

Marta Gentilucci

(On) The Other Side of The Skin

Lullaby

for Soli, Choir, Orchestra and Electronics

(2016)

Commissioned by Staatstheater Darmstadt

Scoring

VOICES

Soprano solo
Mezzo-Soprano solo

Chor I:

Soprano
Mezzo-Soprano
Tenor
Bass

Chor II:

Soprano
Mezzo-Soprano
Tenor
Bass

ORCHESTRA:

1 Flute / Bass-Flute / Piccolo
1 Oboe
1 Bb Clarinet
1 Bass Clarinet
1 Bb Trumpet
1 Trombone

1 Guitar / E-Guitar
1 Accordion (Buttons Accordion)

1 Piano

Percussions I
Percussions II

2 Violin I
2 Violin II
2 Viola
2 Cello
Double-Bass

Behind the Audience (on the balcony)

Group I:

1 Bb Clarinet
1 Bb Trumpet

Group II:

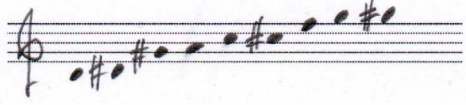
1 Bb Trumpet
1 Trombone

Group III:

1 Bb Clarinet/ Bass-Clarinet
1 Bb Trumpet

PERCUSSION I

Crotales



Bell Plates (*1)



Thai Gong (*2)



Tam (*3), Large 37"/40"

Cymbal (*4), medium/large

Small not tuned metals



Frame Drum (*5), 18"

Bass Drum, large (one side with natural head)

Vibraphone (*6), with motor (3 octaves)

PERCUSSION II

Crotales



Bell Plates (*1):



Thai Gong (*2)



Tam (*3), Large 37"/40"

Cymbal (*4), medium/large

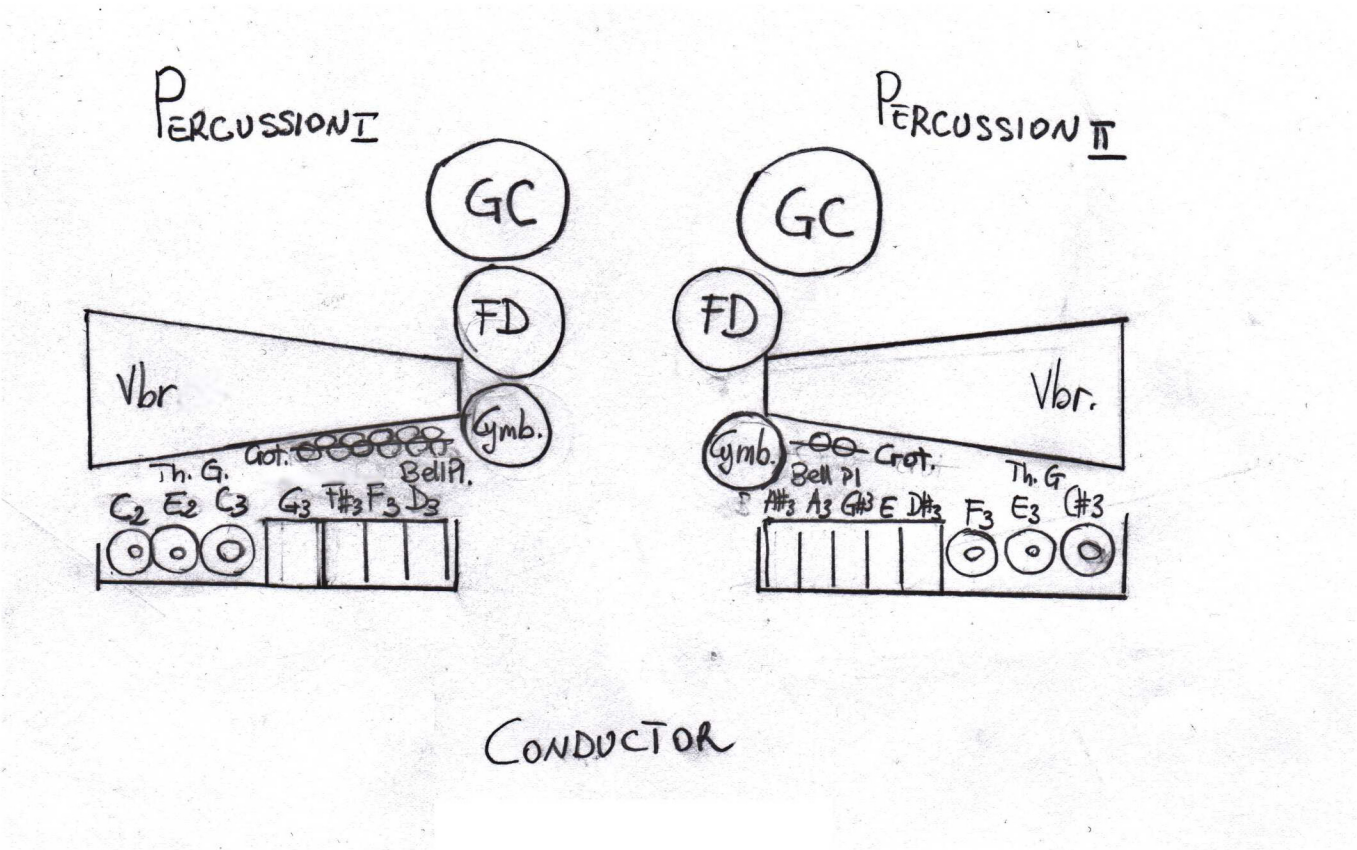
Frame Drum (*5), 18"

Bass Drum, large (one side with natural head)

