Heart of the Diameter

for flute, soprano saxophone, baritone saxophone, percussion, violin, and electronics

Christopher Luna-Mega (2024)

Performance Notes

Time cues and synchronization

The temporal organization of the piece is based on seconds/minutes, indicated every 5 seconds in each measure throughout the score. A stopwatch is needed for each performer. At the beginning of the piece, performers should activate stopwatches simultaneously. Players read a full score.

Proportional Notation / Durations

The entire piece is 5/4 at 60 BPM. With the exception of the traditional notation used for the baritone saxophone and the violin from ms. 1 to 41, the piece uses proportional notation.
Beat one is represented by the bold bar line; beats 2, 3, 4, and 5 are marked with a stem as spatial reference. Sounds must be played according to the note head position relative to each beat. The purpose of this notation is to avoid symmetrical subdivision, making rhythmic performance more intuitive than arithmetic.

Note: smaller noteheads (grace notes) should be played the same way as regular note heads. Only in dense sections, they may be omitted.

Durations / Articulations

Durations and articulations—stems, beams, slurs, staccato dots, tenuto lines, etc.—are not written on the noteheads, but specified as boxed text above the instruments' staves.
The specific directions for articulation throughout the score are the following (performers decide at a micro-level which specific notes will be slurred, etc.):

Mostly legato	Play generally legato, with occasional non-legato, ad. lib. Note heads may be extended ad. lib.
Non legato ad. lib.	Play generally non legato, with occasional legato, ad. lib. Note heads may be extended up to 1 quarter note (1 sec.)
Legato	Play strictly legato. Note heads may be extended ad. lib.
Non legato	Play strictly non legato. Note heads may be extended up to 1 quarter note (1 sec.)
Non legato, tenuto	Play strictly non legato, tenuto. Note heads may be extended ad. lib, articulating each attack
Staccato	Play strictly staccato

Tutti / Single player markings

Tutti markings are placed above the system in larger boxed text, in *blue*
Single player markings are placed above the player's staff in smaller boxed text, in *dark magenta*

Microtonal Tuning

This piece is all derived from the first 40 harmonics of Bb 0 (four octaves below middle C). Therefore, there are a number of quarter-tone sharp and flat accidentals. The smallest microtones have been rounded for performability.

Harmonic Spectra

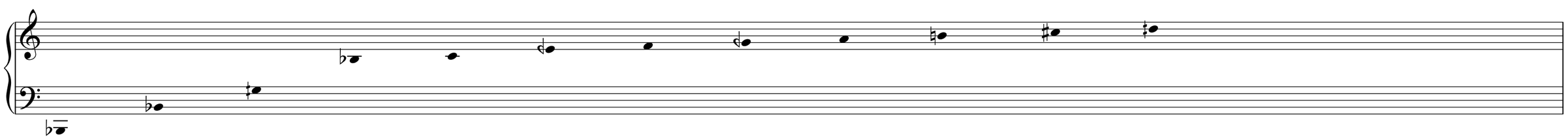
Each instrumental part contains pitch sets extracted from three different harmonic spectra, include in the following page. It is recommended that each performer reviews them prior to studying the piece, given that the entire pitch content of the piece is limited to these three main harmonic materials.

Percussion

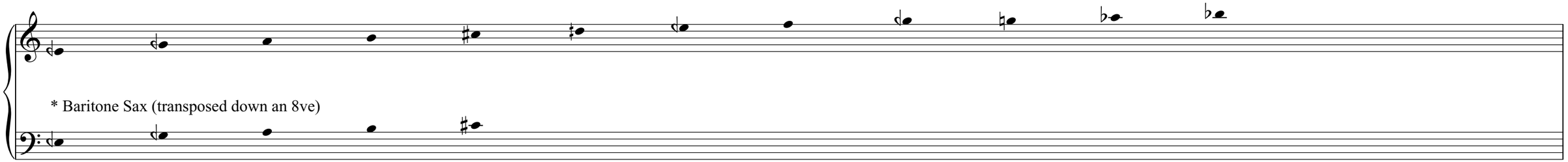
Pitched Percussion: crotales; Unpitched percussion: combination of at least one drum and one cymbal
This part is to be improvised using text instructions, including cues to start/stop playing: Start: "|(***) Percussion…"; Stop: "Percussion (***)|"

Spectral Regions by Section (in C)

