

Archaic Jam

for Orchestra with Electronics

Øyvind Torvund

2017



Full Score



Archaic Jam

for orchestra with electronics

commissioned by Donaueschinger Musiktage for the SWR Orchestra, with support from The Norwegian Composers' fund
First Performance, Donaueschingen, October 20th, 2017

Instrumentation

3 Flutes – 2nd and 3rd also Piccolo

3 Oboes – 3rd also English horn

3 Clarinets in B \flat – 2nd also in E \flat , 3rd also Bass Clarinet in B \flat

3 Bassoons – 3rd also Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

5 Percussionists (including electric guitar)

Percussion 1

Electric Guitar with guitar amp and two distortion pedals to produce feedback and noise.
Large thin metal plate, to be bent and producing a glissando sound.

Percussion 2

Large thin metal plate, to be bent and producing a glissando sound.

2 Rocks (hit together)

Tuned Gongs 

Percussion 3

Thin metal plate, to be bent and producing a glissando sound,

2 Rocks (hit together)

Bowed vibraphone (share instrument with percussion 5)

Triangle

Percussion 4

Thin metal plate, to be bent and producing a glissando sound.

Bowed Vibraphone

2 Rocks (hit together)

Percussion 5

Vibraphone (bowed and with mallets)

Glockenspiel

Marimba

Harp

Piano and Sample Keyboard (one player)

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration: 11'30"

The score is in C.

Accidentals last throughout the bar.

The orchestra is not amplified.

Horn players are asked to tune the F-valve $\frac{1}{8}$ -tone down at sections of the piece.

For the pianist:

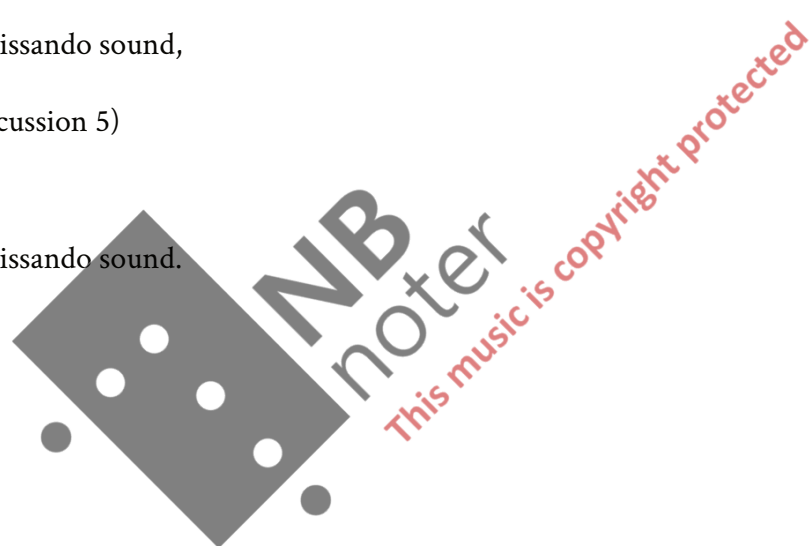
– Midi Keyboard with 5 octaves

– Computer with the program Kontakt Player

– Soundcard

– Local monitoring

– Sound out through PA speakers in front of the orchestra





Archaic Jam

Øyvind Torvund
(2017)

A *Orchestral phrases graciously, electronics unproportionally louder than orchestra.*

$\text{♩} = 120$

$\frac{3}{16}$

$\frac{3}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

Piccolo 1

Piccolo 2

Flute 1

Oboe 1

Oboe 2

Oboe 3

E♭ Clarinet (2)

Clarinet 1

Clarinet 3

Bassoon 1,2

Contrabassoon

Horn 1,2

Horn 3,4

Trumpet 1-3

Trombone 1-3

Tuba

Electric Guitar - noises are obtained by pressing a metal slide on all strings above the pickup. The sound of plucked strings should be avoided.
heavily distorted, harsh explosive noise low frequency feedback/drone white noise

Percussion 1

Harp

Sample Keyboard explosive noise low frequency drone-cluster white noise

Violin I

Violin II

Viola

Violoncello

Double Bass

C
 22 $\frac{2}{4}$ ♩ = 120

$\frac{3}{16}$ $\frac{3}{4}$

$\frac{3}{8}$ $\frac{4}{4}$

$\frac{3}{4}$

Picc. 1
 Picc. 2
 Fl. 1
 Ob. 1
 Ob. 2
 Ob. 3
 Eb Cl. (2)
 Cl. 1
 B. Cl.
 Bsn. 1
 Bsn. 2

Hn. 1.2
 Hn. 3.4

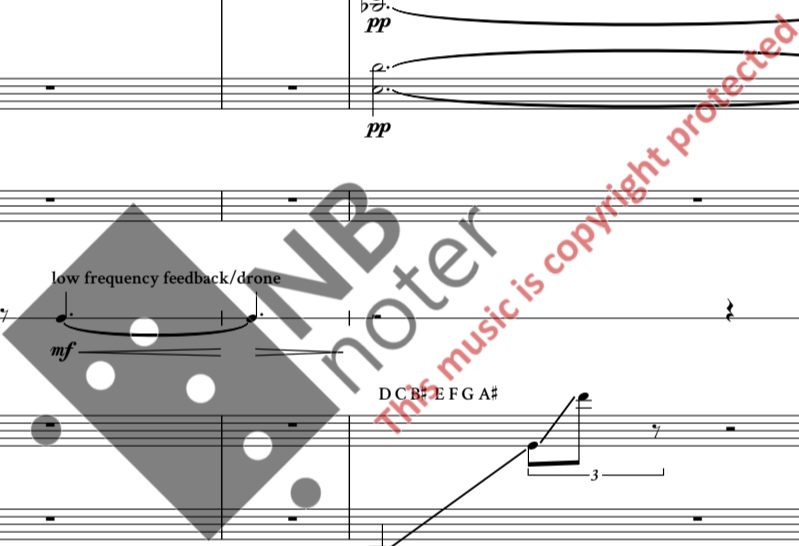
Timp.

Perc. 1
 (El. Guit.) harsh explosive noise
 low frequency feedback/drone
 white noise

Hp.
 D C B \flat E F G A \sharp

Sampler
 explosive noise
 low frequency drone cluster
 white noise

$\frac{2}{4}$ ♩ = 120
 div. a 2
 $\frac{3}{16}$ $\frac{3}{4}$ arco
 unis. div. a 3
 $\frac{3}{8}$ $\frac{4}{4}$ arco
 $\frac{3}{4}$ div. a 3
 Vln. I
 mf 3
 f
 p f f f
 Vln. II
 mf ppp
 f
 p f f f
 Vln. III
 mf pp
 f
 p f f f
 Vla.
 mf pp
 f
 p f f f
 Vc.
 mf pp
 f
 p f f
 Db.
 tutti pizz.
 mf arco
 pp



