

Jatyantara parinamah

for large ensemble

Christopher Luna-Mega (2013)

Instrumentation

Clarinet in Bb

Tenor saxophone

Trombone

Percussion (player 1)

Gong or Cymbal (suspended)

Bass drum

Marimba

Wood blocks

Snare drum

Percussion (player 2)

Gong or Cymbal (suspended)

Floor tom

Fire extinguisher

Marimba

Wood blocks

Electric guitar

Acoustic guitar

Harp

Piano

2 Violins

2 Cellos

Electronics/field recordings

General instructions

Bowings

SP	on the bridge
ST	on the fingerboard
ORD	normal position
ORD----ST	gradual transition from normal position to fingerboard position, etc.

Accidentals

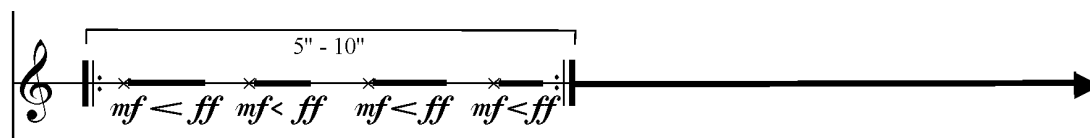
- ‡ quarter-tone higher
- ‡ three quarters of a tone higher
- ‡ quarter-tone lower

The quarter-tones can be read approximately.

Accidentals apply to the whole measure in which they appear.

Toneless sounds

The “x” note-heads indicate toneless air-like sounds. The wind instruments can achieve this sound by blowing into their instrument and increasing the dynamics rapidly. The rest of the instruments may achieve this sound through bowing or scratching in particular areas of the instrument. The sound must be clearly audible and present, and tone must be avoided by all means.



Electronics

The electronic performer uses his/her own amp on stage throughout the entire piece. During the two electronic solo interludes, the sound is projected through the house speakers if available. The samples written in the score will be provided to the conductor and the electronic performer of the piece upon request. The performer may improvise with the samples through filtering, granulation, and other analog procedures. Request to: ch.luna.mega@gmail.com

2. Cued, where each player of the ensemble is assigned particular material contained within repeat signs. Players have the freedom to alter the order of these materials and not play in a successive order from the first to the last beat of the segment. The tempo of most of these materials is c. 60BPM, which is to be determined by each player independently, not synchronized with the conductor or other players. In this sense, there are sections where several instruments will have the same materials, but nevertheless they will not sound simultaneously due to the procedures explained above.

The image shows a musical score for four instruments: Tbn., A. Gtr., Hrp., and Pno. Each part is written on a single staff with a dynamic marking of *f* (forte). The Tbn. part is in bass clef. The A. Gtr. part is in treble clef. The Hrp. part is in bass clef and includes the instruction: "(produce rhythms by plucking with fingers or with metallic object between E# and F)". The Pno. part is in bass clef and includes the instruction: "(alter the timbre through preparation, muting or plucking)". Each staff begins with a repeat sign and ends with a final double bar line and a right-pointing arrow.

Simultaneous notations

This first section simultaneously combines the conducted and the cued notations. As explained above, the conducted notation requires the tempo and meter to be conducted; the cued notation mainly requires the announcement of a section (indicated as boxed numbers in the score) and its activation in any given downbeat of the conducted notation. The conductor divides the attention in two ways: 1. The string quartet, to be conducted throughout the section; 2. The rest of the ensemble, to be cued through the numbers assigned to specific materials in the score and parts.

PITCH

Indeterminate pitch

These sections are delimited with a box. From the given notes, choose as many as possible using the whole micro-chromatic pallet or chromatic pitch pallet (depending on the instrument) in a spontaneous, improvisatory manner. Increasing, decreasing and static densities of random sounds should be achieved with this notation. In this logic, beats 1 and 2 of the example below are denser than beats 3 and 4. The smaller noteheads indicate softer dynamics than the regular noteheads, to which the overall dynamic markings apply.

String quartet: the bow must not be held (placed on the lap of the performer). All the fingers in both hands should tap on the fingerboard in order to achieve

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Score in C

Introduction: freeway study

Graudally building density
(Toneless, air-like sound)

c.a. 1'

The score consists of the following parts and dynamics:

- Clarinet in Bb:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Tenor Saxophone:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Trombone:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Percussion (top):** Instrument: cymbal or gong. Dynamics: *p*. Duration: 7" - 15".
- Percussion (bottom):** Instrument: cymbal or gong. Dynamics: *p*. Duration: 7" - 15".
- Electric Guitar:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Harp:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Piano:** Dynamics: *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*. Duration: 5" - 10".
- Violin I, Violin II, Violoncello I, Violoncello 2:** No dynamics or notes are present.
- Tape:** Instrument: freeway white noise. Dynamics: *mp*. Duration: 7" - 15".

*1)

mf < *ff*

All instruments: Toneless sound must not be shorter than 1/2 second or longer than 1 second, depending on the proportional duration chosen for the segment between repeat signs.

1. Water study no. 2 / freeway study / extrapolations

1 (Toneless, air-like sound)

Cl. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

T. Sax $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Tbn. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Perc. 1 cymbal or gong 7" - 15" *p*

Perc. 2 cymbal or gong 7" - 15" *p*

E. Gtr. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Hrp. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Pno. $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$ 5" - 10"

Each vertical line is one beat (60 bpm)

8^{va}
pizz.

Vln. I *p*

Vln. II *mp* *pizz.*

Vc. I *mp* *pizz.*

Vc. II *mp* *pizz.*

Tape

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

4

3

Cl.