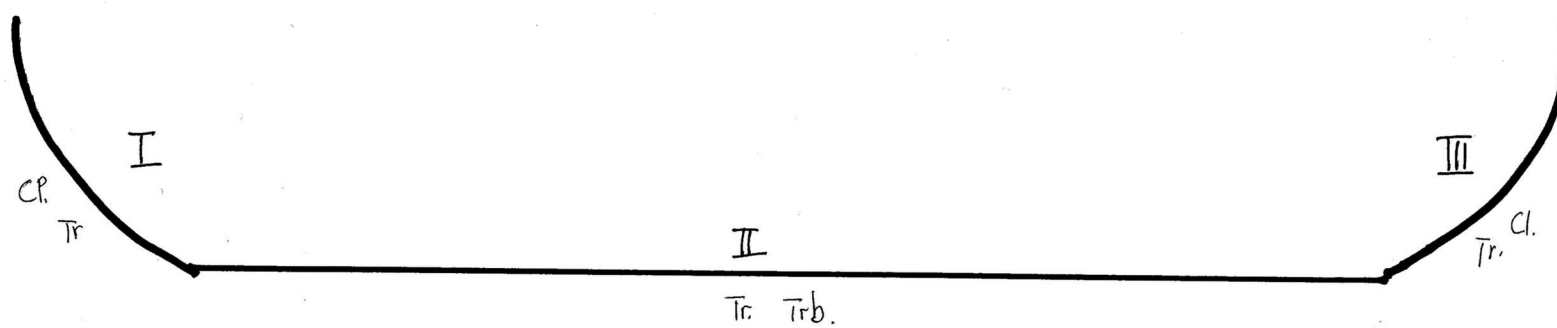
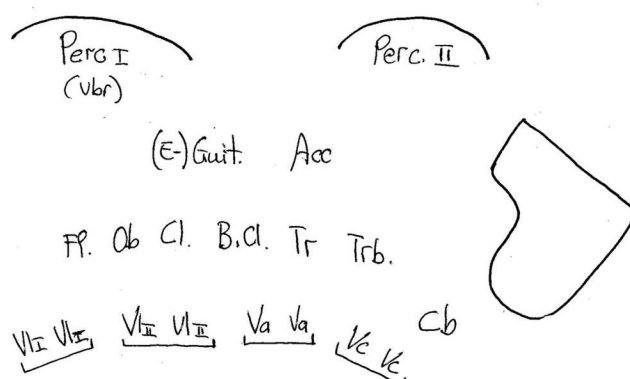
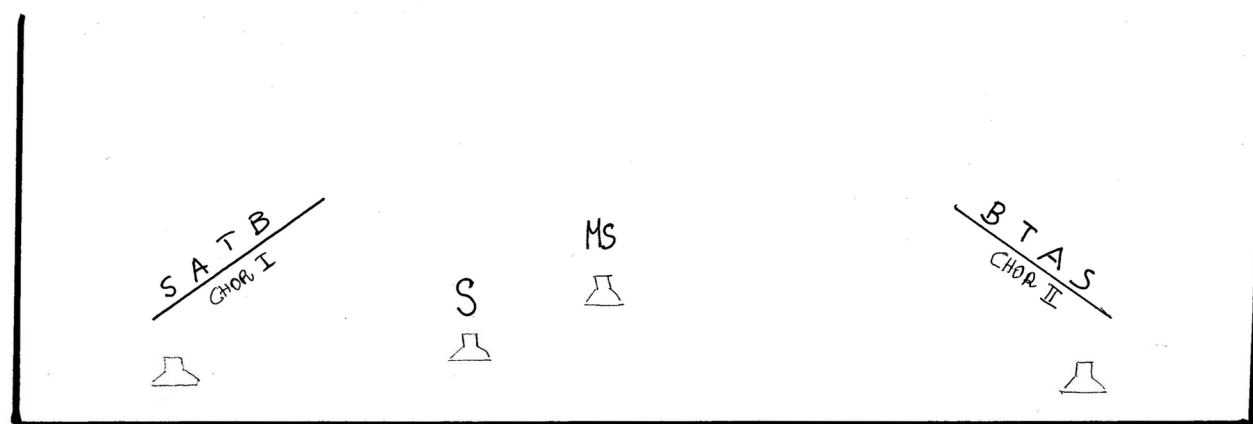
Vibraphone (*6), with motor (3 octaves)

NOTE: German c1 correspond to international C4

PERCUSSIONS DISPOSITION



GLOBAL DISPOSITION



AUF DIE LIDER

un fiammifero usato

[...] la pausa dell'orologio
scarico

[...] le orecchie
confuse come api

ZU VIEL GESAGTES

questo tuo sbadigliare
è rumoroso alle orecchie
dei morti,

MIT DEM MUND,

[...] il respiro inciampa,

[...] vene strette
come cinture

Da “*MANDELN ATMEN – Respiro di mandorla*” di E. Biagini

NOTE

In the score, there are some syllables and vowels that do not appear precisely as a text.
However, they refer to an armenian lullaby. The pronunciation is indicated in the score.

WINDS



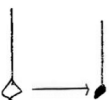
pitch



breathy sound (for the Trumpet and Trombone, the written pitch is F even if it does not affect the real sound)



breathy sound and a bit of pitch



transition: from breathy sound to pitch, or any other type of sound



slap tongue, close if not otherwise indicated: very resonant rich sound



tongue pizzicato attack (with sound or breathy sound): very dry slap tongue with tiny resonance



flutter tongue



ordinario: normal playing



transition from ordinario playing to flutter tongue



glissando without change the fingering



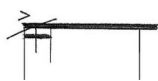
multiphonics. The $\diamond$ indicates very fragile piano pitch(es)



to simplify the score's graphics and facilitate the reading, some complex multiphonics are notated in a reduced version (it does not affect in any way the sound result). The first time one Multiphonic appears, it is fully notated, then just the strongest pitches appear. The other pitches are reduced to the symbol $\diamond$



repeat the same note and articulation for the entire duration of the rhythmical figure



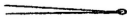
"jeté", repeat the same sound (staccato, breathy sound, etc.) as fast as possible for the entire duration, umeasured



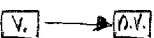
If not otherwise specified, it indicates the Plunger. If the mute is the Harmon, the symbol indicates the position of the hand. NOTE: The Harmon is always without the stem (or wa-wa attachment)



transition from different position of the plunger (Tr., Trb.)

<i>smz</i>	smorzato
	abruptly stop the sound, immediately on the pause
<i>pp pass.</i>	<i>pp</i> possible
	al niente
	dal niente

SPEED OF THE VIBRATO

	non vibrato (not vibrato)
	poco vibrato (a little vibrato)
	vibrato
	molto vibrato (much vibrato)
	transition between different vibrato's speeds

NOTE:

circular breathing is required. If not possible, breath and break the continuum as silently as possible.
The (') indicate a possible point of (impercettible) break of the tenuto (possible, but not necessary).