D

4/4 = 95

28 ♩ = 132

Picc. 1

Picc. 2

Fl. 1

Ob. 1

Ob. 2

E. H.

E♭ Cl. (2)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tbn. 1.2

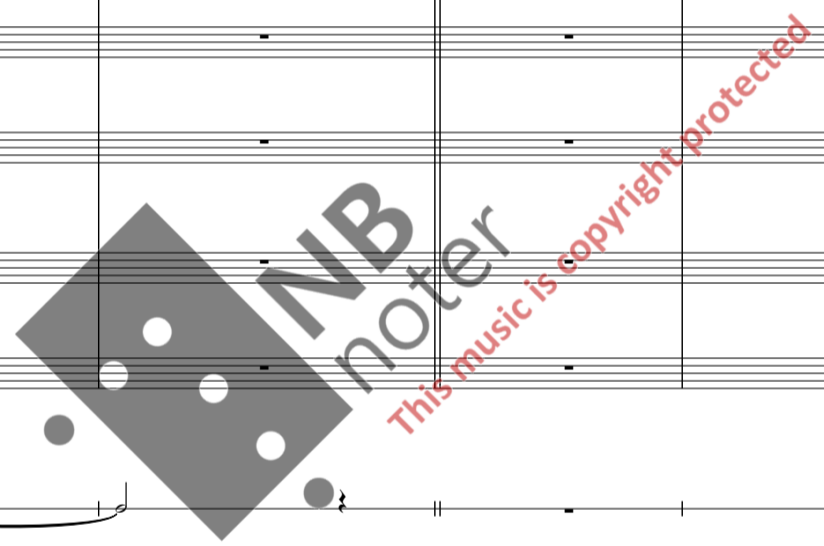
B. Tbn.

Tba.

Perc. 1
distorted white noise with friction
mf
D♯ C B♯ E♭ F G♯ A♯
ff

Hp.

Sampler
f
feedback 4



♩ = 132

4/4 = 95

arco, non div.

Vln. I
p
pizz.

Vln. II
p
pizz.

Vla.
p
pizz.

Vc.
p

Db.
p
div.
pizz.

33

Picc. 1

Picc. 2

Fl. 1

Ob. 1

Ob. 2

E. H. *take Oboe*

E♭ Cl. (2)

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1-3 *harmon mute*

Tbn. 1.2

B. Tbn.

Tba.

Sampler *f feedback 5*

Vln. I *div. a 3*

Vln. II *div. a 4 arco*

Vla. *tutti arco sul pont.*

Vc. *div. a 4 arco*

Db. *div. a 6 arco sul pont.*

pp, *f*, *mf*, *mp*, *p*, *loco*, *arco*, *vibr.*, *increased bow pressure, sul pont.*

This music is copyright protected

oscillation/harmonic beatings in the clusters

38

2/4 4/4 3/4 2/4

Picc. 1 mp p=f f p=f

Picc. 2 mp p=f f p=f

Fl. 1 p=f f p=f f

Ob. 1 f f p=f f

Ob. 2 f p=f f p=f

Ob. 3 Oboe p=f p=f f p

E♭ Cl. (2) p=f f p=f f

Cl. 1 f f p=f f

B. Cl. take B♭ Cl. p=f f p

Bsn. 1 f p=f p=f

Bsn. 2 p=f p=f

Cbsn. take Bassoon p=f p=f

Hn. 1.3 a 2 f p=f f

Hn. 2.4 a 2 f p=f p=f

Tpt. 1 open p=f p=f f mp

Tpt. 2.3 open p=f f

Tbn. 1.2 open a 2 f p=f f

B. Tbn. open f p=f p=f

Tba. f mf

Sampler mp

Vln. I div. a 4 f p=f f

Vln. II f p=f p=f f

Vla. div. a 2 arco f p=f p=f

Vc. div. a 4 f sul pont. p intense vibr. f intense vibr. intense vibr. f

Db. div. a 3 arco non div. pp p=f p=f f

IV₀ f

IV₀ f

IV₀ f

IV₀ f

E

44 $\frac{2}{4}$ $\text{♩} = 120$

$\frac{3}{16}$

$\frac{3}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

Picc. 1 f pp

Picc. 2 f pp take Flute

Fl. 1 f pp

Ob. 1 f

Ob. 2 f

Ob. 3 f

E♭ Cl. (2) f pp

Cl. 1 f p

Cl. 3 p B♭ Clarinet

Bsn. 1 f

Bsn. 2 f

Hn. 1,2 pp

Hn. 3,4 pp

Tpt. 1

Perc. 1 (El. Guit.) explosive noise ff low frequency feedback/drone mf white noise f

Hp. DCB♭ E♭ FGA f DCB♭ EFGA♯ p f

Sampler explosive noise low frequency drone cluster white noise

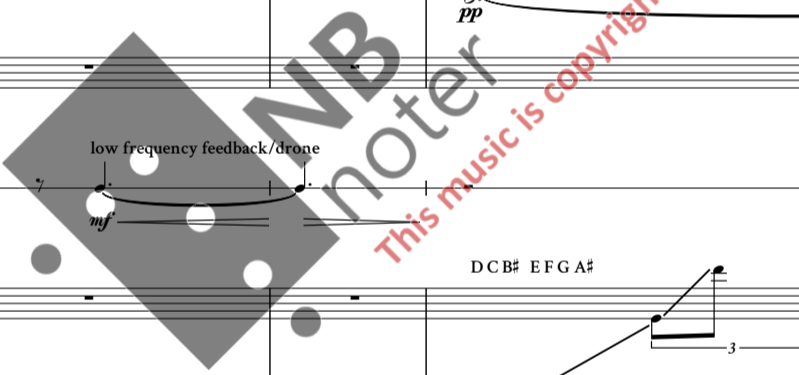
Vln. I $\frac{2}{4}$ $\text{♩} = 120$ div. a 2 pizz. mf pp $\frac{3}{16}$ $\frac{3}{4}$ arco (unis.) f $\frac{3}{8}$ $\frac{4}{4}$ arco unis. p f f $\frac{1}{4}$ $\frac{3}{4}$

Vln. II mf pp f pp f f f f

Vla. mf pp f f f f

Vc. mf pp f p p

Db. tutti pizz. mf pp



50 $\frac{3}{4}$ $\text{♩} = 132$ **F** $\text{♩} = 90$ $\frac{2}{4}$ $\frac{4}{4}$

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

E♭ Cl. (2)

Cl. 1

Cl. 3

Bsn. 1

Bsn. 2

Perc. 1

Perc. 2

Perc. 3

Hp.

Sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

low frequency feedback/drone
mp

Metal plate gliss.
f

D# C B# E♭ F G# A#

filtered and distorted white noise with friction
mf ff

Feedback 6
mp

pizz.

unis. pizz.

pizz.

div., pizz.



55 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Picc. 1 *p* *mf*

Fl. 1,2

Ob. 1-3

E♭ Cl. (2)

Cl. 1

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3 Bassoon *mp*

Horn 1: Tune instrument $\frac{1}{8}$ tone lower with F valve. Notated as it is played, sounds $\frac{1}{8}$ tone lower.

Hn. 1 *p* *mf*

Hn. 2 $\frac{1}{4}$ tone down *p* *mf*

Hn. 3 *mp*

Hn. 4 *pp* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *mp*

Tbn. 1,2 plunger mute *mp* *mf*

B. Tbn. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timp. *mf* *p*

Perc. 1 (El. Guit.)