T. Sax



Tbn.



Perc. 1



Perc. 2



E. Gtr.



Hrp.



Pno.



Vln. I



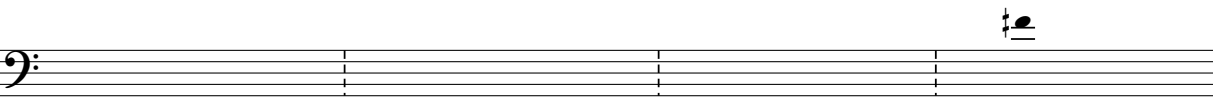
Vln. II



Vc. I



Vc. II



Tape



Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

1

6

5

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

p

arco

6 7

Vln. I

Vln. II

Vc. I

Vc. II



7

Vln. I

Vln. II

Vc. I

Vc. II

pizz

arco

(Toneless, air-like sound)

8

3" - 7"

Cl.

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

T. Sax

3" - 7"

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Tbn.

3" - 7"

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Perc. 1

cymbal or gong

7" - 15"

p > < > < > < > <

Perc. 2

cymbal or gong

7" - 15"

p > < > < > < > <

E. Gtr.

3" - 7"

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Hrp.

3" - 7"

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Pno.

3" - 7"

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Vln. I

Vln. II

Vc. I

Vc. II

pizz

Tape

7" - 15"

freeway white noise

mp > < > < > < > <

9

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

mp

arco

ricochet

mp

mf

arco

SP

mf

Detailed description: This page of a musical score, numbered 9, contains staves for Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. The woodwind and percussion staves (Cl., T. Sax, Tbn., Perc. 1, Perc. 2) and the electric guitar (E. Gtr.) and tape staves are marked with a double bar line and an arrow, indicating they are silent for this section. The harp (Hrp.) and piano (Pno.) staves are also marked with a double bar line and an arrow. The violin I (Vln. I) staff features a dense, textured passage of notes, starting with a *mp* dynamic. The violin II (Vln. II) staff has a few notes in the first measure. The first violin (Vc. I) staff includes notes with slurs, followed by 'arco' and 'ricochet' markings, with dynamics *mp* and *mf*. The second violin (Vc. II) staff has notes with slurs and a final measure marked 'arco SP' and *mf*.

10

Musical score for measures 10-11. The score includes parts for Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. Measures 10 and 11 are indicated at the top. The woodwind and percussion parts are marked with a double bar line and an arrow, indicating they are silent. The string parts (Vln. I, Vln. II, Vc. I, Vc. II) contain musical notation with notes and rests. The Vc. I and Vc. II parts include the instruction "pizz" (pizzicato) above certain notes. The Tape part is marked with a double bar line and an arrow, indicating it is silent.

11

Musical score for page 11, featuring various instruments. The score is organized into a system with the following parts from top to bottom:

- Cl. (Clarinet): Rest
- T. Sax (Tenor Saxophone): Rest
- Tbn. (Tuba): Rest
- Perc. 1 (Percussion 1): Rest
- Perc. 2 (Percussion 2): Rest
- E. Gtr. (Electric Guitar): Rest
- Hrp. (Harp): Rest
- Pno. (Piano): Rest
- Vln. I (Violin I): Treble clef, notes: Bb, G#A, G#A Bb
- Vln. II (Violin II): Treble clef, notes: G, A, B, C, D, E, F#G, A
- Vc. I (Violoncello I): Bass clef, notes: G, G, G, G, G
- Vc. II (Violoncello II): Bass clef, notes: G, G#A, G, G, G, G#A, G, G#A Bb
- Tape: Rest

12

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

arco ricochet

mp *mf*

arco ricochet

b

Detailed description: This page of a musical score covers measures 12 through 15. The score is arranged in a standard orchestral format with staves for woodwinds (Clarinets, Tenor Saxophone, Trombones), percussion (Percussion 1 and 2, Electric Guitar, Harp, Piano), strings (Violins I and II, Violas I and II), and a Tape part. Measures 12-15 are marked with a large '3' in a box, indicating a triplet. The woodwind and percussion parts are mostly silent, with only a few rests. The string parts are active, with Violin I playing a melodic line marked 'arco ricochet' and dynamics *mp* to *mf*. Violin II and the Viola parts also play rhythmic patterns. The Tape part has a few notes in measures 13 and 14.

(Toneless, air-like sound)

Cl.

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

T. Sax

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Tbn.

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Perc. 1

cymbal or gong 7" - 15"
p

Perc. 2

cymbal or gong 7" - 15"
p

E. Gtr.

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Hrp.

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Pno.

3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Vln. I

mf

8va
pizz

Vln. II

f

Vc. I

mp

arco

Vc. II

mf < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f* (simil)

Tape

7" - 15"
 freeway white noise
mp

14

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

15

This musical score page contains ten staves for measures 15 through 18. The instruments are listed on the left: Cl. (Clarinet), T. Sax (Tenor Saxophone), Tbn. (Tuba), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), E. Gtr. (Electric Guitar), Hrp. (Harp), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vc. I (Violoncello I), Vc. II (Violoncello II), and Tape. The woodwind and percussion staves (Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno.) are marked with a double bar line at the beginning of measure 15, indicating they are silent for the duration of the page. The string staves (Vln. I, Vln. II, Vc. I, Vc. II) contain musical notation for measures 15-18. Vln. I has a complex melodic line with many sixteenth notes. Vln. II has a more sparse line with some slurs. Vc. I has a simple line with some accidentals. Vc. II has a line with many beamed notes, possibly representing a rhythmic pattern. The Tape staff is marked with a double bar line at the beginning of measure 15, indicating it is silent.