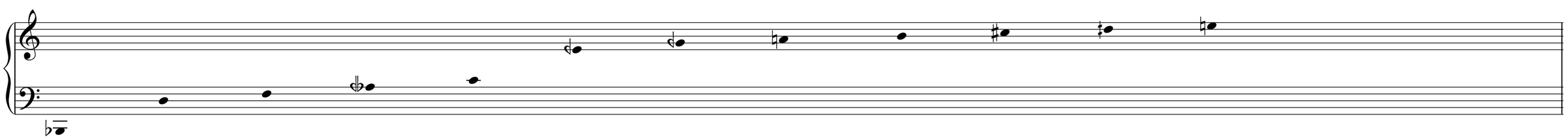
Section 1/6—Set 1



Section 2/3—Set 2



Section 4/5—Set 3



Heart of the Diameter

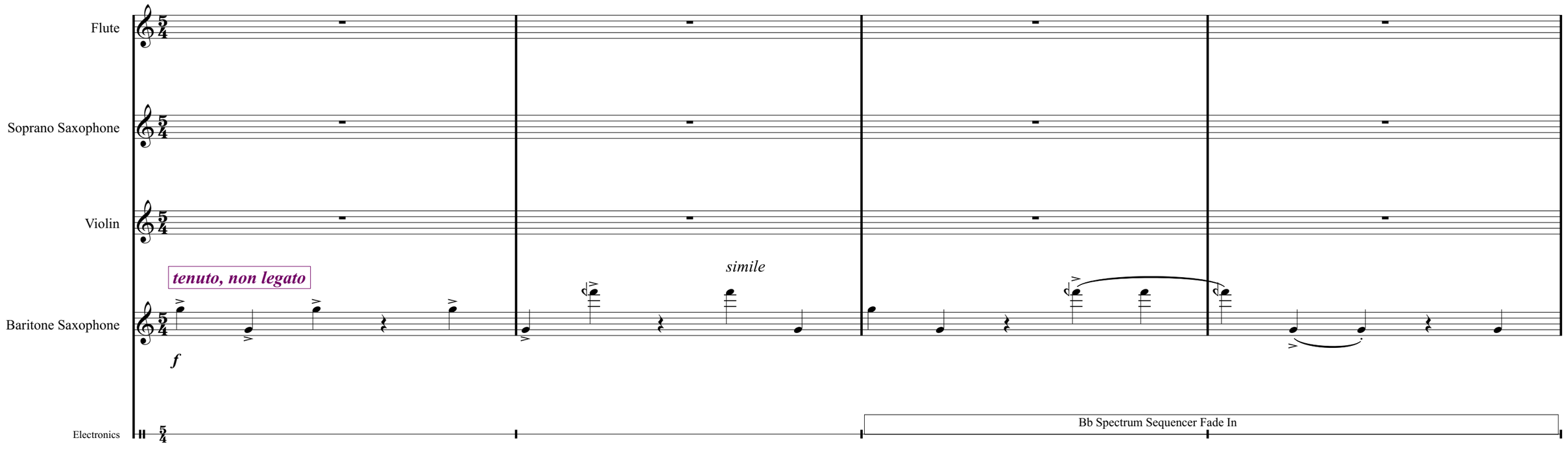
For flute, soprano saxophone, baritone saxophone, percussion, violin, and electronics

1.

00:00 00:05 00:10 00:15

♩ = 60

Christopher Luna-Mega (2024)



00:20

00:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bb Spectrum Sequencer Fade In

5

00:30

00:35

00:40

00:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bb Spectrum Sequencer

7

00:50 00:55 01:00 01:05

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

tenuto, molto legato

marcato, quasi senza vibrato

f

tenuto, non legato sempre

(f)

Bb Spectrum Sequencer

11

01:10 01:15 01:20 01:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

sff

f

Bb Spectrum Sequencer

15

01:30 01:35 01:40 01:45

Fl.

Sop. Sax.

Vln.

sempre marcato

sf ***sfp*** ***f***

Bari. Sax.

Electronics

Bb Spectrum Sequencer

19

01:50 01:55 02:00 02:05

Fl.

Sop. Sax.

sempre molto legato

Vln.

sempre f ***sf***

sempre tenuto, non legato

Bari. Sax.

sempre f

Electronics

Bb Spectrum Sequencer

23

02:10 02:15 02:20 02:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bb Spectrum Sequencer

27

02:30 02:35 02:40 02:45

Fl.

Sop. Sax.

Vln.

ff

Bari. Sax.

ff

Electronics

Bb Spectrum Sequencer

31

02:50

02:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

mostly legato until 4:20

f

sempre molto legato

sempre marcato

sempre tenuto, non legato

sempre f

Synthesizer Doubling: Soprano Sax.

35

03:00

03:05

03:10

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Soprano Sax.

37

03:15 03:20 03:25

Fl.

Sop. Sax.

sempre f

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Soprano Sax.

40

03:30 03:35 03:40

Fl.

Sop. Sax.

