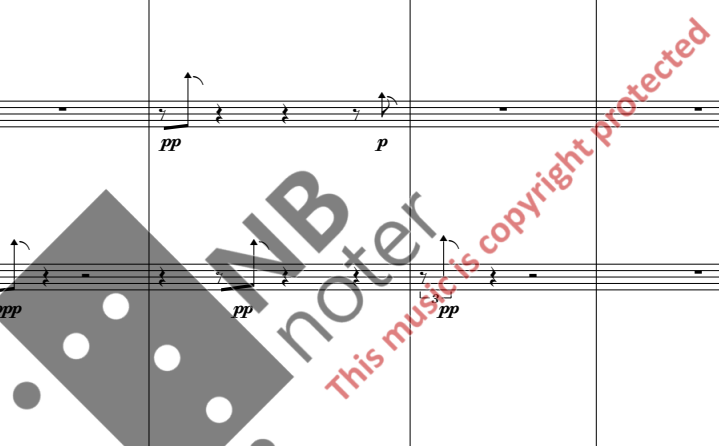
vcl 2 non vib. *tasto* *mp (non dim)*

vcl 3 *tasto* non vib. *mp (non dim)*

Db.

db 1 *tasto* non vib. *mp (non dim)*

db 2 *tasto* non vib. *mp (non dim)*









34  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl. 1 *f*

Picc. (fl. 2) *f* change to flute

Picc. (fl. 3) *f*

Ob. *f*

E♭ Cl. (Cl. 1) *f*

Cl. 2 *f*

B. Cl. (Cl. 3) *f*

Bsn. 1 *f*

Cbsn. (Bsn. 2) *f*

Perc. I *pp* *mf* *p* *ppp*

Perc. II *pp* *ff* *mp* *pp* *ppp*

Synth.

Vln. I vn 1, 2 & 3 *f* sul pont. *ff* ord. *f* sul pont. *ppp*

Vln. II vn 4, 5 & 6 *f*

Vla. a 5 *f* a 4 *f* sul pont. *pp* ord. *mp*

Vc. vcl 1 *f* vcl 2 *f* sul pont. *p* *pp*

Db. *f*

**D**

3/4 7/8 3/4 2/4 3/4  $\text{♩} = 72$  7/8  $\text{♩} = 90$  4/4  $\text{♩} = 82$  4/4

Fl. 1 *f*

Picc. (Fl. 3) *f*

Ob. *f*

E♭ Cl. (Cl. 1) *f* change to clarinet (Bb)

Cl. 2 *f*

B. Cl. (Cl. 3) *f* change to clarinet (Bb)

Bsn. 1 *f*

Cbsn. (Bsn. 2) *f*

Perc. I *f* cymbals a 2 *p*

Perc. II *f* splash cymbals

Sampler *ffp* noise samples *ffp* *ffp* *ff>* *f* *ffp* *ffp* *ff>* *ff*

Perc. solo midi controller: white noise contour dynamic and filtering

Synth.

ord. *f*

Vln. I *f* With passion normal vibrato warm tone vn 1 & 2 div. *f>* *f>* *f>* *f* *f>* *f>* *f>* *f*

Vln. II *f* normal vibrato warm tone vn 3 & 4 div. *f>* *f>* *f>* *f* *f>* *f>* *f>* *f*

vn 1 & 2 *f* With passion normal vibrato warm tone vn 1 & 2 div. *f>* *f>* *f>* *f* *f>* *f>* *f>* *f*

vn 3, 4 & 5 *f* normal vibrato warm tone vn 3 & 4 div. *f>* *f>* *f>* *f* *f>* *f>* *f>* *f*

vn 5 *f* *f>* *f>* *f>* *f* *f>* *f>* *f>* *f*

vla 1 & 2 *f* div. *mf* *mf* *mf* *f* *mf* *mf* *mf* *mf*

vla 3 & 4 *f* div. *mf* *mf* *mf* *f* *mf* *mf* *mf* *mf*

vc. 1 & 2 ord. *f* *mf* *mf* *mf* *f* *mf* *mf* *mf* *mf*

vc. 3 *f* *mf* *mf* *mf* *f* *mf* *mf* *mf* *mf*

Db. *f*

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2.

4/4 = 60      2/4      4/4      2/4      4/4

Vibraphone: soft mallets, motor off, VIBRAPHONE, *pp*

Synthesizer: Solo mellow moog sound, like vibraphone/crystals, with reverb, *pp*

Violin I: con sord, div. delicate, vn 1, 2 & 3, arco, *pp*, *mf*

Violin II: con sord, delicate, vn 1 & 2, arco, div., *pp*, *mf*

Viola: con sord, arco, div., *pp*, *mf*

Violoncello: con sord, arco, div., *pp*, *mf*

60 4/4

Ob.: **E** ( $\text{♩} = 60$ ), **F** solo, lyrical, *p* muted

Hn. 1: muted, *pp*, poco cresc.

Hn. 2: muted, *pp*, poco cresc.

C Tpt.: harmon mute, *pp*, poco cresc.

Tbn.: harmon mute, *pp*, poco cresc.

Tba.: mute, *pp*, poco cresc.