The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.
The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure

VOICE



pitch



breathy sound: words are not very articulated



half sound, half breathy sound



spoken



spoken with breathy sound



as low as possible



de-timbré, as an echo



glottis' *staccato*



tremolo of the vocal cords [Monteverdi *tremolo*, *legatissimo* and continuous]



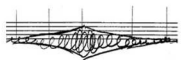
transition from a normal sound to a *tremolo*



distorted voice (glottal distortion)



scratched sound, (glottal *bzz*)



increase - decrease the density of the scratched sound: always dark.
To obtain a richer/bigger sound, increase the internal space of the mouth



glottis' hit without any sound: it is similar to a key click of a woodwind instrument.
It works better if it is pronounced in apnea.



as above but with a bit of breathy sound (less focused)



stop immediately



articulate the sound (or breathy sound) with the written consonant



the written consonants are a little mutely articulated, it sounds only the written vowel within the square

o ——— vowel extention

e — — — continuation of broken word

e/o mixed sound: pronounce between the vowels

(e) same vowel of the previous syllable

o —————> e transition between different vowels



repeat the musical elements for the entire duration of the horizontal line

mp *sub.*

subito = immediately, referring to a dynamic

n.v.

non vibrato (not vibrato)

p.v.

poco vibrato (a little vibrato)

v.

vibrato

m.v.

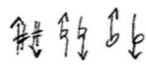
molto vibrato

v. —————> *n.v.*

transition between different vibrato's speeds



mouth position: closed, almost closed, half open, a little closed, open



quarter ton higher - quarter ton lower



diminuendo to nothing

N.B The syllables' subdivision does not take into account the standard rules, instead it indicates the distribution in time of each syllable (i.e. where it should be pronounced)

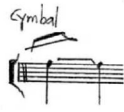
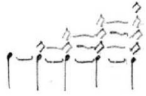
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PERCUSSIONS

Beaters

	very hard mallet with center of the sound (hard, plastic)
	medium hard
	medium soft
	soft
	rasping stick
	with the bow
	with one fingertip
	with fingertips and nails
	with the palm
	same mallet in both hands
	two mallets in one hand
	with the handle of the beater

Actions

	five-lines system for the drums (skin): edge, middle, centre, edge
	the continuous line indicates to rub on the instrument (with hand or mallet). Follow the written directions and positions
	circular movement, clockwise and counter clockwise
	with the beater on the instrument's edge. Movement towards the player, from the beater's handle to the top
	with the beater on the instrument's edge. Movement towards the instrument, from the beater's top to the handle
	without interruption repeat the sound material within the box for the entire duration of the black line.
	play with the bow on the edge of the cymbal
	different degrees of the harmonic density ('multiphonics') on a fundamental (higher density implies a stronger distortion)



let resonate



abruptly stop the sound, immediately on the pause with hand or beater



pp possible

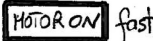


al niente



dal niente

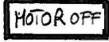
VIBRAPHONE



Vibraphone: motor on at fast speed (fast vibrato)



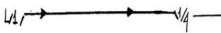
Vibraphone: motor on at medium speed (medium vibrato)



Vibraphone: motor off



different degree of the pedal: 1 (complete depressed), 1/2 (half depressed), 1/4 (a quarter depressed)



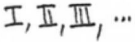
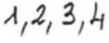
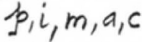
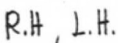
transition from a depressed pedal position to another

Extra Tools

- 2 bows
- 2 rasping sticks (Reibenstock)

The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.
The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure

GUITAR

	strings
	fret
	finger left hand (index finger, middle finger, ring finger, little finger)
	finger right hand (thumb, index finger, middle finger, ring finger, little finger)
	play simultaneously on the 3rd und 2nd strings
	right hand, left hand
	let resonate
	with nail
	Bartók pizzicato
	glissando: pluck only one time and gliss till the the indicated pitch
	tapping
	pull-off
	"harmonics pull-off" : after striking the chord, release lightly the Left Hand fingers' pressure on the written note(s)/string(s); use the same pressure as they were natural harmonics. This two-steps action (stroke+resonating harmonics) will increase the global resonance of the chord

R.H. position:

MT	Molto Tasto
T	Tasto
O	Ordinario
O/P	Ordinario/Ponticello
P	Ponticello (if E-Guitar, on the pick-up)

Guitar Extra Tools

1 E-Bow

The *dynamics* are not absolute but relative: they depend on register, playing techniques, etc.
The *accidentals* effect the pitch directly next to them and they do not stay throughtout the measure

ACCORDION

	different degree of the depressed button(s): completely depressed 3/4 depressed (almost completely) 1/2 depressed 1/4 depressed (a little)
	transition from different degree of depressed button
	air button
	Arm-Vibrato: the bellow is almost steady. The Left Arm produces a vibrato on the entire body of the instrument, following the indicated speed. NOTE: to produce them the Bellow-Vibrato and the Arm Vibrato, there is no technical difference. The distinction is more in terms of gesture's quality and amplitude: for the Arm-Vibrato the movement is smaller and tense; for the Bellow-Vibrato the gesture is expanded
	Hand-Vibrato: play the written pitch(es) and produce a vibrato by constantly moving the hand on the button(s). It effects the sound for the whole duration of the waived line
	speed of the vibrato
	Vibrato: if not otherwise indicated, the player can choose the more effective vibrato technique for the passage.
	Not Vibrato
	Cluster: play within the written range using the whole fingers. To increase density and sonority of the cluster, multiple buttons rows can be played simultaneously
	repetition of the same chord (or pitch)
	“down” bellows, outwards direction
	“up” bellows, inwards direction
BB, SB	Bariton Basses, Stradella Basses

Italian terms on the score

<i>vibr.</i>	vibrato
<i>poco vibr.</i>	a little vibrato
<i>acc.</i>	accelerando
<i>rall.</i>	rallentando
<i>vel. or veloce</i>	fast
<i>poco vel.</i>	a little fast
<i>molto vel. or molto veloce</i>	very fast

Some remarks

The piece is written for a buttons accordion

The score is written in *exact pitch notation*

The *dynamics* are not absolute but relative: they depend on register, playing techniques, etc.
 The *accidentals* effect the pitch directly next to them and they do not stay throughout the measure

PIANO



with the soft mallet



within the piano, play with the fingertip and the nail



within the piano, stop the strings with the hand's edge



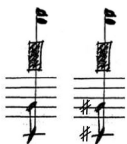
the clef surrounded by the lines indicated that the entire passage is played within the piano



note within the piano



within the piano, play the string(s) with several nylon fishing lines: the movement is smooth but vigorous in order to obtain a regular friction on the piano string. The result is a smooth continuous hamonically rich sound. Note: instead of fishing lines, standard bow hair can be used



cluster: play within the written range, white keys (left) or black keys (right)



scratching sound (smooth, dark)



depress the key(s) silently



depressed keys for the entire duration of the piece (sostenuto pedal always depressed)