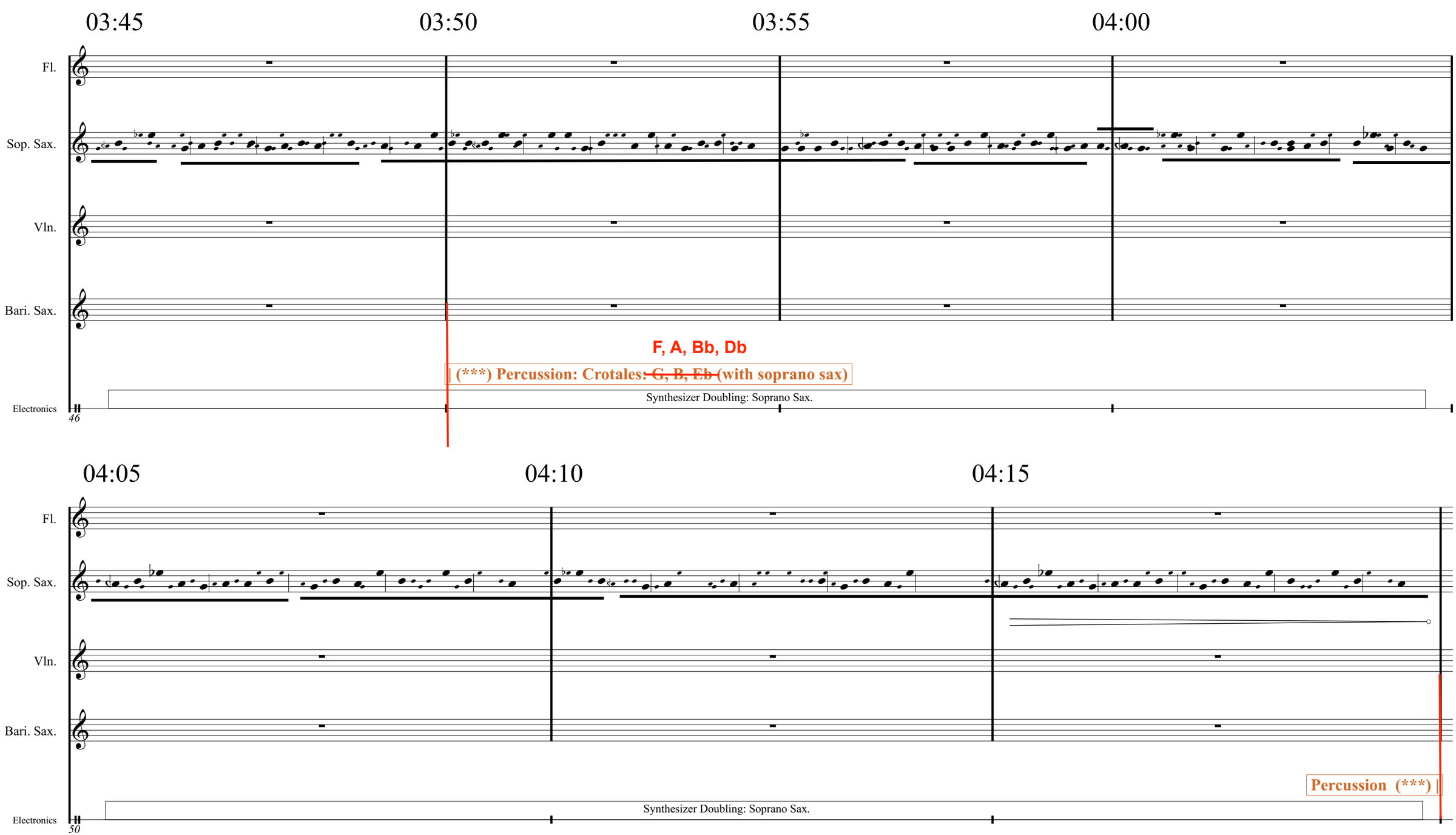
Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Soprano Sax.

43


03:45
03:50
03:55
04:00
Fl.
Sop. Sax.
Vln.
Bari. Sax.
F, A, Bb, Db
(***) Percussion: Crotales: ~~G, B, Eb~~ (with soprano sax)
Electronics
Synthesizer Doubling: Soprano Sax.
46
04:05
04:10
04:15
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Percussion (***)
Electronics
Synthesizer Doubling: Soprano Sax.
50

2.

04:20 04:25 04:30

mostly legato

espressivo

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Flute

53

04:35 04:40 04:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Flute

56

04:50 04:55 05:00

Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics

p *f* *mf* *p*

Synthesizer Doubling: Flute / Baritone Saxophone

59

05:05 05:10 05:15

Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics

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

mostly legato

mp *f* *mp* *f* *mp*

Synthesizer Doubling: Flute / Baritone Saxophone

62

05:20 05:25 05:30

Fl.

Sop. Sax.

Vln.

Bari. Sax.

f *mf*

Electronics

Synthesizer Doubling: Flute / Baritone Saxophone

65

05:35 05:40 05:45

Fl.

sempre mp

Sop. Sax.

mostly legato

Vln.

sfp *f* *mf*

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin

68

05:50 05:55 06:00

Fl.

sempre mp

Sop. Sax.

mostly legato

mp

Vln.

f

mf

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

71

06:05 06:10 06:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

74

06:20 06:25 06:30

non-legato Tutti

Fl.

sempre mp

Sop. Sax.

sempre mp

Vln.

sempre mp

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

77

06:35 06:40 06:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

80

06:50 06:55 07:00

non-legato Tutti *legato Tutti*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

83

07:05 07:10 07:15

legato Tutti

Fl.

Sop. Sax.

Vln.

Bari. Sax.

mp

Electronics

Synthesizer Doubling: Flute / Violin / Soprano Saxophone / Baritone Saxophone

86

07:20 07:25 07:30

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Violin / Soprano Saxophone / Baritone Saxophone