Harm.: Harmonica in A, *p*, slightly fuzzy obo like lead sound

Synth.: *mp* fuzzy chord

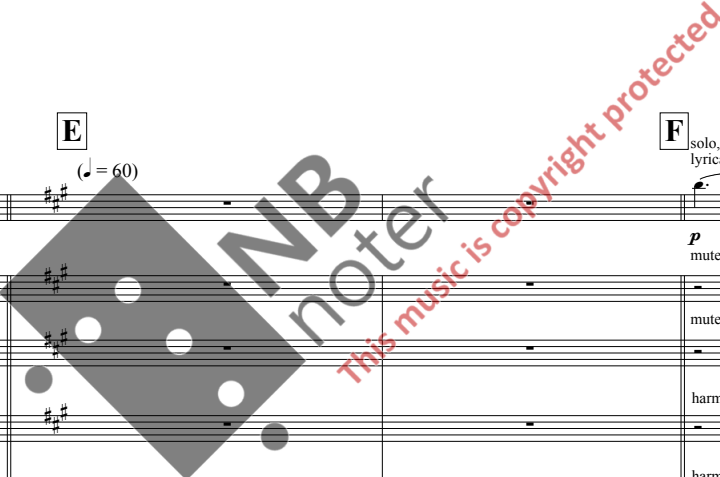
Mellotron: string sound, *p*

Vln. I: **E** ( $\text{♩} = 60$ ), **F** sul pont, *pp* passionate, *p*

Vln. II: *pp* passionate, *p* sul pont

Vla.: a 4 div., *pp* passionate, *p* sul pont

Vc.: *pp* passionate, *p* sul pont



G

H

I *maestoso* (♩ = 60)

J

Fl. 1 *ff* FLUTE

Fl. 2 *ff*

Picc. (fl3) *ff*

Ob. *ff*

Cl. 1 *ff* CLARINET IN Bb

Cl. 2 *ff*

Cl. 3 *ff* CLARINET IN Bb

Bsn. 1 *ff*

Chsn. (Bsn 2) *ff*

Hn. 1 open *ff*

Hn. 2 *ff* open

C Tpt. *ff* mute off

Tbn. *ff* mute off

Tba. *ff* mute off

Perc. I a 2 cymbals *mp* gran cassa *mp* suspended cymbal *mf*

Perc. II triangle *p* triangle *mp* tam tam, l.v. *f*

Perc. solo bells not necessarily exact pitches *p* crystal/bell like sound *f* string-like sound *f* filtered white noise, like cymbals *f* mellow sound, sound character towards Hammond organ *f* "cymbals" *f* Fat bass *f*

G

H

I *maestoso* (♩ = 60)

J

Vln. I ord. *pp* *f* senza sord tutti *ff*

Vln. II ord. *pp* *f* senza sord tutti *ff*

Vla. vla 1 & 2 ord. *pp* *f* senza sord *ff*

vla 3 & 4 ord. *pp* *f* senza sord *ff*

Vc. div. ord. *pp* *f* senza sord tutti *ff*

Db. ord. con sord *pp* *f* a 2 senza sord *ff*



**M** Multitude crystal texture (Moog)  
Gradually getting louder or more present during this phrase

Synth. Fat brass sound (prophet)

Vln. I

Vln. II

Vla.

Vc.

Db.









100

Cl. 1

Cl. 2

Cl. 3

Synth.

Vla.

Vc.

Db.

$\frac{2}{4}$

Q  $\text{♩} = 100$

change to Clarinet in Eb

*mp*

*f*

*mf*

fat bass sound

crystals/flutes

synthetic strings

*f*

*mp*

*f*

*f*

3

3

3

3

5

3

5

3

3

3

3



R

Fl. 1 *mf* *f*

Fl. 2 *mf*

Fl. 3 *mf* change to piccolo

Chsn. (Bsn 2) *mf* *f*

Perc. I *ppp* crotales

Perc. II *ppp* triangle

Synth.

R

Vn. I

Vn. II

Vla.

Db.

vn 1 ord. *p* *f*

vn 2 ord. *p* *f*

vn 3 ord. *p* *f*

vn 4 ord. *p* *f*

vn 5 ord. *p* *f*

vn 6 ord. *p* *f*

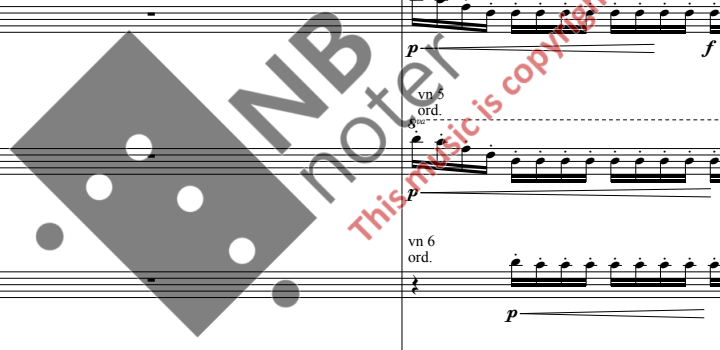
vla 1 arco *p* *f*

vla 2 arco *p* *f*

vla 3 arco *p* *f*

vla 4 arco *p* *f*

arco a 2 *pp* *f* (non dim)



S

108  $\text{♩} = 45$

CLARINET IN Eb

E♭ Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
C Tpt.  
Tbn.  
Tba.

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

mute  
mute  
mute

Synth.

Hp.

D C# H E F# G A

Vln. I  
Vln. II

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

*mf* *cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*8va*  
*8va*  
*8va*  
*8va*  
*8va*  
*8va*

vn 1, 2 & 3  
vn 4, 5 & 6  
tutti

T

112  $\text{♩} = 45$

Fat sound, fast arpeggios

Synth.