16

16

molto tremolo

Repeat in any order until new cue

Cl.

p \longleftarrow *mf* *p* $<$ *mf* *p* $<$ *mf* *p* \longleftarrow *mf* (Simil...)

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Repeat in any order until new cue

mf

Pno.

Vln. I

Vln. II

mf

arco
SP

Vc. I

p

Vc. II

Tape

17

Cl.

Hrp.

Vln. I

Vln. II

Vc. I

Vc. II

ricochet
ORD

mf

pizz

sfmf

SP

18

Cl.

Hrp.

Vln. I

Vln. II

Vc. I

Vc. II


ST

p

Detailed description: This page of a musical score covers measures 17 and 18. The score is arranged in a system with six staves: Clarinet (Cl.), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). Measure 17 features active parts for Cl., Hrp., Vln. I, Vln. II, Vc. I, and Vc. II. Vln. I has a 'ricochet ORD' marking and a 'pizz' marking. Vc. I has a 'pizz' marking. Vc. II has a 'pizz' marking. A dynamic marking of *mf* is shown between Vc. I and Vc. II. A 'SP' marking is above Vln. I. Measure 18 shows the Cl. and Hrp. staves as rests. Vln. I has a 'ST' marking. Vln. II has a dynamic marking of *p*. Vc. I and Vc. II continue with their parts. A double bar line is present between measures 17 and 18.

2


Cl. 19

Perc. 1 marimba  Repeat in any order until new cue

sfmf

Hrp.

Vln. I

Vln. II arco ORD  SP

mf

Vc. I

Vc. II

3

20
Cl.

Perc. 1

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

21

Cl.

Perc. 1

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

ORD → SP

SP

22

Cl.

T. Sax

Repeat in any order until new cue

p < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* (Simil...)

Tbn.

Repeat in any order until new cue

p < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* (Simil...)

Perc. 1

Perc. 2

cymbal or gong 7" - 15"

p < < < < <

E. Gtr.

Repeat in any order until new cue

p < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* (Simil...)

Hrp.

Pno.

Vln. I

Vln. II

ORD SP

Vc. I

Vc. II

SP

This musical score page contains measures 22 and 23 for a large ensemble. The instruments and their parts are as follows:

- Cl. (Clarinet):** A long, sustained note in the upper register, marked with a forte (*f*) dynamic.
- T. Sax (Tenor Saxophone):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.
- Tbn. (Tuba):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.
- Perc. 1 (Percussion 1):** A long, sustained note, marked with a forte (*f*) dynamic.
- Perc. 2 (Percussion 2):** A long, sustained note, marked with a forte (*f*) dynamic.
- E. Gtr. (Electric Guitar):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.
- Hrp. (Harp):** A long, sustained note, marked with a forte (*f*) dynamic.
- Pno. (Piano):** A long, sustained note, marked with a forte (*f*) dynamic.
- Vln. I (Violin I):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.
- Vln. II (Violin II):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.
- Vc. I (Violoncello I):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic. Includes a *SP* (Sordano) marking.
- Vc. II (Violoncello II):** A rhythmic pattern of eighth notes with a sharp sign, marked with a forte (*f*) dynamic.

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

ricochet
ORD

f

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Cl. (Clarinet), T. Sax (Tenor Saxophone), Tbn. (Tuba), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), E. Gtr. (Electric Guitar), Hrp. (Harp), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vc. I (Violoncello I), Vc. II (Violoncello II), and Tape. The Vln. II staff is the only one with musical notation, featuring a series of eighth notes with various articulations and dynamics. The notation includes a forte (*f*) dynamic, a 'ricochet' marking, and 'ORD' (Ordinary) markings. The rest of the staves are empty, indicating that these instruments are silent during this section.

25

Vln. I

ST

mf

Vln. II

mf

Vc. I

Vc. II

ORD

f



26

Vln. I

Vln. II

Vc. I

mf

Vc. II

gliss.

27

ST -----> SP

Vln. I

Vln. II

Vc. I

Vc. II *gliss.*

28

Vln. I

Vln. II

Vc. I

Vc. II *gliss.*

29 SP

Vln. I

Vln. II

Vc. I

Vc. II

gliss. *gliss.*



30 ST

Vln. I

Vln. II

Vc. I

Vc. II

gliss. *gliss.*

1

31
Cl. *f*

T. Sax *mf* 2" - 6"

Tbn. *f*

Hrp. *f* (produce rhythms by plucking with fingers or with metallic object between E# and F)

Pno. *f* (alter the timbre through preparation, muting or plucking)

Vln. I

Vln. II *f mp < f mp < f mp < f* (simil)

Vc. I Pizz *f*

Vc. II *mf*

Tape Sample: Stream (From Amp.) *mf* (remain as a distinguishable background, not too quiet, not in the foreground)

32

Cl.

