

# Shimmering Cities

Natasha Barrett 2023  
Duration 29'00

Version November 2023



# Shimmering Cities

For sinfonietta, live electronics and an immersive electroacoustic sound-world.

Duration: 29'00.

Natasha Barrett, 2023

## Program notes

Cities, seen from afar, scintillate with life. They draw you near, each unique, calling your presence to join the system. They generate energy in us yet suck energy from us. They are organisms, living and dying, ageing and renewing. They can be a place to escape to, or a place to escape from. Modern cities, ancient cities, eco cities, industrial cities.

We live in cities, we travel to cities, we are tourists in other people's cities. By 2050 it is projected that more than two-thirds of the world's population will live in cities. 7 billion anonymous people, an elite few with individual impact and the rest organically systematised into groups creating the massive organism. As a visitor we may stumble across magical zones of quieter backstreets, parks and playgrounds: these inner-city neighbourhoods are like counties, the city like a country. At night a new biology awakens. People, animals, a change in the acoustics where sound travels in new ways, mainly heard and visually hidden in the shadows of the street lights.

Shimmering Cities is a fictional inner-city journey through the rhythm of day and night, time and space. It is brought to life by fusing a sinfonietta with live electronics and an immersive electroacoustic sound-world, which includes sounds from Paris and fantasy-driven abstractions transforming conventional noise into moments of intrigue and music. It is inspired by the many cities I have either visited or lived in, visited in my imagination and may visit in the future: a magical image of a shimmering city seen from a far-away rural landscape.



Shimmering Cities was commissioned by Ensemble Itinéraire and IRCAM, with support from Ensemble Itinéraire, Fondation Francis and Mica Salabert, IRCAM and the Norwegian Cultural Council.

The work was premiered in IRCAM's Espace de Projection on the 18<sup>th</sup> November 2023.

IRCAM Computer Music Design: Natasha Barrett, Augustin Muller.

For electronic performances materials please contact IRCAM at: [sidney@ircam.fr](mailto:sidney@ircam.fr)

For enquiries about alternative technical versions please contact the composer: [nlb@natashabarrett.org](mailto:nlb@natashabarrett.org)

## Instrumentation

### Acoustic instruments:

Flute, Alto Flute, Piccolo  
Oboe  
Bb Clarinet, Bass Clarinet  
Trumpet C  
Trombone  
Harp  
Violin I  
Violin II  
Viola  
Cello  
Double Bass

### Percussion 1:

- Crotales (x2 octaves)
- Gong G (hanging)
- Tubular Bells: D, D#
- Woodblocks x 5
- Cow bells x 3
- Vibraphone
- Kick bass drum
- Snare drum
- Hi-hat

### Percussion 2:

- Cymbal (large)
- Tam tam
- Medium tom
- Large tom
- Pedal rototom
- Bass drum
- Small gong / bell cymbal (on bass drum skin)
- Singing bowl D# (on bass drum skin)
- Singing bowl C#
- Two temple blocks or one two-tone split drum

### Computer / electroacoustic parts:

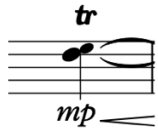
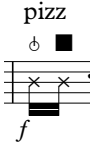


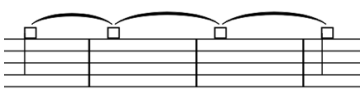




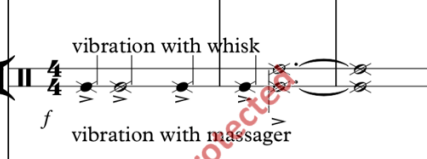





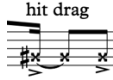


- Real-time electronics: live sound processing on all instrumental mics, programmed in MaxMSP.
- Composed acousmatic / electroacoustic sound-files, pre-spatialised in ambisonics (a stereo reference file is provided for when reading the full score).
- All instruments are amplified with some real-time changes in level.

The composed electroacoustic cues are shown in the staff 'Comp. pre'. Each cue is also given a timing (to the nearest second) which corresponds to the stereo reference sound-file.

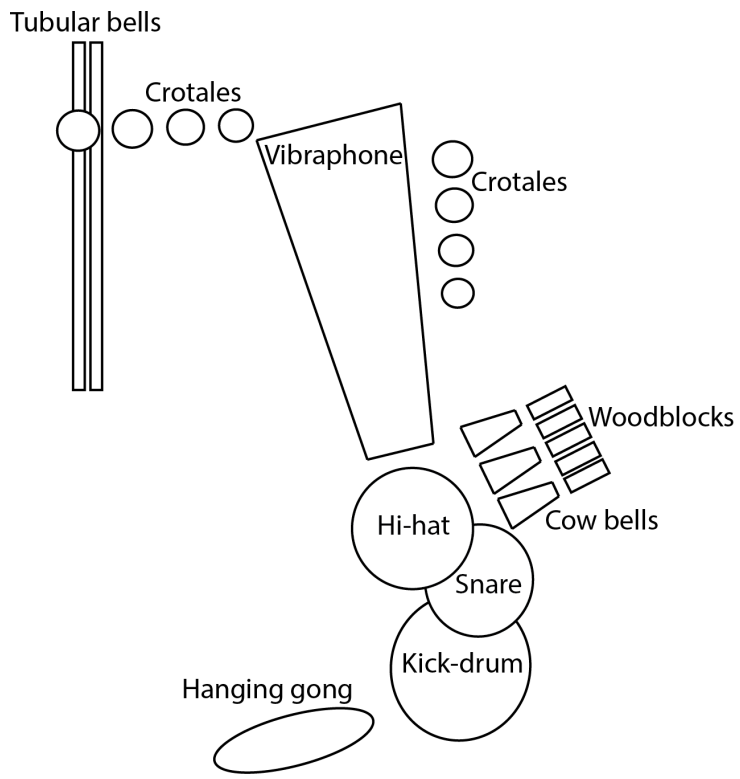
The live electronics cues are shown in the staff 'Comp. live'. Each cue indicates which instruments are being processed.

Note: live processing cues marked with '\*' were removed in the first performance, but can be reinstated if the performance space and acoustics are suitable.