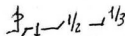
reminder of the sostenuto pedal



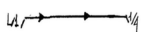
sostenuto pedal



right pedal



depress the pedal at different degrees (gradual transition)



transition from a pedal position to another

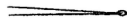
NOTE PLAYED WITH THE NYLON STRING (*Anglo-American System Octave Designation: midle C = C4*): E1, F1, G1, G#1, A1

Piano Extra Tools

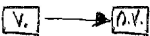
- 1 nylon fishing line roll (or bow hair)
- 2 soft mallet
- 2 plectrums (if needed)

The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.
The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure

STRINGS

	pizzicato
	Bartók pizzicato
	fingertip glissando (left hand): starting from the written position, play a glissando only with the finger without bowing
	natural hamonic
	half hamonic: finger pressure between a fingered pitch and a natural hamonic
	'breathy sound': play on the bridge without producing any pitches. If necessary, stop lightly the string(s) with the left hand, better if on a null harmonic position.
	block lightly the string(s) with the left hand, better if on a null harmonic position. The string can still vibrate but it doesn't produce any clear pitches: it sounds a kind of shadow of pitch(es) and with 'breathy sound'.
	speed of the finger vibrato
	stop immediately the string(s) wiht the bow on the pause
	let resonate
	<i>pp</i> possible
	al niente
	dal niente

SPEED OF THE FINGER VIBRATO

	non vibrato (not vibrato)
	poco vibrato (a little vibrato)
	vibrato
	molto vibrato (much vibrato)
	transition between different vibrato's speeds

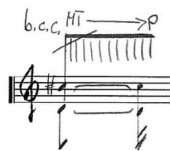
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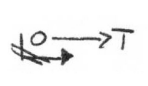
BOW'S MOVEMENTS/SPEED

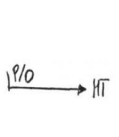
arco back to normal bowing

c.c. coi crini

b.c.c. battuto coi crini

 unmeasured *battuto coi crini*. Follow the density/speed of the the vertical lines

 diagonal bowing: the bow moves along the strings, following the written position/direction (T-> O, MT->MP, etc.). The diagonal bowing could be in combination with the left hand normal fingering, glissando or with the left hand bloking the strings. The results is a stable mixture of breathy sound and shadow of pitch

 vertical bowing on the string with the hair (coi crini or c.c) or with the bow stick (col legno or c.l): the bow moves along the the strings, following the written position/direction (T → O, MT → MP, etc). The vertical bowing could be in combination with the left hand normal fingering and/or glissando, or with the left hand blocking the strings

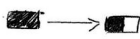
 appoggiato-accent: on the same note, follow the indicated rhythm without changing the bow direction

Bow Pressure

 normal pressure

 medium pressure. The sound results dark noisy voiceless mat and unstable. Try to keep the resulting sound homogeneous. Some of the upper partials appear.

 a lot of pressure. The sound results very sharp noisy screamig. Try to keep the resulting sound homogeneous.

 transition between different bow pressure

Positions of the bow:

. MT much fingerboard (**M**olto **T**asto)

T fingerboard (**T**asto)

T/o between tasto and ordinario (**T**asto/**O**rdinario)

O ordinario (**O**rdinario)

O/P between ordinario and bridge (**O**rdinario/**P**onticello)

P bridge (**P**onticello)

MP much bridge (**M**olto **P**onticello)

P → T slur for the bowing direction change

(On) The Other Side Of The Skin

Lullaby

for Soli, Choir, Orchestra and Electronics

Marta Gentilucci
(2016)

5
4

A

Behind the audience

Electronic
solo 3'

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

[♩ = 60]

Fl. *p* *mf* *p* *ff* *p* *poss.* *mp* *mf* *f* *pp* *poss.* (*mp*)

Ob. *p* *mf* *p* *f* *pp* *poss.* *p* *mp* *mf* *f* *pp* *poss.* (*mp*)

Cl. (B♭) *p* *mf* *p* *f* *p* *poss.* *mp* *mf* *f* *pp* (*mp*)

B. Cl. (B♭) *p* *mf* *p* *f* *p* *poss.* *mp* *mf* *f* *pp* (*mp*)

Tpt. (B♭) (Flzg.) *p* *mf* *p* *f* *p* *poss.* *mp* *mf* *f* *pp* (*mp*)

Tbn. *p* *mf* *p* *f* *pp* *poss.* *mp* *mf* *f* *pp* (*mp*)

Cl. I (B♭) *p* *mp* *p* *f* *p* *poss.* *mp* *mf* *f* *pp* *poss.* (*mp*)

Tpt. I (B♭) *pp* *p* *pp* *f* *pp* *poss.* *mp* *mf* *pp* *poss.* (*mp*)

Tpt. II (B♭) *straight* *mp* *mf* *mp* *mf* *pp* *poss.* *mp* *mf* *pp* *poss.* (*mp*)

Tbn. II *harmon* *pp* *mp* *mf* *f* *pp* *poss.* *mp* *mf* *pp* *poss.* (*mp*)

B. Cl. III (B♭) *p* *mp* *p* *f* *p* *poss.* *mp* *mf* *f* *pp* *poss.* (*mp*)

Tpt. III (B♭) *pp* *p* *pp* *f* *pp* *poss.* *mp* *mf* *pp* *poss.* (*mp*)

S. solo

M-S. solo

S. I *p* *mf* *pp* *mp*

A. I *p* *mf* *pp* *mp*

T. I *p* *mf* *pp* *mp*

B. I *p* *mf* *pp* *mp*

S. II *p* *mf* *pp* *mp*

A. II *p* *mf* *pp* *mp*

T. II *p* *mf* *pp* *mp*

B. II *p* *mf* *pp* *mp*

Perc. I (Vibr., Motor ON, fast) *pp* *p* *mf* *f* *mp* *p*

Perc. II (Vibr., Motor ON, fast) *pp* *p* *mf* *f* *mp* *p*

Gtr. *f* *pp* *p* *mp* *f* *pp*

Acc. *sf* *ppp* *mf* *sf* *p* *ppp* *p* *mp* *f*

Pno. *mf* *f* *mf* *p* *mp* *f*

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

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

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

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

Cb. *pp* *p* *f* *p* *mp* *mf* *p*

4

This page of the musical score covers measures 12 through 17. The instrumentation includes a full orchestra and a vocal ensemble. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Trumpet, Trombone, Horn) and the brass section (Trumpet, Trombone, Horn) are active throughout, with various dynamics and articulations. The string section (Violin, Viola, Violoncello, Contrabass) provides a harmonic foundation, often playing in arco. The vocal ensemble consists of Soprano, Alto, Tenor, and Bass soloists, as well as a mixed chorus (M-S solo). The score includes detailed performance instructions, such as "Vibr., Motor ON, fast" for the percussion and "always let resonate" for the guitar. The vocal parts feature lyrics in both English and a non-English language, with specific phrasing and dynamics. The overall texture is dense and complex, with many overlapping lines and dynamic markings.