Perc. 2 (Mt. Plt.) freely and independent of orchestra, except when noted microvariation on "jumpy" pulsation Intensely present as a background throughout this section *p* *f* a tempo Metal plate gliss.

Perc. 3 (Mt. Plt.) Intensely present as a background throughout this section *p* *f* Metal plate gliss.

Perc. 4

Perc. 5 Vibraphone *mf*

Sampler

Vln. I *div. a 4 pizz.* *f* *pizz.*

Vln. II *div. a 4 pizz.* *f* *pizz.*

Vla. *div. a 4 pizz.* *f* *pizz.*

Vc. *div. a 4 pizz.* *f* *pizz.* *arco* *p* *f*

Db. *div. a 3 pizz.* *f* *pizz.* *arco* *p* *f*

This music is copyright protected

58 $\frac{4}{4}$ ♩ = 140

G ♩ = 90

Picc. 1 *p* 6

Fl. 1.2 *p* 6

Ob. 1-3

E♭ Cl. (2) *f* 6

Cl. 1.3 *f* 3 3 3

Bsn. 1-3 Finger snap

Hn. 1-4 Finger snap

Tpt. 1-3 Finger snap

Tbn. 1-3 Finger snap

Tba. Finger snap

Perc. 1 Finger snap

Perc. 2 *a tempo*

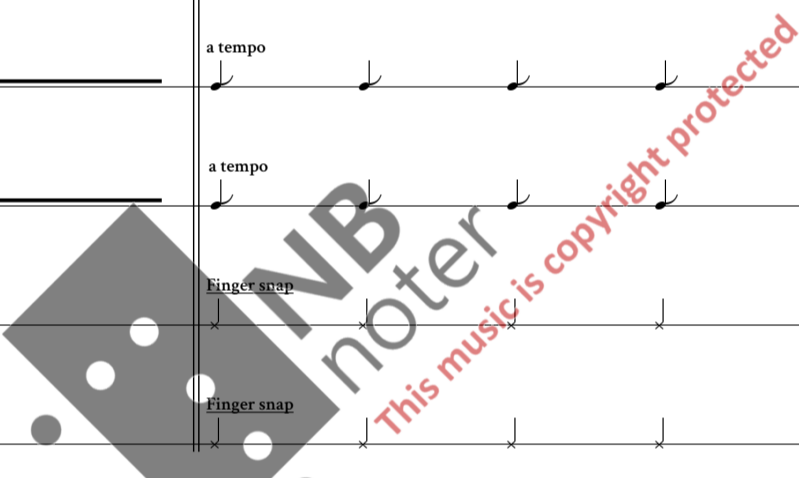
Perc. 3 *a tempo*

Perc. 4 Finger snap

Perc. 5 Finger snap

Lead sound

Sampler synth phrase 1 synth phrase 2 gliss. down



Vln. I *p* 3 3 3 3 *tutti* *f* 3 3 3 3

Vln. II *p* 3 3 3 3 *tutti* *f* 3 3 3 3

Vla. *pp*

Vc. *tutti* finger snap

Db. *tutti* finger snap

div. a 2 arco

div. a 2 arco gliss. and spiccato

p

tutti arco

61 $\text{♩} = 60$

Fl. 1 $\text{♩} = 90$

Fl. 2

Fl. 3

Ob. 1 $\text{♩} = 90$

Ob. 2

Ob. 3

Cl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 2 (Mt. Plat.)

Perc. 3 (Mt. Plat.)

Sampler

Feedback 7

noisy exposition sound

$\text{♩} = 60$

div. a 4

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

pp

f

pp

mf

f

with cup mute

flutter tongue

ord.

Tuba

Horn 1: Tune instrument 1/8 tone lower with F valve

Horn 1/8 tone down

Trumpet

$\frac{3}{8}$

$\frac{4}{4}$

$\text{♩} = 90$

pp — *mf*

$\text{♩} = 60$

$\frac{3}{8}$

$\frac{4}{4}$

$\text{♩} = 90$

pp — *mf*

div. a 3

div. a 4

div. a 2

65

FL. 1 *f*

FL. 2 *f*

FL. 3 *f*

Ob. 1 *p* — *mf* — *p*

Ob. 2 *p* — *mf* — *p*

Ob. 3

E♭ Cl. (2) *p* — *mf* — *p* *f*

Cl. 1 *p* — *mf* — *p* *f*

Cl. 3 *f*

Bsn. 1.2 *p* — *mf* — *p*

Bsn. 3 *p* — *mf* — *p*

Hn. 1

Hn. 2

Hn. 3 *p* — *mf* — *p*

Hn. 4 *p* — *mf* — *p*

Tpt. 1 vibr.

Tpt. 2 (no vib)

Tpt. 3 (no vib)

Tbn. 1

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Perc. 1 Electric Guitar *f* lively feedback

Perc. 2 *mf*

Perc. 3 *mf*

Sampler *f* synth phrase 3

Vln. I *tutti arco f* *pizz. f*

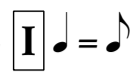
Vln. II *tutti arco f* *pizz. f*


Vla. *tutti arco f* *pizz. f*


Vc. *tutti pizz. f*


Db. *tutti pizz. f*

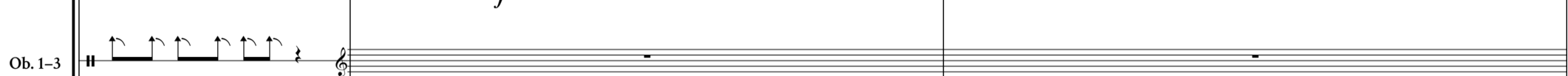



77 **I** 


Picc. 1 


Picc. 2 

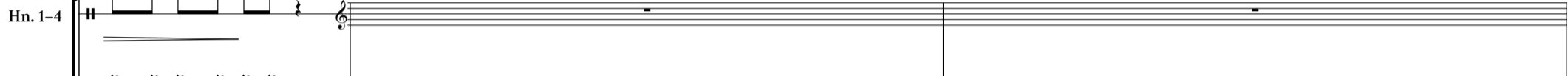
Fl. 1 

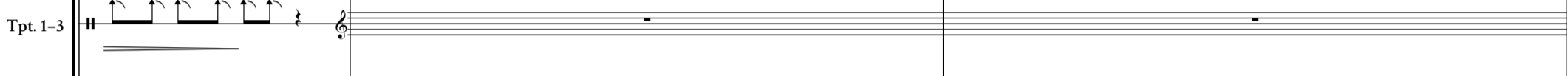
Ob. 1-3 


Cl. 1-3 


Bsn. 1-3 


Hn. 1-4 


Tpt. 1-3 

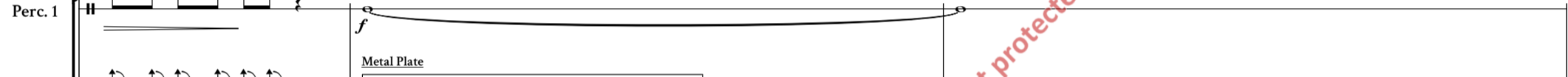
Tbn. 1-3 


Tba. 


Timp. 