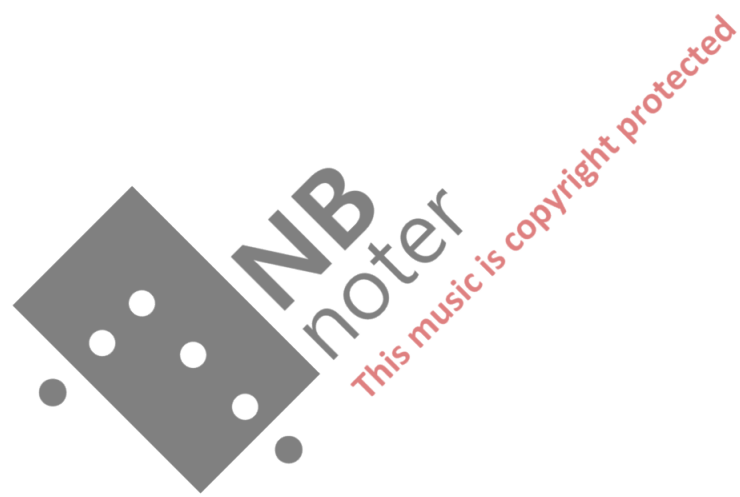
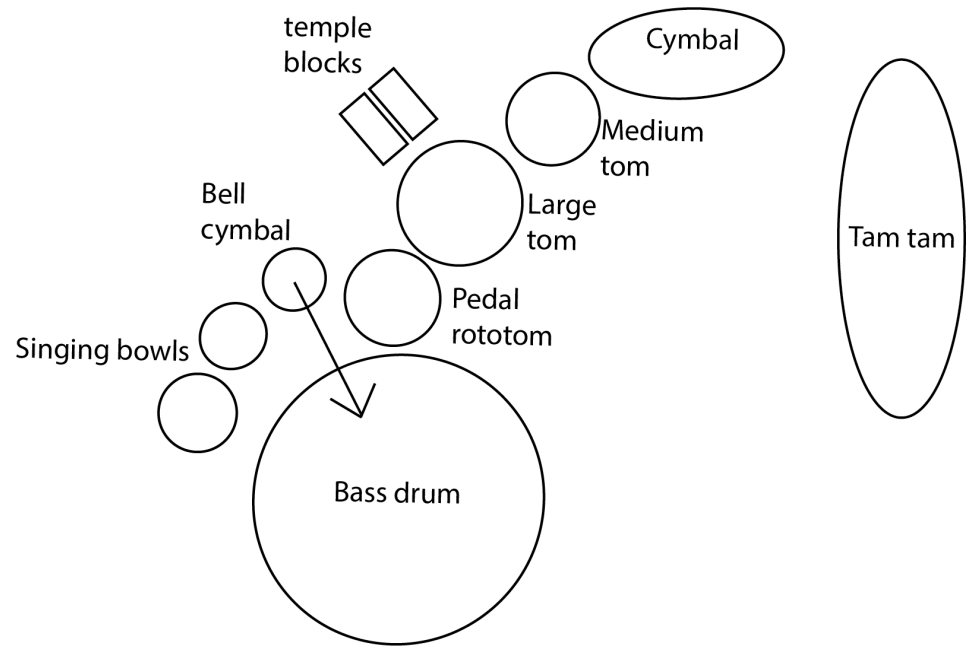
# Notation

	<p>Small note is the trill note. When no trill note is given, play a normal semi-tone trill above or below indicated by the accidental.</p>		<p>Bartok pizz followed by hand slap across all strings (double bass).</p>
	<p>Wide and slow glissandi. When the strings play this motive at the same time, they should not attempt to synchronise.</p>	<p>dampened so we don't hear a clear note msp</p> 	<p>Half stop the strings on the given pitches so that the notated sound is dampened. Not too much harmonic sound (strings).</p>
	<p>Air sound (winds and brass).</p>		<p>As above, but also gliss the left hand up and down the strings by an increasing amount (strings).</p>
	<p>Air sound, continuous into pitch and back to air with the given duration. (winds and brass).</p>	<p>bp → nat.bp</p> 	<p>The triangle indicates a high bow pressure. This is not as much as a crush, and the bow should keep moving so we hear the note. Move to a normal bow pressure during the note (double bass).</p>
	<p>Half air-pitch sound (winds and brass).</p>	<p>Percussion 2 Bass drum</p> <p>vibration with whisk vibration with massager</p> 	<p>Vibration machines. Bottom = massager; Top = whisk. (Percussion 2).</p>
	<p>Tongue slap.</p>	<p>nat. — sp CR — nat. III (b2)</p> 	<p>Strings: Two simultaneous movements</p> <ul style="list-style-type: none"> <li>- Crush sound continuum to natural note</li> <li>- Natural bow position to sul pont</li> </ul>
<p>t k p t k fast texture</p> 	<p>Fast tongue, mouth, vocal articulations.</p>		<p>Crush notes (strings).</p>
	<p>Gliss from the first note to the last, over the duration of the notes in brackets.</p>	<p>hit drag</p> 	<p>Slap the blow loudly on the strings as a percussive effect and then drag to make a note (strings)</p>
<p>accel. decel.</p> 	<p>Swish the bow up along rather than across the strings, here with an accelerando and a decelerando (strings).</p>		<p>Tuning key gliss: press on an appropriate string with the tuning key to produce the start note. Pluck the note and then gliss down or up the string as indicated. Aim for the first note to be in tune (harp).</p>

Suggested setup for percussion 1



Suggested setup for percussion 2



# Shimmering Cities

version 21/11/2023, concert pitch

Natasha Barrett

2023

**A** ♩ = 98

(inside mic, D sounds close to D#) sim.

Piccolo *mp* *mf (relative)* *mp* *mf*

Oboe

Bass Clarinet in Bb (air) *mp* *mf (relative)* sim.

Trumpet in C *mp* *mf (relative)* sim.

Trombone *mp* *mf (relative)* sim.

Percussion 1

Percussion 2  
Bass drum *f*  
vibration with whisk  
vibration with massager  
accents = harder push in on massager

Computer premade sound

Computer live processing

Bar-1  
Perc-2 on  
Tbn on  
Cl on  
Piccolo inside mic ON. Bass Cl. mic ON. Balance with Tbn and Cl. live elec.

**A** ♩ = 98

con sord. tr

Violin I *p* *8va*

Violin II *p* *8va*

Viola *p* *con sord.*

Violoncello *p* *con sord.*

Double Bass

Shimmering Cities

10

Picc.

Ob.

B. Cl.

C Tpt.

Tbn.

Perc. 1

Perc. 2

B.D

Comp. pre

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*sim.*

*(mp)*

ad lib. dynamic and timbral changes

0'37" Bar-16 Two sound-files. Second starts automatically 3000ms (5 beats) later.

with Db and Perc-2  
(Extra gain on Db. in PA)

Bar-15 Db. on  
(perc-2, tbn, cl on)

Bar 19 Tbn off  
(perc-2, Db, cl on)

*mf*

*ff*

nat.

*molto*

*(Extra gain on Db.)*

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*NB noter*

21 Piccolo inside mic OFF Flute

Picc. *mf*

Ob.

B. Cl. Bass Cl. mic OFF (in PA and live elec)

C Tpt.

Tbn. *mute* Ad lib. broken flutter tongue, low and growly. Add dynamics shaping. *(mp)*

Perc. 1

Perc. 2 B.D.

Comp. pre triggered with auto follow on 0'55 Bar-23-3 *mf* with Tbn Piccolo inside mic OFF Bass Cl. mic OFF (in PA and live elec) (Bar 24)

Comp. live

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Db. *ff* *mf* *f* *mp* *f* *mp* *f* nat. nat. nat.

Shimmering Cities

32

Fl.

Ob.

B. Cl.

Clarinet in B $\flat$

C Tpt.

Tbn.

plunger mute

Perc. 1

Wood blocks

hard beaters

Cows bells

Kick bass

Perc. 2

sticks

Tom

Tom

Rototom

B.D

Bass drum (normal)

Comp. pre

Push volume.

*mp*

Comp. live

Bar 32-3 Db new, autofade over 2 seconds.

Bar 38 Perc2 off (Db on)

Vln. I

Vln. II

Vla.

Vc.

nat.

Db.



**B** MF 1 / overblow JW ad lib fast

Fl. *molto* *f* *f* *tr* *mp* *mf*

Ob. *f* *tr* *mp* *mf*

Cl. *f* *tr* *mp* *mf*

As a quintet, all heard equally with live electronics with trumpet a little clearer

C Tpt. *f*

Tbn. *mf* *f* *mf* *f*  
brassy, but not dominating

W.B.

