

Plans

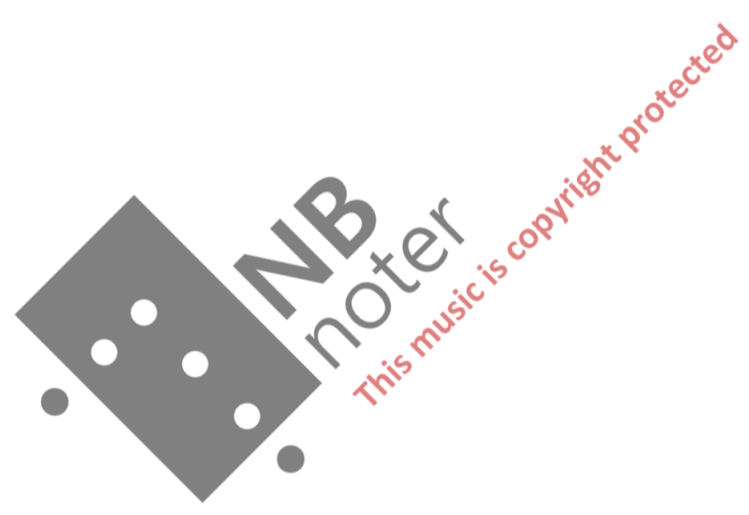
for ensemble and slides

Øyvind Torvund

2021



Full Score



Plans

for ensemble and slides

Commissioned by Ultima Oslo Contemporary Music Festival
and Donaueschingen Musiktage for its 100th anniversary.

Funded by Art Council Norway

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Duration – 15 minutes

Instrumentation

2 Flutes – 1st also Piccolo, 2nd also Piccolo and Alto Flute

Oboe – also Cor Anglais

2 Clarinets in B♭ – 1st also in E♭, 2nd also Bass Clarinet in B♭

Alto Saxophone – also Baritone Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Tiny Explosions (objects)



2 Plastic Heads

Copper Sheet

Aluminium foil

Baking Paper

Big Explosions (metal)



2 Splash Cymbals

Metal Cans with various small metal objects

Metal Bucket with Broken Glass

Kick Drum with sizzle (hanging metal beads)

Cardboard Box

Wooden Plank

Ricochet Stick

3 Piccolo Wood Blocks

Triangle

A2 Cymbals

2 Thunder Sheets (placed on top of each other,
so that they resonate together)

Styrofoam

Percussion 2

Drums



Bass Drum

Snare Drum

Bucket with Metal and Bamboo Wind Chimes
(old and/or durable, to produce a chaotic
explosive sound which can be muted quickly)

Metal Bucket with Broken Glass

Cardboard Box

Wooden Plank

Ricochet Stick

Triangle

A2 Cymbals

Metal Cans

Thin Metal Plate

Styrofoam


Rattle (old and/or durable)

Piano – also Sampler and Moog Synth:

Midi keyboard (88 keys)

Computer with Kontakt Player software and a soft synth with a Moog-type lead sound

Soundcard, local monitoring and stereo PA

The key  stops all playing samples.

3 Violins

Viola

2 Violoncellos

Double Bass

The score is in C

Tech rider

in some sections of the piece 1st violin, horn and trombone are amplified with effects:

- guitar effect pedal with heavy distortion, Boss "metal zone" or similar
- a reverb unit

No local monitor is needed for this.

Projection

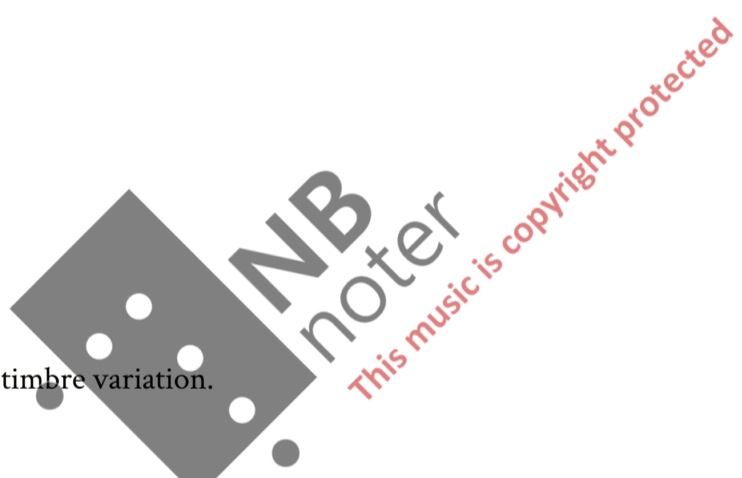
- projector
- big screen placed above or next to the musicians
- a power point program

A score reading person who can trigger the slides.

Legenda

Microtones are approximate

- + Woodwinds – slap
- Horn – slap air noise against the teeth
- ⊕ as slap, with more pitch content
- ∟ tongue-ram
- ♦ Air
- ↑ tooth embouchure, high pitched
- ¹⁺² with trill clef 1+2 (or 3+4)
- Hit on mouthpiece. Vary valves ad lib. for timbre variation.
- ▣ bow overpressure, white noise
- ▤ left hand is damping the strings so that no distinct pitch is produced (change bow when necessary)



Multiphonics

All multiphonics are merely a suggestion and could be replaced by a similar sounding one.

Flute

Four musical examples for Flute multiphonics. Each example consists of a finger chart above a musical staff. The finger charts show the positions of the left and right hands on the keys. The musical staves show the resulting sound, which is a complex, multi-note chord. The examples are labeled 22-1, 45-1, 87-1, and 117-1.

Alto Flute

Three musical examples for Alto Flute multiphonics. Each example consists of a finger chart above a musical staff. The finger charts show the positions of the left and right hands on the keys. The musical staves show the resulting sound, which is a complex, multi-note chord. The examples are labeled 19-1, 47-2, and 91-1.

Oboe

Eighteen musical examples for Oboe multiphonics. Each example consists of a finger chart above a musical staff. The finger charts show the positions of the left and right hands on the keys. The musical staves show the resulting sound, which is a complex, multi-note chord. The examples are labeled 1-1, 3-1, 4-2, 13-1, 25-1, 48-1, 50-1, 129-1, 147-1, 150-1, 158-1, 165-1, 185-1, 231-1, 236-1, 252-1, 322-1, 370-1, 372-1, 380-1, and 390-1.

