

Part Three

Melange

A

throughout **A**: *molto tenuto*, precise cueing and "passing on" of the sound blocks.
quick changes, no dips of intensity.

B

The score is divided into two sections, A and B, separated by a vertical line. Section A consists of seven measures, and Section B consists of one measure. The instruments and their parts are as follows:

- b-cl. (Bass-Clarinet):** Part A: Bass-Clarinet. Part B: *f* emulate sound of diesel engine ~2-5".
- cb-cl. (Contrabass Clarinet):** Part B: *f* emulate sound of diesel engine ~2-5".
- trp. (Trumpet):** Part B: *f* emulate sound of diesel engine ~2-5".
- pno. (Piano):** Part A: emulate sound of diesel engine by looping other sound material than the one of engines. Part B: emulate sound of diesel engine by looping other sound material than the one of engines.
- sampl. (Sampler):** Part A: *ff* emulate sound of diesel engine ~2-5". Part B: *ff* emulate sound of diesel engine ~2-5".
- perc. (Percussion):** Part A: *f* emulate sound of diesel engine ~2-5". Part B: emulate sound of diesel engine ~2-5".
- vln. (Violin):** Part B: *ff* hard b.p. → *p* ord. b.p. ~10".
- vcl. (Violoncello):** Part B: *ff* hard b.p. → *p* ord. b.p. ~10".
- cb. (Contrabass):** Part A: *f* emulate sound of diesel engine ~2-5". Part B: *f* emulate sound of diesel engine ~2-5".

C emulate sound of diesel engine ~2-5"

throughout **C**: *molto tenuto*, precise cueing and "passing on" of the sound blocks. in opposite to **A** with smooth overlaps (except for sampler).

D

Section C: This section consists of three measures. Each measure features a 'diesel engine' sound block for a different instrument: b-cl. (first measure), cb-cl. (second measure), and trp. (third measure). The piano (pno.) and sampler (sampl.) tracks also have diesel engine sound blocks in each measure. The percussion (perc.) track has a similar sound block in the second measure. The violin (vln.) and viola (vcl.) tracks have diesel engine sound blocks in the second and third measures. The double bass (cb.) track has a diesel engine sound block in the first measure.

Section D: This section begins with a 20-second improvisation on the sampler track, with the instruction: "Improvise rhythms on your tights, changing constantly and fluently between the following time signatres: 5/16, 7/16, 9/16, 11/16 and 13/16". The string section (vln., vcl., cb.) then plays a rhythmic pattern consisting of three phrases: "hard b.p." (10 seconds), "ord. b.p." (10 seconds), and "hard b.p." (10 seconds). The dynamics for the strings are marked as *ff*, *p*, and *f* respectively.

E throughout *E: molto tenuto*, precise cueing and "passing on" of the sound blocks. quick changes, no dips of intensity.

The musical score is organized into staves for various instruments: b-cl., cb-cl., trp., pno., sampl., perc., vln., vcl., and cb. The score is divided into sections by vertical lines. Each section contains a specific instruction for the instruments, such as "emulate sound of diesel engine ~2-5\"", often accompanied by a dynamic marking like *f* or *ff*. The notation includes a series of vertical stems and a jagged line representing the sound effect. A sample of "child crying" is shown in the sampling staff, consisting of a solid line followed by a wavy line. Several boxes labeled "Board #1" are placed at the end of the score sections.

F Starting in this section, the following fable by Aesop is told as a comic. It's divided in 8 series of 5 boards. The Laborer and the Snake

Board #1

A Snake had made his hole close to the porch of a cottage. It inflicted a mortal bite on the Cottager's infant son, while he was playing. Grieving over his loss, the Father resolved to kill the Snake. The next day, when it came out of its hole for food, he took up his axe, but by swinging too hastily, missed its head and cut off only the end of its tail. The snake in return bit and killed the Father's horse. After some time the Cottager endeavored to make peace, and placed some bread and salt in the hole. The Snake said: "There can henceforth be no peace between us; for whenever I see you I shall remember the loss of my tail, and whenever you see me you will be thinking of the death of your son."