T. Sax

Tbn.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

ST -----> SP

Detailed description: This page of a musical score contains measures 32 through 35. The instruments are arranged vertically from top to bottom: Clarinet (Cl.), Tenor Saxophone (T. Sax), Trombone (Tbn.), Harp (Hrp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vc. I), Viola II (Vc. II), and Tape. The Clarinet part begins with a half note G4 in measure 32, followed by a series of eighth notes in measures 33 and 34, and a final half note G4 in measure 35. The Tenor Saxophone, Trombone, Harp, and Piano parts are represented by solid black lines with arrowheads, indicating they are silent throughout this passage. The Violin I part features a series of chords: a D5 chord in measure 32, a D5 chord in measure 33, a D5 chord in measure 34, and a D5 chord in measure 35. A dashed line with arrows above the staff indicates a change from 'ST' (Sul Tacito) in measure 32 to 'SP' (Sul Ponticello) in measure 35. The Violin II part plays a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4 in measure 32; G4, A4, B4, C5, B4, A4, G4 in measure 33; G4, A4, B4, C5, B4, A4, G4 in measure 34; and G4, A4, B4, C5, B4, A4, G4 in measure 35. The Viola I part begins with a half note G3 in measure 32, followed by a series of eighth notes in measures 33 and 34, and a final half note G3 in measure 35. The Viola II part plays a melodic line of eighth notes: G3, A3, B3, C4, B3, A3, G3 in measure 32; G3, A3, B3, C4, B3, A3, G3 in measure 33; G3, A3, B3, C4, B3, A3, G3 in measure 34; and G3, A3, B3, C4, B3, A3, G3 in measure 35. The Tape part is represented by a solid black line with an arrowhead, indicating it is silent throughout this passage.

33

Cl.

T. Sax

Tbn.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

mp *f* *mp < f* *mp f* *mp < f* (simil)

pizz

f

arco
SP

f

SP

34

Cl.

T. Sax

Tbn.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Detailed description: This page of a musical score covers measures 34 through 37. The instruments listed are Clarinet (Cl.), Tenor Saxophone (T. Sax), Trombone (Tbn.), Harp (Hrp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vc. I), Viola II (Vc. II), and Tape. The Clarinet, Tenor Saxophone, Trombone, Harp, and Piano parts are represented by solid horizontal lines with arrowheads at the end, indicating they are silent throughout these measures. The Violin I part has a melodic line starting on a sharp (F#) in the first measure, moving through various intervals, and ending with a dynamic marking 'v' (forte) in the fourth measure. The Violin II part consists of a series of dotted notes, primarily on the second line of the staff. The Viola I part has a melodic line starting on a flat (Bb) in the first measure, moving through various intervals, and ending with a sharp (F#) in the fourth measure. The Viola II part is represented by a solid horizontal line with an arrowhead at the end, indicating it is silent. The Tape part is represented by a solid horizontal line with an arrowhead at the end, indicating it is silent.

35
Cl.

T. Sax

Tbn.

Hrp.

Pno. *15^{ma}*

fluctuating dynamics throughout (duct tape in the strings of notes to be played)

8^{va}
pizzORD

Vln. I
ff

Vln. II

pizz
ORD

Vc. I
f

pizz
ORD

Vc. II
f

Tape

32

36

Piano score for measures 32-36. The score includes staves for Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. Measure 36 is marked with a double bar line and a fermata. The Vln. I staff has two boxed sections of dense, rapid sixteenth-note passages. The Vln. II staff has a melodic line with a sharp sign and a flat sign. The Vc. I and Vc. II staves have rhythmic accompaniment with slurs and accents.



37

Piano score for measures 37-41. The score includes staves for Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. Measure 37 is marked with a double bar line and a fermata. The Vln. I staff has a large boxed section of dense, rapid sixteenth-note passages. The Vln. II staff has a melodic line starting with a *mp* dynamic marking and a sharp sign. The Vc. I and Vc. II staves have rhythmic accompaniment with slurs and accents.

38

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

39

Vln. I

Vln. II

Vc. I

Vc. II

Tape

4

Repeat in any order until new cue

40

Tbn. *f*

marimba *f*

Perc. 1 *f*

Pno. *15^{ma}*
fluctuating dynamics throughout (duct tape in the strings of notes to be played)

Vln. I *f*

Vln. II

Vc. I *8^{va}*
f

Vc. II *f*

Tape

41

Tbn.

Perc. 1

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Detailed description: This page of a musical score covers measures 41 through 44. The score is arranged in a vertical stack of staves. The top staff is for Tbn. (Tuba) in 3/4 time, starting with a half note G2 and a quarter note F2, followed by a series of eighth notes. The Perc. 1 staff (Percussion 1) has a similar rhythmic pattern. The Pno. (Piano) staff is empty, indicated by a long horizontal line. The Vln. I (Violin I) staff has a dense, textured passage of notes in measures 42 and 43, enclosed in a box. The Vln. II (Violin II) staff has a steady eighth-note accompaniment. The Vc. I (Violin I) staff has a melodic line in measures 41 and 42, enclosed in a box. The Vc. II (Violin II) staff has a melodic line in measures 42 and 43, enclosed in a box. The Tape staff is empty, indicated by a long horizontal line.

5

42

Tbn.

Perc. I

Hrp. *15^{ma}*
fluctuating dynamics throughout

Pno. (L.H. partially muted strings)
mf

Vln. I

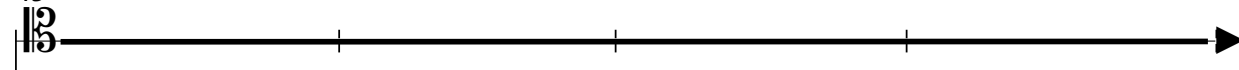
Vln. II

Vc. I
p

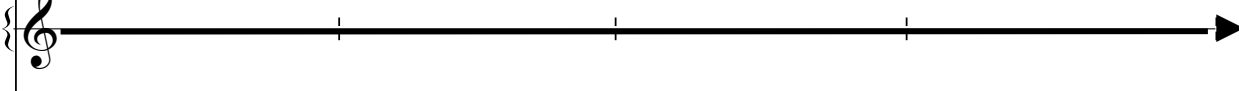
Vc. II

Tape


43

Tbn. 