89

07:35 07:40 07:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

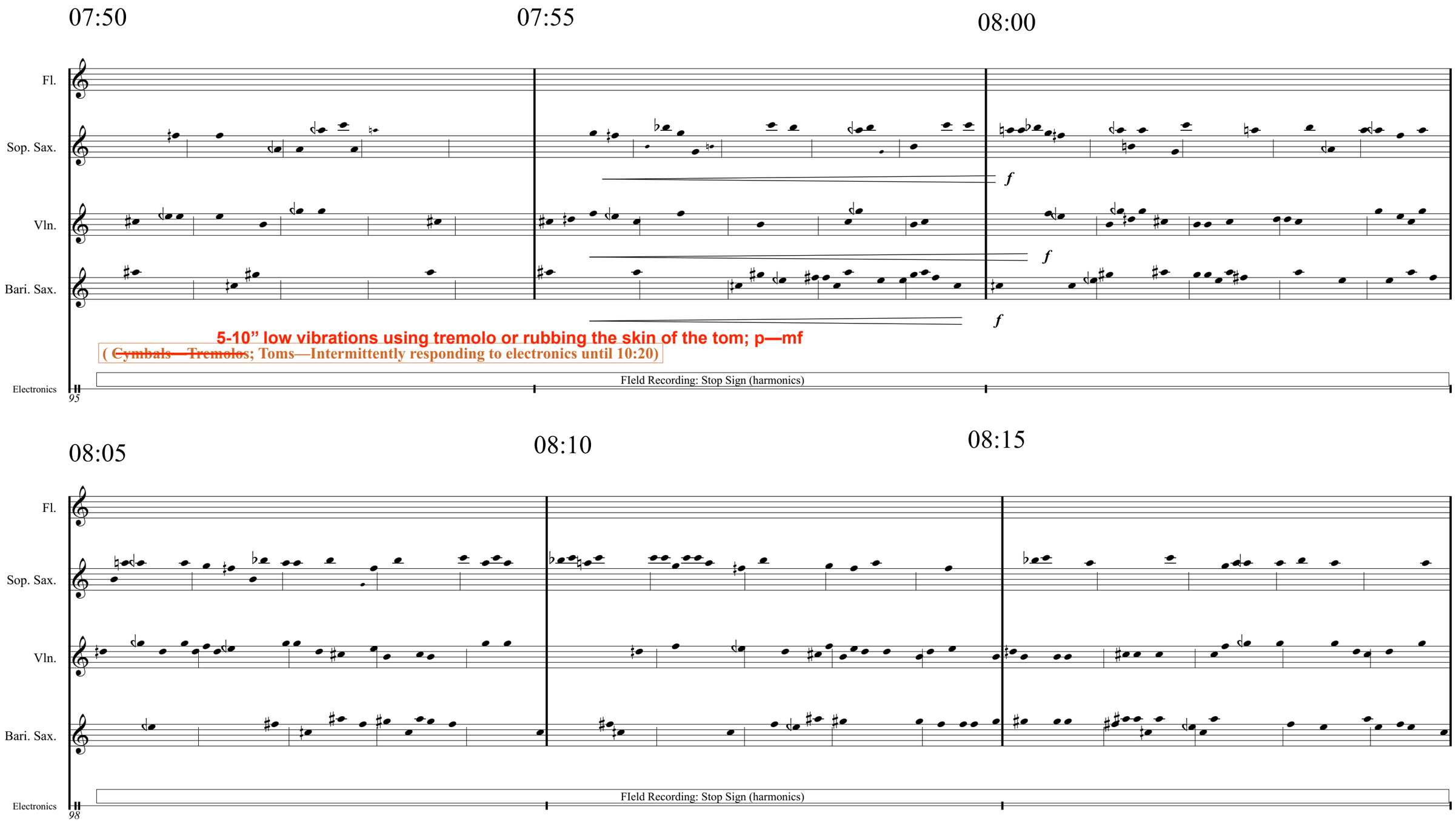
5-10” low vibrations using tremolo or rubbing the skin of the tom; p—mf

| (***) Percussion: ~~Cymbals—Tremolos;~~ Toms—Intermittently responding to electronics until 10:20

Electronics

FIeld Recording: Stop Sign (harmonics)

92


07:50
07:55
08:00
Fl.
Sop. Sax.
Vln.
Bari. Sax.
f
f
f
5-10” low vibrations using tremolo or rubbing the skin of the tom; p—mf
(~~Cymbals—Tremolos~~; Toms—Intermittently responding to electronics until 10:20)
Electronics
FIeld Recording: Stop Sign (harmonics)
95
08:05
08:10
08:15
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics
FIeld Recording: Stop Sign (harmonics)
98

08:20 08:25 08:30

Fl.

Sop. Sax.

f

Vln.

f

Bari. Sax.

f

5-10” low vibrations using tremolo or rubbing the skin of the tom; p—mf

(~~Cymbals—Tremolos~~; Toms—Intermittently responding to electronics until 10:20)

Electronics

FIeld Recording: Stop Sign (harmonics)

101

08:35 08:40 08:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

mf

Electronics

FIeld Recording: Stop Sign (harmonics)

104

08:50 08:55 09:00

Fl.
Sop. Sax.
Vln.
Bari. Sax.

mf
mf
mf
legato

5-10” low vibrations using tremolo or rubbing the skin of the tom; p—mf

(~~Cymbals—Tremolos~~; Toms—Intermittently responding to electronics until 10:20)

Electronics

FIeld Recording: Stop Sign (harmonics)

107

09:05 09:10 09:15

Tutti

f

Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics

FIeld Recording: Stop Sign (harmonics)

110

Interlude 1

09:20

Bowed / 5-10” low vibrations using tremolo or rubbing the skin of the tom; p—mf

(Cymbals—Tremolos; Toms—Intermittently responding to electronics until 10:20)

Electronics — FIeld Recording: Stop Sign (harmonics)

113

Fl.——————> Stays
Sopr. Sax————> Vl.
Vl.——————> Bari. Sax
Bari Sax.————> Sopr. Sax

3.

10:15 10:20 10:25

mostly legato

Fl. *mf*

Sop. Sax.

Vln.

Bari. Sax.

Percussion (***) |

Electronics — FIeld Recording: Stop Sign (harmonics)

124

10:30 10:35 10:40

Fl.

Sop. Sax.

mostly legato

mf

Vln.

Bari. Sax.

Electronics

FIeld Recording: Stop Sign (harmonics)

127

10:45 10:50 10:55

Fl.

Sop. Sax.

mostly legato

Vln.

mf

Bari. Sax.

Electronics

FIeld Recording: Stop Sign (harmonics)

130

11:00 11:05 11:10

Fl.

Sop. Sax.