Board #1

Injuries can be forgiven but not forgotten. ~30"

Sample #5 (child crying)

Board #1

Board #1

Board #1

G each instr. fades out individually
 emulate sound
 of diesel engine ~10-15"

improvise with low pedal tones, modulate the timbral quality from pure to noisy,
 including multiphonics and especially rattling sounds as they were used
 to emulate the diesel engine

b-cl. *ff* *p* emulate sound of diesel engine ~10-15"

cb-cl. *ff* *p* *mp* emulate sound of diesel engine ~10-15"

trp. *ff* *p* emulate sound of diesel engine ~10-15"

pno. *ff* *p* emulate sound of diesel engine ~10-15"

sampl. *ff* *p* emulate sound of diesel engine ~10-15"

perc. *ff* *p* emulate sound of diesel engine ~10-15"

Strings: variation to be applied

1st — 2nd last time

moderate tempo

transpose the phrase differently with every repetition

hard b.p. *ff* ord. b.p. *p* *mf* portamento 1st — 2nd last time last time *ff* hard b.p.

hard b.p. *ff* ord. b.p. *p* *mf* portamento 1st — 2nd last time last time *ff* hard b.p.

hard b.p. *ff* ord. b.p. *p* *mf* portamento 1st — 2nd last time last time *ff* hard b.p.

cb. *ff* *p* *mf* 1st — 2nd last time last time *ff*

throughout I: *molto tenuto*, like before,
smooth overlaps,

Board #2

H

b-cl.

cb-cl.

trp.

pno.

sampl.

perc.

vln.

vcl.

cb.

I

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

Sample #6 (chain saw) ~20"

ff

Board #2

Sample #4 (diesel engine) ~2-5"

ff

screaming sound ~2-5"

f

Sample #3 (helicopter) ~2-5"

ff

screaming sound ~2-5"

f

Board #2

Board #2

throughout **K**: *molto tenuto*, precise cueing and "passing on" of the sound blocks. quick changes, no dips of intensity.

J

b-cl.

cb-cl.

trp.

pno.

sampl.

perc.

~20"

Improvise rhythms on your tights, changing constantly and fluently between the following time signatres: 5/16, 7/16, 9/16, 11/16 and 13/16

mf

~10" ~10"

hard b.p. ord. b.p. hard b.p.

ff *p* *f*

hard b.p. ord. b.p. hard b.p.

ff *p* *f*

hard b.p. ord. b.p. hard b.p.

ff *p* *f*

cb.

K screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

Sample #6 (chain saw) ~2-5"

ff

screaming sound ~2-5"

f

screaming sound ~2-5"

f

screaming sound ~2-5"

f

L
M

b-cl. Board #3

cb-cl. Board #3

trp. Board #3

pno.

sampl. Board #3

perc. Board #3

vln. Board #3

vcl. Board #3

cb. Board #3

Sample #7 (ambience with market sounds) ~30"
 Sample #1 (Car) *f* ~20"

Strings: interpret the fermatas in very different and extrem ways.
 Always play perfectly homorhythmic. Transpose the phrase differently with every repetition.
 Apply glissando/portamento and ornamentations ad lib. with a pseudo-oriental feel.
 Also very bow pressure from ord. to h.b.

N ♩ = 67 = ♩ = 100 = ♩ = 200

b-cl. $\frac{3}{16}$ Bodysounds (slap tigh/hit chest) $\boxed{36x}$ (12) (12) *pp* *mf*

cb-cl.

trp.

pno. $\frac{3}{16}$ Bodysounds (slap tigh/hit chest) $\boxed{96x}$ (24) (24) *pp* *mf*

sampl. (Soundscape's continuing) $\frac{9}{16}$ $\boxed{8x}$ $\frac{9}{16}$ $\boxed{8x}$ $\frac{8}{16}$ $\boxed{6x}$ $\boxed{21x}$ (3) *pp* *mf*

perc. $\frac{9}{16}$ Bodysounds (slap tigh/hit chest) $\boxed{6x}$ Bodysounds (slap tigh/hit chest) $\boxed{10x}$ (8) $\frac{12}{16}$ (6) *p* *mf*

vln.

vcl.

cb.

Musical score for a 12/16 piece, featuring woodwinds, strings, piano, and percussion. The score is divided into four measures with various musical notations, including rests, notes, and dynamic markings.

Measure 1: 12/16 time signature. Woodwinds (b-cl., cb-cl., trp.) play a rhythmic pattern of eighth notes. Piano (pno.) has a wavy line with a rest of 24 measures. Sampling (sampl.) has a wavy line with a rest of 9 measures. Percussion (perc.) has a wavy line with a rest of 6 measures. Violin (vln.) and Viola (vcl.) have wavy lines. Cello (cb.) has a wavy line.

