

# *to what*

for ensembles

*commissioned by the LA Philharmonic*

Iván Naranjo, 2017

# *to what*

## **Instrumentation**

### Chamber Orchestra:

Flute in C  
Oboe  
Clarinet in Bb  
Bassoon  
Horn in F  
Trumpet  
Tuba  
Violin 1  
Violin 2  
Violin 3  
Violin 4  
Viola  
Violoncello  
Double Bass

### Quartet:

Contrabassoon  
Tenor Trombone  
Double Bass 1  
Double Bass 2

### Trio:

Clarinet in Eb  
Harp  
Percussion

Piano

## **general remarks**

All transposing instruments are transposed on the scores and parts.

**MANY SCORES and PARTS:** There is no general score, but separate scores and parts to be played simultaneously, according to a general structure.  
The piece, divided in two main sections consists of:

### PART I:

1. Separate parts for the fourteen members of the Chamber Orchestra, for subsections "a to h".
2. A solo piano part.
3. A score for trio: Clarinet in Eb, Harp and percussion.
4. A score for conducted Quartet: Contrabassoon, Trombone, and two Double Basses.

### PART II:

1. Conducted Chamber Orchestra. Score and parts are included.
2. Solo parts for the rest of the instruments.

In Part II, most instruments begin simultaneously, following the cue from the conductor. However, only the Chamber Orchestra continues under his/her command. All other instruments play their parts individually, at their own tempi.

### The role of the conductor:

1. Cue the beginning of each subsection ("a" to "h") in Part I.
2. Conduct the Quartet in Part I, ("c" to "h").
3. Cue the beginning of Part II and conduct the chamber orchestra until the end of the piece.

### SPATIAL DISPOSITION:

All instruments on the stage; the orchestral group on the back, the other groups and solo on the foreground, not too separated from the chamber orchestra. It is important that all musicians can see the conductor.

## performance notes and techniques 1

accidentals:  
1/4 tone scale

microtonal inflection [up to an 1/8 tone]

—————> gradual transformation

> regular accent

➤ very strong accent

8 One octave higher

8 One octave lower

15 Two octaves higher

## woodwinds and brass

**VOICE STAFF**

The pitches are not precisely defined, rather, the position of the notehead on the staff is to be read proportionally to the space it occupies. The staff covers the comfortable range of the performer.

More than a separate line, the voice should blend with the overall timbre.

2

pp mf

**NOTEHEADS**

Normal, pitched sound.

Mostly air, close to noise, with a slight presence of pitch.

voice. always combined with a pitched sound.

Slap tongue.

wide, irregular vibrato.

flutter tongue

fast double articulation (t-k-t-k-t)

soft internal articulation. [with diaphragm or throat]

tremolo with F-Trigger (trombone)

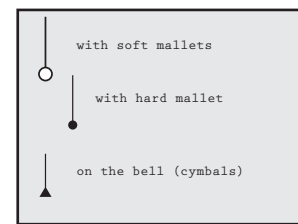
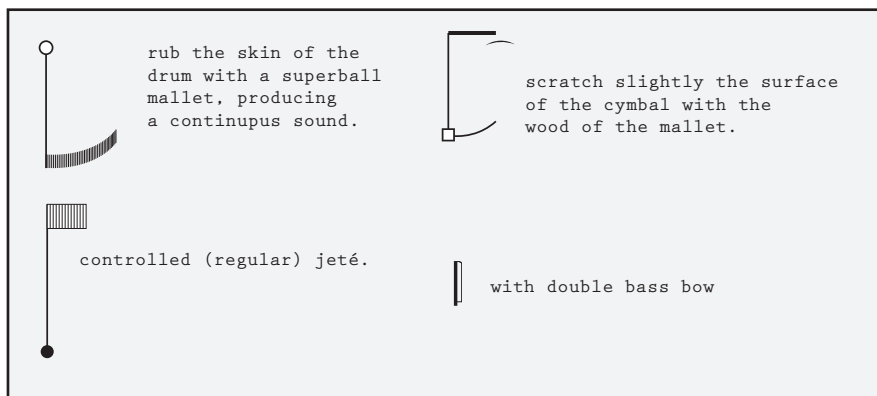
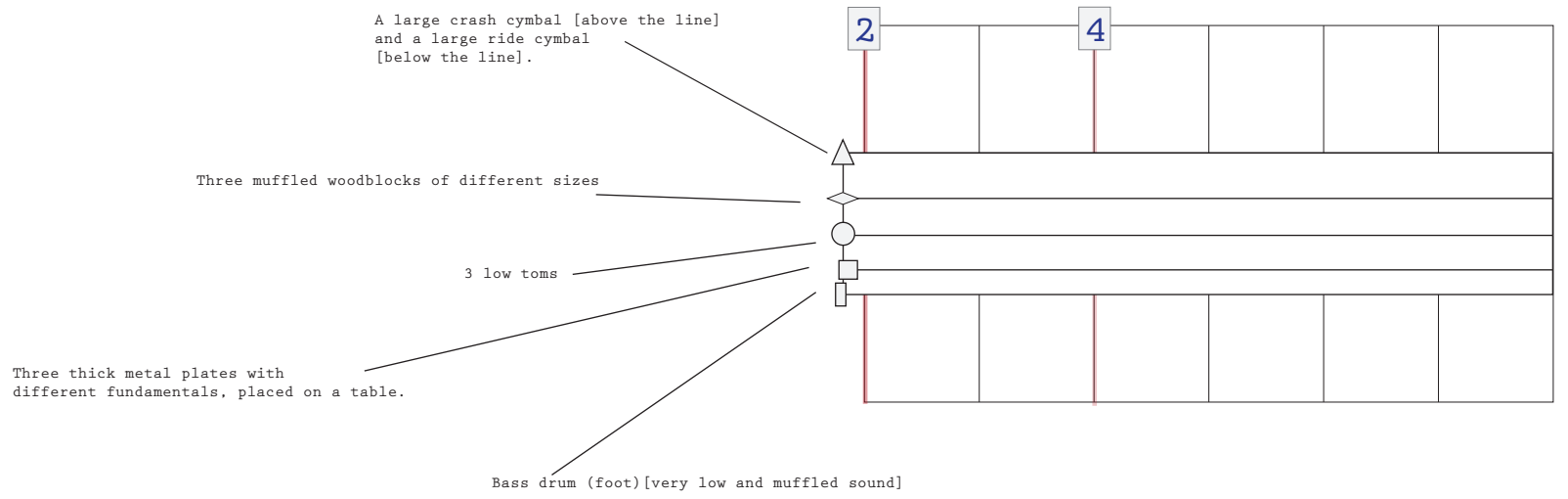
**MUTES** [hand on the horn, metal mute on trumpet]

written as a separate layer, most of the time continuously changing the degree of obstruction between three main categories:

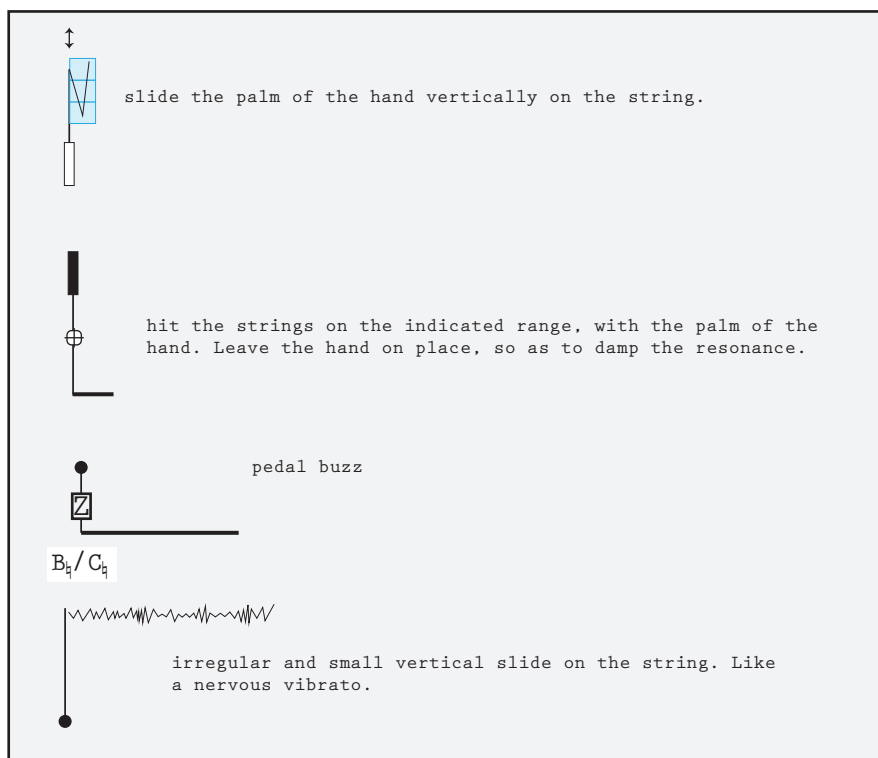
- ☐ Completely open.
- Partially closed, many degrees of obstruction can be used, as libitum, when this symbol appears.
- ⊕ Completely closed. The resulting pitch is different from the notated one.

## performance notes and techniques 2

### percussion



### harp



### piano





## performance notes and techniques 3

### strings

**bow location:**

mst: around one third of the string.

st: above the beginning of the fingerboard

ord

sp: halfway between the bridge and ord.

xsp: right next to the top of the bridge

NOTE: Not all of the blue spaces appear all the time. If only one space is present, it will always be the bottom one. This means that during that event, the bow is acting only on the xsp-sp region. As other locations are needed, more blue spaces are used.

**noteheads:**

- normal finger pressure
- ◇ 'harmonic' finger pressure: not necessarily on a node
- all low beamed notes are to be executed with only the left hand: a square note indicates that the attack of the fingering should be accentuated and audible.