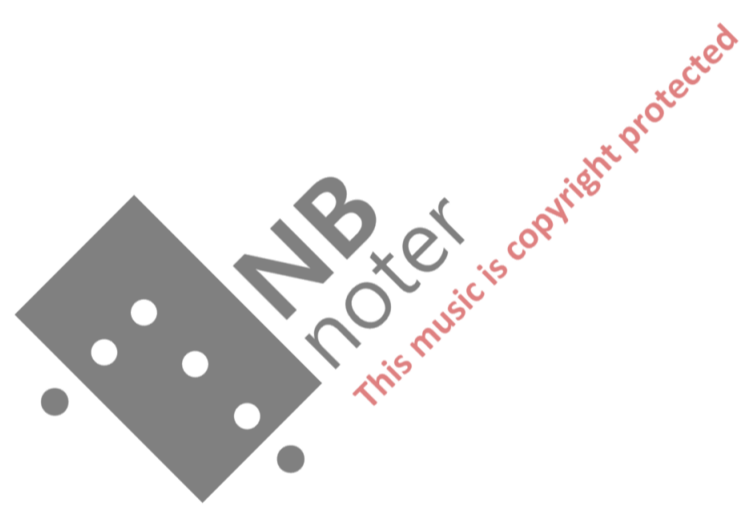
Alto Saxophone

Four musical examples for Alto Saxophone multiphonics. Each example consists of a finger chart above a musical staff. The finger charts show the positions of the left and right hands on the keys. The musical staves show the resulting sound, which is a complex, multi-note chord. The examples are labeled 14-1, 22-1, 104-1, and 146-1.

Bassoon

Nine musical examples for Bassoon multiphonics. Each example consists of a finger chart above a musical staff. The finger charts show the positions of the left and right hands on the keys. The musical staves show the resulting sound, which is a complex, multi-note chord. The examples are labeled 978-1, 1704-1, 2270-1, 2799-1, 3212-1, 4932-1, 5717-1, 10031-3, and 10030.





Plans

Øyvind Torvund
2021

$\text{♩} = 60$

1 Flute

2 Flute

Oboe

1 Clarinet

2 Clarinet

Baritone Saxophone

Bassoon

Horn

Trumpet

Trombone

Objects (1)

Metal Plate (2)

Piano

Projection

$\text{♩} = 60$ *gliss. sim.*

1 Violin

2 Violin

3 Violin

Viola

1 Violoncello

2 Violoncello

Double Bass

f *mf* *p* *gliss. sim.* *ff* *mp* *ff* *f* *mf*

glissando

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8

1 Fl. *f* take Piccolo

2 Fl. *f*

1 Cl. *f*

2 Cl. *f*

Bar. Sax. *f* tooth embouchure 15

Bsn. *f*

Hn. *f* sim.

Tpt. *mf* sim.

Tbn. *mf* sim.

Obj. (1) *f*

Met. (1) *mf*

Th. Sh. (1) *ff*

Br. Gl. (2) *f* with metal rod *ff*

Proj.

1 Vln. *pp* *f* *pp* *f* *pp*

2 Vln. *pp* *f* *pp* *f* *pp* *pp* *f*

3 Vln. *pp* *f* *pp* *f* *pp*

1 Vc. *f* *mp*

2 Vc. *f*

D. B. *pp* *f* *ff* *pp* sul pont. sul tasto

II

Fl. 2

Ob.

1

Cl.

2

Obj. (1)

Met. (1)

Br. Gl. (2)

Proj.

1

Vln 2

3

D. B.

f

mf

ff

f

pp

f

pp

f

pp

pp

f

pp

f

pp

pp

f

ff

mp

pp

sul pont.

sul tasto

pp

f

with metal rod

7 8 9 10

Musical score for measures 14-16. Instruments include Picc. 1, Fl. 2, Cl. 2, A. Sax., Bsn., Obj. (1), Met. (1), Drums (2), Br. Gl. (2), Proj., Vln 1-3, Vla, and Vc. 1-2. Includes dynamic markings (f, mf, ff) and performance instructions like 'Piccolo take Flute' and 'Alto Saxophone take Baritone Saxophone'. A large watermark 'NB noter' and 'This music is copyright protected' is present.

Musical score for measures 17-18. Instruments include Obj. (1), Br. Gl. (2), Proj., Vln 1-3, Vla, and Vc. 1-2. Features complex rhythmic patterns with sixteenth notes and dynamic markings (ff, mp, pp, gliss. sim.).

19

1 Cl. *pp* *f* *pp* ¹
tr

2 Cl. *pp* *f* *pp* ³⁺⁴
tr take Bass Clarinet

Met. (1)

Drums (2)

Br. Gl. (2) *ff*

Samp. (play) glass breaking *f* *p*

Proj. 19 20 21 (black screen) 22

Vln 1 *pp* *f*

Vln 2 *f*

Vla *f*

Vc. 1 *pp* *f*

Vc. 2 *pp* *f* sul pont. *mp*

D. B. *mf* *f*

22

Met. (1)

Br. Gl. (2)

Samp. (play) *f*

Proj.

Vln 1 *ff* *pp* *ff*

Vln 2 *ff* *pp*

Vln 3 *ff* *mp*

Vla *ff* *mp*

Vc. 1 *f* *pp*

Vc. 2

24

Met. (1)

A2 Cymb. (2)
vacuum crash
the two cymbals make an air pocket and stick together
f

Samp. (play)

Proj.

1
pp

Vln 2
f *pp*

3
pp

Vla
pp *mp*

Vc. 1
2
ff *pp*

27

Met. (1)

A2 Cymb. (2)
sim.
f

Samp. (play)

Proj.
23 (black screen)

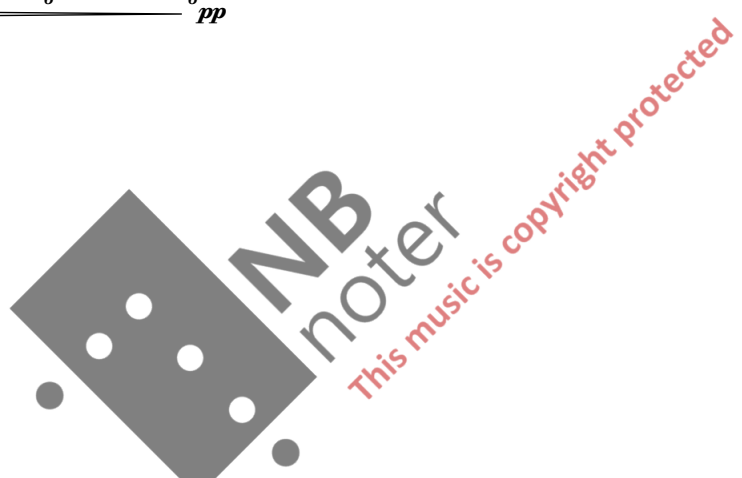
1
f

Vln 2
f *mf* *p*

3
mf

Vla

Vc. 1
2
ff *mp*



29

Flute

Fl. 1

Fl. 2

Ob.

Cl. 1

Bass Clarinet

B Cl.

Bar. Sax.

Baritone Saxophone

Bsn.

Hn.

Tpt.