Measure 2: (4) measures of rest for woodwinds. Piano (pno.) has a wavy line with a rest of 12 measures. Sampling (sampl.) has a wavy line with a rest of 9 measures. Percussion (perc.) has a wavy line with a rest of 6 measures. Violin (vln.) and Viola (vcl.) have wavy lines. Cello (cb.) has a wavy line.

Measure 3: Woodwinds (b-cl., cb-cl., trp.) play a rhythmic pattern of eighth notes. Piano (pno.) has a wavy line with a rest of 12 measures. Sampling (sampl.) has a wavy line with a rest of 9 measures. Percussion (perc.) has a rhythmic pattern of eighth notes. Violin (vln.) and Viola (vcl.) have wavy lines. Cello (cb.) has a wavy line.

Measure 4: 11/16 time signature. Woodwinds (b-cl., cb-cl., trp.) play a rhythmic pattern of eighth notes. Piano (pno.) has a wavy line with a rest of 4 measures. Sampling (sampl.) has a wavy line with a rest of 4 measures. Percussion (perc.) has a rhythmic pattern of eighth notes. Violin (vln.) and Viola (vcl.) have wavy lines. Cello (cb.) has a wavy line.

Annotations:

- Board #4:** A box containing "Board #4" is present in measures 3 and 4 for woodwinds, piano, sampling, and cello.
- Dynamic Markings:** *f* (forte) is marked in the percussion part of measure 4.
- Text:** "stay on next fermata and fade out *al niente*" is written above the violin and viola staves in measure 2.
- Repetition:** Numbers in boxes (10x, 8x, 6x, 4x, 24x, 12x, 9x) indicate the number of times a specific rhythmic or melodic element is repeated.
- Other:** "sing any pitch" is written above notes in measures 3 and 4. "N" is written above a note in measure 3. "Soundscape's continuing" is written above the sampling part in measure 1.

throughout **P**: at first noisy sonic quality, gradually becoming more "pitchy".
 Use exclusively pitches from G-major

P 3+3+3 *mp* **1st and 2nd time**: improvise with low slowly moving pedal tones, all pitches taken from G-major, modulate timbres with multiphonics etc.
3rd time: regular 16-th note motion with pitches exclusively from G-major.

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- b-cl.** (Bass Clarinet): Starts with a rest, then plays a triplet of eighth notes in the first measure, followed by a regular 16th-note pattern.
- cb-cl.** (C Bass Clarinet): Plays a wavy line (pedal tone) in the first measure, then a melodic line of eighth notes.
- trp.** (Trumpet): Plays a rhythmic pattern of eighth notes, starting with a triplet.
- pno.** (Piano): Plays a complex rhythmic pattern with triplets and slurs.
- sampl.** (Sampler): Remains silent throughout the piece.
- perc.** (Percussion): Features a 'Percussion' section with a 4x repeat sign, playing a rhythmic pattern of eighth notes.
- vln.** (Violin): Plays a rhythmic pattern of eighth notes, starting with a triplet.
- vcl.** (Violoncello): Plays a wavy line (pedal tone) in the first measure, then a melodic line of eighth notes.
- cb.** (C Bassoon): Plays a wavy line (pedal tone) in the first measure, then a melodic line of eighth notes.

Key musical elements include a 9/16 time signature, a key signature of one sharp (F#), and various dynamics such as *mp* (mezzo-piano) and *f* (forte). The score includes detailed performance instructions for improvisation and specific rhythmic patterns.

b-cl.  $\frac{7}{16}$ 3+2+2

pno.  $\frac{7}{16}$ 3+2+2

vcl.  $\frac{7}{16}$ 3+2+2

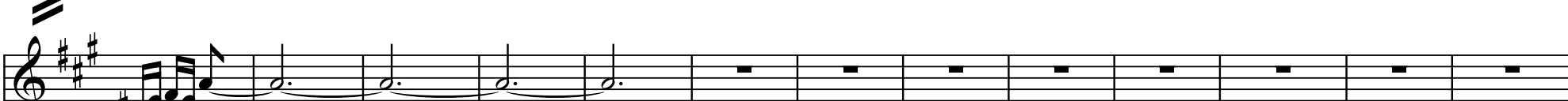
First system of musical notation for b-cl., pno., and vcl. staves. The key signature is three sharps (F#, C#, G#). The time signature is 7/16. The first measure of each staff contains a double bar line and a repeat sign. The notation includes various rhythmic values and accidentals.


b-cl. 


pno. 

vcl. 