*) breathe imperceptibly to obtain continuous *tutti* sound

3/4 **5/4** **[♩ = 60]** **(Picc.)** **(27)** **(28)** **(29)**

Fl. *(pp)* *p* *mp* *p* *ppp* *change to bass flute*

Ob.

Cl. (B♭)

B. Cl. (B♭) *n.v.* *tense* *n.v.* *p.v.*

Tpt. (B♭)

Tbn.

Cl. I (B♭)

Tpt. I (B♭)

Tpt. II (B♭)

Tbn. II

B. Cl. III (B♭)

Tpt. III (B♭)

S. solo

M-S. solo

S. I *(pp)* *(n.v.)* *p* *n.v.* *p.v.* *(v.)*

A. I *(pp)* *p* *n.v.* *p.v.* *(v.)*

T. I *(pp)* *p* *n.v.* *p.v.* *(v.)*

B. I *(pp)* *p* *n.v.* *p.v.* *(v.)*

S. II *(pp)* *p* *n.v.* *p.v.* *(v.)*

A. II *(pp)* *p* *n.v.* *p.v.* *(v.)*

T. II *(pp)* *p* *n.v.* *p.v.* *(v.)*

B. II *(pp)* *p* *n.v.* *p.v.* *(v.)*

Perc. I *Crotales* *without accent*

Perc. II *Thai Gong* *no attacks, homogenous, continuous sound* *ppp* *pp* *p*

Gr.

Acc. *rall.* *poco vibr.* *rall.* *non vibr.* *mp* *p*

Pno.

Vln. I *(3rd Pedal)* *(sord., MT, n.v.)* *(pp)* *p* *MT* *O / T* *MT* *mp* *p*

Vln. II *(sord., MT, n.v.)* *(pp)* *p* *MT* *O / T* *MT* *mp* *p*

Vla. *(sord., MT, n.v.)* *(pp)* *p* *MT* *O / T* *MT* *pp* *p*

Vc. *n.v.* *MT* *p.v.*

Cb. *II* *ppp* *pp* *p* *ppp* *pp*

The image displays a complex musical score for a symphony, organized into measures. The score includes staves for various instruments and vocal parts, with detailed musical notation and performance instructions.

Key Elements of the Score:

- Tempo and Meter:** The tempo is marked as $\text{♩} = 60$. The meter changes from 4/4 to 3/4 and back to 4/4.
- Instrumentation:**
 - Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bass Clarinet in Bb (B. Cl. (Bb)), Clarinet in Bb I (Cl. I (Bb)), Clarinet in Bb III (B. Cl. III (Bb)).
 - Brass:** Trumpet in Bb I (Tpt. I (Bb)), Trumpet in Bb II (Tpt. II (Bb)), Trumpet in Bb III (Tpt. III (Bb)), Trombone (Tbn.), Trombone II (Tbn. II).
 - Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).
 - Percussion:** Frame Drum, Thai Gong, Snare Drum (S. I, S. II), Alto Drum (A. I, A. II), Tenor Drum (T. I, T. II), Bass Drum (B. I, B. II).
 - Vocal/Solo:** Soloist (S. solo), Mezzo-Soprano solo (M-S. solo).
- Dynamic Markings:** *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ppp* (pianississimo).
- Articulation and Performance Instructions:**
 - gl.* (glissando)
 - mf* (mezzo-forte)
 - pp* (pianissimo)
 - ppp* (pianississimo)
 - no attacks, homogenous, smooth sound*
 - Ped. 1/2* (Pedal 1/2)
 - (dark)* (dark sound)
 - (SP)* (Sustained Pedal)
 - (MT, n.v.)* (MIDI, no velocity)
 - (T)* (Tutti)
- Measure Numbers:** 42, 43, 44, 45.

The score is a comprehensive musical score for a symphony, featuring multiple staves for various instruments and vocal parts, with detailed musical notation and performance instructions.

This page of the musical score is for a symphony orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bass Clarinet in B-flat (B. Cl. (Bb)), Trumpet in B-flat (Tpt. (Bb)), Trombone (Tbn.), Clarinet in B-flat I (Cl. I (Bb)), Trumpet I (Tpt. I (Bb)), Trumpet II (Tpt. II (Bb)), Trombone II (Tbn. II), Bass Clarinet III (B. Cl. III (Bb)), Trumpet III (Tpt. III (Bb)), Solo Saxophone (S. solo), Mellophone (M-S. solo), Saxophone I (S. I), Alto Saxophone I (A. I), Tenor Saxophone I (T. I), Bass Saxophone I (B. I), Saxophone II (S. II), Alto Saxophone II (A. II), Tenor Saxophone II (T. II), Bass Saxophone II (B. II), Percussion I (Perc. I), Percussion II (Perc. II), Gong (Gtr.), Accordion (Acc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, f), and articulations. The page is numbered 12 at the bottom.