Tbn.

Met. (1)

Drums (2)

A2 Cymb. (2)

Samp. (play)

Proj.

24

Vln 1

Vln 2

Vln 3

Vla

Vc 1

Vc 2

D. B.

hit with solid scrubbing brush, hard attack and hard pressure with circular movements

hit and freeze so that the cymbals naturally buzzes out

explosions

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 and 2, Oboe, Clarinet 1, Bass Clarinet, Baritone Saxophone, and Bassoon. The brass section includes Horn, Trumpet, and Trombone. The percussion section includes Mallets (1), Drums (2), and A2 Cymbals (2). The string section includes Violins 1, 2, and 3, Viola, Violoncello 1 and 2, and Double Bass. The score is marked with a forte (*f*) dynamic throughout. Performance instructions for the drums and cymbals are provided in the percussion staves.

Obj. (1) **33** **GP**

f

Proj. 25 26 27 28 29 30 31 32

Vln 1 **GP**

mf

Vln 2 *p* *pp*

Vla *mf*

36 **♩ = 52** **♩ = 60**

Picc. 1 *f* Piccolo

Picc. 2 *f* Piccolo

Ob. *f*

Cl. 1 *f* Clarinet in Eb

Cl. 2 *f* Clarinet

Bar. Sax. *p* *mf* take Alto Saxophone

Hn. *p* *mf* straight mute

Tpt. *p* *mf* harmon mute

Tbn. *p* *mf* harmon mute

Samp. (play) car alarms

Proj. 33 (fade out) 34

♩ = 52 **♩ = 60**

Vln 1 *p*

Vln 2 *p*

Vln 3 *p*

Vla *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

39 $\text{♩} = 52$

1 Picc. $\text{♩} = 52$

2 Picc. $\text{♩} = 52$

Ob. $\text{♩} = 52$

Cl. 1 $\text{♩} = 52$

Cl. 2 $\text{♩} = 52$

Hn. $\text{♩} = 52$

Tpt. $\text{♩} = 52$

Tbn. $\text{♩} = 52$

Proj. $\text{♩} = 52$

$\text{♩} = 52$

1 Vln $\text{♩} = 52$

2 Vln $\text{♩} = 52$

Vla $\text{♩} = 52$

1 Vc. $\text{♩} = 52$

2 Vc. $\text{♩} = 52$

D.B. $\text{♩} = 52$

f

f sul pont.

mf sul pont.

mf sul pont.

mf

III sul pont.

mf

41 $\text{♩} = 90$

1 Picc. $\text{♩} = 90$

2 Picc. $\text{♩} = 90$

Ob. $\text{♩} = 90$

Cl. 1 $\text{♩} = 90$

Cl. 2 $\text{♩} = 90$

A. Sax. $\text{♩} = 90$

Bsn. $\text{♩} = 90$

Proj. $\text{♩} = 90$

Vln 1 $\text{♩} = 90$

f

f

f

overblown *f*

Alto Saxophone 146-1 *f*

2270-1 *f*

129-1 *f*

43 ♩ = 60

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

f *f* *p*

espr. p mf p

take Flute
Flute
p mf p

f *f* *p*

espr. p mf p

f *f* *p*

espr. p mf p

f *f* *p*

espr. p mf p

f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

senza sord.
Hn.
ff pp ff pp ff pp ff pp ff pp ff pp

senza sord.
Tpt.
ff pp ff pp ff pp ff pp ff pp ff pp

senza sord.
Tbn.
ff pp ff pp ff pp ff pp ff pp ff pp

Samp.
(play)

Proj.

1

2

3

Vln
Vla

ff mf ff

ff mf ff

ff mf ff

ff ord. mf ff

ff mf ff

ff mf ff

ff ord. mf ff

ff mf ff

47

1 Picc. take Piccolo

2 Picc. *mf* Piccolo

Ob. *mf* 322-1

Cl. 1 *mf*

A. Sax. *pp fff pp ff pp fff pp ff pp fff pp ff*

Bsn. *pp fff pp ff pp fff pp ff pp fff pp ff*

Hn. *pp fff pp ff pp fff pp ff pp fff pp ff pp fff pp ff*

Tpt. *pp fff pp ff pp fff pp ff pp fff pp ff pp fff pp ff*

Tbn. *pp fff pp ff pp fff pp ff pp fff pp ff pp fff pp ff*

Proj.

1 Vln *f*

2 Vln *f*

3 Vln

Vla

50

The musical score for page 50 includes the following parts and markings:

- Picc. 1:** Rapid sixteenth-note passages with dynamic markings *f* and *p* alternating. Ends with *mf* triplets.
- Picc. 2:** Similar to Picc. 1, but with a rest in the second system. Ends with *mf* triplets.
- Ob.:** Rapid sixteenth-note passages with dynamic markings *f* and *p* alternating. Ends with a rest.
- Cl. 1:** Rapid sixteenth-note passages with dynamic markings *f* and *p* alternating. Ends with *mf* triplets.
- Cl. 2:** Rests in the first two systems, then *mf* triplets in the third system.
- A. Sax.:** Rests in the first system, then rapid sixteenth-note passages with dynamic markings *f* and *p* alternating. Ends with a rest.
- Bsn.:** Rapid sixteenth-note passages with dynamic marking *f* and triplet markings.
- Hn.:** Rests in the first system, then triplet notes with dynamic marking *f*.
- Tpt.:** Rests in the first system, then triplet notes with dynamic marking *f*.
- Tbn.:** Rests in the first system, then triplet notes with dynamic marking *f*.
- Proj.:** A single note marked "35 (fade out)".
- Vln 1, 2, 3:** "ord." markings, followed by passages with dynamic markings *ff*, *mf*, and *ff*. Ends with *mf*.
- Vla.:** "ord." markings, followed by passages with dynamic markings *ff*, *mf*, and *ff*. Ends with *mf*.
- Vc. 1, 2:** "ord." markings, followed by passages with dynamic marking *mf*. Ends with *mf*.
- D. B.:** "ord." markings, followed by passages with dynamic marking *mf*. Ends with *mf*.

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53

1 Picc. *mf*

2 Picc. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*
take Bass Clarinet Bass Clarinet

Bar. Sax. *mf*
Baritone Saxophone

Bsn. *mf*

Hn. *mf*
straight mute

Tpt. *mf*
harmon mute

Tbn. *mf*
harmon mute

Wood (1) *ff*

Wood (2) *ff*

Samp. (play)

Proj.

1 Vln. 2

3 Vln. 3

Vla.