Perc. 1 C.B. *f* Tubular bells D# D *mf*

Kick *f*

Perc. 2 Tom Tom Roto B.D. *f* *mf*

Comp. pre *f* *f* *f*  
Bar 42-4 Three sound-files. Second and third start automatically 612 (1 beat) later.  
With strings, trumpet, flute Two sound-files 1'51 together. Bar 46-3  
With strings crush

Comp. live *f* *f* *f*  
Bar 42 Db new params Perc-1 on Perc-2 on Flute-on\* Cl-on\* normal gain on Db. in PA  
Bar 43-3 Fl new\* Perc2 off Perc1 off (Cl on\*, Db on)  
Bar 46 Flute off\* Cl off\* (Db on)

**B**

Vln. I *f*

Vln. II *f*

Vla. *f* II *f* CR nat. III

Vc. *f* CR *f*

Db. *f* heavy bow with overtones *f*  
normal gain on Db. in PA

Shimmering Cities

47

Fl. *f* *MF 2* *mp* *molto*  
(Legato with emphasis on accents)

Ob. *mp* *f* *mp*

Cl. *f* *tr* *mp* *mf*

CTpt. *f*

Tbn. *mf*

Perc. 1  
W.B. sticks *f*  
T.B. Cowbells

Perc. 2  
Tom Tom Roto  
ad lib. over drum head  
loose rototom no res pitch *f* *mp*

Comp. pre *f* 2'01 Bar 50-3  
Violin slide, short

Comp. live Perc-1 on Oboe on Bar 50  
Flute on (Db on)

Vln. I CR nat. *f*

Vln. II CR nat. *f*

Vla. II *mp* *f*

Vc. nat. *f*

Db. *tr* *sfz* *tr* *sfz*

51 MF 1 / overblow

Fl. *f*

Ob. *mf*

Cl.

C Tpt. *mp*

Tbn. *f* *mp*

Perc. 1 W.B. C.B.

Perc. 2 B.D. vibration with whisk *mf*

Comp. pre *mf* *mp / mf*

Comp. live Bar 52 Perc-1 off Db off Bar 54 Ob off

Vln. I *mp* msp. ad lib. tone gliss

Vln. II *mp* msp. ad lib. tone gliss

Vla. *mp* msp. ad lib. tone gliss

Vc. *mp*

Db.

Shimmering Cities

55

Fl. MF 1 / overblow (Extra gain). t k p t k fast texture

Ob. f (Extra gain). t k p t k fast texture

Cl. p f f

C Tpt. f half valve gliss. where possible

Tbn. plunger mute rip mf

Perc. 1 W.B Snare

Perc. 2 B.D.

Comp. pre 2'16 Bar 56-4 With Tpt and Strings mf 2'19 Bar 58 With strings crush

Comp. live Bar 57-2 Fl new Cl on Db on (Fl., Cl. extra gain in PA).

Vln. I CR nat. f

Vln. II CR nat. f

Vla. CR nat. f CR nat. III mf

Vc. CR nat. f

Db. tr sfz

Shimmering Cities

59

Fl. *f-mf f-mf f-mf* *mf*

Ob.

Cl. *mf*

C Tpt. *mp*

Tbn. *mf mp*

W.B.

Perc. 1

Snare *snare (on) mf mp*

Comp. pre *mp p*

Comp. live

(Fl., Cl. normal gain in PA)

Bar 59-1 Db off Cl off

Bar 60-2 Perc-1 on Fl off

Bar 63 Cl on (perc-1 on)

Vln. I

Vln. II

Vla. II III

Vc. *mf*

Db.

Shimmering Cities

64

Fl.

Ob.

Cl.

CTpt.

Tbn.

Perc. 1

Perc. 2

W.B.

Snare

Tom

Tom Roto

B.D.

Comp. pre

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

MF ob.1 (sound example 1)

mp

mf

tr

mp

mf

mp

mf / f (as poss)

work with trombone

work with trumpet

mp

mf

mp

mf

2'31 Bar 64

2'39 Bar 68

Three sound-files together. With Tpt, Cl, Ob

With Tpt

softer beater

rototom

mf

mp

(dampen!)

mp

mf

tr

CR

f

mp

f

mp

f

mp

f

mp

f

mp

col lengo

slap bounce

arco

f

sfz

sfz

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69

Fl.

Ob.

Cl. *tr*

C Tpt.

Tbn. *mp* *mf* *mp*

Perc. 1 Crot. Crotales bright, sharp metal beater *mf/f*

Perc. 2 Tom Tom Roto sticks (dampen) *mp*

B.D. *mp*

Comp. pre *mf* 2'46 Bar 72 With Tpt

Comp. live

Vln. I *nat.* *tr* *mp* *mf*

Vln. II *nat.* *tr* *mp* *mf*

Vla. *nat.* *mf*

Vc. *nat.* *mf* *mf*

Db. *sfz*

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73

Fl. JW *f* *tr*

Ob. *mf* *tr*

Cl. *tr* *f* *> mp* *mp < f* *mp*

C Tpt. *wha wha mute*

Tbn. *mf*

Perc. 1  
Crot. *mf*

Gong G

Perc. 2  
Cymb. *mf <* *mf*

Tom Tom Roto

Comp. pre *mp* *mf*

Comp. live

Vln. I *p* *mp* *tr*

Vln. II *p* *mp* *tr*

Vla. *p*

Vc. *p*

Db.

metal beaters, but not too loud

scrape *mf <*

Wood dowel brushes or hard tipped metal brushes

triggered with auto follow on

2'52

Bar 75-2 (Ob still sounding *p*)  
Sound environment traffic, toots, voices

(Bar 75-3) Perc-1 on  
Fl on (cl on)

(Bar 76) Cl off  
(perc-1 on, fl on)



77

Fl. *f* MF 3 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Ob.

Cl. MF cl.1 *f*

C Tpt. *f* nat.

Tbn. *mf* *mp* *ff* *molto* no mute

Crot. Perc. 1

Gong G Perc. 2

Cymb. Perc. 2

Tom Tom Roto *mp / mf*

Comp. pre Sound environment traffic, toots, voices *f*

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

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81 Perc. 1 Crot. *Lighter* softer rubber beater or sticks *mf*

Comp. pre (Sound environment traffic, toots, voices) *ff* *mp*

Comp. live Bar 81 Fl off Perc-1 off NO LIVE

86 Perc. 1 Crot. *mf*

Comp. pre (Sound environment)

Comp. live

88 Perc. 1 T.B. Hi-hat Cymbal Perc. 2 Tom Tom Roto B.D. Comp. pre Comp. live

sticks *mp* fast stick swap *mp* power ball *mf* drag ad. lib

(Sound environment) (traffic surge starts)

92 Perc. 1 T.B. Perc. 2 B.D. Comp. pre Comp. live

**C** ♩ = 90 *f*

Shimmering Cities

extra gain on Ob., Cl., Tpt., Tbn.  
piccolo inside mic ON.  
bass Cl. mic ON

96

Picc. Picc. air noise texture ad lib.