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U

124

6/8 3/4 2/4 6/8 3/4 2/4 4/4

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Picc. (Fl. 3) *mf* *f*

Ob. *mf* *f*

E♭ Cl. (Cl. 1) *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Bsn. 1 *mf* *f*

Cbsn. (Bsn. 2) *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

C Tpt. *mf* *f*

Tbn. *mp* *f*

Tba. *mf* *f*

Perc solo Feedback *mf* *f*

Synth. *mf* *f*

Hp. *mf* *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Start feedback sounds/noise cascades pulsating cluster independently of orchestra

Noise cascades independently of orchestra

DC# H EF# GA

vn 1 & 2 div. *f* *mf* *f*

vn 3 & 4 div. *f* *mf* *f*

vn 5 & 6 div. *f* *mf* *f*

vn 1 & 2 div. *f* *mf* *f*

vn 3 & 4 div. *f* *mf* *f*

vn 5 *f* *mf* *f*

vla 1 & 2 div. *f* *mf* *f*

vla 3 & 4 div. *f* *mf* *f*

div a 3: arco *mf* *f*

a 2 *mf* *f*

U



**W**

136  $\frac{4}{4}$   $\text{♩} = 60$

Fl. 1: *p*, *f*, *f*

Fl. 2: *p*, *f*, *f*, change to piccolo

Ob.: *p*, *f*, *f*, *f*, *f*, *f*, *f*, independent breathing when required

E♭ Cl. (Cl. 1): *f*, *f*, *f*, independent breathing when required

Cl. 2: *mf*, *mf*, *f*, independent breathing when required

Cl. 3: *p*, *f*, *f*, independent breathing when required

Bsn. 1: *f*, *f*, *f*, independent breathing when required

Cbsn. (Bsn. 2): *f*, *f*, *f*, independent breathing when required

Hn. 1: *mf*, *mf*, *f*, *f*, independent breathing when required

Hn. 2: *mf*, *mf*, *f*, *f*, independent breathing when required

C Tpt.: *f*, *f*, independent breathing when required

Tbn.: *f*, *f*, independent breathing when required

Tba.: *f*, *f*, independent breathing when required

Perc solo Feedback: *mf*, *f*, *ff*, >, <, <, <, <

Synth: continue cascades, freely

Vln. I: *tutti*, *p*, *f*, *p < f*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Vln. II: *tutti*, *p*, *f*, *p < f*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Vla.: *tutti*, *f*, *f*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Vc.: *tutti*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Db.: *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

modify spectre with EQ

**V**

**W**

**W**

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144

Ob.

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Cbsn. (Bsn. 2)

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tba.

Perc solo Feedback

pulsating feedback freely

Synth.

Vln. I

Vln. II

Vla.

Vc.

Db.

(freely)

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150

Ob.

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Cbsn. (Bsn. 2)

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tba.

Perc solo Feedback

stop abruptly

Synth.

synth cue

Vln. I

Vln. II

Vla.

Vc.

Db.

X

♩ = 100  
arpeggiator in this pattern

157

Y

161

Y

vn 1, 2 & 3  
vn 4, 5 & 6 div.  
vn 1 & 2  
vn 3, 4 & 5  
vln 1 & 2  
vln 3 & 4 div.  
tutti  
db 1  
db 2

3.

♩ = 50

**4/4** Cymbals A2

Percussion 1  
f splash cymbals

Percussion 2  
f

♩ = 50

**4/4** Warm accents vn 1 & 4

Violin I  
f vn 2 & 5

Violin II  
f vn 3 & 6  
f Warm accents vn 1 & 4  
f vn 2 & 5  
f vn 3  
f Warm accents div.

Viola  
f Warm accents vcl 1

Violoncello  
f vcl 2 & 3

**Z** ♩ = 100

170

FL. 1  
mf FLUTE

FL. 2  
mf FLUTE

FL. 3  
mf FLUTE

E♭ Cl. (Cl. 1)  
mf

Cl. 2  
mf

Cl. 3  
mf

Bsn. 1  
mf

Perc. II  
mf splash cymbals vary freely

Perc. solo  
ff Distorted metal objects/cymbals

Mellotron  
mf Flute sound

**Z** ♩ = 100 tutti

Vln. I  
ff Bouncy, Insisting tutti sim.

Vln. II  
ff Bouncy, Insisting tutti sim.

Vla.  
ff Bouncy, Insisting tutti sim.

Vc.  
ff Bouncy, Insisting tutti sim.





184

Fl. 1

Fl. 2

Fl. 3

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Cbsn. (Bsn. 2)

Perc. I

Perc. II

Perc. solo

Mellotron

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*



190 27

Fl. 1  
Fl. 2  
Fl. 3  
E♭ Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
Perc. I  
Perc. II  
Perc. solo  
Mellotron  
Vln. I  
Vln. II  
Vla.  
Vc.

2/4 4/4

197

Fl. 1  
Fl. 2  
Fl. 3  
E♭ Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
Bsn. 1  
Cbsn. (Bsn. 2)  
Perc. I  
Perc. II  
Perc. solo  
Mellotron  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p*  
*pp*  
*mf*

bowed cymbal with whammy pedal (pitch shifter) from dark fat sound, slow glissando up

glissando across all strings a natural cluster effect is intended

*f* *gliss.* *ff > p*  
*f* *gliss.* *ff > p*  
*f* *gliss.* *ff > p*



BB  $\text{♩} = 120$

210  $\frac{4}{4}$

Fl. 1

Fl. 2

Fl. 3

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Cbsn. (Bsn. 2)

Hn. 1

Hn. 2

C Tpt. solo *mf*

Tbn.

Tba.

Vib.

Harm. cymbal with whammy

Mellotron

BB  $\text{♩} = 120$

Vln. I *ff*

Vln. II *ff*

Vla. *ff*







4.

CC

♩ = 60

Amplified rubber strings  
vary dynamics freely  
organic phrasing,  
blending in with pizzicato strings  
one string,  
modify pitch by bending

(tacet)

Percussion Solo

Musical notation for Percussion Solo, featuring rhythmic patterns with dynamic markings like *f*.