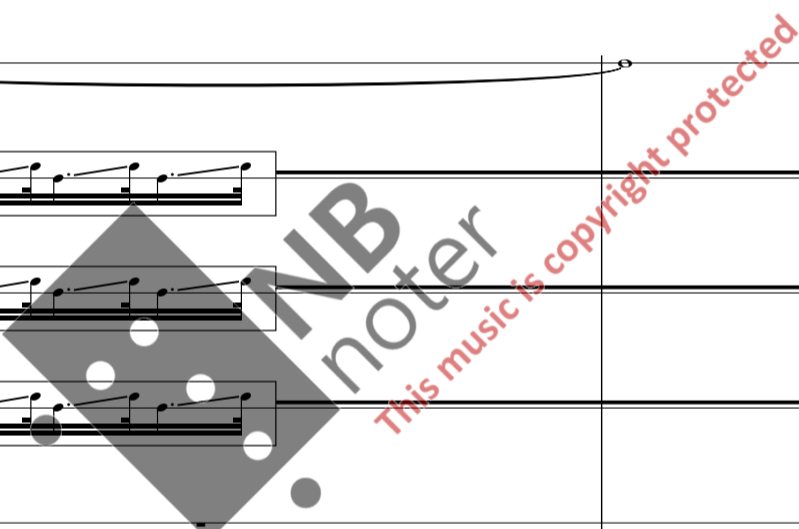
Perc. 1 
Electric Guitar
high pitched feedback

Perc. 2 
Metal Plate

Perc. 3 
Metal Plate

Perc. 4 
Metal Plate

Perc. 5 



80

Picc. 1

Picc. 2

Fl. 1

Ob. 1

Ob. 2

E. H.

E♭ Cl. (2)

Cl. 1

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Timp.

Perc. 2 (Mt. Plt.)

Perc. 3 (Mt. Plt.)

Perc. 4 (Mt. Plt.)

Hp.

82

Picc. 1

Picc. 2

Fl. 1

Ob. 2

E. H.

E♭ Cl. (2)

Cl. 1

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Timp.

take Oboe

take B♭ Cl.

163

J $\text{♩} = 72$

4/4

K $\text{♩} = 90$
Whistling (play on instrument if necessary)

5/4

4/4

Picc. 1

Ob. 1-3

Cl. 1-3

Bsn. 1-3

Hn. 1-4

Tpt. 1-3

Tbn. 1-3

Tba.

Timp.

Perc. 1
live feedback
wild and freely
ff

Perc. 2
2 Rocks hit together
ff

Perc. 3
2 Rocks hit together
ff

Perc. 4
2 Big Rocks hit together
f

Perc. 5
2 Big Rocks hit together
f

Hp.

Pno.

Sampler
smash rock samples
f ff f ff

Metal Plate

Metal Plate

Moog. Lead Sound

feed 10

synth phrase 4

J $\text{♩} = 72$

4/4

$\text{♩} = 90$

5/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti

arco

tutti

arco

Whistling

Whistling

89 $\frac{4}{4}$

$\frac{5}{8}$ ♩ = 120

L $\frac{2}{4}$ ♩ = 90 $\frac{4}{4}$

Ob. 1-3
Cl. 1-3
Bsn. 1-3
Hn. 1-4
Tpt. 1-3
Tbn. 1-3
Tba.

Perc. 1 (Mt. Pt.)
Perc. 2 (Mt. Pt.)
Perc. 3
Perc. 4
Perc. 5

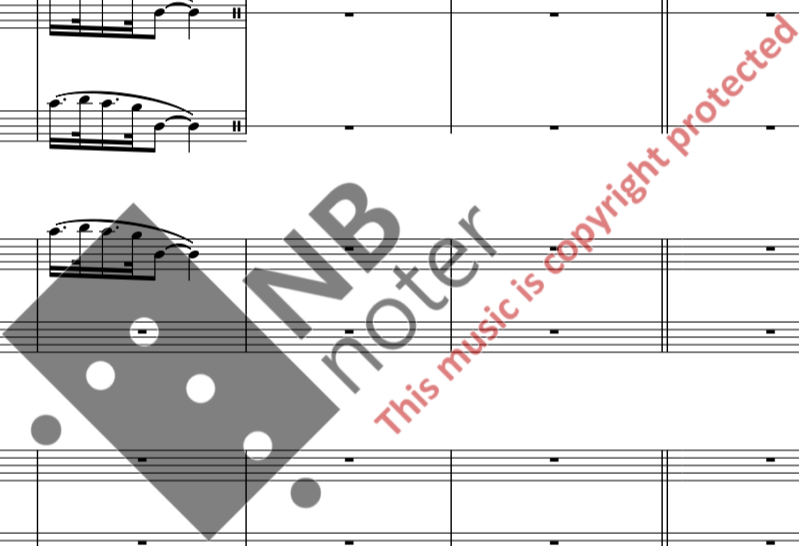
Hp.
Pno.

Sampler

Vln. I
Vln. II
Vla.
Vc. *tutti arco*
Db.

$\frac{4}{4}$ (on instrument) $\frac{5}{8}$ ♩ = 120 $\frac{2}{4}$ ♩ = 90 $\frac{4}{4}$

cantabile
div. a 2



96

Picc. 1

Picc. 2

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1-4
 1.3 a 2
 2.4 a 2
 f
 open

Tbn. 1
 mf
 open

Tbn. 2
 mf
 open

B. Tbn.
 mf

Tba.
 mf

Perc. 1

Perc. 2

Pno.

Sampler
 synth phrase 6
 synth phrase 7

Vln. I
 unis.
 f

Vln. II
 unis.
 f

Vla.
 arco tutti
 f

Vc.
 unis.
 f

Db.
 unis. arco
 f

Tune instrument 1/8 tone lower with F valve

This music is copyright protected

100

2/4 4/4 2/4

Picc. 1 take Flute

Picc. 2 take Flute

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2 take Eb Cl.

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3 take Cbsn.

Hn. 1-4 $\frac{1}{8}$ tone lower with F valve

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1 (Mt. Plt.)

Perc. 2 (Mt. Plt.)

Pno.

Sampler synth phrase 8

Vln. I

Vln. II

Vla.

Vc.

Db.

This music is copyright protected

10 **2**/**4** **4**/**4** Brass: an oscillating effect with harmonic beatings is wanted
F valve tuned normal, all microtones are 1/4 tones

Hn.1 *mf* 3

Hn.2 *mf* 3

Hn.3 *mf* 3

Hn.4 *mf* 3 quarter tones

Tpt. 1 *f* 3 open

Tpt. 2 *mf* 3 open

Tpt. 3 *mf* 3 open

Tbn. 1 *mf* 3

Tbn. 2 *mf* 3

B. Tbn. *mf* 3

Tba. *mf* 3

Perc. 1

Perc. 2

Pno.

Sampler *f* synth phrase 9

2/**4** **4**/**4**

Vln. I *f* 6 *ff*

Vln. II *f* 6 *ff*

Vla. *f* 6 *ff*

Vc. *f* 6 *ff*

Db. *f* 6 *ff*

Astonished, Breathless

M 108 ♩ = 60

2/4

4/4

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Fl. 3 *p* *mf*

Ob. 1 *mf* solo

Ob. 3 solo

Perc. 1 *mp* Electric Guitar high pitched feedback

Perc. 5 *p* Triangle

Hp. *mf* *p* *mp*

Pno. *mp* loco

Vln. I *mf* *p* *mf* unis. div.