Ob. remove reed air noise texture ad lib. *mf*

B. Cl. air noise texture ad lib. *mf*

C Tpt. no mute air noise texture ad lib. *mf*

Tbn. no mute air noise texture ad lib. *mf*

Perc. 1 T.B. hi hat, half open brushes

Hi-hat

Perc. 2 Cymb. brushes *mp*

Comp. pre 3'44 Bar 96 Env. bang, with strings crush *ff* *f*

3'49 Bar 97-4 With strings crush (previous cue still sounding *mf/mp*) *mf*

3'56 Bar 100-2 *mf* (previous cue still sounding *mf/mp*) (accented metallic attack)

Comp. live piccolo inside mic ON. bass Cl. mic ON extra gain on Ob., Cl., Tpt., Tbn. in PA Bar 99 Fl on Cl on Ob on Tbn on Tpt on

Vln. I nat. — sp CR — nat. III *ff* *mf* *f* *f* *f*

Vln. II nat. — sp CR — nat. III *ff* *mf* *f* *f* *f*

Vla. nat. — sp CR — nat. I II *ff* *mf* *f* *f* *f*

Vc. nat. — sp CR — nat. II *ff* *mf* *f* *f* *f*

Db. *ff* *mf* *f* *f* *f*

Shimmering Cities

103 piccolo inside mic OFF Flute

replace reed

cup mute, soft sound *mp*

Crot. Crotales hard beater

Bell cymb on B.D. hard plastic beater

press press wobble

press press wobble

4'08 Bar 104-4 With cello (previous cue still sounding *mf/mp*)

(extra gain on Db and perc in PA)

piccolo inside mic ON normal gain on Ob., Cl., Tpt., Tbn. in PA

(Bar 105-4) Fl off Cl off Ob off Tbn off Tpt off NO LIVE

sim. *f* *mp* *mf* *mp* *mf* *mp*

nat. CR sp nat. sim.

sim. *f* *mp* *mf* *mp* *mf* *mp*

sim. *f* *mp* *mf* *mp* *mf* *mp*

sim. *f* *mp* *mf* *mp* *mf* *mp*

CR nat. *mf*

'solo' with perc 2, extra gain *f* *sfz* *f* *sfz*

I<sub>3</sub> II<sub>3</sub> III<sub>4</sub>

109 JW

Fl. MF ob.2 (see sound example 2)  
 Ob.  
 B. Cl. *all gliss should be smooth, can pause slightly when crossing the break*  
 C Tpt.  
 Tbn.  
 Perc. 1 Crot. *arco* *hard beater*  
 Bell cymb on B.D  
 Perc. 2 *press* *press wobble* *press* *press wobble*  
 Comp. pre *mp* *p*  
 Comp. live  
 Vln. I *mf* *mf* *mf* *mf*  
 Vln. II *mp*  
 Vla. *mf* *mf* *mf* *mf* *mp*  
 Vc. *mp*  
 Db. *f* *f sfz* *f*

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

nat. — sp  
CR — nat.

I 3 II 4 III IV II 6

I 3 II 4 I 4 II 6

*mf* *mp* *f* *f sfz* *f*

115

Fl. JW *mf* JW *mf*

Ob. nat. MF ob.2 nat. *p*

B. Cl. *p* *p* *mp* *f* *molto*

C Tpt.

Tbn. *mf*

Bell cymb on B.D. Perc. 2 *press* *press wobble*

Comp. pre *mp* *mf* 4'53 Bar 122-4 Long envir. sound. (balance vol. with Db)

Comp. live

Vln. I *st* *p* *pp*

Vln. II *st* *p* *pp*

Vla. *st* CR— nat. *p* *pp*

Vc. *st* *p* *pp*

Db. *sfz* *mp* *mf* I<sub>2</sub> II<sub>6</sub>

**D** ♩ = 107

124

Fl.

Ob.

B. Cl.

C Tpt.

Tbn.

Perc. 1 Kick

Cymb.

Perc. 2 Tom Tom Roto

Comp. pre

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*arco* *mf* *hard yarn beater* *f* *low* *low*

Long envir. is the loudest sound, percussion adds into texture

5'16 Bar 132-2 New layer

Bass Cl. mic OFF

Bar 128 Perc-1 on\* Perc-2 on\*

normal gain on Db. in PA

*mp*

**D** ♩ = 107



133

Perc. 1 Kick

Perc. 2 Tom Tom Roto

Comp. pre

Comp. live

Long envir. still sounding

6'01 Bar 143 New envir. layer start with perc

*f* *low* *f*

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144 Perc. 1 kick

144 Perc. 2 bass drum

attack with bass

large round sound

Comp. pre Long envir. still sounding

Bar 144 Perc-1 off\* Perc-2 off\* NO LIVE

auto follow from previous cue

Bar 150-2 6'17 Added bass beats layer with perc-1

Three sound-files. 1 and 2 start together. Sound-file 3 starts 53 beats / 30.3 seconds later.

157 Perc. 1 kick

157 Perc. 2 bass drum

Long envir. still sounding

Long envir layer (gradually fades in)

Comp. pre

Bar 165-4 6'52 Added bass beats layer with perc-1

171 Perc. 1 Vib.

171 Perc. 2 B.D

Long envir. still sounding

Comp. pre

Bar 178 7'19 Added bass beats layer with perc-1

maintain high volume in sound files and add extra gain to harp in PA if necessary

Harp

183 Perc. 1 Vib.

Comp. pre sound files still loud

Comp. live Bar 189-4 Strings on, auto off in 4 seconds NO LIVE

Harp

scrape

Vln. I pizz

Vln. II pizz

Vla. pizz

Vc. pizz

Db. pizz

f



194 Crot.

Perc. 1 Vib.

Perc. 2 B.D

Comp. pre

Comp. live

Hp.

Long envir. still sounding

8'10  
Bar 200-3  
loud bass layer (dominates) with perc-2

allow string to buzz / slap back

*f* *ff* *8<sup>vb</sup>* *sfz*

204

Perc. 2 B.D

Comp. pre

Comp. live

Hp.

Long envir. still sounding

(magically appear after bass drum ends, don't over amplify)

*f* Bass Cl. mic ON

**E**

213  $\text{♩} = 57$

st, k,t p texture

A. Fl. *f*

Ob. MF ob.3 (see example) *mp* *mf* *p*

B. Cl. *mf*

Perc. 1 Crot. *mp* arco

Perc. 2 Cymb. *mp* arco

Comp. pre Long envir. still sounding *mp* 8'43 Bar 214-2.5 with flute *mf* Long envir. still sounding *mp* 8'48 Bar 215-3 with flute *mp* 8'53 Bar 216-2.5 with flute *mp* 9'02 Bar 218-4.5 with strings *mp*

Comp. live Bar 214 Db on Fl on

**E**

$\text{♩} = 57$

Vln. I

Vln. II con sord. arco IV *pp*

Vla. con sord.

Vc. con sord. arco

Db. (solo) extra gain on Db. in PA *mf* *f* I 5 II 5 ART? III 6 I 7 II 7

♩ = 114

219

B. Cl. *p* *mf*

Perc. 1 Croto.