Second system of musical notation for b-cl., pno., and vcl. staves. The key signature remains three sharps. The notation continues with various rhythmic patterns and accidentals.

b-cl. 

pno. 

vcl. 

Third system of musical notation for b-cl., pno., and vcl. staves. The key signature remains three sharps. The notation continues with various rhythmic patterns and accidentals.

R throughout **R**: pitchless sounds, constantly modulate the sound but remain in balance with other instruments.

S **Board #6**

T

The score is divided into two main sections: **S** (Sound) and **T** (Tamburin). The **S** section features a 24x loop of a rhythmic pattern for most instruments, with a 16x loop for the pno. and sampl. parts. The **T** section features a 16x loop of a rhythmic pattern for the pno. and sampl. parts, and a 16x loop of a rhythmic pattern for the perc. part. The **T** section also includes a 16x loop of a rhythmic pattern for the vln. and vcl. parts, and a 16x loop of a rhythmic pattern for the cb. part.

Instruments and parts:

- b-cl.** (Bass Clarinet): *ff*, 24x loop, *mufa* in B-Cl, 16x loop.
- cb-cl.** (C Bass Clarinet): *ff*, 24x loop, *mf*, improvise slowly moving pedal tones, 16x loop.
- trp.** (Trumpet): *ff*, 24x loop, 16x loop.
- pno.** (Piano): *ff*, 24x loop, screaming sound, *f*, 16x loop.
- sampl.** (Sampler): 24x loop, record samples #1/#2/#3, *ff*, 16x loop.
- perc.** (Percussion): *ff*, 24x loop, only every 8th time (for orientation of the entire ensemble), 16x loop.
- vln.** (Violin): *ff*, 24x loop, 16x loop.
- vcl.** (Violoncello): *ff*, 24x loop, 16x loop.
- cb.** (Cello): *ff*, 24x loop, 16x loop.

Section **T (Tamburin):**

- B-Cl** (Bass Clarinet): *p*, 16x loop.
- pno.** (Piano): *p*, 16x loop.
- sampl.** (Sampler): *p*, 16x loop.
- Tamburin**: *p*, 16x loop.
- vln.** (Violin): *p*, 16x loop.
- vcl.** (Violoncello): *p*, 16x loop.
- cb.** (Cello): *pizz. p*, 16x loop.

This musical score is for a 10-piece band. The instruments are arranged in the following order from top to bottom: b-cl. (baritone saxophone), cb-cl. (contrabass saxophone), trp. (trumpet), pno. (piano), sampl. (samples), perc. (percussion), vln. (violin), vcl. (viola), and cb. (cello). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into ten measures. The brass instruments (b-cl., cb-cl., trp.) play a rhythmic pattern of eighth and sixteenth notes. The woodwinds (pno., vln., vcl.) play a similar rhythmic pattern. The percussion (perc.) plays a steady eighth-note rhythm. The strings (vln., vcl., cb.) play a rhythmic pattern of eighth and sixteenth notes. The piano (pno.) plays a rhythmic pattern of eighth and sixteenth notes. The samples (sampl.) are represented by a series of vertical lines. The overall texture is a complex, rhythmic arrangement.

U

b-cl. *mf*

cb-cl. *mf*

trp. *mf*

pno. Pno. *f*

Voice
record samples
#1/#2/#3

sampl. *f*

perc. *f* *tr*

vl. *f*

vcl. *f*

cb. *f*

b-cl.

cb-cl.

trp.

pno.

sampl.

perc.

vln.

vcl.

cb.

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

This musical score is for a 10-piece ensemble. The instruments are arranged in the following order from top to bottom: b-cl. (baritone saxophone), cb-cl. (contrabass saxophone), trp. (trumpet), pno. (piano), sampl. (sampler), perc. (percussion), vln. (violin), vcl. (viola), and cb. (cello). The score consists of ten measures. The key signature is two sharps (F# and C#). The b-cl., cb-cl., and trp. parts feature eighth-note patterns. The pno. part has a sustained bass line with a melodic line in the right hand. The sampl. part plays a rhythmic eighth-note pattern. The perc. part features a consistent eighth-note pattern with trills. The vln. part plays a sixteenth-note figure. The vcl. and cb. parts provide harmonic support with eighth-note patterns.