Vln. II *mf* *p* *mf* unis. div.

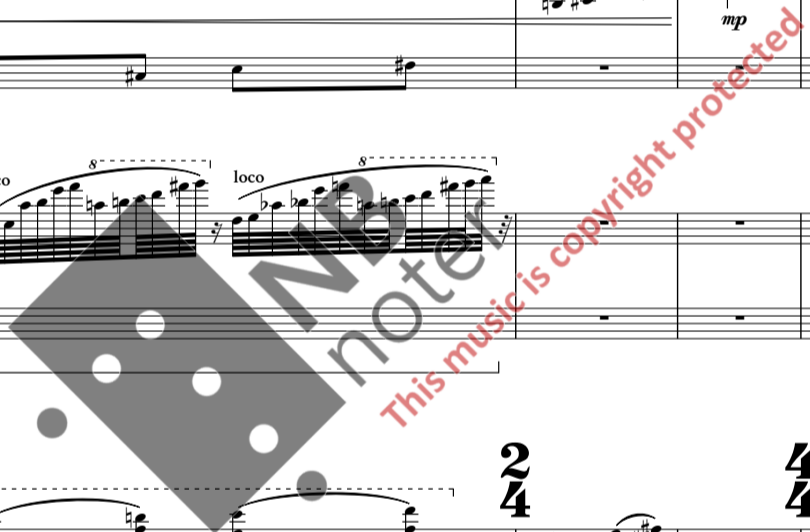
Vla. *mf* con sord. *p* unis. div. *mf*

Vc. *mf* con sord. *p*

Db. *p* pizz.

♩ = 60 div. a 2 con sord.

2/4 4/4



113 *solo* *mf*

2/4 5/16 4/4 **N** 5/8 2/4

Ob. 2

Ob. 3

Hn. 1.2 muted *mf*

Hn. 3.4 muted *mf*

Tpt. 1-3 harmon mute *mf*

Tbn. 1.2 harmon mute *mf*

B. Tbn. harmon mute *mf*

Tba. *p*

Perc. 1

Perc. 2 (Metal plate) *f* freely, slightly out of rhythm

Perc. 3 (Metal plate) *f* freely, slightly out of rhythm

Perc. 4 (Metal plate) *f* freely, slightly out of rhythm

space harpsichord, a lot of reverb

Sampler *f* synth phrase 10

brass-synth *f*

wobbly bass glissando + filter

Vln. I unis. *mf* div. *f* unis. *p* *mf* *mf* (con sord.) *mf*

Vln. II unis. *mf* div. *f* unis. *p* *mf* *mf* (con sord.) *mf*

Vla. (con sord.) *mf* div. *f* *p* *mf*

Vc. (con sord.) *mf* div. *f* *p* *mf*

Db.

119 $\frac{4}{4}$

E♭ Clarinet solo

7

$\frac{4}{4}$

3 $\frac{4}{4}$

E♭ Cl. (2)

Hn. 1.2

Hn. 3.4

Tpt. 1-3

Tbn. 1.2

B. Tbn.

Tba.

open

p *f*

open

p *f*

open

f

open

p *f*

open

p *f*

Perc. 1 (El. Guit.)

Perc. 2 (Mt. Plt.)

Perc. 3 (Mt. Plt.)

Perc. 4 (Mt. Plt.)

high pitched feedback

f

f

f

f

Hp.

mf

Sampler

unproportionally louder than orchestra with a lot of reverb

synth phrase 11

fat spacy, synthetic brass sound

ff

ff

Vln. I

Vln. II

Vla.

Vc.

Db.

$\frac{4}{4}$

fast vibr. like early hollywood passionate intensity

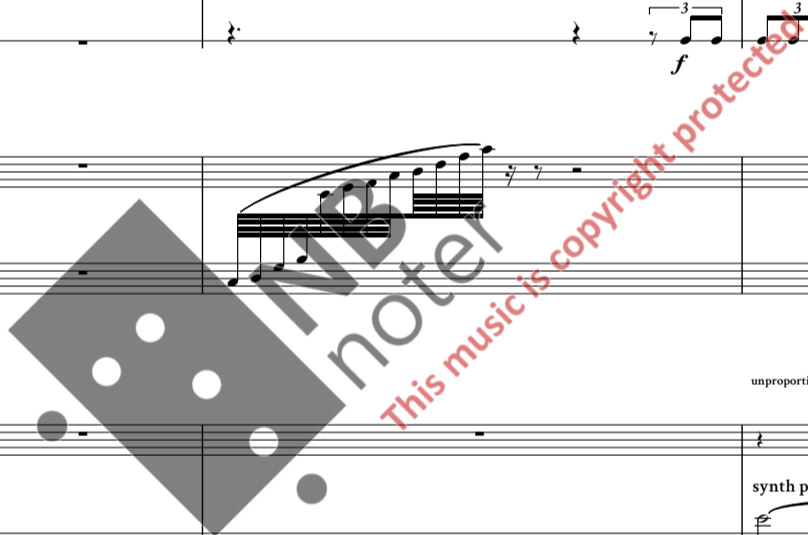
div. a 4

mf

7

$\frac{4}{4}$

3 $\frac{4}{4}$



O
 12/4 $\frac{3}{4} = 110$ $\frac{4}{4}$

Perc. 1

Perc. 2
 independently, slightly slower than notated
p $\xrightarrow{\hspace{2cm}}$ *f*

Perc. 3
 independently, slightly slower than notated
p $\xrightarrow{\hspace{2cm}}$ *f*

Perc. 4
 independently, slightly slower than notated
p $\xrightarrow{\hspace{2cm}}$ *f*

Perc. 5
 Glockenspiel
mf

Sampler
 New Age cosmic organ
p
 synth 12

Vln. I
 2 soli senza sord. *mf*

Vln. II

Vla.
 (con sord.)
 div. a 2 warm swells
pp $\xrightarrow{\hspace{2cm}}$ *mf*

Vc.
 (con sord.)
 non div.
pp $\xrightarrow{\hspace{2cm}}$ *mf*

Db.
 (con sord.)
 arco
pp $\xrightarrow{\hspace{2cm}}$ *mf*

NB
 noter
 This music is copyright protected

129 $\text{♩} = 120$ **3/4**

E♭ Cl. (2)
Cl. 1
Cl. 3

Perc. 1 (El. Guit.)
Perc. 2 (Mt. Plt.)
Perc. 3 (Mt. Plt.)
Perc. 4 (Mt. Plt.)
Perc. 5 (Glock.)

Sampler

Vln. I *mf*
Vln. II

Vla. *pp* — *mf*
Vc. *pp* — *mf*
Db. *pp* — *mf* div.

134 $\frac{3}{4}$ = 60

Ob. 1-3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Cl. 1-3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Bsn. 1-3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Hn. 1-4 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Tpt. 1-3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Tbn. 1-3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Tba. Whistling *p* — *mf* $\frac{4}{4}$ *p*

Timp. Whistling *p* — *mf* $\frac{4}{4}$ *p*

Perc. 1 high pitched feedback

Perc. 2 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Perc. 3 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Perc. 4 Whistling *p* — *mf* $\frac{4}{4}$ *p*

Hp. Whistling *p* — *mf* $\frac{4}{4}$ *p*

Sampler New Age cosmic organ *p* Whistling *p* — *mf* $\frac{4}{4}$ *p* Lead sound with reverb *mp*

synth 13 synth 14

$\frac{3}{4}$ = 60 tutti div. a 2 (con sord.)