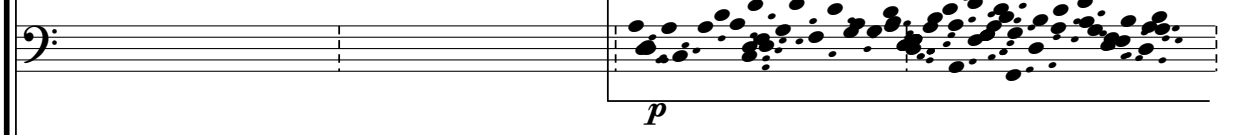
Perc. I 

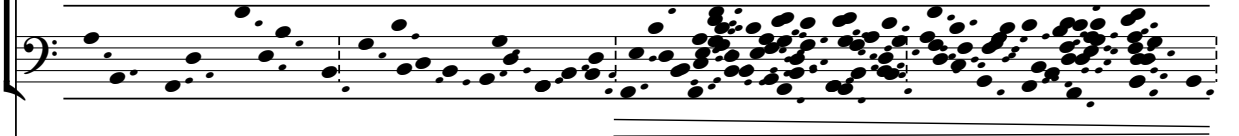
Hrp. 

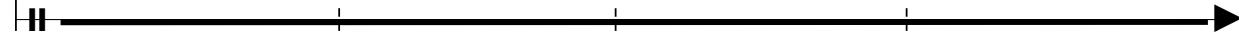
Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

Detailed description: This page of a musical score, numbered 43, features nine staves. The top three staves (Tbn., Perc. I, Hrp.) contain whole rests. The Pno. staff shows a melodic line with some chords. The Vln. I staff has a very dense, textured passage. The Vln. II staff has a melodic line. The Vc. I staff begins a melodic line at measure 43, marked with a piano (*p*) dynamic. The Vc. II staff has a melodic line. The Tape staff contains a whole rest.

1

44 Repeat in any order until new cue

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

45

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Detailed description: This page of a musical score covers measures 45 through 48. The instruments are arranged vertically from top to bottom: Clarinet (Cl.), Tenor Saxophone (T. Sax), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hrp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violin I (Vc. I), Violin II (Vc. II), and Tape. Measures 45 and 46 feature the Clarinet and Tenor Saxophone with a melodic line starting on a half note G4 (with a flat) and moving through a series of eighth notes. The Trombone, Percussion 1, Percussion 2, Harp, and Piano parts are marked with a long horizontal line and an arrow, indicating they are silent or playing a sustained sound throughout the measures. Violin I and Violin II enter in measure 47 with a complex, fast-moving melodic line. Violin I has a circled note in measure 47. Violin I and Violin II continue with this line through measure 48. Violin I (Vc. I) and Violin II (Vc. II) have sparse bass lines with a few notes and accidentals. The Tape part is marked with a long horizontal line and an arrow, indicating it is active throughout the measures.

46

Cl.

T. Sax

Tbn. ○ Open (without mute)

Perc. 1

Perc. 2

E. Gtr. *15^{ma}*
f tapping with both hands on the fingerboard

Hrp. ξ

Pno. ξ

Vln. I *f*

Vln. II

Vc. I *8^{va}*

Vc. II *f*

Tape

Detailed description: This page of a musical score covers measures 46 to 50. The instruments listed on the left are Clarinet (Cl.), Tenor Saxophone (T. Sax), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitar (E. Gtr.), Harp (Hrp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc. I), Violoncello (Vc. II), and Tape. The score is written for measures 46 through 50. The Clarinet, Tenor Saxophone, Trombone, Percussion 1, Percussion 2, Harp, and Piano parts are represented by solid black lines with arrows at the end, indicating they are silent. The Electric Guitar part features a dense texture of notes in measure 46, marked with a forte (*f*) dynamic and the instruction "tapping with both hands on the fingerboard". The Violin I part has a few notes in measure 47, marked with a forte (*f*) dynamic. The Violin II part has two dense textures of notes, one in measure 47 and another in measure 50. The Viola part has several notes in measure 47 and an octave-marked (*8^{va}*) texture in measure 50. The Violoncello part has a dense texture of notes in measure 50, marked with a forte (*f*) dynamic. The Tape part is represented by a solid black line with an arrow at the end, indicating it is silent.

47

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

48

Cl. *ff*

T. Sax *ff*

Tbn. *f*

Perc. 1 *ff*

Perc. 2 *f*

E. Gtr. *f*

Hrp. *fff*

Pno. *fff*

Vln. I *ff*

Vln. II *ff*

Vc. I *ff*

Vc. II *ff*

Tape *f*

3

1st Interlude

Water study no. 2 (for electronics)

Field recording: a stream

Musical score for 1st Interlude, featuring various instruments and a tape track. The score is in 4/4 time. The instruments listed are Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. Each instrument part consists of a single measure with a fermata. The Tape track is marked with a forte (f) dynamic and contains a sample of a stream. The score includes a '1st Interlude - solo (c.a. 1'15")' section and a 'Fade out (15")' section.