Vln.

mf sempre

mostly legato

Bari. Sax.

mf

Electronics

FIeld Recording: Stop Sign (harmonics)

133

11:15 11:20 11:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

FIeld Recording: Stop Sign (harmonics) Fade Out

136

11:30 11:35 11:40

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Synthesizer Doubling: Violin / Baritone Saxophone

139

11:45 11:50 11:55

Fl.

Sop. Sax.

Vln.

mf *f* *ff*

Bari. Sax.

Electronics

142

12:00 12:05 12:10

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

145

12:15 12:20 12:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

f

Electronics

148

12:30 12:35 12:40

Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics

Cymbals/Toms (fade in with electronics, imitating the rhythm of the electronics, fading in and out throughout Interlude 2)

playing close to the center of the cymbals (try yarn mallets)

percussion start here. 16ths at ~85 bpm

Electronic Interlude Fade In

151

12:45 12:50

Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics

Electronic Interlude: Tremolo

154

Interlude 2

12:55

Fl.——————> Sopr. Sax
Sopr. Sax——————> Vl.
Vl.——————> Bari. Sax
Bari Sax.——————> Fl.

| (***) 13:15: Percussion: Crotales Eb Major/minor pentachord, Bowed)

Percussion Fade Out (***) |

Electronics

Electronic Interlude: Tremolo

156

4.

14:20 14:25 14:30 14:35

Fl.

Sop. Sax.

non vibrato

Vln.

p

Bari. Sax.

Electronics

Electronic Interlude: Tremolo

173

14:40 14:45 14:50 14:55

non vibrato

Fl.

p

Sop. Sax.

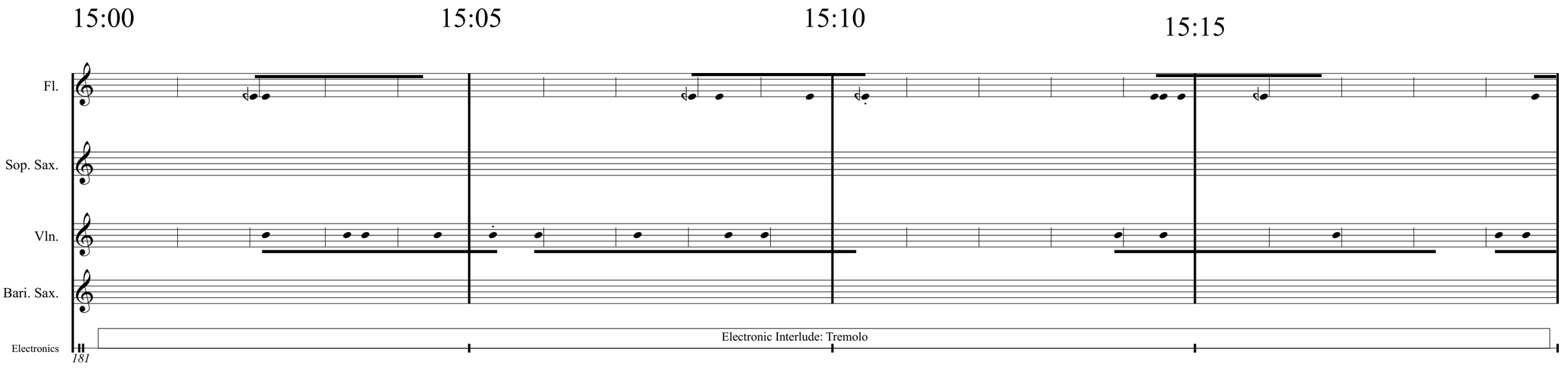
Vln.

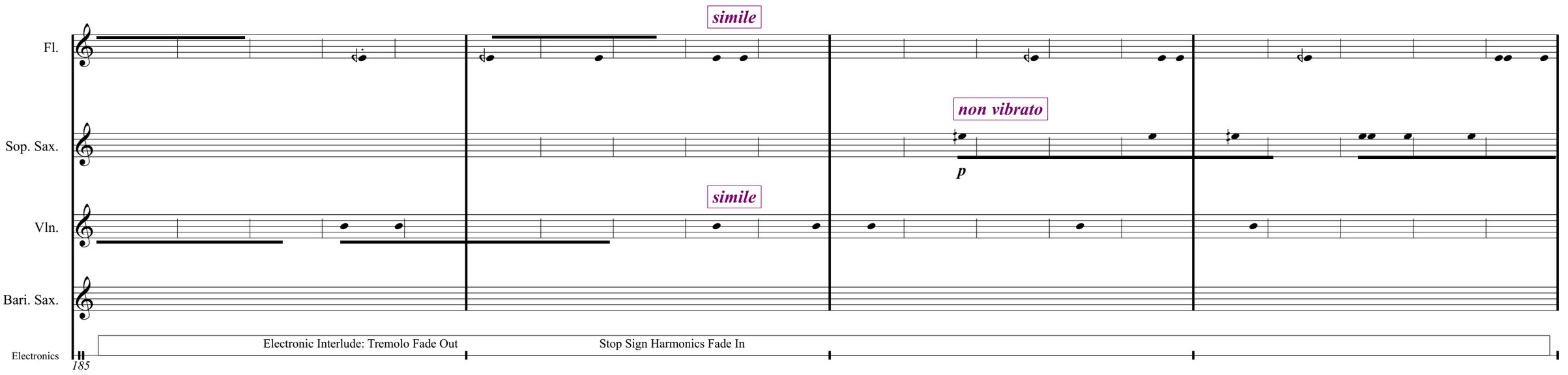
Bari. Sax.