1 Vc. 1

2 Vc. 2

D. B.

thin metal rod, high pitched "zip" sound, like an electronic alarm

59

Ob. *f*

Cl. 1 *f* take Clarinet

Bar. Sax. *f*

Bsn. *f*

Tpt. *f*

Proj. $\frac{4}{4}$

Vln 1 *f* — *mf f* — *mf f* — *mf f* — *mf* *f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* > *p* *f* — *mf f* — *f* — *mf f* — *mf f* > *p*

Vln 2 *f* — *mf f* — *mf f* — *mf f* — *mf* *f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* > *p* *f* — *mf f* — *f* — *mf f* — *mf f* > *p*

Vln 3 *f* — *mf f* — *mf f* — *mf f* — *mf* *f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* — *mf f* > *p* *f* — *mf f* — *f* — *mf f* — *mf f* > *p*

Vla.

Vc. 1 IV *f*

Vc. 2 IV *f*

D. B. III *f*

62 ♩ = 72

Flute
Fl. 1
Alto Flute
A. Fl.
Ob.
Clarinet
Cl. 1
B. Cl.
Bar. Sax.
Bsn. without reed
Hn.
Tpt. senza sord.
Tbn.
3 W. Bl. (1)
M. Pl. (2) bending metal plate
Pno damp strings with hand, almost no audible pitch

♩ = 72

1
Vln 2
3
Vla
1
Vc. col legno gettato sul tasto → sul pont. sim. p
2
D. B. col legno gettato sul tasto → sul pont. sim. p

66

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

3 W. Bl. (1)

M. Pl. (2)

Pno

Proj.

1

Vln 2

3

Vla

1

Vc.

2

D. B.

pp *fff* *ff* *p* *ff*

pp *mp* *p* *mp* *ff* *pp*

pp *fff* *ff* *p* *mf*

mf *pp* *p* *ff* *mp* *mf* *ff*

mf *mp* *ff* *fff* *p* *pp*

ff *p* *mf* *mp* *ff*

pp *p* *mf* *f* *ff* *mp*

mp *mf* *ff* *mp* *ff* *p*

mf *ff* *mp* *p* *mf* *mp*

pp *mp* *pp* *mf* *mf*

mf *pp* *mf* *pp* *mf*

36 37 (black screen)

sim.

69

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

3 W. Bl.
(1)

M. Pl.
(2)

Pno

Proj.

38

1

Vln 2

3

Vla

1

Vc.

2

D. B.

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

mf *p* *ff* *fff* *ff* *mf* *pp* *p* *mf*

ff *p* *ff* *pp* *p* *mf*

pp *p* *mp* *ff* *pp* *mf* *flz.* *p* *ff*

mf *ff* *p* *mp* *mf* *pp* *ff*

p *pp* *pp* *mf* *p* *mp* *mf*

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

pp *ff* *p* *f* *mf* *flz.* *mf* *mf* *ff*

ff *pp* *ff* *pp* *mf* *f* *flz.* *mf* *flz.* *pp*

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

mf *pp* *mp* *pp*

p

p

mf *p* *p* *p*

mf *IV* *II* *I*

mf *III* *II* *pizz.*

mf *pizz.*

mf *p*

mf *p*

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73

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

M. Pl. (2)

Pno

Proj.

1

Vln 2

3

Vla

1

Vc.

2

D. B.

76

Fl. 1: *ff*, *f*, *p*, *f*, *p*, *mf*, *p*

A. Fl.: *ff*, *p*, *ff*, *ff*, *ff*

Ob.: *f*, *pp*, *p*, *mf*, *mp*, *pp*

Cl. 1: *mp*, *pp*, *ff*, *mf*, *p*, *f*

B. Cl.: *mp*, *mf*, *pp*, *ff*

Bar. Sax.: *mp*, *mf*, *f*, *mp*, *mf*, *pp*

Bsn.: *f*, *ff*, *mp*, *p*, *p*, *mp*

Hn.: *ff*, *mf*, *p*, *mp*, *mf*, *ff*, *mf*

Tpt.: *mf*, *ff*, *p*, *ff*

Tbn.: *mf*, *mp*, *p*, *mp*

M. Pl. (2): *p*

Pno: *p*

Proj.

Vln 1: *f*, *f*, *mp*

Vln 2: *p*, *p*

Vln 3: *pp*, *p*, *mp*, *p*

Vla: *p*, *p*

Vc. 1: *f*, *p*, *mp*

Vc. 2: *f*, *p*

D. B.: *f*, *p*

flz. (flute), *sul pont.* (sul ponticello), *(with rounded oral cavity)*

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79 ♩ = 52

Fl. 1 *f mp fff pp p mf*

A. Fl. *mf p ff mp ff pp*

Cl. 1 *pp mf ff mp*

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

Bar. Sax. *pp mp fff mf*

Hn. *f pp ff mp mf p*

Tpt. *f pp mf p f mf mp*

Tbn. *pp p mp mf mp ff*

M. Pl. (2)

Pno *sim. p mf p*

Proj. 39

Vln 1 ♩ = 52
p Solo amplified through distortion and reverb effect ff mf f

82 $\text{♩} = 72$

Fl. 1 *mp pp ff mf p ff p mp*

A. Fl. *p mf mp pp ff mf p ff*

Cl. 1 *fff p mf pp ff f*

B. Cl. *p mp ff pp p pp mp*

Bar. Sax. *p mf p ff mp ff pp p*

Hn. *f mf ff pp p mp*

Tpt. *f pp p mf mp pp ff mf*

Tbn. *f mf p mf p ff mp f*

3 W. Bl. (1) *f > pp f > pp*

M. Pl. (2) *mf f*

Wood (2) *f f*

Pno *p mf*

Proj. 40 (black screen)

Vln 1 $\text{♩} = 72$

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86

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

3 W. Bl. (1)

Wood (2)

Pno

Proj.

Vc. 1

Vc. 2

D. B.

ff *pp* *ff* *p* *mf* *p* *f* *p* *pp* *mf* *p*

p *mp* *ff* *fff* *ff* *mf* *pp* *p* *mf*

ff *pp* *p* *mf*

mp *ff* *p* *mp* *ff* *pp* *mf* *pp* *ff*

mf *ff* *p* *mp* *mf* *pp* *ff*

pp *mp* *pp* *mf* *p* *mp* *mf*

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

f *p* *mf* *pp* *p* *mf* *flz.* *mf* *mf* *ff*

p *fff* *p* *ff* *pp* *mf* *flz.* *f* *mf* *flz.* *pp*

pp *p* *ff* *f* *mf* *ff* *p*

f *pp* *f* *ppp* *f* *pp* *p*

mf *p* *p*

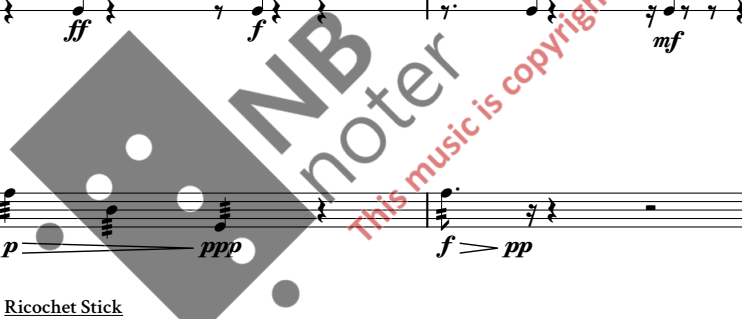
sim. *p* *p*

col legno gettato sul tasto → sul pont. *sim.*

col legno gettato sul tasto → sul pont. *sim.*

sul tasto → sul pont. col legno gettato *sim.*

p



Ricochet Stick
 stricked long thin stick held tightly to a table,
 glissando by changing the position of its ricocheting length.