DCB EFGA

DCB EFGA

DCB EFGA

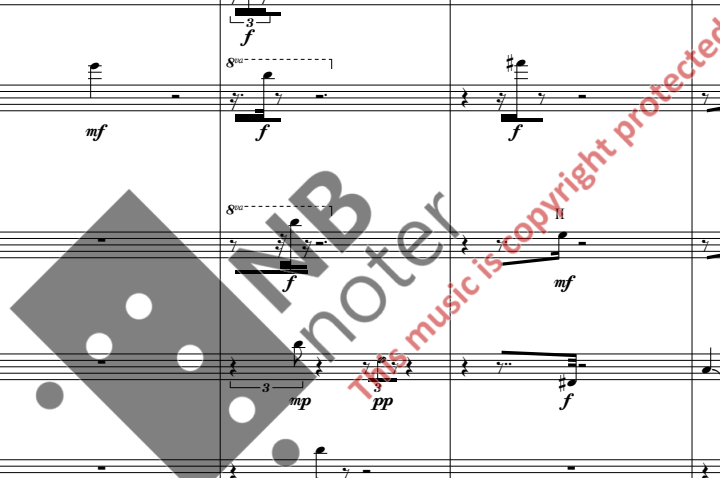
Harp

Musical notation for Harp, including chordal textures and dynamic markings like *mp* and *f*.

CC

♩ = 60

Main orchestral score for Violin I, Violin II, Viola, Violoncello, and Double Bass. Includes parts for vn 1-6, vla 1-4, vcl 1-3, and db 1-2. Features dynamic markings such as *f*, *mp*, *mf*, *p*, and *pp*, along with performance instructions like *pizz.* and *8va*.





Perc. solo

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral format. It features the following parts and their characteristics:

- Perc. solo:** The top staff, marked with a forte (*f*) dynamic, contains rhythmic patterns with sixteenth and thirty-second notes, some grouped in sixths and thirteenths.
- Harp (Hp.):** The second staff shows chordal textures and arpeggiated figures.
- Violin I (Vln. I):** The first violin part (staves 3-6) features melodic lines with various ornaments, including triplets and sixteenth-note runs, often marked with a forte (*f*) dynamic.
- Violin II (Vln. II):** The second violin part (staves 7-10) provides harmonic support and counter-melodies, also marked with a forte (*f*) dynamic.
- Viola (Vla.):** The viola part (staves 11-14) includes melodic fragments and harmonic accompaniment, marked with a forte (*f*) dynamic.
- Violoncello (Vc.):** The cello part (staves 15-18) features melodic lines and harmonic accompaniment, marked with a forte (*f*) dynamic.
- Double Bass (Db.):** The double bass part (staves 19-22) provides a rhythmic and harmonic foundation, marked with a forte (*f*) dynamic.

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approximately a d minor arpeggio

approximately a g major arpeggio

Perc. solo

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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5.

**DD**  
thin plectre, towards bridge  
Eb  $\text{♩} = 60$   
Autoharp

Autoharp

Cm Eb Ab Eb Cm

Vln. I  
**DD**  $\text{♩} = 60$   
tutti  
con sord  
arco  
*mf*

Vln. II  
tutti  
con sord  
arco  
*mf*

Ab

Autoharp

*mp*

Vln. I  
III vn 1 & 2 I  
*f*

Vln. I  
vn 3 & 4 I  
*f*

Vln. I  
vn 5 & 6 IV  
*f*

Vln. II  
vn 1 & 2 II  
*f*

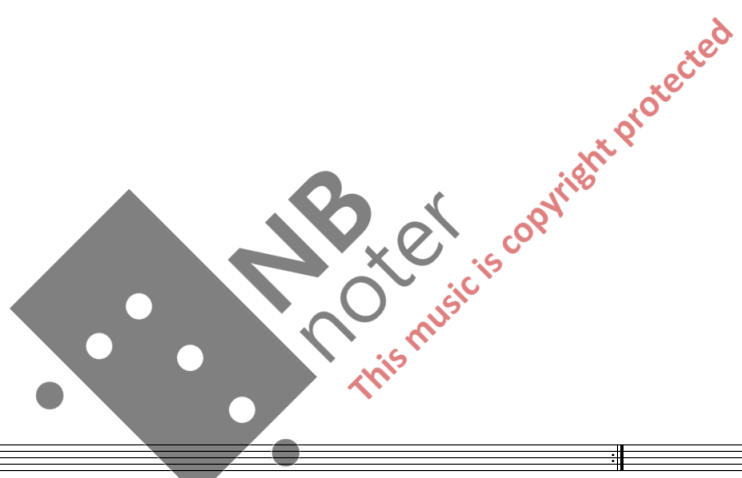
Vln. II  
vn 3, 4 & 5  
*f*

Vla.  
vla 1 & 2 con sord arco  
*f*

Vla.  
con sord  
vla 3 & 4 arco  
*f*

Vc.  
vel 1 con sord arco  
*f*

Vc.  
vel 2 & 3 con sord arco  
*f*



6.