**other bowing techniques:**

arco

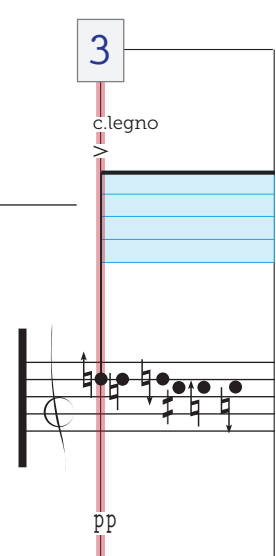
vertical [bridge to fingerboard] motion. without tip to frog motion.

very fast and small sized jeté.

multiphonic alla Scodanibbio: Place your left hand finger on the string, between the bridge and the fingerboard. The bow is placed between the left hand finger and the fingerboard. The resulting sound is a rich, harmonic, multiphonic.

**bow timbre (double bass):**

- ▬ crine (normal)
- ▬ crine + legno
- ▬ legno + crine
- ▬ legno



## PART II: SOLOS. Genral score design

Each part consists of two to five systems, sometimes separated by long silences, and to be played in order. Each system in each part has its own tempo, although it is approximate. Synchronization is not desired, except for the beginning of part II.

Cue

s1 section number

Tempo (approximate) ~55

metric

3 2 1 2 4

## Segmentation and iteration

Segmentation lines appear in some systems. They should be played in descending order and all of them should be played. In this case, the system is first played in its entirety, and then the last measure, followed by the two last measures, and so on.

C



double bass 1

double bass 2

~30

3 3 2 2 2 3 1

mp f p ff mf ppp mf > pp f mp

mf ff pppp mp pp mf ff pp mf > p f p

I

Detailed description: This is a musical score for two double basses. The score is divided into two systems. The first system consists of six measures, and the second system consists of three measures. Above the staves, there are boxes containing the numbers 3, 3, 2, 2, 2, 3, and 1, which likely indicate fingerings or bowings. The score includes dynamic markings such as mp, f, p, ff, mf, ppp, and pppp. There are also performance instructions like '>' (accent) and '>pp' (decrescendo). The notation includes notes, rests, and slurs. A red vertical line is present in the first measure of the first system. A blue shaded area highlights the lower register of the double bass 1 staff in the first system and the upper register of the double bass 2 staff in the second system. A large Roman numeral 'I' is located at the bottom right of the page.

The image shows a musical score for two double basses, labeled 'db 1' and 'db 2'. The score is divided into two systems, each containing two staves. The first system is marked with a '4' and a '3' in blue boxes. The second system is marked with a '4', a '2', and a '3' in blue boxes. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings for db 1 are: *mf*, *f*, *ff*, *pppp*, *ppp*, and *mf*. The dynamic markings for db 2 are: *f*, *ppp*, *f*, *ppp*, *mp/f*, *ppp*, *mp*, *f*, *p*, *f*, and *p*. There are also performance instructions like 'III', 'II', 'I', and 'II' with arrows indicating fingerings or techniques. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

d

~35

This musical score is divided into three systems, each containing staves for Trombone, db 1, db 2, and Violoncello/Double Bass. The score is marked with rehearsal points 2, 3, 2, and 3. The Trombone part features dynamics such as mp, f, mf, p, and pp. The db 1 part includes dynamics p, f, p/mp, mf, and mp. The db 2 part includes dynamics p, f, p, ppp, and mp. The Violoncello/Double Bass part includes dynamics mf, f, ff/mf, p, mp/mf, pp, and pppp. The score includes various musical notations such as slurs, accents, and dynamic markings.

trbn

3 3 3 4 2 2

(IV)

db 1

III

ppp mp ppp f > p pppp pp

db 2

mp mf p f/mp > p ppp mf pp

Detailed description: This is a musical score for three instruments: trumpet (trbn), double bass 1 (db 1), and double bass 2 (db 2). The score is divided into measures by vertical red lines, with measure numbers 3, 4, and 2 indicated in boxes above the trumpet staff. The trumpet staff shows a melodic line with various dynamics (pp, f, ppp) and articulation marks. The double bass 1 staff features a complex rhythmic pattern with blue shaded areas and dynamics ranging from pppp to pp. The double bass 2 staff has a melodic line with blue shaded areas and dynamics from mp to pp. The score includes various musical notations such as slurs, accents, and dynamic markings.

trbn

3 3 4 3 3 2

mf pp

pp p pp mf/[f] mf mp

mf p

mf mp pp

mf pppp

pp mf f/mp [f] p/ppp mp pp

ppp mp

pp mf ppp mp f mf [f] p f pp

db 1

db 2

trbn

mf pp mf p f mp pp mp mf p f mf [f] pp

db 1

pp mp pp mf pp/mp mf p mp [f] pp f pp mf pp

db 2

mf pp mf p f pp mf p f p mf [f] pp f pp

4 3 3 3 2 4

(IV)

I II III III I II IV

6

e

This musical score is divided into four systems, each with a rehearsal mark (4, 3, 3, 1) above it. The instruments are contrabassoon, trbn, db 1, and db 2. The score includes various dynamic markings such as mp, f, p, mf, pp, and ff, along with crescendo and decrescendo hairpins. The contrabassoon part features a complex rhythmic pattern with many sixteenth notes. The trbn part has a wavy line indicating a tremolo. The db 1 part has a blue shaded area with a black line indicating a dynamic contour. The db 2 part has a blue shaded area with a wavy line indicating a tremolo. The score is written in a key signature of one sharp (F#) and a common time signature (C).



This musical score is divided into four staves: cbsn (clarinet in B-flat), trbn (trumpet in B-flat), db 1 (double bass 1), and db 2 (double bass 2). The score is marked with four measures, each indicated by a blue box with a number (4, 3, 3, 4, 3, 4) at the top.

**Staff 1: cbsn**  
 The clarinet part begins with a dynamic marking of *[mp]*. It features a long, sustained note that gradually decays to *ppp* (pianississimo) by the end of the first measure. A second measure shows a dynamic shift to *mp* (mezzo-piano) for a shorter note. The piece concludes with another long note that fades to *ppp*.

**Staff 2: trbn**  
 The trumpet part starts with a dynamic of *mp* and includes a series of notes with accents (*>*) and a *pp* (pianissimo) marking. It then moves to *p* (piano) and *mf* (mezzo-forte) dynamics. The second measure features a crescendo from *p* to *f* (forte). The third measure has a dynamic of *p* with a *pppp* (pianississimo) marking. The fourth measure shows a dynamic of *mf* with a *pp* marking. The fifth measure has a dynamic of *pp* with a *mp* marking. The sixth measure has a dynamic of *pppp* with a *mp* marking.

**Staff 3: db 1**  
 The first double bass part begins with a *pp* (pianissimo) dynamic, followed by *mf* (mezzo-forte) and *mp* (mezzo-piano). It includes a section with a red line and a *mf* dynamic. The second measure has a dynamic of *p* with a *f* (forte) marking. The third measure has a dynamic of *p* with a *f* marking. The fourth measure has a dynamic of *p* with a *ff* (fortissimo) marking. The fifth measure has a dynamic of *p* with a *ff* marking. The sixth measure has a dynamic of *p* with a *ff* marking.

**Staff 4: db 2**  
 The second double bass part starts with a dynamic of *mp* and *mf*. It includes a section with a red line and a *mf* dynamic. The second measure has a dynamic of *mp* with a *mf* marking. The third measure has a dynamic of *mf* with a *pp* (pianissimo) marking. The fourth measure has a dynamic of *[f]* (forzando) with a *f* marking. The fifth measure has a dynamic of *p* with a *f* marking. The sixth measure has a dynamic of *p* with a *f* marking. The seventh measure has a dynamic of *f* with a *mf* marking. The eighth measure has a dynamic of *ff* (fortissimo) with a *[ff]* marking. The ninth measure has a dynamic of *f* with a *pppp* marking. The tenth measure has a dynamic of *p* with a *pppp* marking. The eleventh measure has a dynamic of *pp* with a *mf* marking.

f

4 3 2 4 2 2 3

cbsn

[#] [ppp] pppp mp pppp mp > pp mp pp mp

trbn

mf f p pppp mf p f f p mf mf pp/mf

db 1

mf f p mf p f mf p f

punta bat norm

(NV) II III

p pppp mf p f

db 2

pp mf p pp f pp f pp mp [f] mp

Musical score for four instruments: cbsn, trbn, db 1, and db 2. The score is divided into measures by vertical red lines, with measure numbers 4, 3, 4, 4, 2, and 2 indicated at the top.

**Instrument Parts:**

- cbsn:** Clarinet in B-flat. Starts with a dynamic of [mp].
- trbn:** Trumpet in B-flat. Starts with a dynamic of [mf].
- db 1:** Double Bass 1. Starts with a dynamic of mp.
- db 2:** Double Bass 2. Starts with a dynamic of mf.

**Dynamic Markings and Performance Instructions:**

- cbsn:** mp, p, pp, f, pp.
- trbn:** p, pp, p, mp, pp, [f], f, p, ppp, p, mf, ppp, pp, ppp.
- db 1:** mp, f, mp, ff, p, ppp, p, ppp.
- db 2:** mf, pp, p, mf/f, mf, p, [f], p, ff, p, mf, ppp.

**Performance Instructions:**

- trbn:** Includes various articulation marks such as accents (>), slurs, and breath marks.
- db 1:** Includes fingering (I, II, III) and bowing/playing techniques like  $\rightarrow$  and  $\circ$ .
- db 2:** Includes fingering (I, II) and bowing/playing techniques like  $\circ$  and  $\updownarrow$ .

g

~50

The score is divided into four systems: cbsn, trbn, db 1, and db 2. Rehearsal marks 1, 2, 3, and 4 are placed at the top of the score. The cbsn part includes a wavy line indicating a tremolo and dynamic markings from [pp] to mp. The trbn part features a wavy line and dynamic markings from mp to f. The db 1 part has a large blue shaded area and dynamic markings from mp to fff. The db 2 part also has a large blue shaded area and dynamic markings from p to f. The bottom right of the score includes the instruction 'arco' and 'pizz'.

h

The image displays a musical score for four instruments: cbsn, trbn, db 1, and db 2. Each instrument part begins with a 13-second rest, indicated by a box with a dot and the number "13".