Ricochet Stick
 stricked long thin stick held tightly to a table,
 glissando by changing the position of its ricocheting length.

slightly slower

col legno gettato
 sul tasto → sul pont. *sim.*

col legno gettato
 sul tasto → sul pont. *sim.*

sul tasto → sul pont.
 col legno gettato *sim.*

p

90

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

R. St. (1)

M. Pl. (2)

R. St. (2)

Pno

Proj.

1

Vc.

2

D. B.

This page contains a musical score for page 90, featuring woodwinds, brass, strings, and percussion. The instruments listed are Fl. 1, A. Fl., Ob., Cl. 1, B. Cl., Bar. Sax., Bsn., Hn., Tpt., Tbn., R. St. (1), M. Pl. (2), R. St. (2), Pno, Proj., Vc. 1, Vc. 2, and D. B. The score includes various musical notations such as dynamics (mp, pp, ff, f, p, mf), articulation (accents, slurs), and performance instructions like 'Cardboard Box with wooden ribbon s'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

94 ♩ = 80

Fl. 1
A. Fl.
Ob.
Cl. 1
B. Cl.
Bar. Sax.
Bsn.
Hn.
Tpt.
Tbn.
C. Box (1)
M. Pl. (2)
Proj.
Vln 1
Vln 2
Vln 3
Vla.
Vc. 1
Vc. 2
D. B.

Fl. 1: *p*, *f*, *p*, *mf*, *p*, *mp*, *f*

A. Fl.: *ff*, *ff*, *mp*, *f*

Ob.: *p*, *mf*

Cl. 1: *ff*, *mf*, *p*, *f*

B. Cl.: *mf*, *pp*, *ff*

Bar. Sax.: *f*, *mp*, *mf*, *pp*

Bsn.: *mp*, *p*, *mp*, reed in

Hn.: *p*, *mp*, *ord.*, *p*, *mp*, *p*

Tpt.: *ff*, *p*, *ord.*, *p*, *mf*, *p*

Tbn.: *mp*, *p*, *ord.*, *p*

Vln 1: *mf*, *mp*, *f*

Vln 2: *mf*, *mp*, *f*

Vln 3: *mf*, *mp*, *f*

Vla.: *mf*, *f*

Vc. 1: *arco*, *mf*, *f*, *mp*, *f*

Vc. 2: *mf*

D. B.: *mf*

Annotations: take Piccolo, take Clarinet, take Alto Saxophone, flz., Piccolo, ord., (with rounded oral cavity), 41, 3, 5, 7, 3, 5, 7, 3, 6, 6, 6, 6

99 ord.

Fl. 1 *p* *mf* *mp*

Ob. *p* *p*

1 *pp* *mf* *mp* *mf*

Cl. 2 *pp*

Bsn. *p*

Hn. *p* *mf*

Tpt. *p* *mf* *p*

Tbn. *mf*

Proj. 42 43

1 *mp* *mf* *p*

2 *mp* *f*

3 *mp*

Vla. *mp*

1 *mp* *mf* *f*

2 *mp*

D. B. *mp* *p*

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105

Fl. 1 *mf* *f* *mp*

Picc. 2 *mf* *f* *mp*

Ob.

Cl. 1 *pp* *mf* *p* *p*

Cl. 2 *pp* *mf* *p*

A. Sax. *pp* take Baritone Saxophone

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Obj. (1)

Met. (1) *mf* *f*

Proj. 44 45 46

Vln. 1 *mf* *p* *mp* *pp*

Vln. 2 *mf* *mf* *pp* *f* *pp* *p* *mp* *pp*

Vln. 3 *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *mp* *pp*

Vla. *mf*

Vc. 1 arco *mf* *f* *mp*

Vc. 2 *mf* *mp*

D. B. *mf* *mp*

109

Fl. 1 *f* *p* *mf*

Picc. 2 *f* *mf*

Ob. *p*

Cl. 1 *f* *mf* *pp* *mf*

Cl. 2 *mf* *pp*

Bsn. *f*

Hn. *p*

Tpt. *p*

Tbn. *f*

Proj. 47 48

Vln 1 *f* *mp* *mf*

Vln 2 *f* *mp*

Vln 3 *f* *mp*

Vla. *f*

Vc. 1 *f* *mp* *p* *pp* *mf* *sul pont.*

Vc. 2 *mp* *p* *pp*

D. B. *mp* *p* *pp* *ff* *f*

ord.

take Clarinet in Eb

Clarinet in Eb

120

Fl. 1 *f* *mp* *f* ord.

Picc. 2 *f* *mp* *f* ord.

Ob. *mp* *f*

Cl. 1 *p* *mf* *f* *mf*

Cl. 2 *mf* *p* *mf* *mf*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Proj.

Vln 1 *mp* *f*

Vln 2 *mp* *f*

Vln 3 *mp* *f*

Vla. *f*

Vc. 1 *mp* *f*

Vc. 2

D. B.

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123

Fl. 1

Picc. 2

Ob.

1

Cl.

2

Bsn.

Hn.

Tpt.

Tbn.

C. Box (1)

C. Box (2)

Proj.

1

Vln 2

3

Vla

1

Vc.