**EE** Calmly  $\text{♩} = 60$

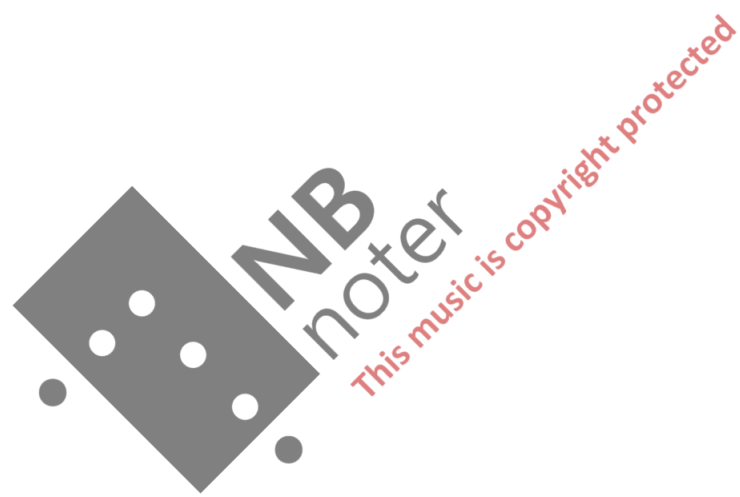
Flute 1 *mp* solo

Oboe *mf* 5

Trumpet in C *mp* solo

AutoHarp with hand/thumb soft sound *p* *mp* Gm Bb Gm

Harp *p* *mf* 5 D C Bb E F G A



248 8<sup>va</sup>-----1 4/4

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Picc. (fl. 3) *mf* *p*

E♭ Cl. (Cl. 1) *p*

Cl. 2 *p*

Cl. 3 *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Tba. *mf* *p*

Perc. I *mf* *p*

Perc. II *mf* *p*

Vib. *p*  
soft mallets  
motor on, medium speed  
VIBRAPHONE

Autoharp *pp*  
distant  
E♭ Cm E♭ Cm  
Whistle contours  
approximate rhythms and pitches  
vn 1 & 2

Vln. I *mf*  
whistle  
vn 3 & 4  
*mf*  
whistle  
vn 5 & 6  
*mf*

Vln. II *mf*  
whistle  
vn 1 & 2  
*mf*  
vn 3, 4 & 5  
whistle  
*mf*  
whistle  
vla 1 & 2  
*mf*

Vla. *mf*  
whistle  
vla 3 & 4  
*mf*

Vcl. *mf*  
vcl 1 & 2  
whistle  
*mf*  
whistle  
vcl 3  
*mf*

Db. *mf*  
whistle  
db 1 & 2  
*mf*

**NB noter**  
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7.

252  $\text{♩} = 90$

Fl. 1 *mp*

Fl. 2 *mp*

Picc. (fl3) *mp*

Autoharp  
C with hand *p*  
F C C F C C F C

Vln. I *pp* *tutti* fragile sul pont. senza sord. *mp*

Vln. II *pp* *tutti* fragile sul pont. senza sord. *mp*

258  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 90$   $\text{♩} = 60$   $\frac{3}{4}$

Fl. 1 *mp*

Fl. 2 *mp*

Picc. (fl3) *mp* change to flute

Ob. *mp*

E♭ Cl. (Cl1) *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Autoharp  
C F C F C Dm Am C F C Dm Am C

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

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

Vla. *p*  
via 1 senza sord. *p* *tasto*  
via 2 senza sord. *p* *tasto*  
via 3 senza sord. *p* *tasto*  
via 4 senza sord. *p* *tasto*

Vc. *p*  
senza sord. *p* *tasto*  
vcl 1 *p* *tasto*  
vcl 2 & 3 non divisi *p* *tasto*

Db. *p*  
arco *p* *tasto*  
db 1 *p* *tasto*  
arco *p* *tasto*  
db 2 *p* *tasto*

264  $\frac{3}{4}$  F Lv.  $\frac{3}{4}$  Am  $\frac{5}{4}$  F  $\frac{5}{4}$  Am  $\frac{4}{4}$  F  $\frac{2}{4}$   $\frac{4}{4}$

Autoharp

Vn. I

vn 1 *tasto* *mf* *p no cresc.*

vn 2 *tasto* *mp* *p no cresc.*

vn 3 *tasto* *mp* *mf* *p mp* *p no cresc.*

vn 4 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

Vla.

vla 1 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

vla 2 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

vla 3 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

vla 4 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

Vc.

vcl 1 *tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

vcl 2 & 3 *non div. tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

Db.

*tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

*tasto* *p* *mf* *p mp* *p mp* *p no cresc.*

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Spiritual  
ecstatic  
"blues-like"