- cbsn:** The notation includes dynamics such as *mp*, *mf*, *pp*, *p*, *f*, *mf*, and *pp*. It features various articulations like accents and slurs.
- trbn:** The notation includes dynamics such as *f*, *p*, *f*, *f*, *p*, *f*, *mp*, and *f*. It includes accents and slurs.
- db 1:** The notation includes dynamics such as *mf*, *p*, *f*, *mf*, and *ff*. It includes a *pizz* (pizzicato) instruction and a *II* fingering.
- db 2:** The notation includes dynamics such as *f*, *mf*, *f*, *ff*, *p*, *mf*, *f*, *mf*, and *p*. It includes *pizz* and *arco* (arco) instructions and *I* and *II* fingering.

Each instrument part concludes with the instruction "wait for the cue for part II" and a box with a dot, indicating a rest.

# II

~45

Rehearsal marks: 2, 3, 2, 2, 2, 2

Instruments: flute, oboe, Cl. in Bb, Bassoon, Horn in F, Trumpet, Tuba, violin I, violin 2, violin 3, violin 4, viola, cello, d.bass

Performance instructions: *soft multiphonic*, *brush*, *pizz*, *tr*, *[f]*

2 3 3 2 2

flute  
mf  
f  
mp  
mp  
f  
ppp

oboe  
mf  
pppp  
mp  
f

Cl. in Bb  
mf  
pppp  
mf  
mp  
mp

Bassoon  
pp  
mf  
mf  
mp

Horn in F  
pppp  
mp  
f  
p

Trumpet  
mf  
pppp  
mf  
mf

Tuba  
mf

violin I  
mf / pppp  
mp  
f  
pizz  
f

violin 2  
pppp  
mp  
f  
pizz  
f

violin 3  
mp  
mp  
f  
pizz  
f

violin 4  
mp  
f

viola  
mp  
f  
pp  
mp  
ppp

cello  
mp  
f  
pp  
mp  
ppp

d.bass  
mp  
f  
ppp

This is a page from a musical score for a full orchestra. The score is organized into systems for different instrument groups, with a red vertical line marking the beginning of each system. The page is divided into four measures, labeled with numbers 4, 3, 3, and 1 at the top.

**Woodwinds:**

- Flute:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with a dynamic of *pp*, moving to *mf*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Oboe:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *f* and moving to *ppp*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Cl. in Bb:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *f* and moving to *ppp*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Bassoon:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf* and moving to *ppp*. In measure 1, it plays a melodic line starting with *ppp* and moving to *mf*.

**Brass:**

- Horn in F:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *p* and moving to *mf*. In measure 1, it plays a melodic line starting with *mf* and moving to *p*.
- Trumpet:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf*. In measure 1, it plays a melodic line starting with *p*.
- Tuba:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *p* and moving to *mf*. In measure 1, it plays a melodic line starting with *pp*.

**Strings:**

- Violin I:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *p* and moving to *f*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Violin 2:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *p* and moving to *f*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Violin 3:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Violin 4:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf*. In measure 1, it plays a melodic line starting with *ppp* and moving to *f*.
- Viola:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf*. In measure 1, it plays a melodic line starting with *p* and moving to *pp*.
- Cello:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *mf*. In measure 1, it plays a melodic line starting with *pp* and moving to *pp*.
- d.bass:** Measures 4 and 3 are silent. In measure 3, it plays a melodic line starting with *p* and moving to *ff*. In measure 1, it plays a melodic line starting with *mp*.



2 3 4 1

flute  
mp  
f  
p

oboe  
p  
f  
p  
mp  
pp  
mp  
ppp

Cl. in Bb  
p  
f  
p  
mf  
pp  
ppp  
f  
ppp

Bassoon  
p  
f  
p  
pp  
p  
ppp

Horn in F  
mp  
mf  
pp  
ppp  
f

Trumpet  
mp/f  
p  
mf  
pp  
f  
ppp  
f

Tuba  
p  
f  
p  
mf  
f/mp  
mf  
p

violin I  
f  
p  
f  
mf  
f  
pp  
mp  
ppp

violin 2  
mf  
pp  
mf  
pp  
mp  
mp  
f  
pp

violin 3  
ppp  
f  
mf

violin 4  
mf  
pp  
ppp  
f

viola  
ppppp  
ppp  
f

cello  
p  
f  
p  
mf  
ff  
mp  
pizz  
p

d.bass  
p  
f  
p  
mf  
f  
mp  
ff/mf  
p  
mf  
mf  
pp  
mp  
ppp

1 2 3 3

flute  
ppp ————— f

oboe  
ppp ————— f  
mf f pp

Cl. in Bb  
mp p ppp p

Bassoon  
mf > p f mp mp > p mf > pp p

Horn in F  
mp p

Trumpet  
p < ff > pp mf ppp mp

Tuba  
p

violin I  
ppp ————— f pppp

violin 2  
mf pppp

violin 3  
mf pp mp p f

violin 4  
mf pp mf ppp

viola  
mf pp f pp mf pp pppp

cello  
ppp ————— f pppp

d. bass  
ppp ————— f pppp  
pizz mf

~35

1

2

3

3

flute

oboe

Cl. in Bb

Bassoon

Horn in F

Trumpet

Tuba

violin I

violin 2

violin 3

violin 4

viola

cello

d.bass

The musical score is organized into three systems, each containing three measures. The instruments are listed on the left side of the page. The notation includes notes, rests, and various dynamic markings such as *pp*, *pppp*, *p*, *mf*, *f*, and *ppp*. There are also articulation marks like accents and slurs. Some measures are highlighted with blue shading. The page number 6 is located at the bottom right corner.

The score is divided into four measures, labeled 1, 4, 3, and 2 from left to right. The instruments and their parts are as follows:

- Flute:** Measure 1: *f*; Measure 4: *mp*; Measure 3: *ppppp*; Measure 2: *mf* > *pp*, *f*, *p*.
- Oboe:** Measure 3: *ppppp*; Measure 2: *mf* > *pp*, *f*, *p*.
- Cl. in Bb:** Measure 1: *ppp*; Measure 4: *f*; Measure 3: *mf* > *pp*, *f*, *p*; Measure 2: *f*, *p*.
- Bassoon:** Measure 1: *p* > *ppp*, *f*, *p*; Measure 4: *pp*; Measure 3: *pp*; Measure 2: *f*, *p*.
- Horn in F:** Measure 1: *p*; Measure 4: *ppp*, *f*; Measure 3: *f*; Measure 2: *mf* > *pp*, *f*, *p*.
- Trumpet:** Measure 1: *ppp*; Measure 4: *f*; Measure 3: *f*; Measure 2: *mp/f* > *p*.
- Tuba:** Measure 1: *mp* < *mf* > *p* / *f*; Measure 4: *f*; Measure 3: *mf*; Measure 2: *mf* > *pp*, *f*, *p*.
- Violin I:** Measure 1: *pp*, *mp*, *ppp*; Measure 4: *mf*, *f*; Measure 3: *f*; Measure 2: *f*, *pp*.
- Violin 2:** Measure 1: *mp* < *f* > *pp*; Measure 4: *mp*; Measure 3: *mf*, *pp*, *mf*, *pp*; Measure 2: *mf*, *pp*, *mf*, *pp*.
- Violin 3:** Measure 1: *mf*; Measure 4: *ppp*, *f*; Measure 3: *f*; Measure 2: *f*, *pp*.
- Violin 4:** Measure 1: *ppp*; Measure 4: *ppp*, *f*; Measure 3: *f*; Measure 2: *mf* > *pp*.
- Viola:** Measure 1: *ppp*; Measure 4: *ppp*, *f*; Measure 3: *ppppp*; Measure 2: *ppppp*.
- Cello:** Measure 1: *mf* (pizz), *mp* (arco III); Measure 4: *mp*; Measure 3: *ff*; Measure 2: *mp*.
- d. bass:** Measure 1: *pp*, *mp*, *ppp*; Measure 4: *pp*, *f*, *p*; Measure 3: *mf*, *f*, *mp*, *ff/mf*, *p*, *mf*, *mf*; Measure 2: *mf*, *mf*.

Additional performance instructions include "on the bridge, close to white noise" for Violin I and "pizz" / "arco" for Violin 2 and Cello.

4 3 3 1

flute  
pp mf

oboe  
ppp f ppp

Cl. in Bb  
ppp f ppp mf

Bassoon  
mf mp ppp p mp ppp mf ppp

Horn in F  
mf p mf ppp p mf p mf

Trumpet  
p mp mf ppp

Tuba  
mf mp p mf mp p mf

violin I  
ppp f [f] p f p

violin 2  
ppp f p f p

violin 3  
ppp f mf

violin 4  
ppp f

viola  
III p ff pp mp mp arco legno mf

cello  
mp pp < f > pp mf ppp

d. bass  
III IV mp f p f p

2 3 3 2 2

flute  
ppp  
ppp  
ff

oboe  
mf  
mf/p  
ppp  
ff  
pppp  
ppp

Cl. in Bb  
mf  
mp  
ppp  
mf  
pppp  
mf < f

Bassoon  
mp  
ppp  
pp  
mf

Horn in F

Trumpet  
mp  
p  
ppp  
pppp  
p < mf

Tuba  
8va

violin I  
pizz  
mp  
f  
pppp

violin 2  
pizz  
mp  
f  
pppp

violin 3  
pizz  
mp  
f

violin 4  
mp  
f  
f/ff

viola  
pp  
mp  
ppp  
mp  
f

cello  
pp  
mp  
ppp  
mp  
f

d.bass II  
ppp  
mp  
f

	2	3	2	2	2	2	2
flute							
oboe							
Cl. in Bb							
Bassoon		soft multiphonic					
Horn in F							
Trumpet							
Tuba							
violin I							
violin 2							
violin 3							
violin 4							
viola							
cello							
d.bass							





e



~80

3

Bb Cl.

Harp

Perc.

~7"



~11"



~7"



~11"



~7"



~11"



Bb Cl.

~80

[b]

pp

pp

~13"



pppp

mf

~15"



Harp

4

pp

~13"



C<sub>1</sub>/C<sub>2</sub>

mp

pp

~15"



Perc.

ppp

~13"



pp < mp

~15"



Bb Cl.

mp  $\rightarrow$  pp

~6"



Harp

mf  $\rightarrow$  f

mf  $\rightarrow$  f

~6"



Perc.

mp

~6"



ppp  $\rightarrow$  mf

~19"



p  $\rightarrow$  mf

~19"



ppp  $\rightarrow$  mp  $\rightarrow$  ppp

~19"



Bb Cl.