Electronics

Electronic Interlude: Tremolo

177


15:00
15:05
15:10
15:15
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics
Electronic Interlude: Tremolo
181


15:20
15:25
15:30
15:35
simile
non vibrato
p
simile
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics
Electronic Interlude: Tremolo Fade Out
Stop Sign Harmonics Fade In
185

15:40 15:45 15:50 15:55

p sempre | *Tutti*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Stop Sign Harmonics

189

16:00 16:05 16:10 16:15

Fl.

Sop. Sax.

simile

tremolo SP ad. lib.

Vln.

non legato / tenuto ad. lib.

Bari. Sax.

p

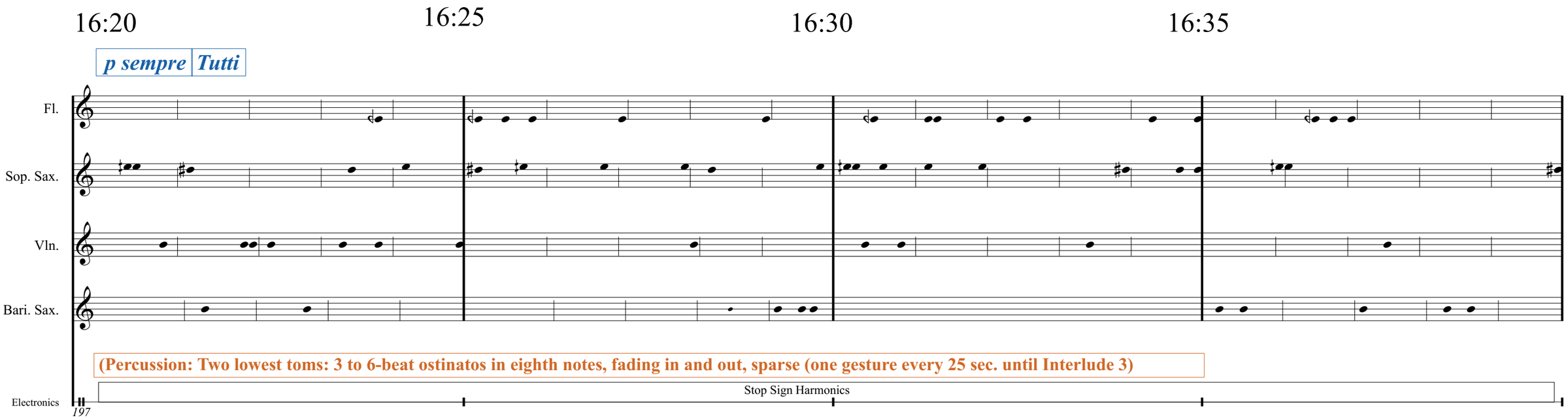
imitate electronics rhythm, ~ eighth notes at 60bpm

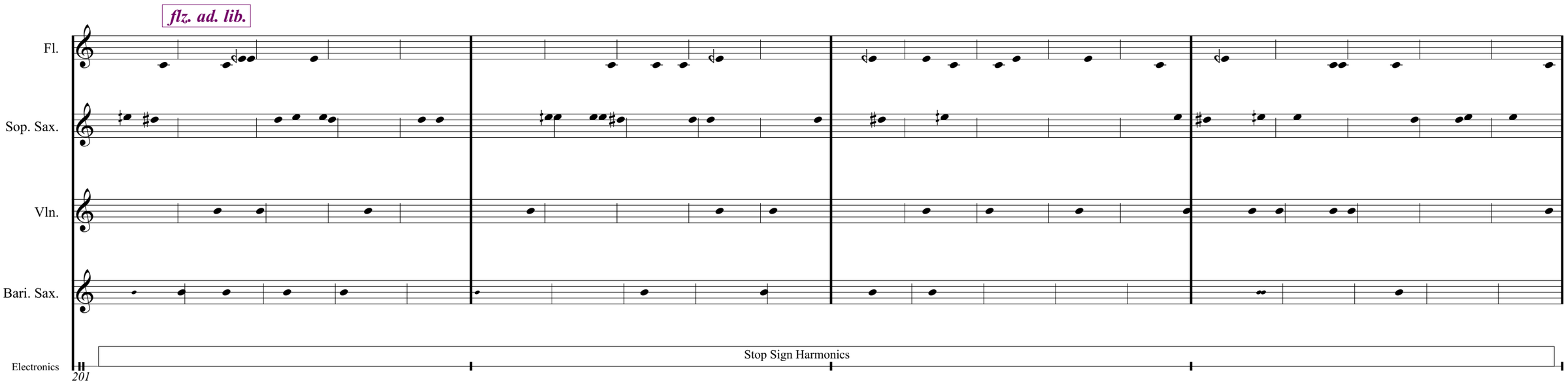
(***) Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)

Electronics

Stop Sign Harmonics

193


16:20
16:25
16:30
16:35
p sempre
Tutti
Fl.
Sop. Sax.
Vln.
Bari. Sax.
(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)
Electronics
Stop Sign Harmonics
197


16:40
16:45
16:50
16:55
flz. ad. lib.
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics
Stop Sign Harmonics
201

17:00 17:05 17:10 17:15

Tutti *mf*

Fl.

Sop. Sax.

double stops ORD / tremolo SP ad. lib.

Vln.

Bari. Sax.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)

Electronics

Stop Sign Harmonics

205

17:20 17:25 17:30 17:35

mf sempre *Tutti*

Fl.

bisbigliando. ad. lib.