270  $\text{♩} = 120$

Fl. 1 *vibrato* *mf* *sempre vibrato* *pp*

Fl. 2 *vibrato* *mf* *sempre vibrato* *pp*

Fl. 3 FLUTE *vibrato* *mf* *sempre vibrato* *pp*

Ob. *vibrato* *f*

E♭ Cl. (Cl. 1) *vibrato* *mf* *sempre vibrato* *pp*

Cl. 2 *vibrato* *mf* *sempre vibrato* *pp*

Cl. 3 *vibrato* *mf* *sempre vibrato* *pp*

Bsn. 1 *vibrato* *mf* *sempre vibrato* *pp*

Bsn. 2 BASSOON *vibrato* *mf* *sempre vibrato* *pp*

Autoharp *hard plectre towards bridge*  
E♭ C B♭ F E♭ C B♭ F

Hp. DC B♭ E♭ FGA E♭

$\text{♩} = 120$

Vln. I *vib. poco sul pont* *f* *sempre vib.*

Vln. II *vib. poco sul pont* *f* *sempre vib.*

Vln. 5 *vib. poco sul pont* *f* *sempre vib.*

Vln. 6 *vib. poco sul pont* *f* *sempre vib.*

Vln. 1 *vib. poco sul pont* *f* *sempre vib.*

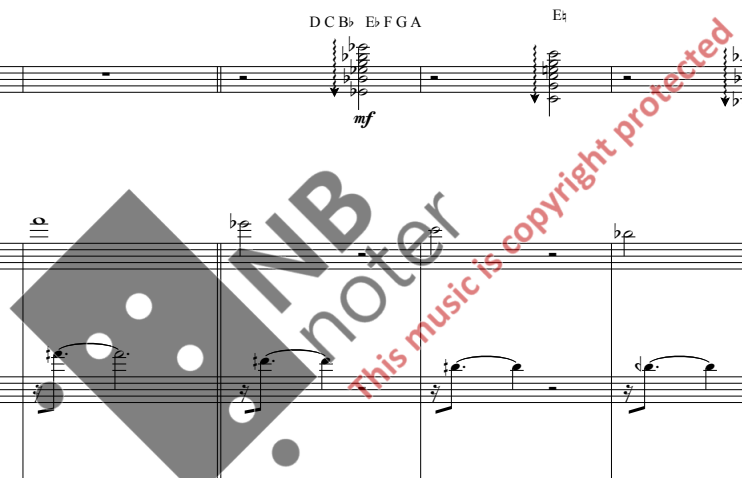
Vln. 2 *vib. poco sul pont* *f* *sempre vib.*

Vln. 3 *vib. poco sul pont* *f* *sempre vib.*

Vla. 1 & 2 *vib. poco sul pont* *f* *sempre vib.*

Vla. 3 & 4 *vib. poco sul pont* *f* *sempre vib.*

Db. *a 2* *pp* *mf*





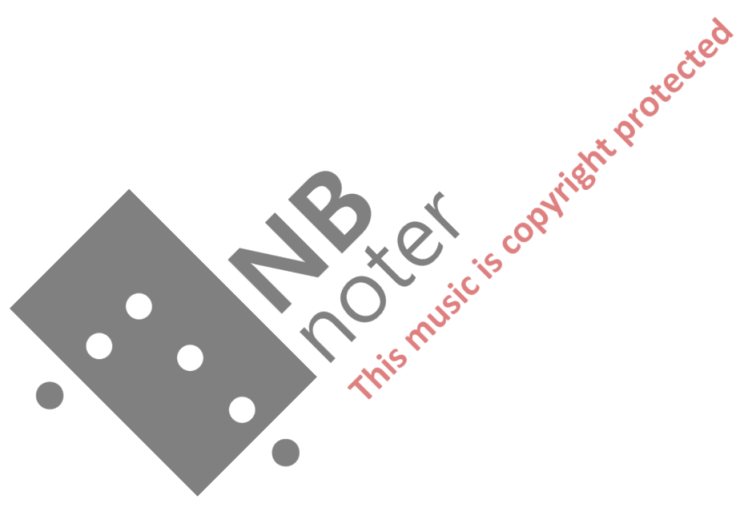


9.

♩ = 60

solo  
intimate, almost inaudible  
with hand

The musical score is divided into four measures. The AutoHarp part is in treble clef with a tempo of ♩ = 60. The first measure has a 3/4 time signature and chords Dm, Gm, Dm, F, Am, Dm. The second measure has a 3/4 time signature and chords G, F, Am, Dm. The third measure has a 2/4 time signature and chords G, F, Am, Dm. The fourth measure has a 3/4 time signature and a fermata. The Viola part has four staves (vla 1 & 2, vla 3, vla 4, and a fourth staff). The Violoncello part has two staves. The Double Bass part has two staves. All string parts are marked 'tasto' and have dynamic markings of ppp and p. The time signatures for the string parts are 3/4, 2/4, 3/4, 2/4, and 3/4.



# 10.

## Insisting

♩ = 60  
hard plectre,  
play rough like acoustic rock guitar

296

Autoharp

Synth. Moog clear lead sound

Vln. I

Vln. II

♩ = 60  
Tutti violins plays melody together with synth  
A natural heterophonic effect is intended

senza sordin  
tutti

sim

senza sordin  
tutti

sim

303

Autoharp

Synth.

Vln. I

Vln. II

311

Autoharp

Synth.

Vln. I

Vln. II

311

Autoharp

Synth.

Vln. I

Vln. II

311

Autoharp

Synth.

Vln. I

Vln. II

# 11.

316 **5/4** Gentle, distant  $\text{♩} = 102$

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *FLUTE* *mf*

Ob. *mf*

Cl. 1 *CLARINET IN Bb* *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *round tone ala flugelhorn* *mf*

Tbn. *mf*

Tba. *mf*

Perc. solo  
aplified rubber string.  
low pitched jumpy talking phrases  
independently of orchestra

Synth. *with delay/rhythmical pattern independently of orchestra  
ambient improvisation around a minimal material.  
etc. continue until end of this part.*

Hp.  $D\# C\# H E F\# G\# A$   
*mf*  
start bottom note on the beat.  
slow ascending arpeggio ad lib.

This page contains a musical score for a section numbered 11. It features 19 staves of music for various instruments: Flutes 1-3, Oboe, Clarinets 1-3, Bassoons 1-2, Horns 1-2, Trumpets (C), Trombones, Tuba, Percussion solo, Synthesizer, and Piano. The music is written in a key with three sharps (F#, C#, G#) and a 5/4 time signature. The tempo is marked as quarter note = 102. The dynamic level is mostly mezzo-forte (mf). The score includes complex rhythmic patterns, such as triplets and sextuplets, and specific performance instructions like 'round tone ala flugelhorn' for the trumpet and 'slow ascending arpeggio ad lib.' for the piano. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

323

Fl. 1 *poco vibrato*  
*mf*

Fl. 2 *poco vibrato*  
*mf*

Fl. 3 *poco vibrato*  
*mf*

Ob. *poco vibrato*  
*mf*

Cl. 1 *poco vibrato*  
*mf*

Cl. 2 *poco vibrato*  
*mf*

Cl. 3 *poco vibrato*  
*mf*

Bsn. 1 *poco vibrato*  
*mf*

Bsn. 2 *poco vibrato*  
*mf*

Hn. 1 muted  
*mf*

Hn. 2 muted  
*mf*

C Tpt. harmon mute, stem removed  
*mf*

Tbn. harmon mute, stem removed  
*mf*

Tba. *p*

Vib. soft mallets  
with motor on, slow speed  
VIBRAPHONE  
*mf*

Perc. solo

Synth. 8 12

Hp. *f*  
D: C: B E F: G: A

12.