Harp

Perc.

ppp p ppp mf ppp

C<sub>4</sub>/C<sub>#</sub>

mp p mf pp mf

~8"



p ppp

wait for the cue for part II



~8"



mf f

f

wait for the cue for part II



~8"



p

wait for the cue for part II





~45 3 3

mp

21"

~50 3 4

p mf f mf f

13"

~80 4 5

mf p mf pp

7"

~55 2 5 2

mf ff pp mp

4"

~40 3

mp

3"

~40 2

ff

1"

~60 3 4 3

f pp mp mf p

5"

~80 2 attacca

p

~60 3 7" mf pp 2.5" 8" 4" f mf p mp mf p f

~45 3 4 3 3" ppp pp f p mp mf f 7.5" 11" mf mf f

~90 4 3 3 3 ~40 4

mf p mp pp f ppp

1.5"

1.5"

~70 4 2 2 3 ~50

mf p f ff mf

8

4.5"

4.5"

~35 3 3

mf p

6"

6"

~50 5 3 4 3 ~90 3 ~45 3 2

slow

repeat until II, always slightly varying the rhythm.

# III

s 1

Musical score for section s1, measures 1-15. The score is written for piano and bass. It features several dynamic markings: *mf*, *f*, *pp*, *pppp*, *mp*, *pp*, *mp*, *pp/pppp*, *fff*, *mf*, *p*, *f*, and *p*. Performance markings include accents (>), slurs, and hairpins. A red arrow points to the beginning of the section. A box labeled '3' is at the start, and boxes labeled '4', '2', '1', '2', '3', and '2' are placed above the staff. A box labeled '8' is at the beginning of the bass line, and a box labeled '15' is at the end of the piano line. A box labeled '~40' is at the top left. A black bar is present at the bottom of the piano staff in the first system, and another black bar is at the bottom of the bass staff in the second system.

s 2

Musical score for section s2, measures 16-30. The score is written for piano and bass. It features several dynamic markings: *mf*, *f*, *mp*, *mp*, *f*, *pp*, *mp*, *pp*, *p*, *mf*, and *p*. Performance markings include accents (>), slurs, and hairpins. A box labeled '5' is at the start, and boxes labeled '4', '2', '1', '1', and '3' are placed above the staff. A box labeled '8' is at the beginning of the piano line, and another box labeled '8' is at the end of the piano line. A box labeled '~40' is at the top left. A black bar is present at the bottom of the piano staff in the second system, and another black bar is at the bottom of the bass staff in the third system.



[~22"]

s3



s4

The musical score is divided into several systems. The first system includes a box labeled '~50' and a circled 's4'. It features dynamic markings of *mf*, *f*, *pp*, and *mf*. The second system has dynamic markings of *mp*, *f/p*, and *f*. The third system has *mp* and *p*. The fourth system has *ff*, *mp*, and *f*. The score concludes with the instruction 'attacca'. Vertical red lines separate measures, and blue boxes with the number '8' highlight specific notes. A large bracket spans the bottom of the first three systems.

s5

Musical score for piano, featuring two staves (treble and bass clef) and dynamic markings. The score is divided into measures by vertical red lines, with fingerings (1, 2, 3) indicated above the notes. Dynamic markings include *mf*, *f*, *mp*, *pp*, *mf*, *ff*, *p*, *mp*, *p*, *f*, *ff*, *mf*, *f*, and *ppp*. The score includes various musical notations such as slurs, accents, and a trill. Below the staves, there are several horizontal lines representing a piano keyboard, with some keys highlighted in blue to indicate fingerings. A small square icon with a dot is located at the bottom center of the page.



# III

s1

~55

5 4 2 1 1 3

mf p p mp pp mf mf pp f pp f ppp mf mf mf

attacca

s2

[~15"]



~50

2 3 2 2 1 4 1

mf p mf p mf [mp] mf pp mf pp mf [mp] mf mp mf p p mp f

s3

~50

pp mf

mf p mf ppp

mf ppp p pp

pp mp

mf

p p ppp

s4

[~18"]

~50

pp mf

mf mp mf mp

mf p mf/p

mf pp

ppp f mp

attacca

s5

Musical score for strings and percussion. The score is divided into measures by vertical red lines. Above the staff, rehearsal marks are indicated by boxes containing the numbers 1, 1, 4, 1, 3, 1, and 1. The top staff contains notes and rests, with a dynamic marking of *mp*. The bottom staff contains notes and rests, with dynamic markings including *p*, *ff*, *mf*, *f*, *pp*, *mp*, *f/p*, *ff*, and *mf*. A box labeled *~55* is positioned above the first measure. The word "percussion" is written at the top right. Below the staff, there are several horizontal lines indicating phrasing or performance instructions.



# III

s1

~40

4 2 1 3 5 1

15 8 8 15

attacca

$B_b/C_b$   $C_b/C\sharp$   $E_b/F\sharp$

mf p mp mf p pp [f] mf mf mp mf p pp

s2

~35

1 3 2 1 2 2 3 1

8 15 8 8

mf mf pp [f] mf mf [f] f mf mf mf p f

$D_b/D\sharp$   $B_b/C_b$

s3

[~22"]



s4

The musical score is written for harp and consists of two staves. The upper staff uses a treble clef and the lower staff uses an alto clef. The score is divided into measures by vertical red lines, with some measures containing specific performance markings such as blue boxes with diagonal lines and arrows. Dynamics include *mp*, *mf*, *f*, *[f]*, *pp*, *P*, and *pp*. There are also markings for *G<sub>b</sub>/G<sub>#</sub>* and *[f]*. The score includes several highlighted sections: an orange box with the number 8, a yellow box with the number 15, and another orange box with the number 8. Above the staff, there are numbered boxes (1, 1, 3, 2, 2, 2, 3) and a box with the number ~45. A blue circle containing 's4' is positioned at the beginning of the score. A large bracket spans the bottom of the score, and a smaller bracket is located below the first two measures.

s5

[~40"]



s6

The musical score is divided into three main sections by vertical red lines, labeled with circled numbers 3, 1, 2, 4, and 3. The first section (left) starts with a circled '3' and a box containing '~45'. It includes a treble staff with a blue box containing a downward arrow and a yellow box containing a sequence of notes with accents (> > >). The bass staff has a circled '1' and dynamics markings: mf, mp, pp, mf. The second section (middle) starts with a circled '2' and a box containing '8'. It features a treble staff with a blue box containing an upward arrow and a circled '4'. The bass staff has dynamics markings: ppp, p, ppp, mp, p, mf. The third section (right) starts with a circled '3' and includes a treble staff with a blue box containing a triangle and a circled '3'. The bass staff has dynamics markings: mf, mp, pp. The score is annotated with various musical symbols including accents, dynamic markings, and performance instructions like [f].



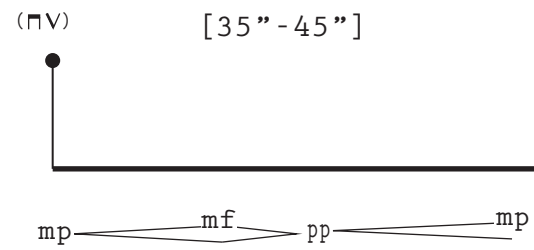


# II ↓

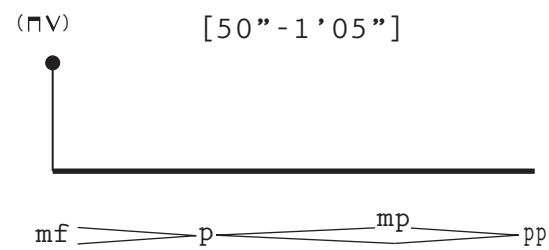
Choose one of the following glissando for each of the following sections.

Stretch to the indicated duration and adapt to the dynamic envelope.

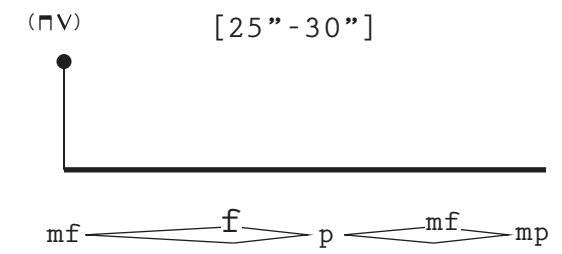
s1



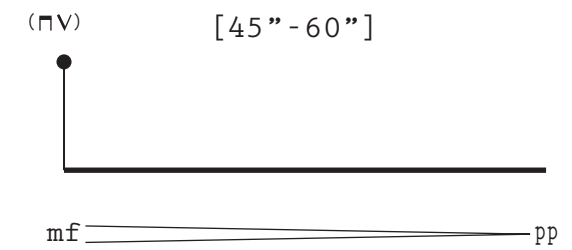
s2



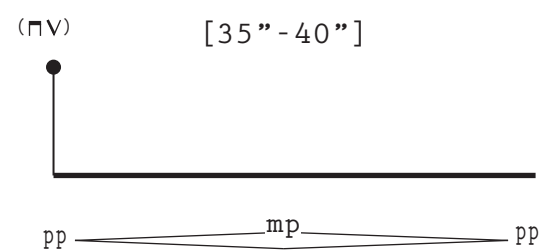
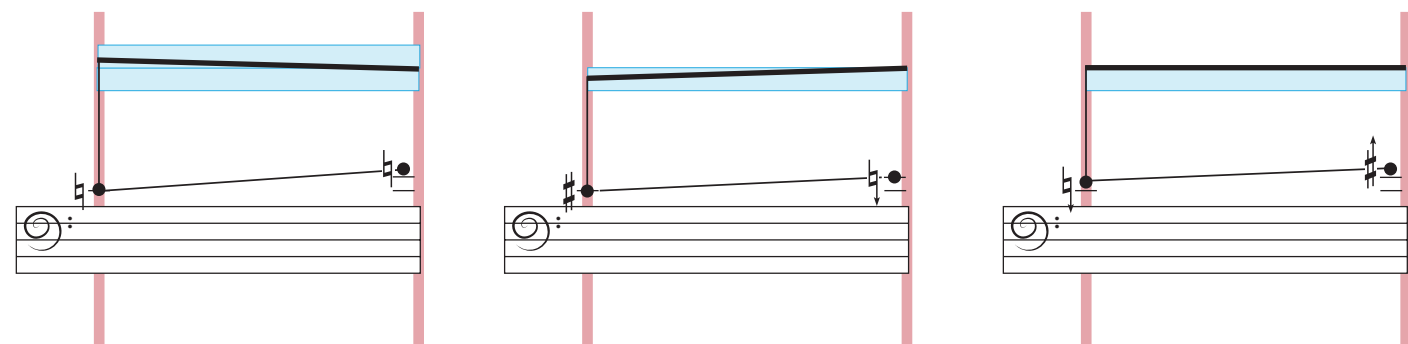
s3