Perc. 2 Cymb. *mp*

Comp. pre (previous cue still sounding) *pp* SILENCE  
normal gain on Db. in PA  
Bass Cl. mic OFF

Comp. live Bar 219 Fl off (Db on) Bar 225 Db off

♩ = 114

Vln. I *mf* pizz

Vln. II IV III V

Vla. arco *pp*

Vc. *pp*

Db. *mp* normal gain on Db. in PA

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Perc. 1	Perc. 2
Low W.B	Bell cymbal
Low C.B	temple blocks or spit drum
Hi-hat	Tom
Snare	Tom
Kick	Roto

9'42

Bar 230-4

Comp. pre 227 **F** *mf* Envir. voices, whistle *ff*

Comp. live NO LIVE Bar 237 Perc-1 on Perc-2 on



Shimmering Cities

238 hard sticks

Perc. 1  
Low W.B  
Low C.B  
Hi-hat  
Snare  
Kick

*mf/f* +

single hits on different areas of the skin

3

Perc. 2  
Bell cymbal  
temple blocks or spit drum  
Tom  
Tom  
Roto

hard sticks  
(dampen)  
*mp*

low / slack

9'58  
Bar 238  
Envir. voices closer, denser  
(with perc)  
*f*

Comp. pre  
Comp. live

243

Perc. 1  
Hi-hat  
Snare  
Kick

*p*

hit pedal

(all closed?)

5

5

Perc. 2  
Bell cymbal  
temple blocks or spit drum  
Tom  
Tom  
Roto

boo!

Envir. still sounding

Bar 249 Perc-1 new\* Perc-2 new\*

Comp. pre  
Comp. live

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

con sord.  
(con sord.)  
(con sord.)  
(con sord.)

250 **G**

Perc. 1  
Hi-hat Snare  
Kick  
Bell cymbal  
Tom  
Tom  
Roto

sticks  
yarn beater  
power-ball drag hit hit drag hit  
*f*

10'25  
Bar 251  
[SILENCE] Envir. with cresc. *ff* *mf* [SILENCE]

Comp. pre  
Comp. live

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

**G** arco  
*mf*  
*f* *mf*  
*f* *mf*

261

C.B. *f* Gong G  
T.B. D

Perc. 1  
Hi-hat  
Snare  
Kick

Perc. 2  
Bell cymbal  
Tom  
Tom Roto  
B.D.

Comp. pre  
10'44  
Bar 261  
natural envir. sirens, people, fountain  
*mp*

Comp. live

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf* IV III  
IV III  
IV III  
III II IV  
*mf* *mf* *mf*

wide semitone slow  
wide semitone slow  
sul pont

270

Gong G  
T.B. D

Perc. 1 Hi-hat  
Snare

Kick

Perc. 2 Tam

Comp. pre  
Long envir. still sounding

Comp. live  
Bar 272 Perc-1 off\*  
Perc-2 off\* NO LIVE

soft beaters

mf

With double bass

pressure squeak

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

senza sord.

pizz 8va

pizz mp

mp

mp

solo with percussion  
msp I 4/4 4/4

mf > mp

279

Perc. 1 Gong G  
T.B. D

Perc. 2 Tam

Comp. pre  
Long envir. still sounding

Comp. live

11'32  
Bar 283

natural envir. new layer overlap  
football, boys

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

(8)

pizz mp

pizz mp

II 6 II 7

mf

f > mp < > mp < > f

msp (wirey)

285 piccolo inside mic ON (not too loud)

Picc. *mp*

Ob. *mf*

Cl. teeth *mp*

Perc. 1 Gong G T.B. D *mp* Crot.

Perc. 2 Tam With double bass Tam pressure squeak Cymb.

Comp. pre natural envir. still playing with Picc. / Cl. *mp* (natural envir. still playing) 11'50 Bar 290-3

Comp. live gentler amplification in PA piccolo inside mic ON (not too loud) Bar 288 Ob on Cl on

Vln. I detached arco *mp* 15<sup>ma</sup>

Vln. II detached arco *mp* 15<sup>ma</sup>

Vla.

Vc.

Db. nat. *mf* msp (wirey) nat. *mf*



291

Picc. (articulated) *mp* *mf*

Ob.

Cl. *mp* tr teeth *8<sup>va</sup>*

Perc. 1 Crot. arco *mf*

Perc. 2 Cymb. pressure squeak

Comp. pre *mp* 12'01 Bar 294-4 with Cl. (natural envir. still playing)

Comp. live

Vln. I (15)

Vln. II (15)

Vla. arco *mp*

Vc.

Db. *mf* III approx. >

298

Picc. *mp* *mf*

Ob.

Cl. *mp*

Perc. 2 Roto  
whisk (ad. lib pressure)  
loose skin *mp*

Comp. pre (natural envir. still playing) 12'16 Bar 300-4.5 with Cl. (natural envir. still playing)

Comp. live

Vln. I (15) *c#*

Vln. II (15)

Vla. *b* *b* *d#* *b*

Vc.

Db. *mf* III IV vary bow pressure, rebow when needed

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304

Picc. *mp*

Ob.

Cl. *tr* *teeth* *8va*

Comp. pre (natural envir. *pp*) (natural envir. silent Cl. related still sounding)

Comp. live

Vln. I (15) *e* *tr* *g*

Vln. II (15) *c#* *tr*

Vla.

Vc.



310

Picc. *mp* piccolo inside mic OFF

Ob.

Cl. *tr* *teeth* *8va* Alto Flute

12'42 Bar 311-3.5 with Cl.

Comp. pre *mp* piccolo inside mic OFF

Comp. live piccolo inside mic OFF

Vln. I (15)

Vln. II (15)

Vla.

Vc.

**J**

316

A. Fl. *mp* *mf* *f* *mp* *mf*

Ob. *mf*

Cl. *mf* *mp* *mf*

C Tpt. no mute (play C#, sounds approx. D / D# below) *mp* *mf*

Tbn. no mute *mp* *mf*

Comp. pre 12'56 Bar 317 Long windy flutter layers *mp / mf / f* in surges

Comp. live Bar 317 Fl on Tbn on (Ob on, cl on) Bar 321 Ob off Cl off

**J**

Vln. I

Vln. II

Vla. *mf* *mp* *mf*

Vc. arco *mp* *mf* *mf* *mp* *mf*

bow along string, swishy half pitch sound

accel. decel. accel. decel.

*mf* *mp* *mf*

*mf* *mp* *mf*

*mp* *mf*

*mf* *mp* *mf*

324

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc 2. B.D.

Comp. pre

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

doodle tongue (air)

air texture ad lib.

mp

mf

mp

mf

mp

f

accel.

decel.

accel.

decel.

accel.

decel.

4

(Long windy flutter layers still sounding)

330

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc 1

Perc 2. B.D.

Comp. pre

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(no mute)

*f*

*mp*

*mf*

*mp*

*f*

*mp*

*molto*

*f*

*<mf >*

*<mf >*

W.B.

Snare (snare off)

(round sound)

*mf*

massager

*p <f >*

*p <f >*

13'29

Bar 330-4

with Ob.

(Long windy flutter layers still sounding)

(*mf / f*)

Two sound-files. Second starts automatically 3543ms later.

13'45

Bar 337

Start windy envir. sound that becomes rain (Long windy flutter layers and Ob. still sounding)

Bar 330

Db on (Fl on, Tbn on)

Bar 335

Fl on new Tbn off Db off

*tr*

*mf*

*mp*

*mf*

*mf*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*ff*

*molto*

*mp*

*f*

*mf*

accel.

accel.

(nat.)

(nat.)

338

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc 1

W.B. sticks *mf*

Snare

Tam hard brushes *mf*

Temp. B.