A musical score for a band, featuring the following instruments and parts:

- b-cl.** (B-flat Clarinet): Treble clef, key signature of two sharps (F# and C#). The part consists of eighth-note patterns with accents.
- cb-cl.** (C Bass Clarinet): Treble clef, key signature of two sharps. The part consists of eighth-note patterns with accents.
- trp.** (Trumpet): Treble clef, key signature of two sharps. The part consists of eighth-note patterns with accents.
- pno.** (Piano): Treble clef, key signature of two sharps. The part consists of chords and eighth-note patterns with accents.
- sampl.** (Sampler): Represented by a double bar line, indicating no part.
- perc.** (Percussion): Represented by a double bar line, indicating no part.
- vl.** (Violin): Treble clef, key signature of two sharps. The part features a melodic line with trills, marked with *tr tr tr tr tr tr tr* and a box containing **4x**.
- vcl.** (Violoncello): Bass clef, key signature of two sharps. The part features a melodic line with trills, marked with *tr tr tr tr tr tr tr* and a box containing **4x**.
- cb.** (Cello): Bass clef, key signature of two sharps. The part features a melodic line with trills, marked with *tr tr tr tr tr tr tr* and a box containing **4x**.

b-cl.

cb-cl.

trp.

pno.

sampl.

perc.

vln.

vcl.

cb.

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

W throughout *W: molto tenuto*, precise cueing and "passing on" of the sound blocks.
 quick changes, no dips of intensity. screaming sound

The score is organized into measures with specific sound effect annotations:

- b-cl. (Bass Clarinet):** Annotations include "emulate sound of diesel engine ~2-5" *f*, "screaming sound ~2-5" *f*, "emulate sound of diesel engine ~2-5" *f*, "screaming sound ~2-5" *f*, and "scream"---- ~2-5" *f*. A dynamic change "muta in Bass-Clarinet" is indicated.
- cb-cl. (Cello Clarinet):** Annotations include "emulate sound of diesel engine ~2-5" *f*, "screaming sound ~2-5" *f*, and "scream"---- ~2-5" *f*.
- trp. (Trumpet):** Annotations include "screaming sound ~2-5" *f* and "emulate sound of diesel engine ~2-5" *f*.
- pno. (Piano):** Annotations include "screaming sound ~2-5" *f* and "emulate sound of diesel engine ~2-5" *f*.
- sampl. (Sampler):** Annotations include "screaming sound ~2-5" *f*, "screaming sound ~2-5" *f*, and "Sample #2 (horses) ~15" *ff*.
- perc. (Percussion):** Annotations include "screaming sound ~2-5" *f* and "screaming sound ~2-5" *f*.
- vln. (Violin):** Annotations include "screaming sound ~2-5" *f* and "emulate sound of diesel engine ~2-5" *f*.
- vcl. (Viola):** Annotations include "emulate sound of diesel engine ~2-5" *f* and "screaming sound ~2-5" *f*.
- cb. (Cello):** Annotations include "emulate sound of diesel engine ~2-5" *f* and "scream"---- ~2-5" *f* transitioning to "diesel" ~2-5" *f*.

X "diesel" ~5-10" improvise slowly moving pedal tones
f mp

b-cl. Board #7

cb-cl. Board #7

trp. Board #7

pno. Board #7

sampl. Board #7

perc. Board #7

vln. Board #7

vcl. Board #7

cb. Board #7

"diesel" ~2-5"
 "scream" ~2-5" → "diesel" ~2-5"
 "scream" ~2-5"
 "scream" ~2-5" → "diesel" ~2-5"
 "scream" ~2-5"

f *f*

♪ = 67 = ♪ = 100 = ♪ = 200

mf

b-cl. *sim.*

pno. $\frac{3}{16}$

vcl.

b-cl.

pno.

vln. $\frac{3}{16}$

vcl.

cb-cl.
trp.
perc.
vln.
cb.

Board #8

b-cl.

pno.

vln.

vcl.

b-cl.

pno.

Vln.+Vcl: very gradually increase bow pressure, so that the sonic quality becomes more and more noisy instead of pitchy

vln.

vcl.



b-cl.

trp.

pno.

perc.

vln.

vcl.

cb.