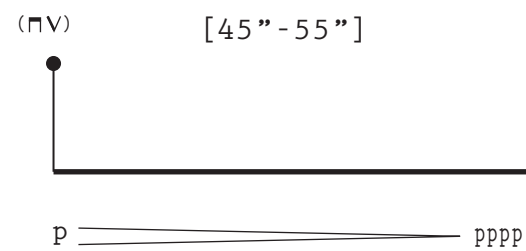
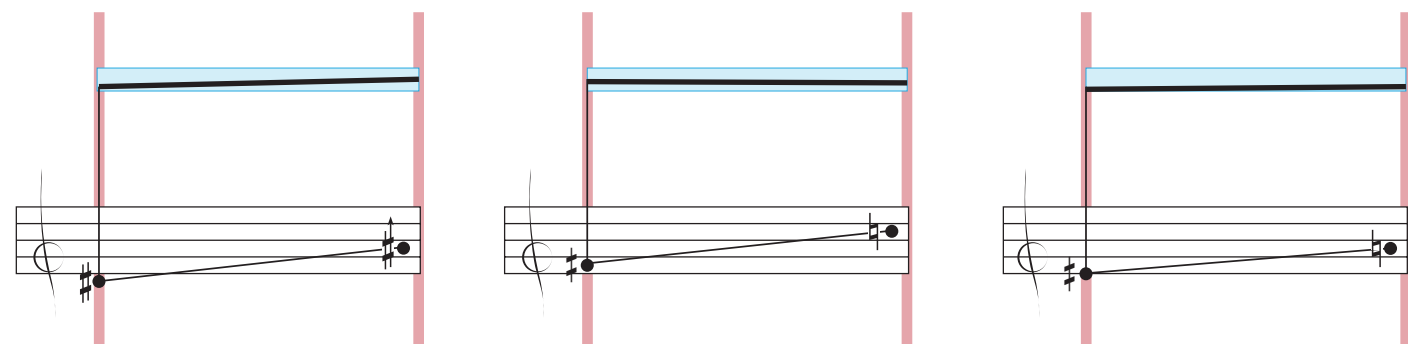
s4



s5



s6



**II** ↓

s1

[~11"]



s2

~40

pizz arco

II II I I II

mp pp mf f mp f mp pp f

[f] mf f mp p mf pp/mp f

arco norm pizz

mf p [mf] p ppp f

s3

[~40"]



s4

~40

2 3 2 1 2 4 3

mf [f] p mp/[f] pp mf mp f p mf mp f mf pp mf pp mf

pizz arco pizz arco pizz

I II III I II III I II III



# II

s1

~50

3 1 1 2 4 5

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

s2 [~22"]

s3

~45

4 2 2 1 2 3 1

f mp > pp / f mp > pp pp p mp pp mp pp / [f] mf mp pp / mf [f] mp f p mp ff

s4

[~18"]



s5

~40

3 3 2 1 1 2 2

p mp pp mf f p mf mp p mf pp mp pp pp mp ff mf pp ppp p mp pp



# III

s1

~50

mf p f/mf p p mf mf p pp mf f p f mp p f

s2

[~20"]



~50

p mf/f mp mf p mf p f/mp p mf/mp pp f mf p mp f mf pp mf



s3

[~37"]



s4

~50

f p pp mf pp f mp f/mp mf p mf f mf pp p mf mf p mp p mf



II ↓  
s1 [~17"]  
[●]

s2 [~45]

The musical score is divided into measures by vertical red lines. Above the staff, blue boxes contain the numbers 4, 2, 2, 1, 3, 2, 2, 2. Dynamic markings include mf, p, mf, mp, pp, mf, mp, ff, f, p, mf [f], mp, ff, f, [f], p, mp, f, mf, f, p. Performance instructions include accents (>), slurs, and a wavy line in the second measure. Below the staff, horizontal black lines indicate phrasing or breath marks.

s3 [~35"]  
[●]

s4

s5

[~42"]



s6

~35

3 2 3 2 3 1 2 1

f [mf] pp p f ff

p f mp [f] mf p f mf mp ff

s7

~40

4 2 2 1 3 2 2 2

mf p mf mp pp mf [f] mp ff mf p mp ff mf p mp f mf f p

# I

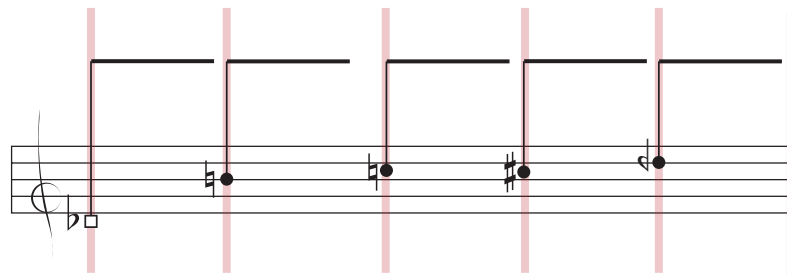
During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

## a [ ~1'25" ]

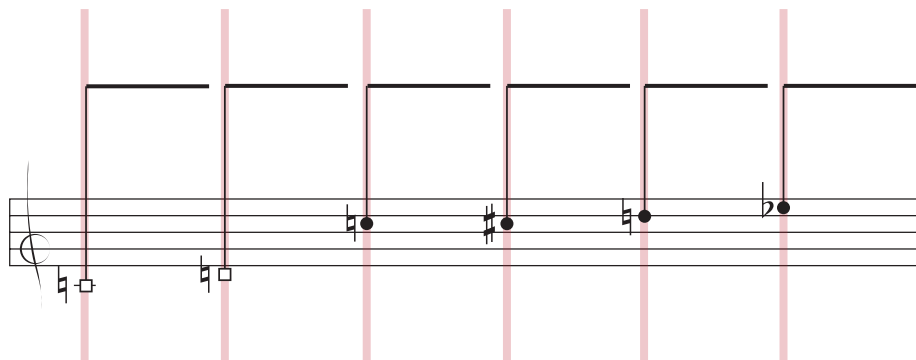
[ tacet ]

## b [ ~0'50" ]



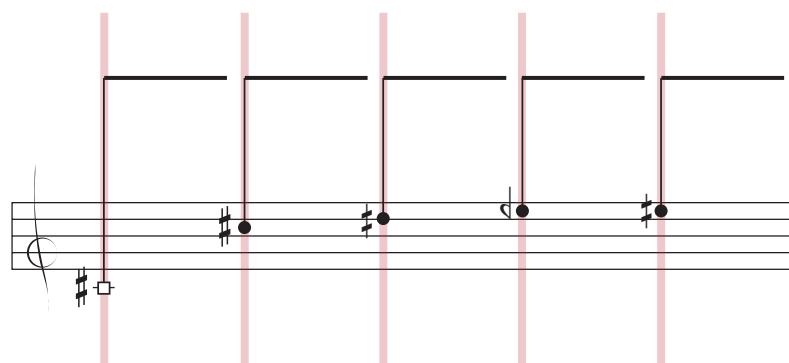
ppp ↔ p / 7" ↔ 13"

## c [ ~1'20" ]



ppp ↔ p / 9" ↔ 18"

## d [ ~2'06" ]



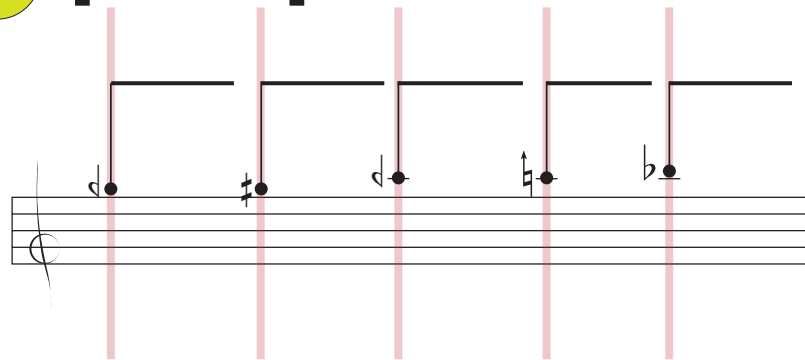
[ p ↔ mp ] —————> [ mp ↔ f ]  
 [ 5" ↔ 7" ] —————> [ 1" ↔ 3.5" ]

**e** [ ~0'52" ]



ppp ↔ mp / 1.5" ↔ 4.5"

**f** [ ~0'58" ]



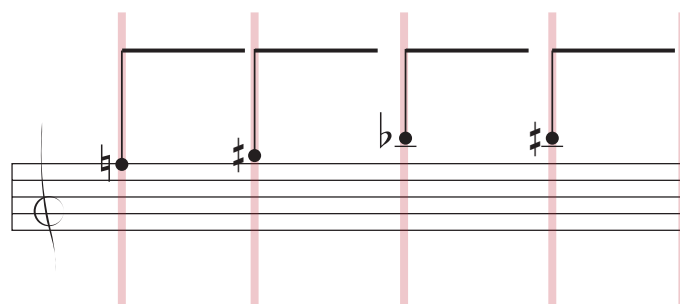
p ↔ mf / 2.5" ↔ 7"

**g** [ ~0'20" ]



[ p ↔ mf ] —————→ [ mf ↔ f ]  
 [ 3.5" ↔ 6" ] —————→ [ 0.8" ↔ 1.5" ]