2

D. B.

take Alto Flute

knitting needles scratch

knitting needles scratch

50

51

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131 $\text{♩} = 52$ $\text{♩} = 120$ $\text{♩} = 150$ $\text{♩} = 200$

Ob. *ff*

Cl. 1

B. Cl. *ff* *overblown* *sim.*

A. Sax. *ff* *146-1* *14-1* *146-1* *14-1* *146-1* *14-1* *146-1* *14-1*

Bsn. *ff* *5717-1* *2799-1* *3212-1* *2799-1* *3212-1* *2799-1* *3212-1*

Met. (1) *pour metal objects from can to can*

Th. Sh. (1) *kick and dampen* *ff* *f* *ff* *f* *ff* *f* *ff*

Drums (2) *throw rattle and chain on drum, aggressively* *ff* *f* *ff* *f* *ff*

Proj. *52* *53*

$\text{♩} = 150$

Fl. 1 *mf* *87-1*

A. Fl. *mf* *91-1* *take Flute*

Ob. *1-1* *65-1* *50-1* *231-1* *158-1*

Cl. 1

B. Cl. *flz.* *ff* *mf* *overblown*

A. Sax. *14-1* *3212-1* *146-1* *22-1* *104-1* *14-1* *146-1* *flz.* *f*

Bsn. *3212-1* *978-1*

Hn. *mf*

Tpt. *mf* *mf* *mf* *f*

Tbn. *mf*

Met. (1)

Th. Sh. (1)

Drums (2) *(foil)* *f* *ff* *mf* *ff* *(foil)*

Pno *p* *f*

Proj. *Red.*

$\text{♩} = 150$

Vln 1 *vib.* *f*

Vln 2 *vib.* *f*

Vln 3 *f*

148 $\text{♩} = 72$

Fl. 1 *f* take Piccolo

Cl. 1 *f* take Clarinet in Eb

B. Cl. *f* overblown take Clarinet

Bsn. 4932-1 1704-1

Hn. *f* \rightarrow *pp*

Tpt. *f* \rightarrow *pp*

Tbn. *f* \rightarrow *pp*

Met. (1)

Th. Sh. (1) *f*

Drums (2) *f*

Pno *ff* \rightarrow *pp* *ff* \rightarrow *pp*

Proj. $\frac{4}{4}$

1 $\text{♩} = 72$

Vln 1 *f* \rightarrow *pp*

Vln 2 *f* \rightarrow *pp*

Vln 3 *f* \rightarrow *pp*

Vla *f* \rightarrow *pp*

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150 $\text{♩} = 60$ $\text{♩} = 90$

Obj. (1)

Met. (1)

Th. Sh. (1) *ff* hand kick hand

Drums (2) with worn brush cloth \rightarrow

Pno *ff*

Proj. $\frac{2}{4}$

$\text{♩} = 60$

158

Picc. 1

Fl. 2

Ob.

Bsn.

Obj. (1)

Met. (1)

Th. Sh. (1)

Drums (2)

Pno

Proj.

Piccolo

Flute

158-1 165-1

10031-3 10030

hand hand

f *f* *f*

164

Picc. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Samp. (sound)

Samp. (play)

Proj.

D. B.

Clarinet in Eb

Clarinet

fast vib. sul pont. flautando slow vib.

sim. gliss.

fast vib.

p *mf* *p* *p* *mf* *p* *pp* *mf*

167

take Flute

Flute 22-1

mp

take Alto Flute

Alto Flute 19-1

mp

Picc. 1

mf

Fl. 2

mf

Ob.

mf

Cl. 1

p mf

pp

Cl. 2

mf

pp

A. Sax.

pp

Bsn.

pp

Hn.

pp p pp

plunger mute

Tpt.

pp p pp

plunger mute

Tbn.

pp p pp

Proj.

1

fast vib. sul pont. flautando slow vib.

ppp

gliss. between all notes slow vib. fast vib.

f ppp

2

fast vib. sul pont. flautando slow vib.

ppp

gliss. between all notes slow vib. fast vib.

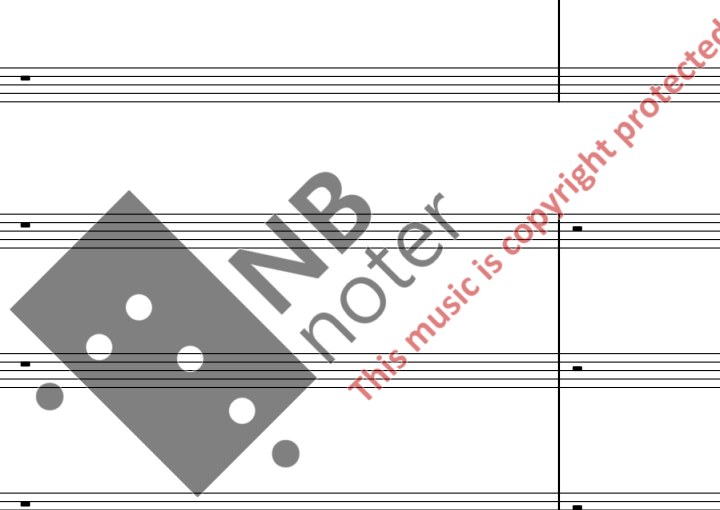
f ppp

D. B.

ppp

sul pont. flautando fast vib.

ppp



171

Fl. 1 117-1 45-1 take Piccolo

A. Fl. 47-2 take Flute

Ob.

Cl. 1 fast vib. pp slow vib. pp f take Clarinet

Cl. 2 slow vib. pp

A. Sax. fast vib. pp

Bsn. fast vib. pp

Hn. pp mf fast vib. pp fast vib.

Tpt. mp pp mf pp fast vib.

Tbn. mp pp mf pp

Samp. (sound)

Samp. (play)

Proj. 55 (black screen)

1 slow vib. sul pont. flautando fast vib. fast and wide vib. pp ff

Vc. 2 ord. pp p slow vib. sul pont. flautando fast vib. fast and wide vib. pp ff

D. B. ord. pp p sul pont. flautando fast and wide vib. slow vib. pp ff

179

Picc. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

A. Sax.

Bsn.

Obj. (1)

R. St. (2)

Proj.

Vc. 1

Vc. 2

D. B.

Flute

Clarinet

Piccolo

take Flute

take Alto Flute

take Bass Clarinet

take Baritone Saxophone

56 57 58 59 60 61 62 63

(fast and wide vib) → fast vib.

pp

(fast and wide vib) → fast vib.

pp

(slow vib.) → fast vib.

pp

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♩ = 90

184

Ob.

Obj. (1)

Pno

Proj.

48-1 370-1 185-1 147-1 25-1 380-1 236-1 370-1 252-1 185-1 252-1 185-1 390-1 4-2 13-1 150-1

64

190

Ob.

Obj. (1)

Styr. (1)

Styr. (2)

Pno

Proj.

1

Vln 2

3

Vla

1

Vc.

2

D. B.

3-1

13-1

150-1

48-1

370-1

25-1

380-1

236-1

370-1

3-1

372-1

380-1

150-1

arco

pp

f

pp

ff

ppp

f

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

65

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Like a distant big orchestra ♩ = 60

196

Hn. *p*

Tpt. *p* practice mute or plunger mute

Tbn. *p*

Styr. (1) *ff*

Styr. (2)

Pno. rub along bass strings, slowly, heavy pressure with hard plectrum *ff*

Proj. 66 67 (black screen)

Like a distant big orchestra ♩ = 60

1 *p* sul tasto sotto voce, medium bow speed

Vln 2 *p* sul tasto sotto voce, medium bow speed

3 *p* sul tasto sotto voce, medium bow speed

Vla. *p* sul tasto sotto voce, medium bow speed

1 *p* sul tasto sotto voce, medium bow speed

Vc. *p* sul tasto sotto voce, medium bow speed

2 *p* sul tasto sotto voce, medium bow speed

D. B. *p*

poco

espr.