[illegible]

3
4

[♩ = 70] (63) (bass flute) (64) (65) (66) **4**
4

Fl. (p) *mf* *mp* *mf* *p*

Ob. (p) *f* *mf* *p* Flzg. (mp)

Cl. (B♭) (p) *f* *mp* *f* *mf* *pp* Flzg. (mf)

B. Cl. (B♭) (p) *f* *mp* *f* *mf* *pp* Flzg. (p)

Tpt. (B♭) (p.v.) (p) *f* *mf* *p* *mf* *p* *mf* (pp)

Tbn. (n.v.) (pp) *f* *mf* *p* *mf* *p* *mf* (pp)

Cl. I (B♭) (p.v.) (p) *f* *mp* *p* *mf* *p* *mf* (pp)

Tpt. I (B♭) (n.v.) (p) *f* *mp* *p* *mf* *p* *mp* (pp)

Tpt. II (B♭) (n.v.) (p) *f* *mp* *p* *mf* *p* *mp* (pp)

Tbn. II (n.v.) (pp) *f* *mp* *p* *mp* *p* *mp* (pp)

B. Cl. III (B♭) (p.v.) (p) *f* *mp* *p* *mp* *p* *mp* (pp)

Tpt. III (B♭) (p) *f* *mp* *p* *mp* *p* *mp* (pp)

S. solo le (e) *f* *p* *mp*

M-S. solo (p)

S. I *ppp* *é*

A. I

T. I

B. I

S. II *ppp* *é* *gl.*

A. II

T. II

B. II

Perc. I (Thai Gong) (mp) *f* *mf* *p* *mf* *mf* *3*

Perc. II (Thai Gong) (mp) *f* *mf* *p* *mf* *mf* *3*

Gtr. *p*

Acc. *fp* *fp*

Pno. *mp* *p* *pp* *stop lightly* (s)

(3rd Ped.) (Ped.)

Vln. I (p) *f* *sf* *sf* *mf* *sf* *mp* *sf* (mp)

Vln. II (p) *f* *sf* *sf* *mf* *sf* *mp* *sf* (mp)

Vla. (div.) (p) *f* *sf* *sf* *mf* *sf* *mp* *sf* (mp)

Vc. (div.) (p) *f* *sf* *sf* *mf* *sf* *mp* *sf* (mp)

Cb. (p) *f* *sf* *sf* *mf* *sf* *mp* *sf* (mp)

*) pronounce "fu" within the instrument, dark, rich sound

This page of the musical score is divided into two systems, numbered 67 and 68. The time signature is 3/4, and the key signature has one sharp (F#).

System 67:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bass Clarinet in Bb (B. Cl. (Bb)), and Tpt. (Bb) are active. Dynamics range from *mp* to *pp*.
- Brass:** Tbn. (Bb), Cl. I (Bb), Tpt. I (Bb), Tpt. II (Bb), Tbn. II, B. Cl. III (Bb), and Tpt. III (Bb) are present. Dynamics range from *mp* to *pp*.
- Strings:** Violins I and II, Violas, and Cellos/Double Basses (Cb.) are active. Dynamics range from *mp* to *pp*.
- Percussion:** Perc. I (GC) and Perc. II (GC) are active. Perc. I includes a Frame Drum. Perc. II includes a Vibraphone.
- Vocal Solo:** S. solo (Soprano) and M-S. solo (Mezzo-Soprano) are active. The vocal solo section includes lyrics in Italian: "o - re - cchie co - nfu - se".

System 68:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bass Clarinet in Bb (B. Cl. (Bb)), and Tpt. (Bb) are active. Dynamics range from *mp* to *pp*.
- Brass:** Tbn. (Bb), Cl. I (Bb), Tpt. I (Bb), Tpt. II (Bb), Tbn. II, B. Cl. III (Bb), and Tpt. III (Bb) are present. Dynamics range from *mp* to *pp*.
- Strings:** Violins I and II, Violas, and Cellos/Double Basses (Cb.) are active. Dynamics range from *mp* to *pp*.
- Percussion:** Perc. I (GC) and Perc. II (GC) are active. Perc. I includes a Frame Drum. Perc. II includes a Vibraphone.
- Vocal Solo:** S. solo (Soprano) and M-S. solo (Mezzo-Soprano) are active. The vocal solo section includes lyrics in Italian: "o - re - cchie co - nfu - se".

21

4/4 [♩ = 70] 86 (bass flute) p.v. 87 88 **2/4** p.v. 89 **4/4** n.v. **2/4**

Fl. (p) mp p

Ob. (p) mp p

Cl. (B♭) (p) mp p

B. Cl. (B♭) (p) mp p

Tpt. (B♭) mf f pp p

Tbn. (p) mp p

Cl. I (ord.) p mp p Flzg. f

Tpt. I (B♭) (ord.) mp f mf f

Tpt. II (B♭) (ord.) mp mf f

Tbn. II (ord.) mp p pp (ord.)

B. Cl. III (B♭) (ord.) mp p f

Tpt. III (B♭) (ord.) mp p mf f

S. solo (é) [- stó] (mp)

M-S. solo

S. I mf mp

A. I mf mp

T. I (mp) p

B. I (mp) p

S. II mf mp

A. II mf mp

T. II (mp) p

B. II (mp) p

Perc. I (Vibr., Motor ON, fast) mp p f

Perc. II Bell Plates Thai Gong p mp p

Gtr.

Acc.

Pno. f

(3rd Ped.) (sord., P, p.v.) sordino OFF O/P III pp p

Vln. I (mf) p sordino OFF O/P II pp p

Vln. II (mf) p sordino OFF O/P III pp p

Vla. (mp) p sordino OFF divisi O/P III IV pp p

Vc. (div., sord., O, p.v.) sordino OFF divisi O/P III IV pp p

Cb. (sord., O, p.v.) sordino OFF T pp p

24

[illegible]

44

[♩ = 70]

(bass flute)

104

105

106

Fl.

Ob.

Cl. (B $\flat$)

B. Cl. (B $\flat$)

Tpt. (B $\flat$)

Tbn.

Cl. I (B $\flat$)

Tpt. I (B $\flat$)

Tpt. II (B $\flat$)

Tbn. II

B. Cl. III (B $\flat$)

Tpt. III (B $\flat$)

S. solo

M-S. solo

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Perc. I

Perc. II

Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

[♩ = 70]

110 (bass flute)
Fl. (n.v.)

111 3/4

112 4/4

113 2/4

4/4

Ob.

Cl. (B♭) (n.v.)

B. Cl. (B♭) (n.v.)

Tpt. (B♭) (n.v.)
ppp poss.

Tbn.

Cl. I (B♭) (p.v.)
(p) ppp

Tpt. I (B♭)

Tpt. II (B♭)

Tbn. II

B. Cl. III (B♭) (clar. in B♭) (p.v.)
(p) ppp

Tpt. III (B♭)

S. solo
mp 3 a - lle o - o - o - o - gl. mf 3 p 3 pp

M-S. solo

S. I
p mp p

A. I
p mp p

T. I
p mp p

B. I
p mp p

S. II
p mp p

A. II
p mp p

T. II
p mp p

B. II
p mp p

Perc. I (Vibr., Motor OFF)
pp 1/2 f ff 9 Bell Plates f

Perc. II (Vibr., Motor ON, fast)
f 3 3 3 f 1/2 mf 3 9 f

Gtr.