**h** [ ~15" ] until cue for part II



[ ppp ↔ p ] —————→ [ mf ↔ f ]  
 [ 1" ↔ 3.5" ] —————→ [ 3" ↔ 8" ]

# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

**a** [ ~1'25" ]  
[ tacet ]

**b** [ ~0'50" ]

pppp ↔ pp / 11" ↔ 21"

**c** [ ~1'20" ]

ppp ↔ p / 5" ↔ 9"

**d** [ ~2'06" ]

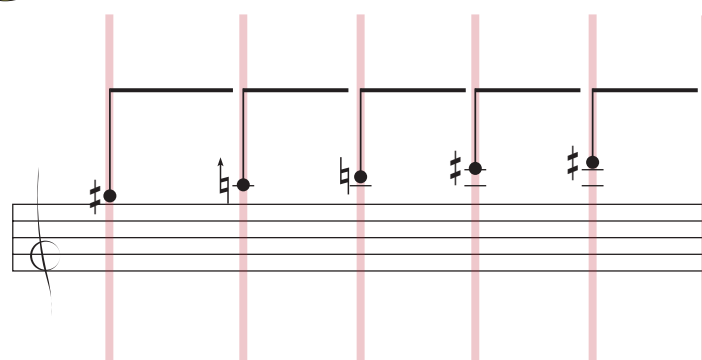
[ pp ↔ mp ] —————→ [ p ↔ mf ]  
[ 3" ↔ 6" ] —————→ [ 1.5" ↔ 3.5" ]

**e** [ ~0'52" ]



ppp ↔ mp / 2" ↔ 4"

**f** [ ~0'58" ]



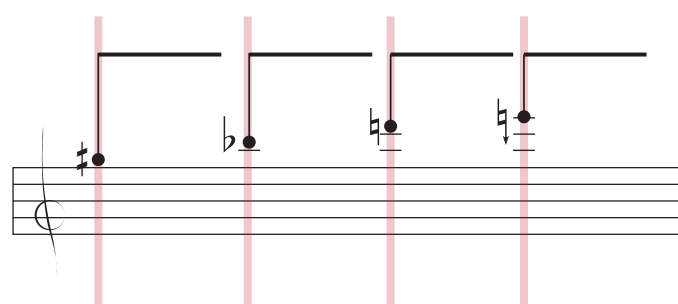
p ↔ mf / 3" ↔ 5"

**g** [ ~0'20" ]



[ p ↔ mp ] —————> [ mp ↔ f ]  
 [ 1.3" ↔ 2" ] —————> [ 0.5" ↔ 0.8" ]

**h** [ ~15" ] until cue for part II



[ ppp ↔ p ] —————> [ mp ↔ f ]  
 [ 0.8" ↔ 1.6" ] —————> [ 2" ↔ 3.5" ]



# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

**a** [ ~1'25" ]

[ tacet ]

**b** [ ~0'50" ]

[ tacet ]

**c** [ ~1'20" ]

ppp ↔ p / 3" ↔ 9"

**d** [ ~2'06" ]

[ p ↔ mp ] ————— [ mp ↔ f ]  
 [ 3" ↔ 6" ] ————— [ 2" ↔ 4" ]

**e** [ ~0'52" ]

ppp ↔ mp / 5" ↔ 8"

**f** [ ~0'58" ]

Musical notation for exercise f on a five-line staff. It features five notes: F#4, F#4, G4, F#4, and G4. The notes are connected by horizontal lines, with vertical stems pointing down. Vertical red lines are placed between each note. Below the staff, the dynamic range is indicated as  $P \leftrightarrow mf$  and the time range as  $5'' \leftrightarrow 8''$ .

**g** [ ~0'20" ]

Musical notation for exercise g on a five-line staff. It features four notes: G4, G4, G4, and G4. The notes are connected by horizontal lines, with vertical stems pointing down. Vertical red lines are placed between each note. Below the staff, the dynamic range is indicated as  $[pp \leftrightarrow mp]$  and the time range as  $[1'' \leftrightarrow 1.5'']$ . A second dynamic range  $[mf \leftrightarrow f]$  and time range  $[0.3'' \leftrightarrow 0.7'']$  are indicated for the latter part of the exercise.

**h** [ ~15" ] until cue for part II

Musical notation for exercise h on a five-line staff. It features four notes: G4, F#4, F#4, and G4. The notes are connected by horizontal lines, with vertical stems pointing down. Vertical red lines are placed between each note. Below the staff, the dynamic range is indicated as  $[ppp \leftrightarrow pp]$  and the time range as  $1.5'' \leftrightarrow 3''$ . A second dynamic range  $[mp \leftrightarrow f]$  is indicated for the latter part of the exercise.

**I**

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

**a** [ ~1'25" ]      **b** [ ~0'50" ]  
[ tacet ]                      [ tacet ]

**c** [ ~1'20" ]  
[ tacet ]

**d** [ ~2'06" ]

pp ↔ mp / 5" ↔ 12"

**e** [ ~0'52" ]

ppp ↔ mp / 4.5" ↔ 8"

**f** [ ~0'58" ]

P ↔ mf

[ 5" ↔ 8" ] —————→ [ 2.5" ↔ 3.5" ]

**g** [ ~0'20" ]

Musical notation for section g, featuring a series of notes on a staff with dynamic markings and vertical red lines indicating performance boundaries.

[ pp ↔ mp ] —————> [ mp ↔ f ]  
[ 1" ↔ 1.8" ] —————> [ 0.4" ↔ 0.9" ]

**h** [ ~15" ] until cue for part II

Musical notation for section h, featuring a series of notes on a staff with dynamic markings and vertical red lines indicating performance boundaries.

[ ppp ↔ pp ] —————> [ mp ↔ f ]  
[ 2" ↔ 3" ] —————> [ 0.7" ↔ 1.3" ]

# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.  
 Choose a dynamic and a duration for each note, within the ranges indicated below the system.  
 Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence.  
 Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

## a [ ~1'25" ]

ppppp ↔ ppp / 7" ↔ 20"

## b [ ~0'50" ]

ppp ↔ p / 5" ↔ 13"

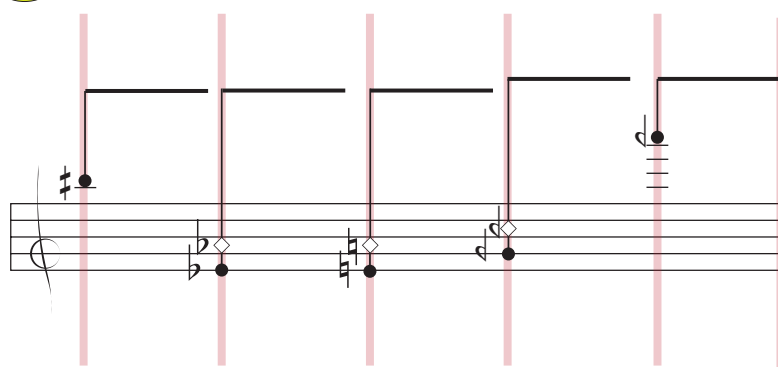
## c [ ~1'20" ]

ppp ↔ mp / 3.5" ↔ 8"

## d [ ~2'06" ]

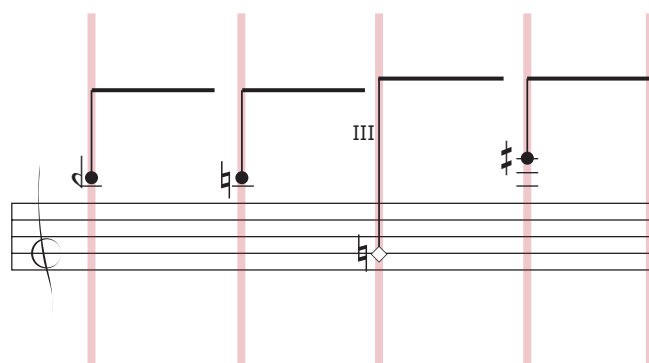
[ pp ↔ mp ] ————— [ mp ↔ f ]  
 [ 5" ↔ 11" ] ————— [ 1" ↔ 4.5" ]

**e** [ ~0'52" ]



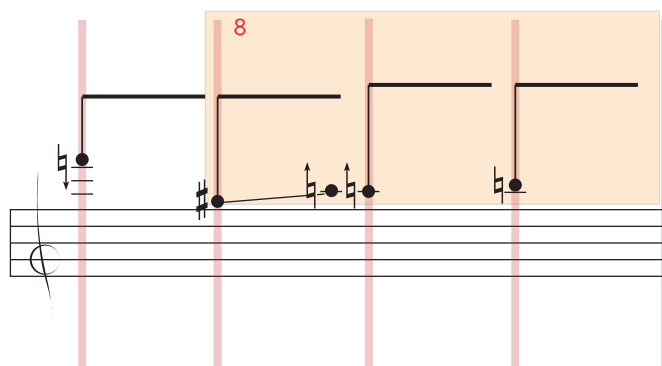
ppp ↔ mp / 3.5" ↔ 6"

**f** [ ~0'58" ]



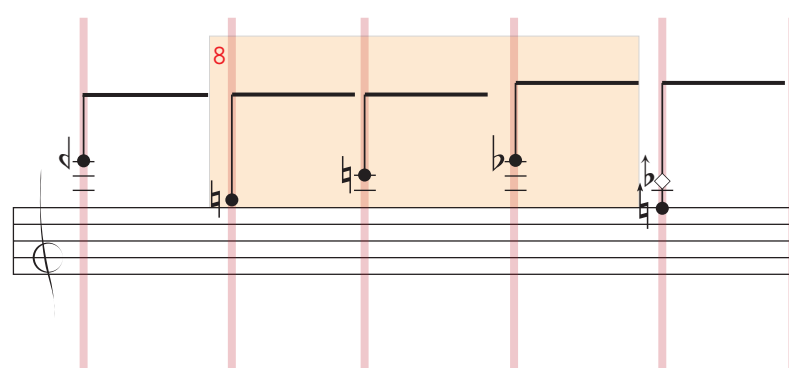
p ↔ mf / 5" ↔ 12.5"