Perc 2 Tom Tom Roto *mf*

Comp. pre windy surge, children voices, rain

Comp. live Bar 339 Perc-1 on (Fl on) Bar 342 Fl off (Perc-1 on)

Hp. (pluck) New tuning: C D Eb Fb G# A Bb

scrape *mf* *sfz*

Vln. I

Vln. II *mp*

Vla.

Vc.

Db. *mp*

Shimmering Cities

343

A. Fl. *mf* *mf*

Ob.

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

C Tpt. wooden straight mute *mp* *mf* *mp*

Tbn.

Perc 1 W.B. Snare

Perc 2 Temp. B. Tom Tom Roto

Comp. pre 14'02 Bar 344-2 with Tpt. (Long windy flutter layers and envir still sounding)

Comp. live

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. II *mf*

Vc. (art.) *mf*

Db.

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348

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

W.B.

Perc 1  
Snare

Perc 2  
Temp. B.  
Tom  
Tom  
Roto

Comp. pre

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mf*

*f*

**NB**  
noter  
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**K** ♩ = 64

352

A. Fl. *f* *mp*

Ob. *f* *mf*

Cl. *f* *mp* *mf*

C Tpt. *mp* (mute)

Tbn.

Perc 1 W.B. Snare

Perc 2 Temp. B. Tom Tom Roto Tam

14'23  
Bar 352-2  
with strings  
(other layers still sounding)

Comp. pre  
Comp. live

♩ = 64

Hp.

**K** sp / st ad lib. III IV pizz arco

Vln. I *st* *mp* *f* *mp* *sim.* *sfz* *mp*

Vln. II *st* *mp* *f* *-mp* *3* *6* *3* *6* *6* *6*

Vla. *st* *mf* *mf* *mf* *3* *3* *mf* *3*

Vc. *st* *mf* *mp* *3* *6* *3* *mp* *3*

Db.

356

A. Fl.

Ob.

Cl. *mp*

C Tpt. *mp*

Tbn.

Perc 1

W.B. *mf*

T.B.

Tam

Temp. B

Perc 2

Tom

Tom

Roto

rain drips section prominent

yarn beaters *mf*

metal stick or something good for scrape on tam, but quick to swap back to yarn beaters

scrape res

Yarn beaters *mf*

slack

B.D.

Comp. pre (layers still sounding) *mf* (clonk-clonk)

Comp. live

Bar 358 Perc-1 new Perc-2 on

Hp.

(Tuning: C D Eb Fb G# A Bb)

*f* *8vb*

Vln. I *mst*

Vln. II

Vla. *mf*

Vc. *mp*

Db.

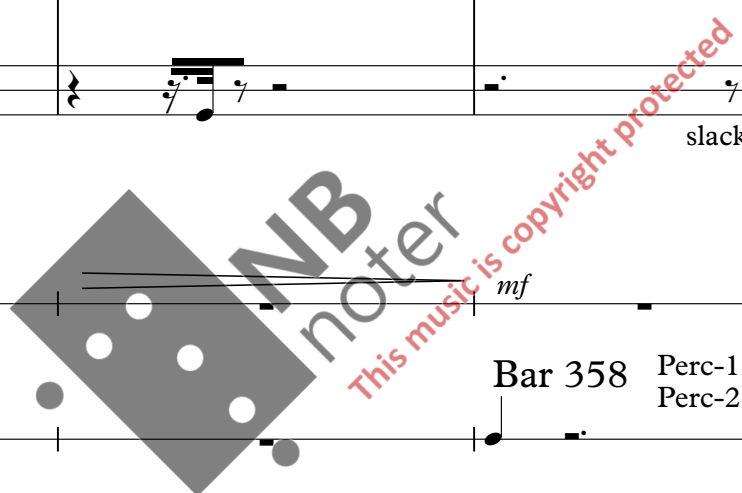
IV st sp st

*mp*

pizz III

pizz III *sfz*

pizz III *sfz*



Shimmering Cities

360

A. Fl.

Ob.

Cl. *tr*

*< mf* *p* *mf* *p*

C Tpt.

Tbn.

like the wind whistling around buildings

like the wind whistling around buildings

Perc 1

W.B.

T.B.

Perc 2

Temp. B.

Tom

Tom

Roto

B.D.

Comp. pre (layers still sounding)

(clonk-clonk)

(bang)

Comp. live

Hp.

hit with hand or something loud

(8)

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *sfz* *sfz*

*f* *sfz* *sfz*

364

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

W.B.

Perc 1

T.B.

Temp. B.

Perc 2

Tom

Tom

Roto

Comp. pre

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(distant animals and string gestures)

*mp*

New tuning: C# D# E F# G Ab Bb

(8).....

369 **L**

A. Fl.

Ob.

Cl. Bass Clarinet *mp*

C Tpt. *mp/mf* *legato* *wha wha mute (as written or ad. lib)*  
*half valve gliss. where possible*

Tbn. *mp/mf* *mute*

Perc 1

Perc 2

Comp. pre (distant animals and string gestures) *mp* 15'49 Bar 377-3 with Cl.

Comp. live Bar 369 Perc-1 off Perc-2 off Bar 371 Vla. on Bass Cl. mic ON Cl on Tbn on Tpt on Bar 377-3

Hp.

Vln. I

Vln. II

Vla. *mf* *(solo)* *mp* *mf* *mp*

Vc.

Db.

**L**

380

A. Fl.

Ob.

B. Cl.

C Tpt.

Tbn.

Comp. pre (Cl. still sounding)

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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386 (Alto Flute) MF 4 / overblow JW

A. Fl. *p* *mf* *f*

Ob. *tr*

B. Cl. *mf* *mp* *mf* *mp* *p*

CTpt. doodle on trem. notes

Tbn.

Comp. pre (Cl. still sounding) 16'18 Bar 388 with Fl. and Cl. *mp*

Comp. live Bar 388 Vla off Fl on Tpt new (Cl on, Tbn on)

Hp. (Tuning: C# D# E F# G Ab Bb)

Vln. I

Vln. II

Vla. *mp*

Vc.

Db.



392 **M** JW MF 4

A. Fl. *f* *mf* *tr* *tr* *tr* *tr* *tr* *tr*

Ob.

B. Cl. *mf* *p*

C Tpt. doodle no mute

Tbn. (mute. which?) *p* *mp* *mp* *p*

Comp. pre (Cl. still sounding) 16'35 Bar 394 with Fl.

Comp. live Bass Cl. mic OFF

Hp. (rest-stroke / tenuto on all 'normal' notes) *f*



399 *tr* *mp* Piccolo

A. Fl. *tr* *p*

Ob.

B. Cl. slow trill *mp* MF Cl.2

C Tpt.

Tbn. *<* *>* *<* *>* *<* *>* *<* *>* *<* *>* *<* *>*

Comp. pre Tpt off Bar 399 Cl off (Tbn on, Fl on)

Comp. live Bar 406 Fl off (Tbn on)

Hp.

407

Picc. *mp* *mp* *mp* *mp* *p*

Ob. *mp*

B. Cl.

C Tpt.

Tbn. *p*

Comp. pre  
17'15  
Bar 408-2  
added Fl. Cl layer  
(Cl. Fl. still sounding)

Comp. live  
gentle addition of reverb to the strings in PA  
(no piccolo inside mic) Bar 414  
Tbn off

P: F P: F# P: E#

Hp.

Vln. I con sord. *p* 15<sup>ma</sup> 3

Vln. II con sord. *p* 8<sup>va</sup>

Vla. con sord.

Vc.