1st Interlude - solo (c.a. 1'15")

Fade out (15")

f
 Sample: a stream
 (House speakers -quad- fade in)

2. Water study no. 1

♩ = 95 with an inert expression, like drops of water

1

Cl. *mp*

Perc. 1 marimba *mf* *f* *3*

Perc. 2 marimba *mf* *ppp* *mp* *pp*

Hrp. *p*

Tape *p* *dim*



poco rall. *♩ = 90*

4

Cl. *p* *mf*

Perc. 1 *pp*

Perc. 2 *p* *mp* *f* *6* *6*

Hrp. *p* *ppp*

Tape *p* *ppp*

7

Cl. *sfp*

Perc. 1 *ppp* *f* *p*

Perc. 2 *mf* *p*

Hrp. *pppp* *p*



poco accel. ♩ = 90

11

Cl. *mp* *mf*

Perc. 1 *mf* *f* *mf* *ppp*

Perc. 2 *mf* *f* *ppp*

Hrp. *mf*

poco rall. a tempo

15

Cl. *p < mf* *p < mf* *mp < mf*

Perc. 1 *mf* *6* *p* *f* *3*

Perc. 2 *mp* *p* *mf* *p*

Hrp. *mf*

Xlphn
(hold effect throughout the Water study no. 1)
p



18

Cl. *mf*

Perc. 1 *mf* *p* *mf*

Perc. 2 *mf*

Hrp.

♩ = 80

22

Cl.

Perc. 1

Perc. 2

Hrp.

sfp *sfp*

f

f



25

Cl.

Perc. 1

Perc. 2

Hrp.

pp

mp *f*

3 *6*

28

Cl.

Perc. 1

Perc. 2

Hrp.

mf

p

mf

31

Cl.

Perc. 1

Perc. 2

Hrp.

rit. a tempo

p *f* *p*

mf *f* *p* *f*

pp *f*

p

34

Cl. *f* *mf*

Perc. 1 *mp* *sf* *mp*

Perc. 2 *p* *f* *mf*

Hrp. *pp* *sff*



38

Cl. *mf*

Perc. 1 *p* *f* *sf*

Perc. 2 *p*

Hrp. *p*

rall. ♩ = 68

41

Cl. *p* *sfp*

Perc. 1 *mf* *mf*

Perc. 2

Hrp.



46

Cl. *pp*

Perc. 1 *mp*

Perc. 2 *pp* *ppp*

Hrp. *mp* To Perc.

Tape

○ ————— *p* < *f*

Sample: Stopsign
(House speakers -quad- fade in)

2nd Interlude

Stop sign (for electronics)
Field recording: a stop sign

A musical score for a 2nd Interlude, consisting of 12 staves. The staves are labeled on the left as follows: Cl., T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape. Each staff begins with a double bar line and a small vertical tick mark. The Cl., Tbn., Perc. 1, Perc. 2, E. Gtr., Hrp., Vln. I, Vln. II, Vc. I, and Vc. II staves have a treble clef. The T. Sax and Pno. staves have a soprano clef. The Tape staff has a double bar line and a thick horizontal line extending across the staff. The text '2nd Interlude - solo (c.a. 2\')

Extends until cues 1 A and B of 3rd piece. On cue C it fades out.

3. Freeway study/Three motorcycles/Inductor/Omar/Stop sign (acoustic version)

1

A

c.a. 30"

B

c.a. 25"

Cl. 1 3" - 7"
mf < ff mf < ff mf < ff mf < ff

T. Sax 4" - 9"
mf < ff mf < ff mf < ff mf < ff

Tbn. 5" - 8"
mf < ff mf < ff mf < ff

Perc. 1 cymbal or gong 7" - 15"
p

Perc. 2 cymbal or gong 7" - 15"
p

E. Gtr. 5" - 10"
mf < ff mf < ff mf < ff mf < ff

Hrp. 5" - 10"
mf < ff mf < ff mf < ff mf < ff

Pno. 5" - 10"
mf < ff mf < ff mf < ff mf < ff

Tape *p*
 (dim. in c.a. 10", starting when conductor announces cue 1A)

C

c.a. 30"

D

c.a. 15"

3

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Three motorcycles

54

2 A

c.a. 15"

B c.a. 30"

5 $\text{♩} = 30$

Cl. $mf < f$ $3'' - 7''$ $mf < ff$ $mf < ff$

T. Sax $mf < f$ $3'' - 9''$ $mf < ff$ $mf < ff$ $mf < ff$ $mf < ff$

Tbn. *gliss.* $mp < f$ $5'' - 10''$ $mf < ff$ $mf < ff$ $mf < ff$

Perc. 1 mp mf p p $7'' - 15''$

Perc. 2 mp mf p p $7'' - 15''$

E. Gtr. * *gliss.* f pp 6th string (sustain with e-bow)
E2
D#2
D2

Hrp. ξ

Pno. ξ

Vln. I $mf < f$

Vln. II $mf < f$

Vc. I *gliss.* ff

Vc. II *gliss.* ff

Tape mf p

* scordatura on 6th string: major 2nd down, to D

C

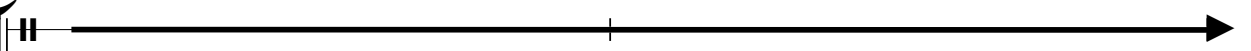
c.a. 10"

D

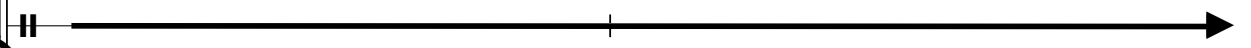
c.a. 15"

7

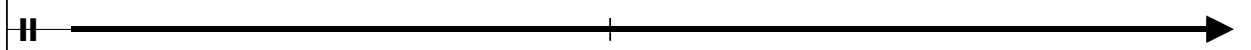
Cl.



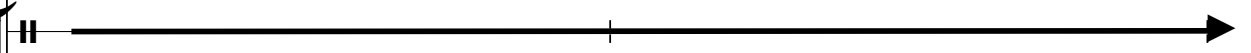
T. Sax



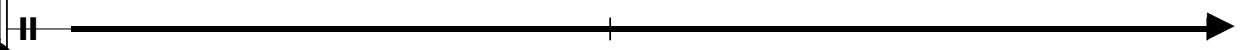
Tbn.