**g** [ ~0'20" ]



[ p ↔ mf ] ————— [ mf ↔ f ]  
 [ 2.5" ↔ 6" ] ————— [ 0.5" ↔ 2.5" ]

**h** [ ~15" ] until cue for part II



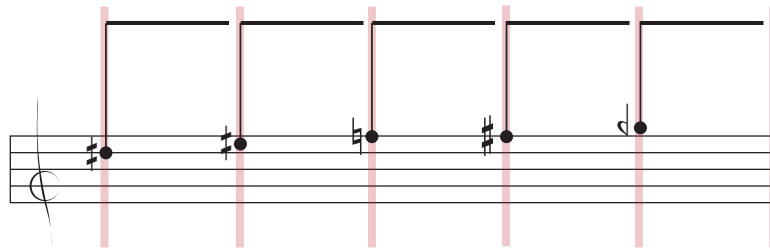
[ ppp ↔ p ] ————— [ mf ↔ ff ]  
 [ 1.5" ↔ 3" ] ————— [ 0.7" ↔ 1.5" ]

# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

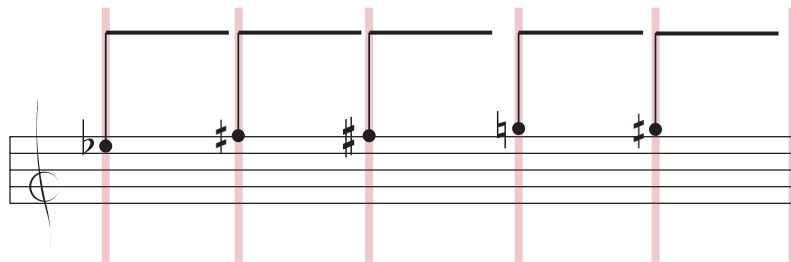
Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

**a** [ ~1'25" ]



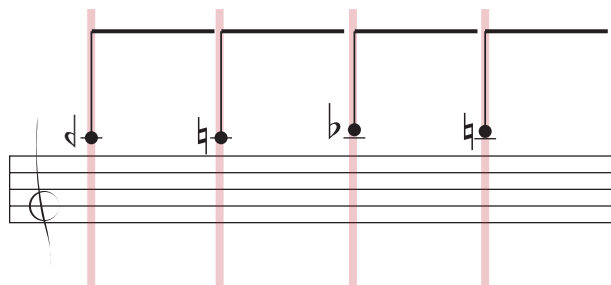
ppppp ↔ ppp / 5" ↔ 9"

**b** [ ~0'50" ]



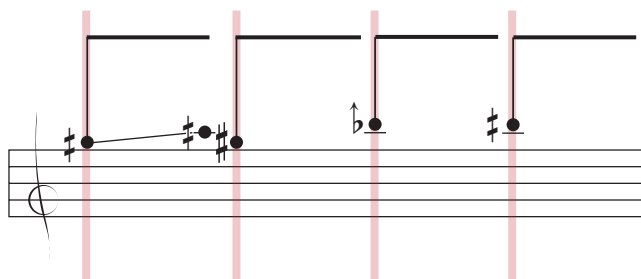
ppp ↔ p / 3" ↔ 7"

**c** [ ~1'20" ]



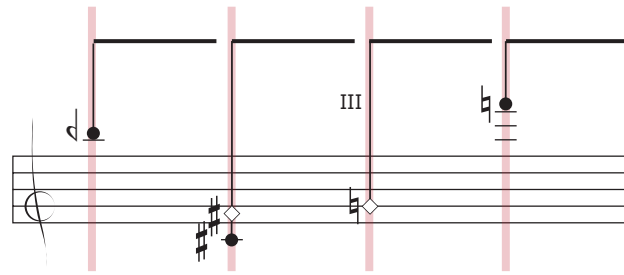
ppp ↔ mp / 5" ↔ 11"

**d** [ ~2'06" ]



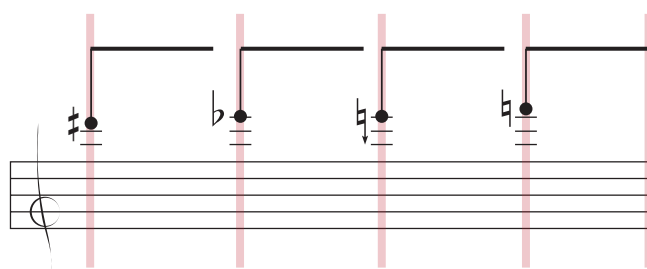
[ pp ↔ mp ] —————→ [ mp ↔ f ]  
 [ 2" ↔ 5" ] —————→ [ 6" ↔ 13" ]

**e** [ ~0'52" ]



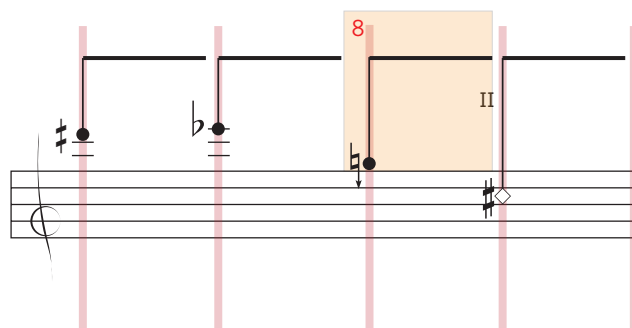
ppp mp / 6" ↔ 15"

**f** [ ~0'58" ]



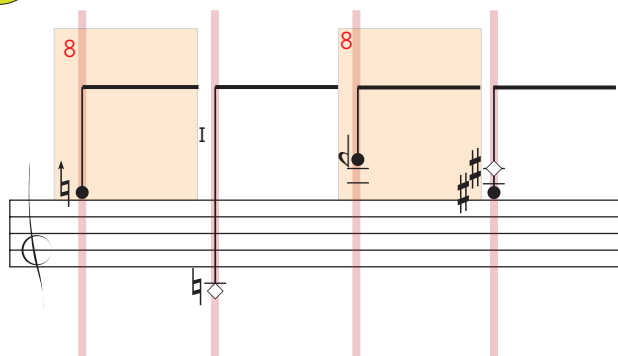
p mf / 5" ↔ 12.5"

**g** [ ~0'20" ]



[ p ↔ mf ] —————> [ mf ↔ f ]  
 [ 4" ↔ 7" ] —————> [ 0.3" ↔ 1" ]

**h** [ ~15" ] until cue for part II



[ ppp ↔ p ] —————> [ mf ↔ ff ] [ ]  
 [ 4" ↔ 7" ] —————> [ 0.3" ↔ 1" ]

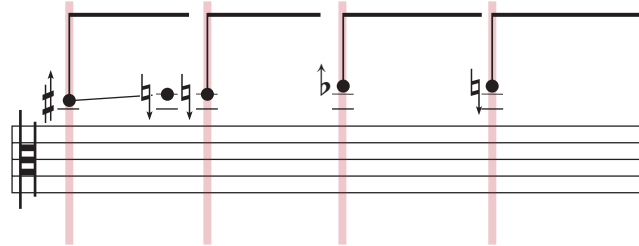


# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

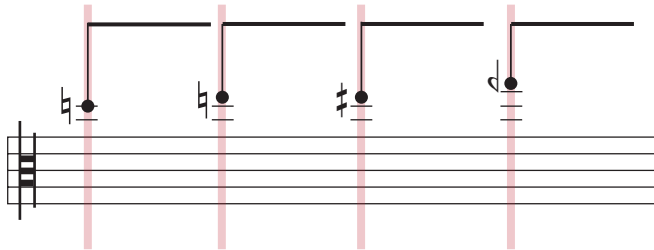
Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

## a [ ~1'25" ]



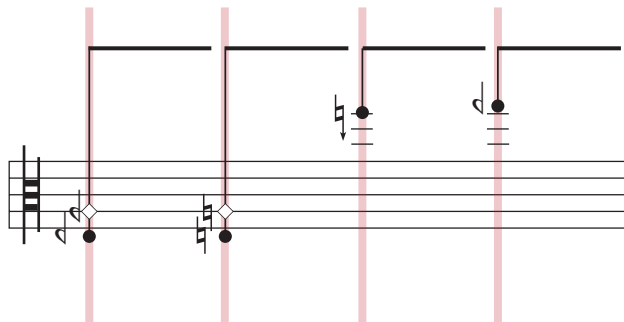
ppppp ↔ ppp / 9" ↔ 13"

## b [ ~0'50" ]



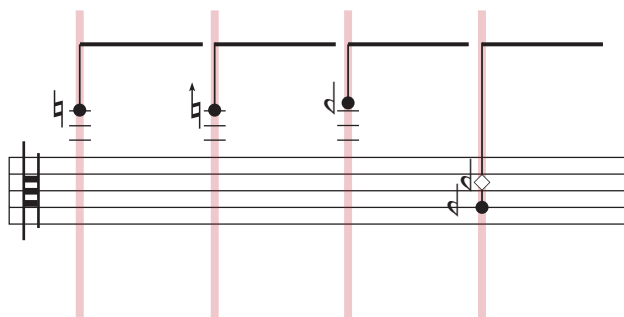
ppp ↔ p / 9" ↔ 15"

## c [ ~1'20" ]



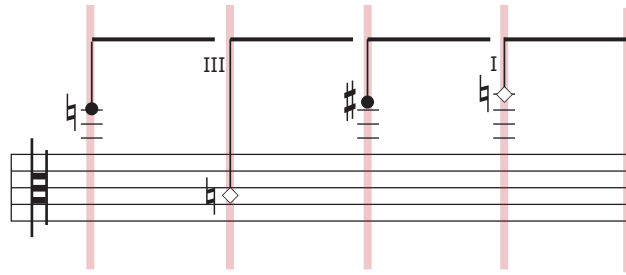
ppp ↔ mp / 10" ↔ 17"