Db.

415

Picc.

Ob.

B. Cl.

Comp. pre (Cl. Fl. still sounding) *mp*

Comp. live NO LIVE

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

scrape

8<sup>vb</sup>

(15)

(8)

3 3

*p* 3

st

420

Picc.

Ob.

B. Cl.

Comp. pre (Cl. Fl. still sounding)

Comp. live

Hp. P: D C P: C#

Vln. I (15)<sup>tr</sup> 15<sup>ma</sup>

Vln. II (8)

Vla.

Vc.

Db.

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424

Picc. 49

Ob.

B. Cl.

Perc 1

Comp. pre (Cl. Fl. still sounding) 18'09  
Bar 427-2  
Cl. like  
*p*

Comp. live

Hp. P: C  
(Tuning is current: C D E# F# G Ab Bb)

Vln. I (15)

Vln. II (8)

Vla. senza sord.

Vc.

Db.

Shimmering Cities

**N**  
♩ = 40

430

Picc.

Ob.

B. Cl.

Perc 1 Vib.

Perc 2 Tam

Comp. pre

Comp. live

Hp.

**N**  
♩ = 40

Vln. I

Vln. II

Vla.

Vc.

Db.

438

Picc.

Ob.

B. Cl.

Perc 1 Vib.

Perc 2 Tam

Comp. pre

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*tr*

*mp*

*tr*

*tr*

*tr*

scrape squeak

*mf*

scrape

*f < ff*

*8<sup>va</sup>*

*8<sup>va</sup>*

key twang buzz

*8<sup>vb</sup>*

*f*

*8<sup>vb</sup>*

*f*

MB noter

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445

Picc.

Ob.

B. Cl.

Perc 1 Vib.

Perc 2 Tam

Comp. pre

Comp. live

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

scrape squeak

mf

SILENCE

Bar 446 Ob on, auto off after 4 seconds

NO LIVE

8<sup>va</sup>

f

3

P: E

P: E#

(8)-1

(arco) senza sord.

III

p

IV

p

p



450

Picc.

Ob.

B. Cl.

Perc 1

Crot. metal beaters

Vib. (arco)

Perc 2

Tam scrape along edge with metal stick

c# bowl

soft yarn beater

Comp. pre

Comp. live

Hp.

scrape

$f < ff$

$8^{va}$

P: Ab P: D C P: C# A

Vln. I

Vln. II

Vla.

Vc.

Db.

455 Fl.

Picc. Cl.

Ob.

B. Cl.

C Tpt.

Tbn.

Crot. *plastic / half soft beaters*

Perc 1

Vib.

Perc 2

Comp. pre 20'59 21'22  
Bar 458-3 Bar 462-3  
*p* daytime birds *p* abstract  
(daytime birds still sounding)

Comp. live

Hp. *mf* *hit* *ff* *8<sup>va</sup>* *8<sup>vb</sup>*

Vln. I *8<sup>va</sup>*

Vln. II *III* *IV*

Vla.

Vc.

Db.

463  $\text{♩} = 107$

O

Fl. Flute

Ob.

Cl. Clarinet in B $\flat$

mf tr JW

mp f mp f

C Tpt. straight mute

Tbn. no mute slap tongue

f f

W.B. low Cow low

Perc. 1 Hi-hat Snare Kick

Perc. 2 Tom Tom Roto

D# bowl B.D.

sticks, but not too loud

snare off

Pay attention to the rest-strokes, rim-shots and rests in the toms. The sound should be dry and not resonate.

fast change of sticks, beaters etc

stick

power ball bowl hit B.D. drag power-ball

Comp. pre (previous cues still sounding)

Comp. live

21'37

Bar 469 abstract instrument related, brassy

Bar 468-4 Fl on Ob on Tbn on

mf

$\text{♩} = 107$

O CR

Vln. I nat.

Vln. II nat.

Vla. nat.

Vc. nat.

Db. pizz arco

sfz mf

Shimmering Cities

**Fl.** 471 *mf* *tr* JW *mf* *tr accel.*

**Ob.** *mf* *tr accel.*

**Cl.** *growly* *f* *mp* *mp* *f* *mp* *f*

**C Tpt.** *f* *mp* *f* *mp* *f*

**Tbn.** *f* *mp* *f* *mp* *f*

**Perc. 1** W.B. low *Crot.*  
Cow low  
Hi-hat *+*  
Snare *+*  
Kick

**Perc. 2** Cymb. *metal stick* *scrape* *hit*  
Tom *⊗ → ⊙*  
Tom *(rim)*  
Roto *⊗ → ⊙*

**D# bowl**  
**B.D.**

**Comp. pre** (previous cue still sounding)

**Comp. live**

**Vln. I** *hit drag* *CR* *nat.* *hit drag*

**Vln. II** *hit drag* *CR* *nat.* *hit drag*

**Vla.** *hit drag* *CR* *nat.* *hit drag*

**Vc.** *hit drag* *f* *CR* *nat.* *hit drag*

**Db.** *f* *pizz* *arco* *f* *pizz*



480

Fl. *f* *f* *mp* *mp* *mp*

Ob.

Cl. MF Cl.3 *mf* *mp* *mf* *mp* *mp* *mp*

C Tpt. *mf* *legato* (solo) *mf* *wha wha* *mute*. Breath when needed.

Tbn. *mp* *mute*

Perc. 1 T.B. (distant but audible) *mp*

Perc. 2 Tom Roto brushes *p* *mf* *p* *mf* *p* *mf*

Comp. pre (previous cue still sounding) *mf* Bar 486-2 22'13 Tpt related, brassy and texture

Comp. live

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *con sord* *p*

Vc. 3

Db. 3

487

Fl. JW #0 A. Fl. *f* *mp* *mf* *mf* *f*

Ob. MF Ob.4 *p* *mf*

Cl. *p* *mf* *p*

CTpt. doodle slow-fast-slow

Tbn.

Perc. 1

Perc. 2 Tom Tom Roto *p* *p* *p*

Comp. pre (previous cue still sounding)

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

494 Alto Flute **P**

Fl. *mf* *mp* *mf*

Ob. *mp*

Cl.

C Tpt.

Tbn.

Perc. 1

Perc. 2  
Tom  
Tom  
Roto

Comp. pre (previous cue still sounding) *mf / mp* 22'43 Bar 499-3 abstract VI. Ob. (previous cue still sounding)

Comp. live

Vln. I (con sord) **P** always light bow pressure, ad lib sul point - sul tasto IV *mp*

Vln. II (con sord) *mp*

Vla. (con sord) IV *mp*

Vc. III pizz *mp*

Db.



501 articulated  
*mp*

Ob. (double tonguing) articulated  
*mp*

Cl. articulated  
*mp*

C Tpt. *mp*

Tbn. doodle

Perc. 1 Hi-hat  
*pp* *mf*

Perc. 2 Cymb. brushes  
*pp* *mf*

Comp. pre (previous cues still sounding)

Comp. live

Vln. I III (p) CR CR

Vln. II

Vla. pizz arco II II

Vc. pizz arco

Db.

506 Fl.

A. Fl. articulated *mp*

Ob.

Cl. articulated airy pitched

C Tpt. no mute *p*

Tbn. cup mute *p*

Perc. 1 Hi-hat *pp* *mf* hi hat half open, brushes

Perc. 2 Cymb. brushes *pp* *mf*

Comp. pre (previous cues still sounding)

Comp. live

Vln. I nat. III tr *8va*

Vln. II *8va*

Vla. *8va* I (tr)

Vc. tr pizz

Db.