Vln. I Whistling *p* — *pp* $\frac{4}{4}$ *p* $\frac{3}{4}$ senza sord. 2 soli *p* — *mf* $\frac{4}{4}$ *p* — *mp*

(con sord.) Whistling *p* — *pp* $\frac{4}{4}$ *p* Violin I *p* — *mf* $\frac{4}{4}$ *p* — *mp*

div. a 2 (con sord.) Whistling *p* — *pp* $\frac{4}{4}$ *p* Violin II *p* — *mf* $\frac{4}{4}$ *p* — *mp*

Vln. II Whistling *p* — *pp* $\frac{4}{4}$ *p* senza sord. div. a 2 *p* — *mf*

Vla. Whistling *p* — *mf* $\frac{4}{4}$ *p* Viola *p* — *mf*

Whistling *p* — *mf* $\frac{4}{4}$ *p* Viola senza sord. arco *p* — *mf*

Vc. (con sord.) Whistling *p* — *pp* $\frac{4}{4}$ *p* Violoncello *p* — *mf* div. a 4 senza sord. *p* — *mf*

(con sord.) Whistling *p* — *pp* $\frac{4}{4}$ *p* Violoncello *p* — *mf* senza sord. *p* — *mf*

Db. senza sord. arco gently *p*

Q
 140 $\frac{4}{4}$ = 110

Picc. 1 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Hn. 1.2 *mf* open

Hn. 3.4 *mf* open
 Horns 3 & 4: Tune instrument 1/8 tone lower with F valve

Tbn. 1.2 *mf*

B. Tbn. *mf* Trombone 1/4 tone low

Perc. 1 (El. Guit.) *mf* feedback, vary register

Perc. 5 (Glock.) *mf*

Hp. *mf*

$\frac{4}{4}$ = 110
 2 soli

Vln. I *mf*

Vln. II *mf*

Vla. *pp* *mf* dramatic wells warm swells div. a 2, arco
 arco non div. div. a 3 a 2 a 3

Vc. *pp* *mf* div. a 2 non div.

Db. *pp* *mf*



147

like a computer game

Picc. 1

Fl. 1

Fl. 2

E♭ Cl. (2)

Cl. 1

Cl. 3

Bsn. 1.2

Bsn. 1

Hn. 1.2

Hn. 3.4

Tpt. 1-3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 5

Hp.

Sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

pp

div. a 2

div. a 3

(high pitched)

synth 15

midi arpeggio, filter sweeps
doubled with electric tomtom drum sound

3. 1/4 tone low
1/4 tone low

This music is copyright protected

151

Picc. 1
Fl. 1
Fl. 2
E♭ Cl. (2)
Cl. 1
Cl. 3
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1-3
Tbn. 1.2
B. Tbn.
Tba.
Perc. 1 (El. Guit.) (feedback)
Perc. 2 Gongs
Perc. 5 (Glock.)
Hp.
Sampler
Vln. I
Vln. II
Vla. (2 soli, gli altri div.)
Vc.
Db.

Dynamic markings: *f*, *mf*, *pp*, *p*, *f*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*.

Performance instructions: $\frac{1}{8}$ tone low, div. a 2, div. a 3.

Watermark: NB noter. This music is copyright protected.

155

R

Picc. 1
 Fl. 1
 Fl. 2
 Eb Cl. (2)
 Cl. 1
 Cl. 3
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 Tpt. 1-3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 5
 Hp.
 Sampler
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

ff
mf
 take Bassoon
mf
 1.2
mf
 3 1/4 tone low
mf
 synth 15
 midi arpeggio like before, slight filter sweeping
mf
 8
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
 div. a 2
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf

NB
 noter
 This music is copyright protected

159 (El. Guit.) high pitched feedback

Perc. 1 *p* *f* *sim.*

Perc. 5 (Glock.)

(2 soli, gli altri div.)

Vln. I *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln. II *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Db. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

div. a 3

div. a 2

div. a 3

This music is copyright protected

165

Hn. 1.2 $\frac{1}{8}$ tone low *mf*

Hn. 3.4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 2 (Gongs) *p*

Perc. 4 Vibraphone (shared with Perc. 3) motor on *mf*

Perc. 5

Hp.

Pno. *p* *mf*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *mf* div. a 2 div. a 3

Vc. *pp* *mf*

Db. *pp* *mf*

This music is copyright protected

S

170 ♩ = 64

Picc. 1 *f* *mf* *fast vibr.* *fast vibr.*

Fl. 1 *f* *mf* *timbral trill on same pitch* *mp*

Fl. 2 *f* *p* *mp* *5* *5* *3*

Ob. 1 *p* *mf* *fast vibr.*

Ob. 2 *p* *mf* *fast vibr.*

Ob. 3 *mf* *fast vibr.*

E♭ Cl. (2) *f* *p* *mp* *5*

Cl. 1 *f* *mp* *5*

Cl. 3 *f* *p*

Hn. 1.2 *mf*

Hn. 3.4 *mf*

Tpt. 1

Tpt. 2

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 2 (Gongs) *p*

Perc. 3 *Vibraphone* *arco, motor on*

Perc. 4 (Vibr.) *arco, motor on*

Perc. 5 (Glock.) *mf*

Hp.

Pno. *mf* *Ped.*

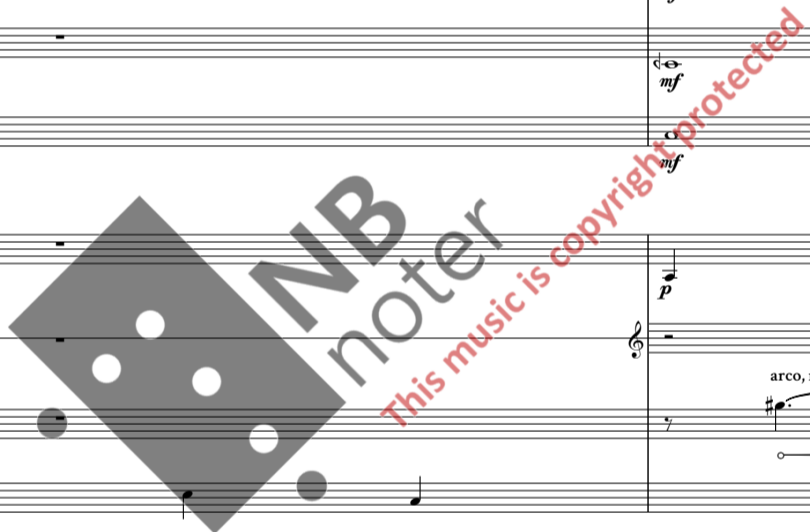
Vln. I *mf* *wide vibr.* *sul pont.*

Vln. II *mf* *wide vibr.* *sul pont.*

Vla. *div. a 4* *pp* *mf* *pp* *mf* *p* *p*

Vc. *pp* *mf* *pp* *mf*

Db. *pp* *mf*



172

fast vibr.
no vibr. → fast vibr.