## d [ ~2'06" ]



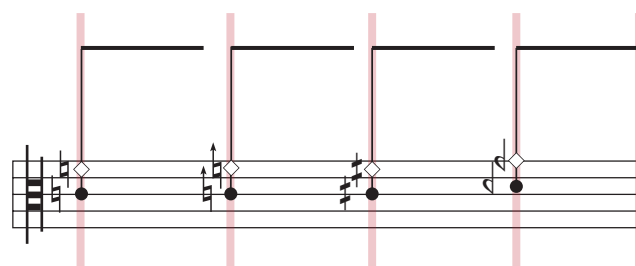
[ pp ↔ mp ] —————→ [ mp ↔ f ]  
 [ 10" ↔ 17" ] —————→ [ 3.5" ↔ 8" ]

**e** [ ~0'52" ]



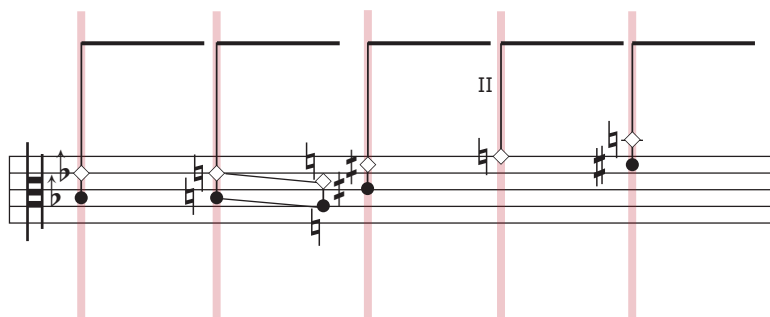
ppp ↔ mp / 2.5" ↔ 4"

**f** [ ~0'58" ]



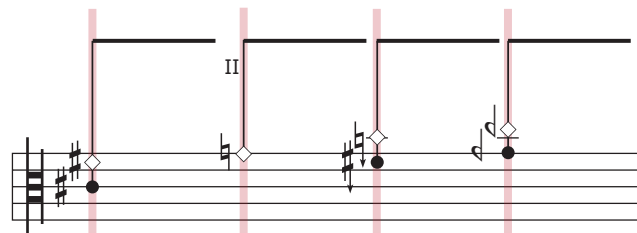
p ↔ mf / 1" ↔ 2.5"

**g** [ ~0'20" ]



[ p ↔ mf ] → [ mf ↔ f ]  
 [ 1.5" ↔ 4" ] → [ 0.7" ↔ 1.5" ]

**h** [ ~15" ] until cue for part II



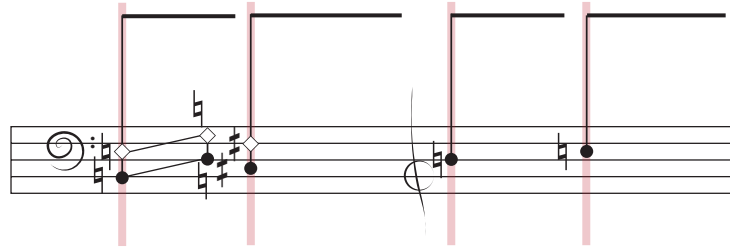
[ ppp ↔ p ] → [ mf ↔ ff ]  
 [ 0.7" ↔ 1.5" ] → [ 2.5" ↔ 7" ]

# I

During each subsection [ a to h ], play any of the given events, in any order, until the cue to the next subsection is given. An approximate duration for each subsection is indicated above the system.

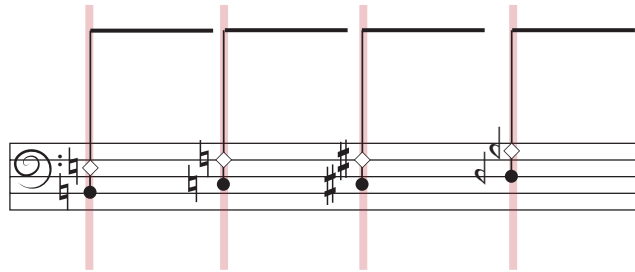
Choose a dynamic and a duration for each note, within the ranges indicated below the system. Avoid, as much as possible, the repetition of patterns, search instead for an always varying sequence. Follow the cue from the conductor to move to the next subsection. Once the cue has been given, finish the sound you were playing for the duration you had decided upon before moving forward.

**a** [ ~1'25" ]



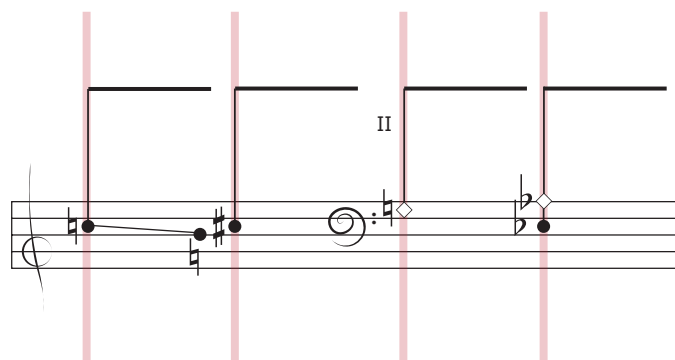
ppppp ↔ ppp / 7" ↔ 20"

**b** [ ~0'50" ]



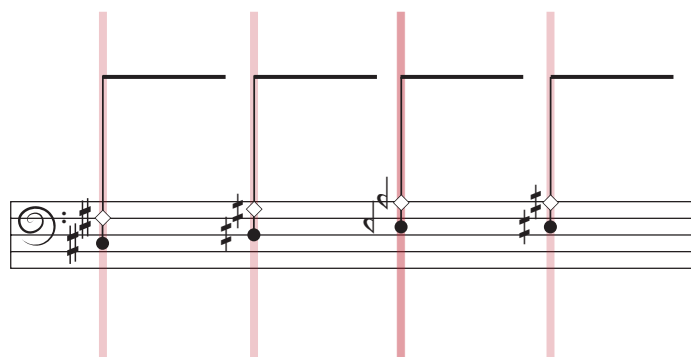
ppp ↔ p / 5" ↔ 13"

**c** [ ~1'20" ]



ppp ↔ mp / 3.5" ↔ 8"

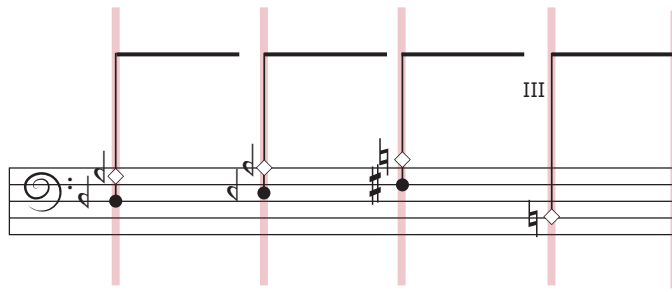
**d** [ ~2'06" ]



[ pp ↔ mp ] ————— [ mp ↔ f ]

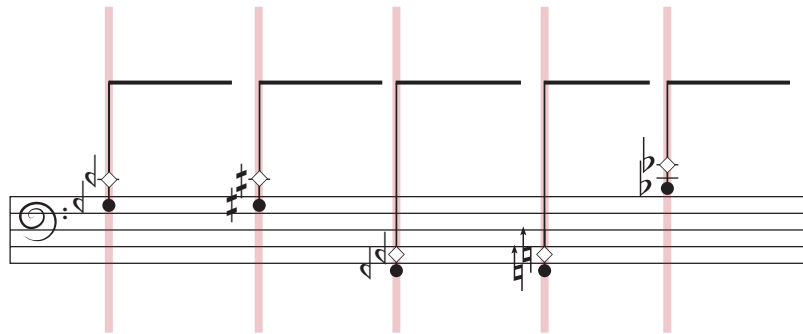
[ 5" ↔ 11" ] ————— [ 1" ↔ 4.5" ]

**e** [ ~0'52" ]



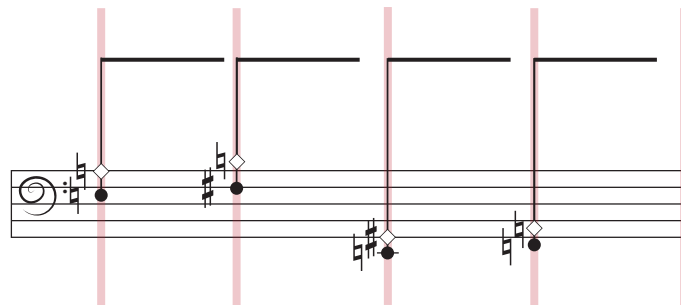
ppp ↔ mp / 3.5" ↔ 6"

**f** [ ~0'58" ]



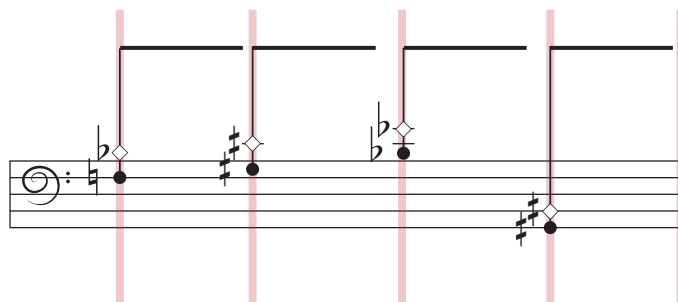
p ↔ mf / 5" ↔ 12.5"

**g** [ ~0'20" ]



[ p ↔ mf ] —————→ [ mf ↔ f ]  
 [ 2.5" ↔ 6" ] —————→ [ 0.5" ↔ 2.5" ]

**h** [ ~15" ] until cue for part II



[ ppp ↔ p ] —————→ [ mf ↔ ff ]  
 [ 1.5" ↔ 3" ] —————→ [ 0.7" ↔ 1.5" ]

# I

## double bass

During each subsection [ c to h ], play the indicated event, stretched to the duration indicated above the system. This duration is an approximate, follow the cue from the conductor to move to the next subsection.

**a** [ ~1'25" ]  
[ tacet ]

**b** [ ~0'50" ]  
[ tacet ]

**c** [ ~1'20" ]

**d** [ ~2'06" ]

ppp

pp

**e** [ ~0'52" ]

**f** [ ~0'58" ]

pp ————— mf

ppp ————— mp ————— ppp

**g** [ ~0'20" ]

**h** [ ~15" ] until cue for part II

pp ————— ff

pp ————— mf