Acc.

Pno.
(3rd Ped.)
9 mp mf Ped. 1

Vln. I (sord., MT) (n.v.)
(pp) p gl. sordino OFF

Vln. II (sord., MT) (n.v.)
(pp) p MT T sordino OFF

Vla. (div., sord., MT) (n.v.)
(pp) p sordino OFF

Vc. (div., sord., MT) (n.v.)
(pp) p sordino OFF

Cb. (sord.) (n.v.)
(pp) p sordino OFF

[♩ = 70]

117 (bass flute) Flzg. 118 119 ord. change to Piccolo

Fl. Flzg. mp mf mp pp

Ob. Flzg. mp mf mp pp

Cl. (B♭) Flzg. mp mf mp pp

B. Cl. (B♭) Flzg. mp mf mp pp

Tpt. (B♭) Flzg. mp mf mp pp

Tbn. mp mf mp pp

Cl. I (B♭) mp pp

Tpt. I (B♭) p pp

Tpt. II (B♭) p pp

Tbn. II p pp

B. Cl. III (B♭) (clar. in B♭) mp pp

Tpt. III (B♭) p pp

S. solo (p) mo - dei mo - - rti a - mf

M-S. solo (p) mo - dei mo - - a - mf

S. I (p) mp p 3 pp (mp)

A. I (p) mp p 3 pp (mp)

T. I (p) mp p 3 pp (mp)

B. I (p) mp p 3 pp (mp)

S. II (p) mp p 3 pp (mp)

A. II (p) mp p 3 pp (mp)

T. II (p) mp p 3 pp (mp)

B. II (p) mp p 3 pp (mp)

Perc. I (Vibr., Motor ON, fast) mp f (1/2) mf f Bell Plates l.v. Vibraphone ff mf

Perc. II (Vibr., Motor ON, fast) p mp mf (1/2) mf f Bell Plates 9 ff 7 mf

Gtr. (E-Gtr., e-bow, octaver) pp p

Acc. ppp p (mf)

Pno. p p mf

(3rd Ped.) 1/2 1 1/2

Vln. I mp mf f mp (mf)

Vln. II mp mf f mp (mf)

Vla. mp mf f mp (mf)

Vc. mp mf f mp (mf)

Cb. mp mf f mp

II mp

divisi

veloce

4

This image shows a single page from a complex orchestral score. The page is numbered 127 in the top left corner. It contains numerous staves for different instruments and voices, each with its own set of musical notation, including notes, rests, and dynamic markings.

- Instruments/Voices:** Fl. (Picc.), Ob., Cl. (B♭), B. Cl. (B♭), Tpt. (B♭), Tbn., Cl. I (B♭), Tpt. I (B♭), Tpt. II (B♭), Tbn. II, B. Cl. III (B♭), Tpt. III (B♭), S. solo, M-S. solo, S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II, Perc. I, Perc. II, Gtr., Acc., Pno., (3rd Ped.), Vln. I, Vln. II, Vla., Vc., Cb., II.
- Musical Notation:** The score uses standard musical notation with treble and bass clefs, key signatures, and time signatures. Dynamic markings include *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions like "gliss. with the r.h. fingertips along the strings" and "light DISTORTION" are present.
- Page Details:** The page number 127 is located at the top left. The title "Musical Score" is centered at the top.

3/4
[♩ = 70] (130) (Picc.)

Fl. (p) (131) (132) Flzg. (133) ord.

Ob. (p) (mp) (mf)

Cl. (B♭) (p) (mp) (mf)

B. Cl. (B♭) (p) (mp) (mf)

Tpt. (B♭) f Flzg. mf mp harmon

Tbn. mf mp p (mp)

Cl. I (B♭) p mp (mf)

Tpt. I (B♭) f mf mp harmon

Tpt. II (B♭) mf f harmon

Tbn. II p (mp)

B. Cl. III (B♭) (clar. in B♭) p mp (mf)

Tpt. III (B♭) f mf mp harmon

S. solo p (é) (é)

M-S. solo (mf) (mp) (mf) (mf)

S. I (n.v.) (mp) mf f

A. I (n.v.) (mp) mf f

T. I (v.) (mp) p

B. I (v.) (mp) p

S. II (n.v.) (mp) mf f

A. II (n.v.) (mp) mf f

T. II (v.) (mp) p

B. II (v.) (mp) p

Perc. I Cymbal p mf

Perc. II Cymbal p mf f

Gtr. (gliss.) (E.Gtr., light distortion) MT P O

Acc.

Pno. (3rd Ped.) f l.v.

Vln. I (O/P) f mf (mp)

Vln. II (O/P) f mf (mp)

Vla. (O/P) f mf (mp)

Vc. f (div., P) mf (mp)

Cb. (P) f mf (mp)

II f mf (mp)

[♩ = 70] 134 (Picc.) (poco detaché) 135 136 137

Fl. *p* Flzg. *p* *pp*

Ob. *mf* Flzg. *mp* ord. *p*

Cl. (B♭) *mf* Flzg. *mp* ord. *p*

B. Cl. (B♭) *mf* *mp* ord. *p*

Tpt. (B♭) (harmon) *pp poss.* *mp* *p*

Tbn. *mp* Flzg. *mp* *p* (*p*)

Cl. I (B♭) *mf* (harmon) *p* ord. *pp*

Tpt. I (B♭) *pp* *mp* *mp* *p*

Tpt. II (B♭) (harmon) *pp* *mp* *mp* *p*

Tbn. II *mp* Flzg. *gl.* *mf* *mp* (*p*)

B. Cl. III (B♭) (clar. in B♭) *mf* (harmon) *p* ord. *pp*

Tpt. III (B♭) *pp* *mp* *mp* *p*

S. solo *f* *p* *mf* (*p*)

M-S. solo *mf* *f* (*mf*)

S. I *f* *mp*

A. I *f* *mp*

T. I (n.v.) *p*

B. I (n.v.) *p*

S. II *f* *mp*

A. II *f* *mp*

T. II (n.v.) *p*

B. II (n.v.) *p*

Perc. I (Cymb.) *mf* *f* (very distorted) *ff*

Perc. II (Cymb.) very distorted *f* *ff*

Gtr.

Acc.

Pno. (3rd Ped.)