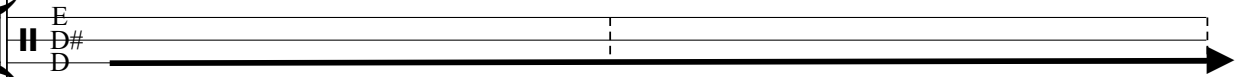
Perc. 1



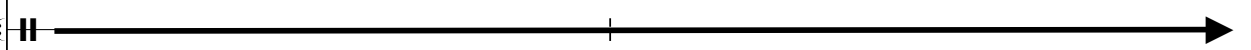
Perc. 2



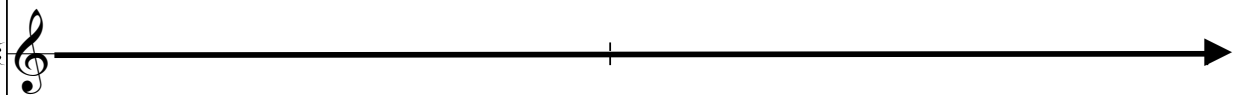
E. Gtr.



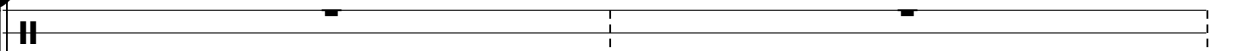
Hrp. ξ



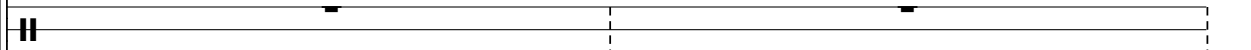
Pno. ξ



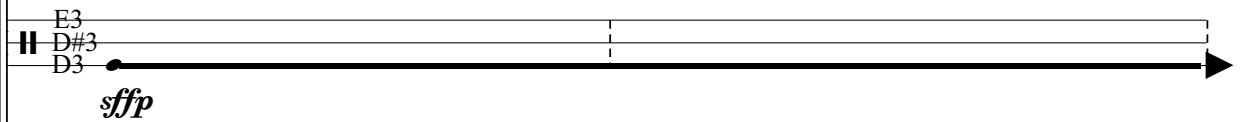
Vln. I



Vln. II



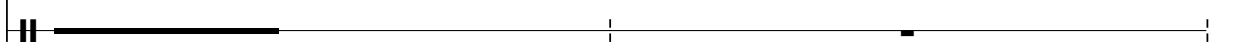
Vc. I



Vc. II



Tape



Inductor

E

c.a. 20"

F

c.a. 40"

9

Cl. —————▶

T. Sax —————▶

Tbn. —————▶

Perc. 1 —————▶

Perc. 2 —————▶

E. Gtr. —————▶

Hrp. —————▶

Pno. —————▶

Vln. I —————▶

Vln. II —————▶

Vc. I —————▶

Vc. II —————▶

Tape —————▶

juxtapose sounds of wood, metal, and skins
 3" - 10"
p ← ad lib. → *mf*

7" - 15"
p < > *mf*

(gliss with tuning peg)

E2
D#2
D2

mp

B6
A#6
A6

mp

B6
A#6
A6

mp

E3
D#3
D3

mp

E3
D#3
D3

mp

20" - 30"
 ad lib. *mp* < > *f*

(opaque, mechanical sounds)

3 A c.a. 5"

B c.a. 10"

11

Cl.

T. Sax
mp < mf mf < ff mf < ff mf < ff

Tbn.
mp < mf mf < ff mf < ff mf < ff

Perc. 1

Perc. 2

E. Gtr.
E2
D#2
D2

Hrp.

Pno.

Vln. I
B6
A#6
A6

Vln. II
B6
A#6
A6

Vc. I
E3
D#3
D3 *mf*

Vc. II
E3
D#3
D3 *mf*

Tape

C

c.a. 15"

D

c.a. 10"

13

Cl. *mp* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr. E2 D#2 D2

Hrp. *f* *mf* *ff* *mf* *ff* *mf* *ff*

Pno.

Vln. I B6 A#6 A2

Vln. II B6 A#6 A6

Vc. I E3 D#3 D3

Vc. II E3 D#3 D3

Tape

3" - 7"

3" - 7"

E

c.a. 15"

F

c.a. 25"

15

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

E2
D#2
D2

D#1
D1
C1

mf

3'' - 6''

f *mf* *ff* *mf* < *ff* *mf* < *ff*

B6
A#6
A6

B5
A#5
A5

mf

B6
A#6
A6

B5
A#5
A5

mf

E3
D#3
D3

E2
D#2
D2

f

E3
D#3
D3

E2
D#2
D2

f

*

*

*

*

*

* leap on cue 4A

4 A

c.a. 20"

B

c.a. 5"

17

Cl. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff*

T. Sax *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff*

Tbn. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* *mf* < *ff*

Perc. 1 juxtapose sounds of wood, metal, and skins
mp ad lib. *f*

Perc. 2 *p* > *mf*

E. Gtr. E2 D#2 D2

Hrp. *ff* *mf* < *ff* *mf* < *ff* *ff* *mf* < *ff*

Pno. *f* *mf* < *ff* *mf* < *ff* *f* *mf* < *ff* *mf* < *ff*

Vln. I B6 A#6 A6

Vln. II B6 A#6 A6

Vc. I E3 D#3 D3

Vc. II E3 D#3 D3

Tape ad lib. *mp* < *f* (opaque, mechanical sounds)

* Choose among these pitches, varying them throughout the repetitions.