Sop. Sax.

Vln.

2-pitch tremolo ad. lib.

Bari. Sax.

Electronics

Stop Sign Harmonics

209

17:40 17:45 17:50 17:55

flz. / 2-pitch tremolo ad. lib.

Fl.

bisbigliando / 2-pitch tremolo ad. lib.

Sop. Sax.

double stops ORD / tremolo SP ad. lib.

Vln.

Bari. Sax.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)

Electronics

Stop Sign Harmonics

213

18:00 18:05 18:10 18:15

Fl.

Sop. Sax.

Vln.

2-pitch tremolo / bisbigliando ad. lib.

Bari. Sax.

Electronics

Stop Sign Harmonics

217

18:20 18:25 18:30 18:35

mf **Tutti**

flz. / molto legato / 2-pitch tremolo ad. lib.

Fl.

legato / bisbigliando / 2-pitch tremolo ad. lib.

Sop. Sax.

legato ORD / tremolo SP ad. lib.

Vln.

legato / staccato / 2-pitch tremolo / bisbigliando ad. lib.

Bari. Sax.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)

Electronics

Stop Sign Harmonics | Foreign Spectrum Fade In

221

18:40 18:45 18:50 18:55

Tutti *f*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Stop Sign Harmonics | Foreign Spectrum

225

19:00

19:05

f **Tutti**

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bowed

Stop Sign Harmonics | Foreign Spectrum

229

| (***) Percussion: Crotales—C, C#, D (placing the attacks according to an ad. lib. reading of the noteheads of the ensemble) / Toms continue

Interlude 3

19:10

Bowed

(Percussion: Crotales—C, C#, D / Bowed Cymbals intermittently) / Toms continue

Bowed

Crotales Continue / Toms Fade Out (***) |

Electronics

Stop Sign Harmonics | Foreign Spectrum

231

Fl.——————> Sopr. Sax
Sopr. Sax——————> Bari Sax.
Vl.——————> Stays
Bari Sax.——————> Fl.

5.

20:05 20:10 20:15 20:20

Tutti legato

Fl. *mf*

Sop. Sax. *mf*

Vln. *mf*

Bari. Sax. *mf*

Bowed

(Percussion: Crotales—C, C#, D)

Electronics — Stop Sign Harmonics | Foreign Spectrum

242

20:25 20:30 20:35 20:40

Tutti legato sempre

mf

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Crotales Fade Out (***) |

Electronics — Fade Out Stop Sign Harmonics | Foreign Spectrum

246

20:45 20:50 20:55 21:00

simile

Fl.

simile

Sop. Sax.

simile

Vln.

simile

Bari. Sax.

Electronics

Foreign Spectrum

250

21:05 21:10 21:15 21:20

mf

Fl.

Sop. Sax.

Vln.

Bari. Sax.

| (***) Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble until 22:55

Electronics

Heterophonic Canon Synthesizer Doubling

254

21:25 21:30 21:35 21:40

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble until 22:55)

Electronics

Heterophonic Canon Synthesizer Doubling

258

21:45 21:50 21:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Heterophonic Canon Synthesizer Doubling

262

22:00

22:05

Tutti legato sempre

mf

f

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

Electronics

Heterophonic Canon Synthesizer Doubling

265

22:10

22:15

Tutti f

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit Fade In

267

22:20 *Tutti legato sempre*

22:25 *Tutti* *ff*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

Electronics

Bay Area Rapid Transit

269

22:30

22:35

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

271

22:40

22:45

ff ***Tutti legato sempre***

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

Electronics

Bay Area Rapid Transit

273

22:50

22:55

Tutti f

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

molto legato

subito mp

molto legato

subito mp

molto legato

subito mp

staccato

subito mp

Subito stop (***)

Bay Area Rapid Transit

275

23:00 23:05

Tutti molto legato sempre

Tutti *f sempre*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

277

23:10 23:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

279

23:20 23:25 23:30

Tutti ***f***

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

281

23:35 23:40 23:45

Tutti ***Diminuendo*** ***mp***

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

284

23:50 23:55 24:00

Tutti *mp sempre*

molto legato

Fl.

molto legato

Sop. Sax.

molto legato

Vln.

legato / non legato ad. lib.

Bari. Sax.

Electronics

Bay Area Rapid Transit

287

24:05 24:10 24:15

legato / non legato ad. lib.

Fl.

legato / non legato ad. lib.

Sop. Sax.

legato / non legato ad. lib.

Vln.

legato / non legato ad. lib.

Bari. Sax.

Electronics

Bay Area Rapid Transit

290

24:20 24:25 24:30

Tutti ***mp sempre***

Tutti legato / non legato ad. lib.

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Bowed

| (***) Percussion: Cymbals / Crotales

Electronics

Bay Area Rapid Transit

293

24:35 24:40 24:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

296

24:50

24:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Crotales: C, D, F, Ab, Bb, sparse, bowed/struck ad. lib.)

Electronics

Bay Area Rapid Transit

299

25:00

25:05

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bay Area Rapid Transit

301

25:10

Interlude 4

27:45

Percussion Stop at 27:25 (***) |

Electronics

Bay Area Rapid Transit

Lower Partials (Harmony of the Spheres)

303

Fl.——————> Sopr. Sax
Sopr. Sax——————> Vl.

Vl.——————> Bari. Sax
Bari Sax.——————> Fl.

6.

28:15 28:20 28:25 28:30

Responsorial Alternation ad. lib.