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl. (2)

Cl. 1

Cl. 3

Hn. 1.2

Hn. 3.4

Tpt. 1-3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 2

Perc. 3

Hp.

Pno.

All strings except Basses:
Glissando between all notes
until rehearsal mark W

div. a 4 molto tasto

ord

molto sul tasto

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

f

pp

ppp

3 1/4 tone low

1.2

2.

3.

This music is copyright protected

176

Picc. 1

Fl. 1

Fl. 2

E♭ Cl. (2)

Cl. 1

Cl. 3

Hn. 1.2

Hn. 3.4

Tpt. 1-3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 2 (Gongs)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f, *mf*, *mp*, *p*, *ppp*, *ord.*, *take B♭ Cl.*, *take Bass Cl.*

T

179

Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1-3
Hn. 1.2
Hn. 3.4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1.2
B. Tbn.
Tbn.
Perc. 2
Perc. 4
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

The musical score for page 37 (measure 179) includes the following details:

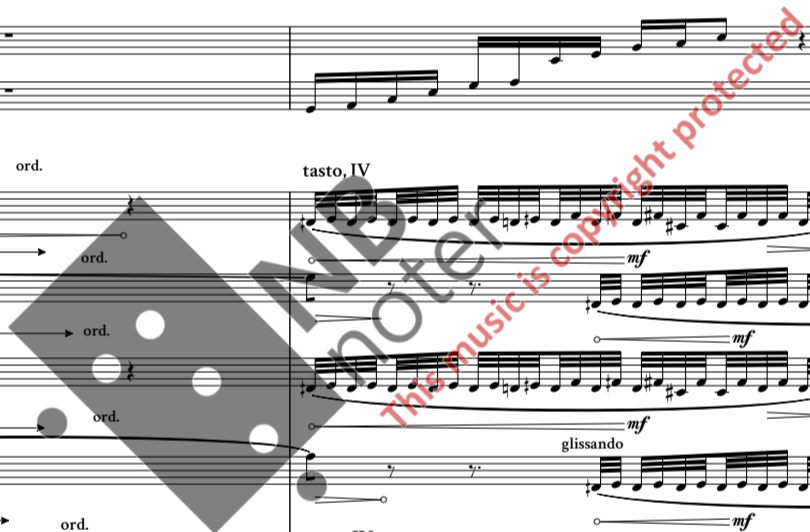
- Woodwinds:** Oboes (Ob. 1-3) have rests. Clarinets (Cl. 1, 2) and Bassoon (B. Cl.) play a melodic line with slurs and dynamics *pp*, *p*, *pp*, *p*, *pp*, *p*, *ppp*. Bassoon (Bsn. 1-3) plays a similar line with triplets (a 3:), slurs, and dynamics *pp*, *p*, *pp*, *p*, *pp*, *p*, *ppp*. Horns (Hn. 1.2, 3.4) have rests. Trumpets (Tpt. 1-3) and Trombones (Tbn. 1.2, B. Tbn., Tbn.) have rests.
- Brass:** Trumpets (Tpt. 1-3) play *f*. Trombones (Tbn. 1.2, B. Tbn., Tbn.) play *mf*.
- Percussion:** Snare (Perc. 2) plays *p*. Tom (Perc. 4) has rests.
- Keyboard:** Harp (Hp.) plays a continuous arpeggiated pattern.
- Strings:** Violins (Vln. I, II) play a fast sixteenth-note pattern with slurs and dynamics *mp*, *mf*, *f*, *poco tasto*. Violas (Vla.) play a similar pattern with dynamics *mp*, *mf*, *f*. Cellos (Vc.) play a similar pattern with dynamics *p*, *mf*, *f*. Double Bass (Db.) plays a similar pattern with dynamics *pp*, *mf*.

183

Ob. 1
 Ob. 2
 Ob. 3
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Bsn. 3
 Hn. 1.2
 Hn. 3.4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Perc. 2 (Gongs)
 Perc. 4 (Vibr.)
 Hp.

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

pp, *f*, *mf*, *mp*, *ppp*, *1/8 tone low*, *flutter*, *glissando*, *ord.*, *molto tasto wide vibr.*, *sim.*, *increased bow pressure*, *norm.*, *norm. increased bow pressure*



187

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1.2

B. Tbn.

Perc. 4

Perc. 5

Vibraphone

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

narrow vibr.

wide

p

narrow vibr.

timbral trill

vibr.

p

ppp

vibr.

mf

ppp

wide vib.

mp

wide vib.

wide vib.

mp

p

ppp

mf

ppp

mf

ppp

mp

Harmon mute

"jazz vibr."

ppp

mp

no vib.

plunger mute

ppp

p

cup mute

no vib.

pp

mp

whistle along

mp

whistle along

arco

mp

sul pont.

ppp

mf

f

ppp

mf

sul pont.

mf

no vib.

increased bow pressure

p

sul pont.

mf

mf

p

sul pont.

mf

norm. wide vibr.

sul pont.

ppp

sul tasto

sul pont.

ppp

mf

wide vibr.

sul pont.

norm. wide vibr.

sul pont.

mf

increased bow pressure

f

sul pont.

sul pont.

f

sul pont.

f

extr sul pont.

f

div. a 2

ppp

mf

ppp

mf

ppp

ppp

mf

ppp



189

Picc. 1
wide vib. → narrow vib. → wide vib. wide vib. narrow vib. → wide vib.

Fl. 1
p narrow vibr. no vib. wide vib. mp

Fl. 2
timbral trill p narrow vib. wide vib. narrow vib. wide vib.

Ob. 1
ppp no vib. fast narrow vib. mp

Ob. 2
mf vibr. ppp no vib. p

Ob. 3
ppp narrow no vib. mf narrow wide vib. no vib.

Cl. 1
3 mp 3 3 5 no vib. pp p narrow fast vib.

Cl. 2
narrow no vib. wide vib. p narrow wide vib. no vib. wide vib. no vib. narrow fast vib. no vib.

B. Cl.
pp 1/2 open p pp p 1/2 open p

Tpt. 2
mp "jazz vibr." pp p no vib. "jazz vibr."

Tpt. 3
pp whistle with a lot of vibr. mp whistle whistle:

Perc. 4
(Vibr.) whistle with a lot of vibr. sim. mp whistle:

Perc. 5
mp

Vln. I
tasto sul a p mf molto vib. f

Vln. II
norm. sul tasto mp f molto vibr. flautando molto vibr. flautando

Vla.
mf increased bow pressure f mf increased bow pressure

Vc.
p mf increased bow pressure

Db.
tasto p tasto p

Tutti strings: tasto (except phrases with increased bow pressure which is played in normal bow position)

Watermark: This music is copyright protected

193

The musical score for page 193 includes the following parts and markings:

- Picc. 1:** no vib., wide vib., *pp* < *p*
- Fl. 1:** no vib., wide vib., *ppp* < *p*, *pp* 3 3
- Fl. 2:** no vib., narrow fast pitch vibr., wide vib., *p*
- Cl. 1:** no vib., narrow fast pitch vibr., wide vib., *pp* < *p*, *pp*, *p* 5 5
- Cl. 2:** no vib., narrow fast pitch vibr., wide vib., fast narrow vib., *p*, *pp* 6 3
- B. Cl.:** gliss., narrow fast vib., wide vib., no vib., *p*, *pp*
- Tbn. 1 & 2:** plunger mute, *ppp*, *pp*
- Perc. 1:** (El. Guit.) high pitched vibrating feedback, *p*
- Perc. 4 & 5:** whistle, *p*
- Vln. I & II:** flautando, gliss, slight accent, *pp*, no vib., molto vib., no vib., *pp*, *p*
- Vla.:** (no specific markings)
- Vc.:** unis., extr. sul pont., *p*
- Db.:** molto tasto, *pp*

wide vib.