4/4 ♩ = 60 a 2 cymbals f 3/4 4/4 3/4

Percussion 1

splash cymbals f

Percussion 2

noise samples ff

Harp D C B<sub>♭</sub> E F<sub>♯</sub> G A f gliss.

♩ = 60 Warm accents vn 1 & 4 f 3/4 4/4 3/4

Violin I vn 2 & 5 f vn 3 & 6 f Warm accents vn 1 & 4 f vn 2 & 5 f vn 3 f Warm accents vla 1 & 2 f vla 3 & 4 f Warm accents vcl 1 & 2 f vcl 3 f

Violin II

Viola

Violoncello

Double Bass a 2 f

All

♩ = 90

339

3/4 6/4 3/4

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *p* *f* *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 muted *p* *mp*

Hn. 2 muted *p* *mp*

C Tpt. cup mute *p* *mp*

Tbn. cup mute *p* *mp*

Perc. I *mf*

Perc. II *mf*

Perc. solo *mf*

Synth. Moog synth: bubbly texture

Whistling contours, approximate rhythms and pitches

3/4 = 90

6/4 3/4

Vln. I whistle *mf*

Vln. II whistle *mf*

Vla. whistle *mf*

Vcl. whistle *mf*

Db. whistle *mf*

Whistle assignments:  
 Vln. I: vn 3 & 4, vn 5 & 6, vn 1 & 2  
 Vln. II: vn 3, 4 & 5  
 Vla.: vla 1 & 2, vla 3 & 4  
 Vcl.: vcl 1 & 2, vcl 3  
 Db.: db 1 & 2

Other markings: splash cymbals lightly, splash cymbals *mf*



**FF** ♩ = 45  
6/8

4/8

344

4/4

Fl. 1 *p* *mf*

Fl. 2 *p* *mf* change to piccolo

Fl. 3 *p* *mf* change to piccolo

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *p* muted *mp*

Hn. 2 *p* cup mute *mp*

C Tpt. *p* cup mute *mp*

Tbn. *p* *mp*

Tba. *p* muted *mp*

Perc. I *mf* whistle cymbals a 2 *p*

Perc. II *mf* splash cymbals *mp*

Synth. Moog: "whistle"-like texture

Hp. *f* D Cb B E F# G A glissando rapido *f* D C B E F# G A

Vn. I (whistle) *mf* vn 1 & 2 *f* warm accents vn 1 & 2 div. *f*

(whistle) *mf* vn 3 & 4 *f* vn 3 & 4 div. *f*

(whistle) *mf* vn 5 & 6 *f* vn 5 & 6 div. *f*

(whistle) *mf* vn 1 & 2 *f* vn 1 & 2 *f* *tasto*

(whistle) *mf* vn 3, 4 & 5 *f* vn 3 & 4 *f* *tasto*

(whistle) *mf* vn 5 (whistle) *f* vn 5 *f* *tasto*

(whistle) *mf* vla 1 & 2 *f* vla 1 & 2 non divisi *f* *tasto*

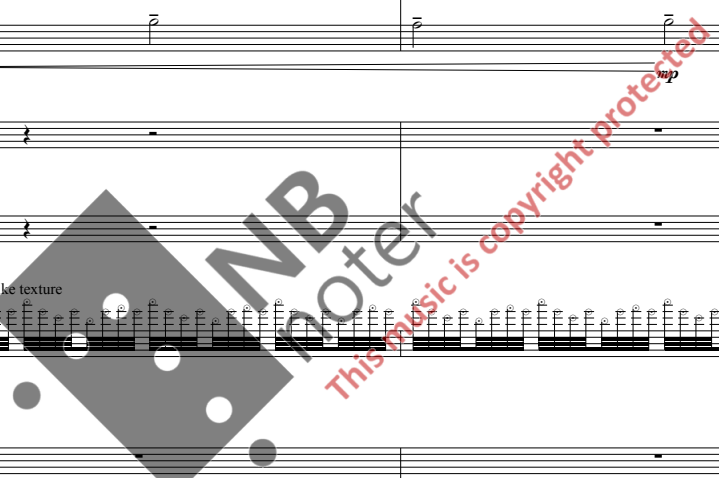
(whistle) *mf* vla 3 & 4 *f* vla 3 & 4 non divisi *f* *tasto*

(whistle) *mf* vcl 1 & 2 *f*

(whistle) *mf* vcl 3 *f*

(whistle) *mf* db 1 & 2 *f*

All







**GG**

357  $\text{♩} = 60$

Picc. (fl. 2) PICCOLO  $8^{\text{va}}$  *mf*

Picc. (fl. 3) PICCOLO  $8^{\text{va}}$  *mf*

Perc. I a 2 *f*

Perc. II splash cymbals *f* *p* *f*

Perc. solo NOISE SAMPLES *f* splash cymbals *f* *p* *f*

Synth. Unpredictable electronic sounds, freely, independent rhythmically of orchestra. crackling electronic particles, like fireworks no obvious pitches *p* *f* *f* *p* *f* *f*

Hp.