A. Gtr., pno. and hrp. may play simultaneous collections of these pitches.

Omar

C cue following the saxophone

19

Cl.

T. Sax

f *mf* *fff*

Tbn.

Perc. 1
juxtapose sounds of wood, metal, and skins - i m p r o v i s e
3'' - 7''
mp ad lib. *f*

Perc. 2
juxtapose sounds of wood, metal, and skins - i m p r o v i s e
3'' - 7''
mp ad lib. *f*

E. Gtr.
E2
D#2
D2

Hrp.

Pno.

Vln. I
B6
A#6
A6

Vln. II
B6
A#6
A6

Vc. I
E3
D#3
D3

Vc. II
E3
D#3
D3

Tape

D

Cl. 20 $1'' - 3''$
mp < ff

T. Sax *f* mf *f* *f < ff*

Tbn. $3'' - 6''$
mp < ff

Perc. 1

Perc. 2

E. Gtr. E2
D#2
D2

Hrp. $1'' - 2''$
fff

Pno. $1'' - 2''$
ff

Vln. I B6
A#6
A6

Vln. II B6
A#6
A6

Vc. I E3
D#3
D3

Vc. II E3
D#3
D3

Tape

21

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

ff

fff

$\text{♩} = 75$ (saxophone only)

Stop sign (acoustic version)

64

The score is divided into two main sections by a double bar line. The first section is marked with a large 'E' in a box and a duration of 'c.a. 25"'. The second section is marked with a large '5' and 'A' in boxes and a duration of 'c.a. 40"'. The instruments and their parts are as follows:

- Cl.:** Sustained note, *fff*.
- T. Sax:** Rhythmic eighth-note pattern, *fff*. Includes a *rall.** marking and a note '(to silence until next cue)'. A fermata is placed over the end of the pattern.
- Tbn.:** Sustained note, *fff*.
- Perc. 1 & 2:** Sustained notes, *ff*.
- E. Gtr.:** Sustained note, *fff*.
- Hrp.:** Sustained note, *fff*. Includes a note '(attack not longer than 1"; let resonate)'. A chord change to B#/C is indicated, with dynamics *mp* and *f*.
- Pno.:** Sustained note, *fff*. Includes a note '(attack not longer than 1"; let resonate)' and '(inside the piano, with metallic object)'. A *fff* dynamic is shown for the metallic object.
- Vln. I & II:** Sustained notes, *fff*. Includes a note '(attack not longer than 1"; let resonate)'. Dynamics range from *mp* to *pp* over a 10"-15" duration.
- Vc. I & II:** Sustained notes, *fff*. Dynamics range from *mp* to *pp*.
- Tape:** Sustained note, *fff*. Includes a note 'Sample: stop sign field recording' and a *mp* dynamic.

* Distribute the rallentando and diminuendo gradually throughout c.a. 5 repeats

B

c.a. 30"

C

c.a. 25"

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

pp *f*

pp *f*

pp *f*

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

p
Led.

pp *fff*

pp *fff*

pp *fff*

pp *fff*

pp *fff*

D

c.a. 30"

E

c.a. 40"

26

Cl. *f*

T. Sax *f*

Tbn. *f*

Perc. 1 $\text{♩} = 40$ (percussion 1 only) snare drum
pp *mf* *pp*

Perc. 2

E. Gtr. *< mf < mf < mf < mf < mf < mf < mf >*

Hrp.

Pno. *ppp*

Vln. I *fff* *mp* *p* *f* *pp* 10"-15"

Vln. II *fff* *mp* *p* *f* *pp*

Vc. I *fff* *mp* *p* *f* *pp*

Vc. II *fff* *mp* *p* *f* *pp*

Tape

* the duration of the fermatta is slightly longer than the quarter notes
 ** attacks should not be heard. 1. attack the harmonic with volume knob of e. guitar in "0";
 2. control the crescendo with the volume knob; 3. repeat technique in successive notes.

F c.a. 30"

6 A

Hrp. 28 (let resonate)

A musical staff for Harp (Hrp.) in treble clef. It starts with a whole note chord at measure 28, followed by a rest. The instruction "(let resonate)" is written above the staff.

fff

Pno. (let resonate)

A musical staff for Piano (Pno.) in bass clef. It starts with a whole note chord at measure 28, followed by a rest. The instruction "(let resonate)" is written above the staff.

ff

Vln. I *pp* *fff*

A musical staff for Violin I (Vln. I) in treble clef. It starts with a whole note chord at measure 28, followed by a rest. The dynamic markings *pp* and *fff* are written below the staff.

Vln. II *pp* *fff*

A musical staff for Violin II (Vln. II) in treble clef. It starts with a whole note chord at measure 28, followed by a rest. The dynamic markings *pp* and *fff* are written below the staff.

Vc. I *pp* *fff*

A musical staff for Violoncello I (Vc. I) in bass clef. It starts with a whole note chord at measure 28, followed by a rest. The dynamic markings *pp* and *fff* are written below the staff.

Vc. II *pp* *fff*

A musical staff for Violoncello II (Vc. II) in bass clef. It starts with a whole note chord at measure 28, followed by a rest. The dynamic markings *pp* and *fff* are written below the staff.

Tape **H** Coda - solo

A horizontal line representing a tape track. It starts with a double bar line and a vertical bar. The section "Coda - solo" is indicated by a bracket above the line, with "c.a. 20\"" and "c.a. 25\"" written below it. An arrow points to the right at the end of the line.

f
(House speakers -quad- fade in)

B

30

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

c.a. 30''

f