511

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc. 1

Hi-hat

G Gong

Perc. 2

Cymb.

Tam

Comp. pre

(previous cues still sounding)

mf

Bar 512 added layer starting wind surges

pp

mf

Bar 514

Fl on

Ob on

Cl on

Tpt on

Tbn on



Vln. I

Vln. II

Vla.

Vc.

Db.

tr

mp

III

pizz

arco

III

II

III

p

mp

8va

515 Flute

A. Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Comp. pre (previous cues still sounding)

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

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519

Fl. *mf* *tr* *tr* *tr*

Ob.

Cl.

as a quintet, all heard equally with live electronics

C Tpt. *mute*

Tbn. *mute*

Perc. 1 Crot. *harder brushes* *pp* *mf*

Perc. 2 Bell cymb. *harder brushes* *pp* *mf*

Comp. pre (previous cues still sounding) *mf* 23'34 Bar 514 instrument derived textures (previous cues still sounding)

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

523

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc. 1 Crot.

Perc. 2 Bell cymb.

Comp. pre (previous cues still sounding)

Comp. live higher gain on strings in PA

Vln. I senza sord. accel. II p

Vln. II senza sord. accel. II p

Vla. senza sord. accel. p

Vc. accel. II p

Db.

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527

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc. 1  
Crot.  
*mp*

Perc. 2  
Bell cymb.  
*mp*

Comp. pre  
(previous cues still sounding)

Comp. live

Vln. I  
*mf*  
decel.

Vln. II  
*mf*  
decel.

Vla.  
*mf*  
decel.

Vc.  
*mf*  
decel.

Db.

531

Fl. *tr* *tr* *tr* *tr* Piccolo

Ob.

Cl.

C Tpt.

Tbn.

Perc. 1 *mp* Crot. Bell cymb. *p*

Perc. 2 *mp* metal stick Tam, gentle scape along edge

Comp. pre (previous cues still sounding)

Comp. live Bar 533-3 Fl off (Ob on, Cl on, Tpt on, Tbn on)

Vln. I *p* *mf* accel. II decel.

Vln. II *p* *mf* accel. II decel.

Vla. *p* *mf* accel. decel.

Vc. *p* *mf* accel. II decel.

Db.



534

Piccolo inside mic ON

Picc.

mf

Ob.

tr

Cl.

C Tpt.

Tbn.

Perc. 1

Crot.

mp

p

Comp. pre

(previous cues still sounding)

Comp. live

Piccolo inside mic ON

Vln. I

II

accel.

p

Vln. II

II

accel.

p

Vla.

II

accel.

p

Vc.

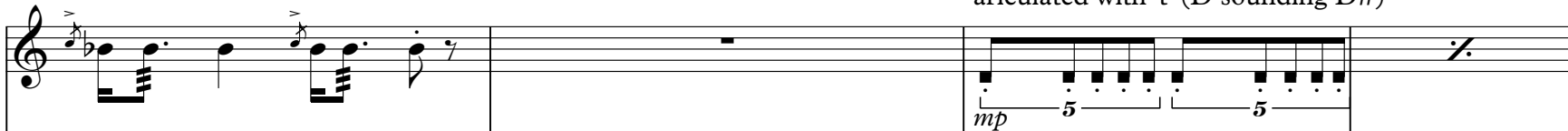
II

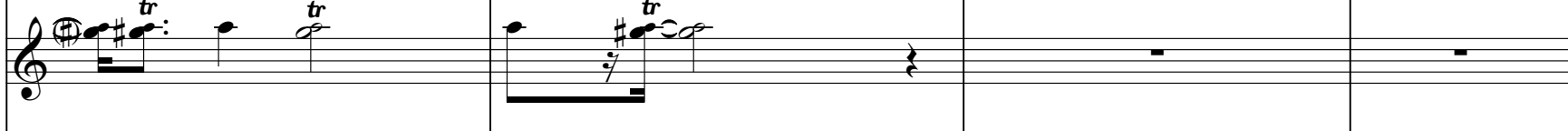
accel.


p


Db.


537 articulated with 't' (D sounding D#)

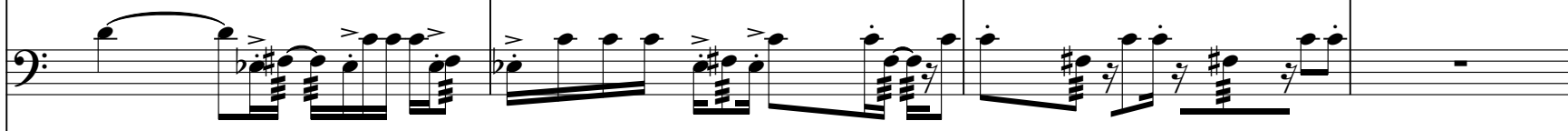
Picc. 

Ob. 


Cl. 

CTpt. 

Tbn. 


Perc. 1  
Crot. 

Comp. pre (previous cues still sounding) 


Comp. live 

Bar 539 Ob off  
(Cl on, Tpt on, Tbn on)

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

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541

Picc. 4

Ob.

Cl. articulated with 't' mp 5 5 4

C Tpt. p mp air slow texture impro with articulations, like this but ad lib. 5 4

Tbn. p air slow texture impro with articulations, like this but ad lib. 5 4

Perc. 1 Crot.

Comp. pre

Comp. live Bar 541 All off NO LIVE

Vln. I accel. II decel. accel. decel. accel. decel.

Vln. II accel. II decel. accel. decel. accel. decel.

Vla. accel. decel. accel. decel. accel. decel.

Vc. accel. decel. accel. decel. accel. decel.

Db.

**R**

♩ = 49

547

Picc. *p* *mf* *mp* *mf* *mp* *mf* *p*

Ob. *p* *mf* *mp* *MF* *MF* *MF* *mf*

Cl. *MF Cl.5* *mp* *p* *mf*

C Tpt. */*

Tbn. */*

Perc. 1 Crot. metal beater (distant, but heard) *mp*

Comp. pre 24'58 Bar 553-3  
(previous cues still sounding) long sustain noise-pitch field cont. to end

Comp. live normal gain on strings in PA Loud and full EA Bar 554  
Extra gain on Db in PA. Always heard. Db on

**R**

♩ = 49

Vln. I

Vln. II

Vla. *p* *mf* *mp* *mf*

Vc. *p* *mf* *mf*

Db. solo I 5 II *mf*

555

Picc.

Ob.

Cl.

Comp. pre

Comp. live

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

(surges with Db)

25'42  
Bar 562  
*p* Flt. type

(previous cue with bass still sounding, *mf/f*)

Piccolo inside mic OFF

Bar 560 Db capture

Extra gain on Db in PA. Always heard.

c# tr

II 4

II

**NB**  
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563

Picc.

Ob.

Cl.

Comp. pre (cue still sounding)

Comp. live Bar 563-1.5 Db capture

Vln. I con sord *pp*

Vln. II con sord *pp*

Vla.

Vc.

Db. II 4

573

Comp. pre (cue still sounding) *mp* *p* Sound continues for 25 seconds more.

Comp. live Bar 577 Db capture

Vln. I *b* tr

Vln. II

Vla.

Vc.

Db. *b* tr