**GG**

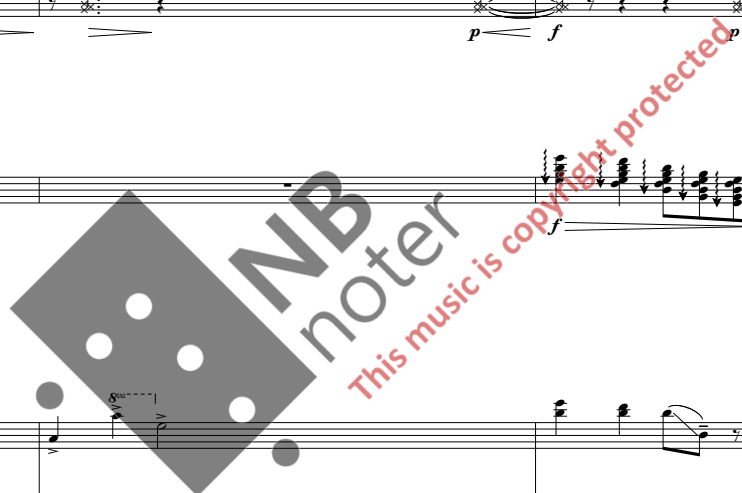
$\text{♩} = 60$

Vln. I vn 1 & 4  $8^{\text{va}}$  *f*  
vn 2 & 5 *f*

Vln. II vn 3 & 6 *f*  
vn 1 & 4 *f*  
vn 2 & 5 *f*  
vn 3 *f*

Vla. a 2 *f*  
a 2 *f*

Vc. ord. *f*  
div. a 2 *f*  
ord. *f*



Picc. (fl 2)

Picc. (fl 3)

Cl. 1

Cl. 2

Cl. 3

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Perc. solo

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vc.

361

3/4

4/4

8va

6

mp

mf

muted off

mf

f

a 2 cymbals

NOISE SAMPLES

Synth Taper

D#C#B E F# G A

a 2

div.

8va

8va

3

3

3

3

3

3

3

3

3

3

3

365  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  HH  $\text{♩} = 90$

FL.1 change to flute *f*

FL.2 change to flute *f*

FL.3 *f*

CL.1 *mp* *f*

CL.2 *mp* *f*

CL.3 *mp* *p* *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Perc. I *f*

Perc. II *mf* *f* lightly *mf*

Ham. Harmonica in G *mf*

Synth. Moog synth: bubbly texture

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. div. *mf* *f*

Vc. *f*

Db. *f* a 2 ord.

All

377

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f* change to piccolo

Ob. *mf* solo

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *p* *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *mf* solo

Tbn. *mp*

Tba. *mp*

Perc. I lightly, splash cymbals *p*

Perc. II lightly, splash cymbals *p*

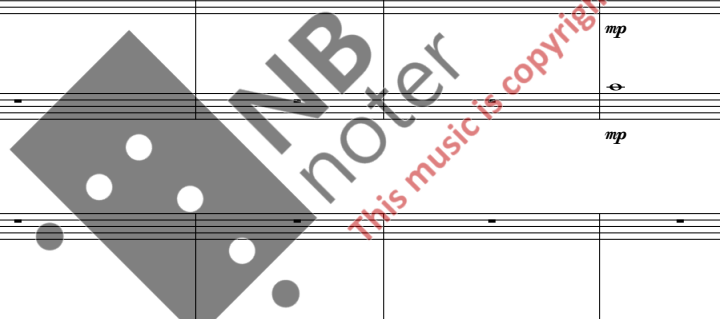
Perc. solo

Synth. Unpredictable electronic sounds, freely, independent rhythmically of orchestra. crackling electronic particles, like fireworks no obvious pitches *p* *f* *f* *p* *f* *p* *f* *f*

Vla. *p*

Vc. *p* *a 2*

Db. db 1 *p* db 2 *p*





**II**

390  $\frac{7}{8}$  cymbals a 2  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\text{♩} = 72$   $\frac{7}{8}$   $\text{♩} = 90$   $\frac{4}{4}$   $\text{♩} = 82$   $\frac{2}{4}$

Perc. I *f* *p* *f*

Perc. II splash cymbals *f*

Sampler noise samples *ffp* *ffp* *ff* *f* *ffp* *ffp* *ff*

Perc. solo

**II**

normal vibrato warm tone  $\text{♩} = 72$   
vn 1 & 2 div.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\text{♩} = 90$   $\frac{4}{4}$   $\text{♩} = 82$   $\frac{2}{4}$

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

With passion  
normal vibrato warm tone  
vn 3 & 4 div.

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

normal vibrato warm tone  
vn 5 & 6 div.

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

normal vibrato warm tone  
vn 1 & 2 div.

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

With passion  
vn 3 & 4 div.

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

vn 5

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

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

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

All

**JJ**  
398  $\frac{2}{4}$   $\text{♩} = 52$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. I *f*

Perc. II splash *f*

Sampler

Perc. solo splash cymbals *f*

Synth. arpeggio, thin harp like sound *f*

Hp. D Cb B $\flat$  E F $\sharp$  G A *f*

**JJ**  
 $\frac{2}{4}$   $\text{♩} = 52$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. I vn 1 & 4 *f* div. a 2

Vln. I vn 2 & 5 *f* div. a 2

Vln. I vn 3 & 6 *f* div. a 2

Vln. II vn 1 & 4 *f*

Vln. II vn 2 & 5 *f*

Vln. II vn 3 *f*

Vla. *f* *mf* *f*

Vc. *f* *f*

Db. *f* a 2

All