Vln. I *mp* (O/P)

Vln. II *mp* (O/P)

Vla. *mp* (O/P)

Vc. *mp* (div., P)

Cb. *mp* (P)

[♩ = 70] 138 (picc.) 139 140

Fl. 138 (picc.)

Ob. *(p)* *pp*

Cl. (B♭) *(p)* *pp*

B. Cl. (B♭) *(p)* *pp*

(harmon) Flzg.

Tpt. (B♭) *(p)* *pp*

Tbn. *p* *pp*

Cl. I (B♭)

(harmon) Flzg.

Tpt. I (B♭) *(p)* *pp*

(harmon) Flzg.

Tpt. II (B♭) *(p)* *pp*

Tbn. II *p* *pp*

B. Cl. III (B♭) (clar. in B♭)

(harmon) Flzg.

Tpt. III (B♭) *(p)* *pp*

S. solo *p*

M-S. solo *> mf* *p*

S. I *(mp)* *p*

A. I *(mp)* *p*

T. I *pp*

B. I *pp*

S. II *(mp)* *p*

A. II *(mp)* *p*

T. II *pp*

B. II *pp*

Perc. I

Perc. II

Gtr.

Acc.

Pno.

Vln. I (O/P) *(mp)* *pp*

Vln. II (O/P) *(mp)* *pp*

Vla. (O/P) *(mp)* *pp*

Vc. (div., P) *(mp)* *pp*

Cb. (P) *(mp)* *pp*

E

954

[♩ = 70]

141 (picc.)

142

143

144

145

146

147

148

short

Fl.

Ob.

Cl. (B♭)

B. Cl. (B♭)

Tpt. (B♭)

Tbn.

Cl. I (B♭)

Tpt. I (B♭)

Tpt. II (B♭)

Tbn. II

B. Cl. III (B♭) (clar. in B♭)

Tpt. III (B♭)

S. solo

M-S. solo

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Perc. I

Perc. II

Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

Electronic solo [1'35"]

40

♩ = 60] **4**

(picc.)

154 155 156 157

Fl.

Ob.

Cl. (B $\flat$)

B. Cl. (B $\flat$)

Tpt. (B $\flat$)

Tbn.

Cl. I (B $\flat$)

Tpt. I (B $\flat$)

Tpt. II (B $\flat$)

Tbn. II

B. Cl. III (B $\flat$) (clar. in B $\flat$)

Tpt. III (B $\flat$)

S. solo *p* *mp* *p* *mp*

M-S. solo (with electronics)

Electr.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Perc. I

Perc. II

Gr.

Acc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[♩ = 60] **$\frac{5}{4}$** (*picc.*)

(158)

(159)

$\frac{3}{4}$

(160) **$\frac{4}{4}$**

Fl.
Ob.
Cl. (B $\flat$)
B. Cl. (B $\flat$)

Tpt. (B $\flat$)
Tbn.

Cl. I (B $\flat$)
Tpt. I (B $\flat$)

Tpt. II (B $\flat$)
Tbn. II

B. Cl. III (clar. in B $\flat$) (B $\flat$)
Tpt. III (B $\flat$)

S. solo *p*
M-S. solo
Electr. *p*

S. I
A. I
T. I
B. I

S. II
A. II
T. II
B. II

Perc. I
Perc. II

Gr.
Acc.

Pno.

Vln. I
Vln. II
Via.
Vc.
Cb.

[illegible]

[illegible]

46

47

*) the vowels of this section are not clearly pronounced: keep mouth completely open and change the space internally: as if it is impossible to breath (in apnea)

[♩ = 60] 187 **4/4** (picc.) 188 **2/4** 189 **4/4** 190 **5/4**

Fl.
 Ob.
 Cl. (B♭)
 B. Cl. (B♭)
 Tpt. (B♭)
 Tbn.
 Cl. I (B♭)
 Tpt. I (B♭)
 Tpt. II (B♭)
 Tbn. II
 B. Cl. III (B♭) (clar. in B♭)
 Tpt. III (B♭)
 S. solo
 M-S. solo
 Electr.
 S. I
 A. I
 T. I
 B. I
 S. II
 A. II
 T. II
 B. II
 Perc. I (Thai Gong)
 Perc. II (Thai Gong)
 Gtr.
 Acc.
 Pno.
 Vln. I (sord., solo, MP, n.v.)
 Vln. II (solo, MP, n.v.)
 Vla.
 Vc.
 Cb.

u a é i u u a e a e [k]ha - a
 u a é i u u a e a e [k]ha - a
 u a é i u u a e a e [k]ha - a
 u a é i u u a e a e [k]ha - a
 u a é i u u a e a e [k]ha - a
 u a é i u u a e a e [k]ha - a

accel. freely rall.
 o → o
 accel. freely rall.
 o → o

(pp)
 (p)
 (pp)
 (pp)
 (pp)
 (pp)

Measures 601-603

Measure 601: Flute, Oboe, Clarinet (Bb), Bass Clarinet (Bb), Trumpet (Bb), Trombone, Clarinet I (Bb), Trumpet I (Bb), Trumpet II (Bb), Trombone II, Bass Clarinet III (Bb), Trumpet III (Bb), Solo Saxophone, M-S Solo Saxophone, Saxophone I, Alto I, Tenor I, Bass I, Saxophone II, Alto II, Tenor II, Bass II, Percussion I, Percussion II (Thai Gong), Guitar, Accordion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.

Measure 602: Flute, Oboe, Clarinet (Bb), Bass Clarinet (Bb), Trumpet (Bb), Trombone, Clarinet I (Bb), Trumpet I (Bb), Trumpet II (Bb), Trombone II, Bass Clarinet III (Bb), Trumpet III (Bb), Solo Saxophone, M-S Solo Saxophone, Saxophone I, Alto I, Tenor I, Bass I, Saxophone II, Alto II, Tenor II, Bass II, Percussion I, Percussion II (Thai Gong), Guitar, Accordion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.

Measure 603: Flute, Oboe, Clarinet (Bb), Bass Clarinet (Bb), Trumpet (Bb), Trombone, Clarinet I (Bb), Trumpet I (Bb), Trumpet II (Bb), Trombone II, Bass Clarinet III (Bb), Trumpet III (Bb), Solo Saxophone, M-S Solo Saxophone, Saxophone I, Alto I, Tenor I, Bass I, Saxophone II, Alto II, Tenor II, Bass II, Percussion I, Percussion II (Thai Gong), Guitar, Accordion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.