Tutti ***p sempre***

(Alternating/responding to each other, chose between the given noteheads to play long durations (𝅗𝅥 — 𝅝), extending them over noteheads in order to play longer values, occasionally overlapping with one another)

Simile Tutti

Fl.

Sop. Sax.

Vln.

Bari. Sax.

| (***) Percussion: Crotales C, D, F, Bb (bowed), responsorial (see above)

Electronics

Lower Partials (Harmony of the Spheres)

340

28:35 28:40 28:45 28:50

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Lower Partials (Harmony of the Spheres)

344

28:55 29:00 29:05 29:10

Tutti ***p sempre***

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Lower Partials (Harmony of the Spheres)

348

29:15 29:20 29:25 29:30

End Responsorial Alternation / Tutti molto legato

(playing all attacks)

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Crotales carry on long values C, D, F, Bb (bowed)

Electronics

Lower Partials (Harmony of the Spheres)

352

29:35 29:40 29:45 29:50

Tutti ***p sempre***

Tutti molto legato sempre

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Lower Partials (Harmony of the Spheres)

356

29:55 30:00 30:05 30:10

Fl.

Sop. Sax.

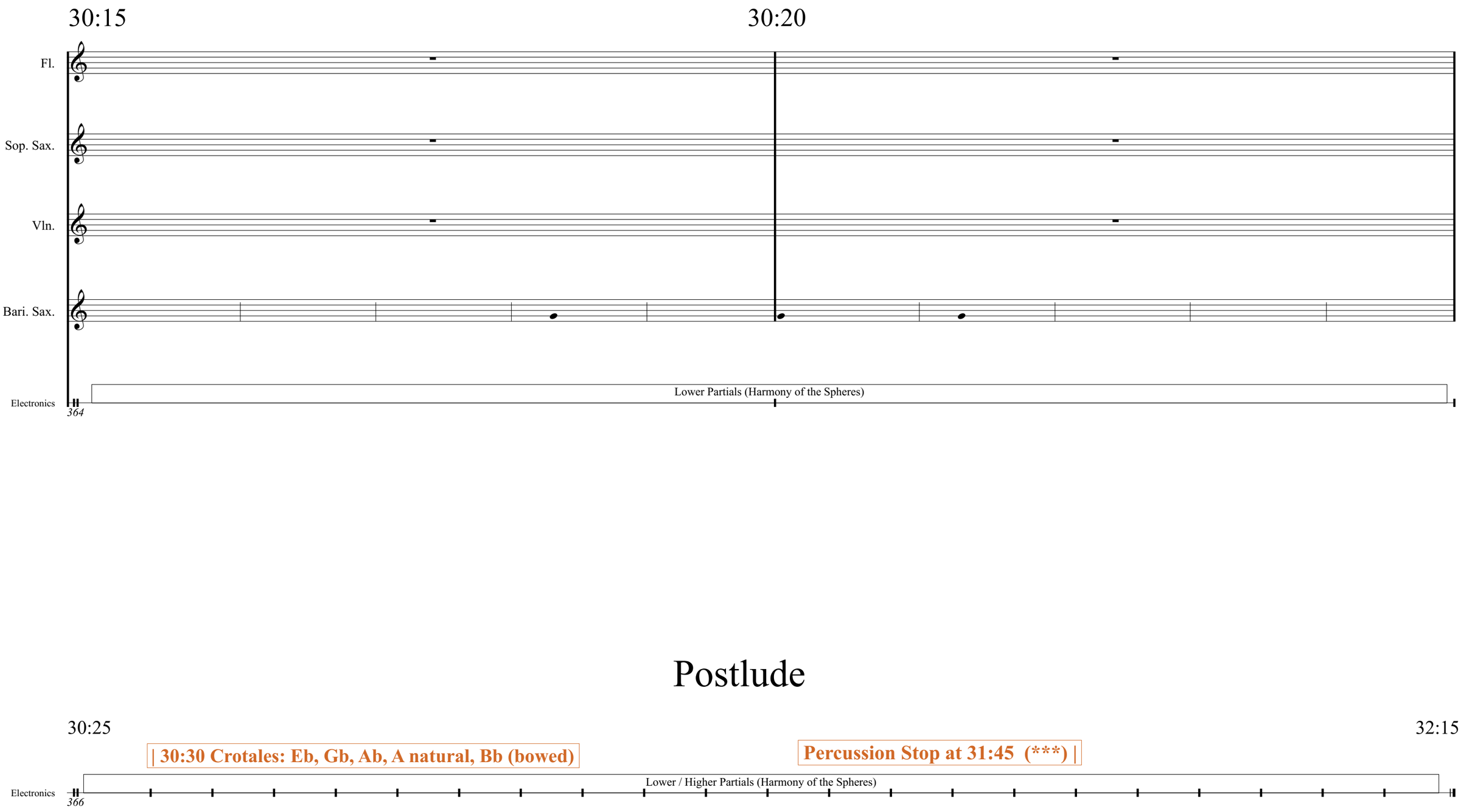
Vln.

Bari. Sax.

Electronics

Lower Partials (Harmony of the Spheres)

360


30:15
30:20
Fl.
Sop. Sax.
Vln.
Bari. Sax.
Electronics
Lower Partials (Harmony of the Spheres)
364

Postlude

30:25
32:15
| 30:30 Crotales: Eb, Gb, Ab, A natural, Bb (bowed)
Percussion Stop at 31:45 (***) |
Electronics
Lower / Higher Partials (Harmony of the Spheres)
366