204

Fl. 1 *ff* *p* *ff* *pp* *ff* *mf* *ff*

A. Fl. *Alto Flute* *ff* *pp* *mp* *ff* *p* *ff* *p*

Ob. *mf* *mp* *ff* *p* *ff* *take Cor Anglais*

Cl. 1 *mp* *pp* *ff* *p* *ff*

B. Cl. *Bass Clarinet without mouthpiece* *pp* *p* *mp* *mf* *mp*

Bar. Sax. *Baritone Saxophone* *ff* *pp* *p* *mp*

Bsn. *without reed* *p* *mp* *pp* *ff*

Hn.

Tpt.

Tbn. *f* *pp*

M. Pl. (2) *mf*

Proj. 68 69

Vln 1 *mp* *espr.*

Vln 2 *mp* *espr.*

Vla

Vc. 1

Vc. 2

D. B.

209

Fl. 1
mf pp p mf ff f mf p mp

A. Fl.
f mf ff ff ff fff p pp ff

C. A.
Cor Anglais
espr. mp

Cl. 1
pp mp mf ff p mp mf ff

B. Cl.
ff pp mf p ff mf pp

Bar. Sax.
mf mp ff pp mf p ff

Bsn.
ff p mf mp f ff p pp

Hn.
espr. p

Tpt.
senza sord. espr. p

Tbn.
p mp mf mp ff pp fff mf

M. Pl. (2)

Proj.
70

Vln 1
pp mp

Vln 2
pp mp

Vln 3
pp mp

Vla.
pp mp

Vc. 1
pp mp

Vc. 2
pp mp

D. B.
pp mp

213

Fl. 1 *mf* *pp* *ff* *mp ff* take Piccolo

A. Fl. *mf* *mp* *ff* *p* *pp* *mf* *ff* *pp* take Piccolo

C. A. *mf* take Oboe

Cl. 1 *p* *ff* *mf* *pp* *p* take Clarinet in Eb

B. Cl. *fff* *p* *pp* *ff* *mp* *mf* mouthpiece in take Clarinet

Bar. Sax. *mp* *ff* *p* *pp* *ff* *p* *mp*

Bsn. *mf* *ff* *mp* *ff* *p* *ff* *mp* *mf* reed in

Tpt.

Wood (1) metal rod like short screams from angry little dogs (high pitched) *p f* *p f* *f* *pp* *pp*

Wood (2) metal rod like short screams from angry little dogs (high pitched) *p f* *p f* *p* *ff* *pp* *ff*

Proj.

1 *mf* ord.

Vln 2 *mf* ord.

3 *mf* ord.

Vla *mf* ord.

Vc. 1 *mf* ord.

2 *mf* ord.

D. B. *mf* ord.

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218

Picc. 1 Piccolo *f* *pp* *f*

Picc. 2 Piccolo *f* *pp* *f*

Ob. Oboe *f* *pp* *f*

Cl. 1 Clarinet in Eb *f* *pp* *f*

Cl. 2 Clarinet *f* *pp* *f*

Samp. (sound) *mf* *ff*

Samp. (play)

Proj. 71 72

Vln 1 *f* *p*

Vln 2 *f* *p*

Vln 3 *f* *p*

Vla. *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

D. B. *f* *p*

222

Picc. 1
Picc. 2
Ob.
Cl. 1
Cl. 2

Samp. (sound)
Samp. (play)
Proj.

Vln 1
Vln 2
Vln 3
Vla
Vc. 1
Vc. 2
D. B.

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

mf Piano *Piano* Sampler (sounding) *Piano*

poco *poco* *poco* *poco* *poco* *poco* *poco*

73

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225

Picc. 1

Picc. 2

Ob.

Cl. 1

Cl. 2

f *p* *f* *p* *f* *pp*

f *p* *f* *p* *f* *pp*

f *p* *f* *p* *f* *pp*

f *p* *f* *p* *f* *pp*

f *p* *f* *p* *f* *pp*

Hn.

Tbn.

amplified through distortion and reverb effect

f

amplified through distortion and reverb effect

f

Samp. (sound)

Sampler (sounding)

Piano

mf *p* *mf* *p*

Samp. (play)

Proj.

Vln 1

Vln 2

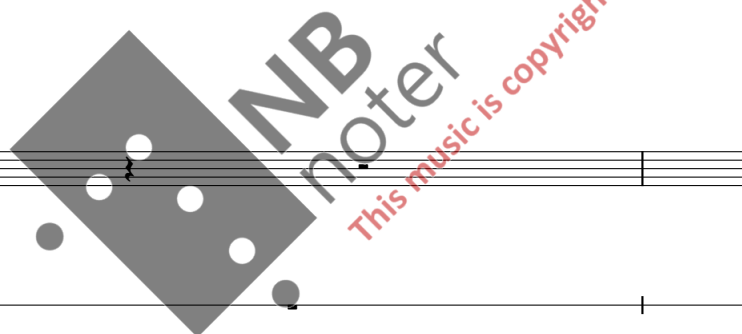
Vln 3

Vla

Vc. 1

Vc. 2

D. B.



228

1 Picc. *f* *p* *f* *pp* *p* *f*

2 Picc. *f* *p* *f* *pp* *p* *f*

Ob. *f* *p* *f* *pp* *p* *f*

Cl. 1 *f* *p* *f* *pp* *p* *f*

Cl. 2 *f* *p* *f* *pp* *p* *f*

Hn.

Tbn.

Samp. (sound) *p* *f* *pp* *f* *Piano* *mf* *pp* *f*

Samp. (play)

Proj. 74 75

1 Vln *p*

2 Vln *p*

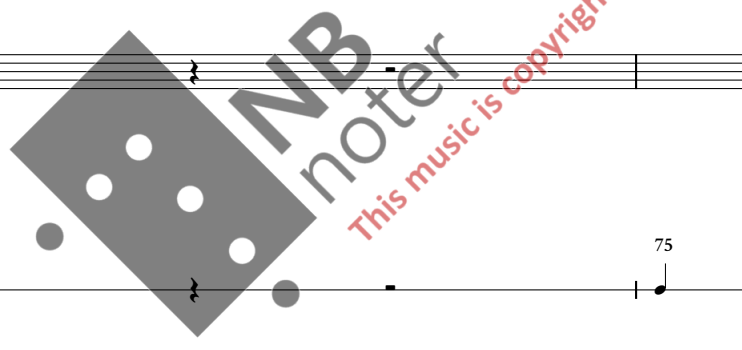
3 Vln *p*

Vla *p*

1 Vc. *p*

2 Vc. *p*

D. B. *p*



231

Picc. 1

Picc. 2

Ob.