Picc. 1

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Perc. 1 (El. Guit.)

Perc. 2 Metal Plate

Perc. 3 Metal Plate

Perc. 4 (Vibr.)

Vln. I

Vln. II

Vla.

Vc.

Db.

no vib.

wide vib.

no vib.

no vib.

no vib.

sempre gliss.

sempre gliss.

p

mp

mp

sul pont.

n.

p

ppp

p

pp

pp

pp

pp

no vib.

molto vib.

sul pont.

n.

p

sul pont.

n.

no vib.

molto vib.

p

p

vibr. n.

sul pont.

molto vib.

p

no vib.

vibr.

fast vibr.

p

p

incr. bow

n.

s.p.

n.

pp

p

ppp

p

pp

pp

pp

div. a 4

incr. bow

ff

f

mf

individual bow changes

tutti

ord. individual bow changes

pp

This music is copyright protected

This page of the musical score, numbered 199 and page 43, contains the following parts and markings:

- Picc. 1**: no vib., wide vib., p
- Fl. 1**: pp
- Fl. 2**: pp, no vib., wide vib., p
- Ob. 1**: p, no vib.
- Ob. 2**: p
- Ob. 3**: no vib., p, mp, narrow vib.
- Cl. 1**: pp, narrow vib., p
- Cl. 2**: p, narrow vib., p
- B. Cl.**: ppp, pp
- Perc. 2**: rhythmic accompaniment
- Perc. 3**: rhythmic accompaniment
- Perc. 4**: mf
- Perc. 5 (Vibr.)**: rhythmic accompaniment
- Vln. I**: pp, n., mp, p, Tutti strings -> tasto, incr. bow
- Vln. II**: pp, mp, p, incr. bow
- Vla.**: mp, f, incr. bow, mf
- Vc.**: mp, p
- Db.**: p, f, mf

Performance instructions include "Tutti strings -> tasto" and "incr. bow" (increase bowing) for various string parts.

V

201

no vib. flutter tongue

Picc. 1 *ppp*

Picc. 2 *ppp*

Fl. 1 *p*

Fl. 2 *pp* take Piccolo

Ob. 1

Ob. 2

Ob. 3 take E. H.

Cl. 1 wide vib.

Cl. 2 wide vib.

B. Cl.

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tbn. 1 *pp* plunger mute, closed

Tbn. 2 *pp* plunger mute, closed

B. Tbn. *pp* plunger mute, closed

Perc. 2 (Mt. Plt.)

Perc. 3 (Mt. Plt.)

Perc. 4 whistle *mf*

Perc. 5 (Vibr.) whistle *mf*

Sampler *ppp* Marimba soft mallets, organic phrasing, like stumbling vary speed of tremolos ad lib.

Field Recording fades in

Sul pont. incr. bow *mp*

Vln. I *mp* *mf* *p* *mp* *p* *mp* *p*

Vln. II *mp* *mf* *p* *mp* *p* *mp* *p*

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

Vc. *mp* *mf* *p* *mp* *p* *mp* *p*

Db. *mp* *mf* *p* *mp* *p* *mp* *p*

ppp

Molto *tasto*

vibr.

ppp

205

This page of a musical score, numbered 205, features a variety of instruments including Piccolo (Picc. 1, 2), Basset Horns (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3), Trumpets (Tbn. 1, 2), Trombones (B. Tbn.), Percussion (Perc. 2, 3, 4, 5), Sampler, Violins (Vln. I, II), Violas (Vla.), Violas (Vc.), and Double Basses (Db.). The score is written in a common time signature and includes dynamic markings such as *ppp*, *p*, *mf*, *f*, and *mp*. It also features performance instructions like "Tutti increased bow pressure" and "molto tasto". The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with a large, semi-transparent watermark that reads "The Music Copyright Protected".

209

Picc. 1

Picc. 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 2 (Mt. Plt.)

Perc. 3 (Mt. Plt.)

Perc. 5 (Mar.)

Sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

mp, *p*, *pp*

Watermark: NB noter, This music is copyright protected

W

213

Picc. 1

Picc. 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 5

Sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

feedback 15

div. a 3

div. a 4

sul a

sul e

sul pont.

increased bow pressure

This music is copyright protected

218

Picc. 1

Picc. 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 2

Perc. 3

Perc. 4

Perc. 5 (Mar.)

Sampler

2 Big Rocks hit together

2 Rocks hit together

smashing stones samples

feedback 16

Vln. I

Vln. II

Vla.

Vc.

Db.

div. a 4

div. a 4

div. a 3

div. a 2

div. a 2

f, *mf*, *p*, *mp*, *pp*, *mf*³, *mp < f*, *pp*

f sul pont.

f, *p*, *f*, *p < f*, *p*, *f*

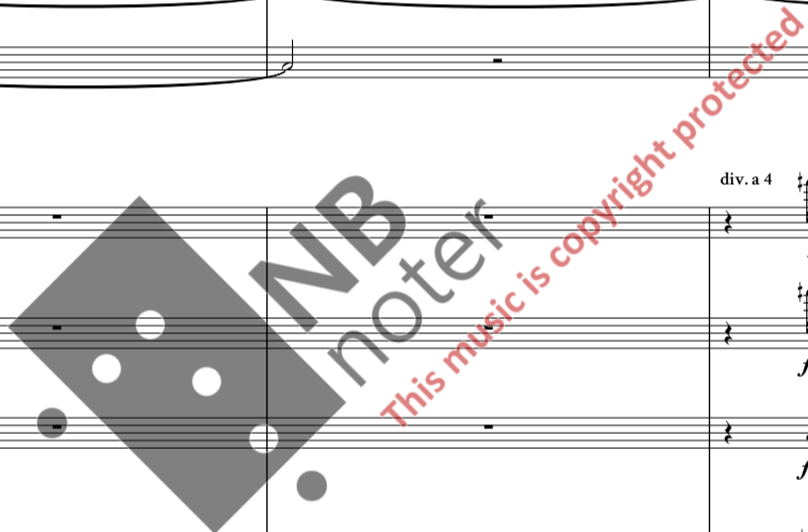
mp, *f*, *p*, *f*

mp, *f*

mp, *f*

pp

pp



223 $\frac{3}{4}$

X Grandiose

$\frac{2}{4}$

Picc. 1
Picc. 2
Fl. 1
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1-3
Hn. 1-4
Tpt. 1-3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Sampler

$\frac{3}{4}$

Grandiose

$\frac{2}{4}$

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