Cl. 1

Cl. 2

Samp. (sound)

Sampler (sounding)

Piano

Sampler (sounding)

Piano

Samp. (play)

Proj.

76

1

Vln 2

3

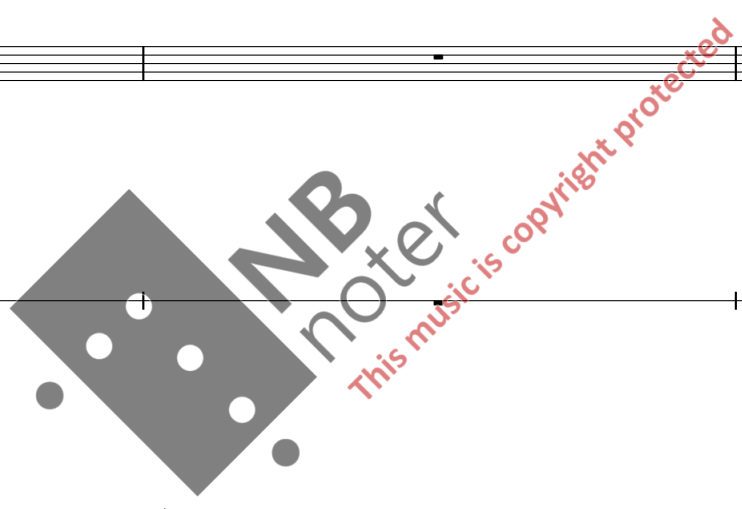
Vla

1

Vc.

2

D. B.



234

Picc. 1

Picc. 2

Ob.

Cl. 1

Cl. 2

Hn. (amplified)

Tbn. (amplified)

Proj.

Vln 1

Vln 2

Vln 3

Vla

Vc. 1

Vc. 2

D. B.

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237

1 Picc. *pp* *f*

2 Picc. *pp* *f*

Ob. *pp*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f* *p* *f* *p*

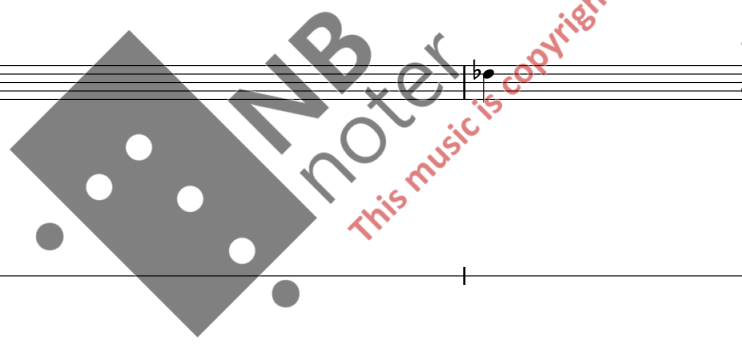
Hn. *f*

Tbn. *f*

Samp. (sound) *f* *mf* *p* *f* *p* *mf*

Sampler (sounding) *mf* *p* *f* *p* *mf*

Samp. (play) change preset to Moog Lead synth



1 Vln *mf* *mf* *mf*

2 Vln *mf* *mf* *mf*

3 Vln *mf* *mf* *mf*

Vla *mf* *mf* *mf*

1 Vc. *mf* *mf* *mf*

2 Vc. *mf* *mf* *mf*

D. B. *mf* *mf* *mf*

239

Picc. 1 *mp*

Picc. 2 *p*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f p mf p*

Hn.

Tbn.

Pno *mf*

Proj.

Vln 1 *p f*

Vln 2 *p f p*

Vln 3 *p f p*

Vla *p f p*

Vc. 1 *p f*

Vc. 2 *p f p*

D. B. *p f p*

1 Picc. *f* *pp* *f* *p* *f*

2 Picc. *f* *pp* *f* *p* *f*

Ob. *f* *pp* *f* *p* *f*

Cl. 1 *f* *pp* *ff*

Cl. 2 *f* *pp* *f* *p* *f*

Bar. Sax. *ff* *growl*

Bsn. *ff*

Tpt. *ff*

Pno. *f* *Moo Synth*

Proj. *Red.*

1 Vln. *espr.* *p* *mp*

2 Vln.

3 Vln.

Vla. *espr.* *p*

1 Vc. *espr.* *p*

2 Vc.

D. B. *p*

245

Picc. 1 *p*

Picc. 2 *p*

Ob. *p*

Cl. 1 *mf* 3+4 *tr* 3+4 *tr* *mf* 5 3

Cl. 2 *p* *mf* 1+2 *tr* 1+2 *tr* *mf* 5 6

Bar. Sax.

Hn. *f* (amplified)

Tbn. *f* (amplified)

Pno *mf* 8 11 12 12

Proj.

Vln 1 *p*

Vln 2 *p*

Vln 3 *p*

Vla *p*

Vc. 1 *p*

Vc. 2 *p*

D. B. *f* *p*

248

Picc. 1

Picc. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Samp. (sound)

Proj.

Vln 1

Vln 2

Vln 3

Vla

Vc. 1

Vc. 2

D. B.

Moog Synth

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1 Picc. 2 Ob. Cl. 1 Cl. 2 Bar. Sax. Bsn. Hn. Tpt. Tbn. Samp. (sound) Proj. Vln 1 Vln 2 Vla Vc. 1 Vc. 2 D. B.

This musical score page, numbered 252, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Saxophone (Bar. Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). There is also a part for Sample (Samp. (sound)) and Projection (Proj.). The score is divided into four measures. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The Bar. Sax. part includes markings for *flz.* (flute) and *growl*. The Hn. and Tbn. parts are marked as *(amplified)*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected'.

257

Picc. 1

Ob.

Cl. 1

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

A2 Cymb. (1)

Tri. (2)

Samp. (sound)

Proj.

1

Vln 2

3

Vla

1

Vc.

2

D. B.

264

Ob. *ff*

Cl. 1 *ff*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

A2 Cymb. (1) Thunder Sheet *f* kick *f* Triangle *mf*

Drums (2) *pp* *mf*

Samp. (sound)

Proj.

1

Vln 2 *f* *ff*

3 *f* *ff*

Vla *f* *ff*

1 *f* *ff*

Vc. 2 *f* *ff*

D. B. *f* *ff*

NB **notet** *This music is copyright protected*

272

Ob.

Cl. 1

Bsn.

Hn.

Tpt.

Tbn.

Tri. (1)

Drums (2)

Samp. (sound)

Proj.

1

Vln 2

3

Vla

1

Vc. 2

D. B.

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