

# SENSES IV

for **Crash Ensemble**

around 12'

**Yue Song**

2023

When you hear the birds in the dark, you know you will see the dawn.

When you feel the rushing wind under the sun, you can smell and taste the coming rain .....

We perceive the world through our senses; they are the most direct and purest connection to the world.

**Instruments:**

Flute / Piccolo

Clarinet in B  $\flat$ / Bass clarinet

Trombone

Percussion: vibraphone, marimba

Piano

Electric guitar

Violin


Viola

Cello

Double bass

Electronics: fixed audio track.

## Strings:

1.  Change very gradually from one effect to the other (poco a poco).

2. S.P. Sul pont.

3. Ord. Playing normally.

4. Harmonics.

◇ Lightly touched to produce a harmonic sound.

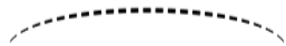
◇  Harmonic to normal sound.

5. Bowing the body of the instruments.



Bowing the side of the instrument, producing white noise.

6. Dashed slur.



Hit the strings with the bow with half hair and half wood to get a bouncing effect.

**Winds:**

1. ◊ Airy sound.

2. ◊ → ● gradually changed from airy to pitched note.

3.  Flutter tonguing.

4.  Irregular vibrato by changing the air pressure without changing the pitch (flute).

**Percussions:**



Two bows are required to bow the bars on the vibraphone.

## Electronics:

2 fixed audio tracks will be played from bar 122 to the end.

Track 1 will be played at K, at the exact moment that the conductor gives the signal; track 2 will be played at bar 189 by the signal of the conductor.

Two stereo speakers should be towards the audience and controlled by panning them to shift the audio from left to right or middle as the score indicates.

**L** – left, pan the audio to the left speaker.

**R** – right, pan the audio to the right speaker.

**M** – middle, pan the audio to the centre.



Start to pan the audio.



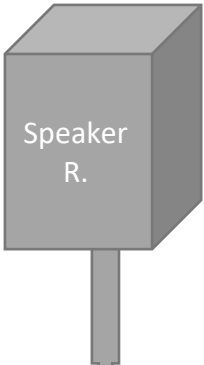
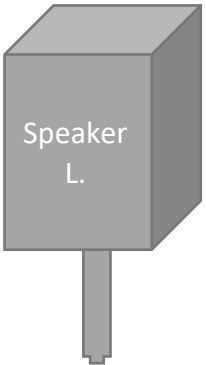
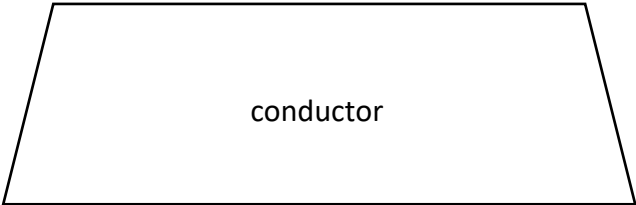
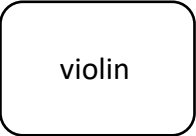
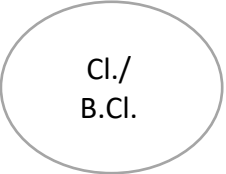
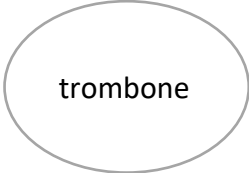
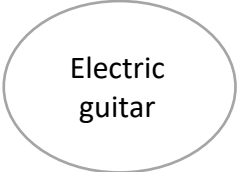
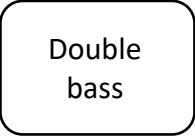
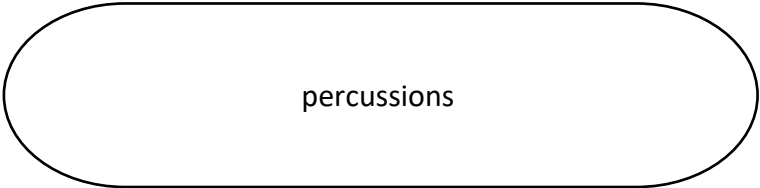
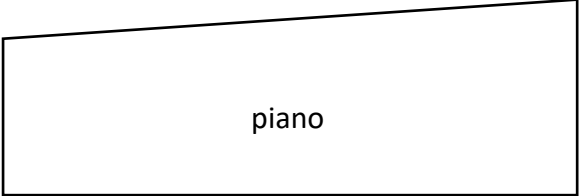
L

Slowly pan the audio to the left speaker.



Immediately pan the audio to the left speaker.

S  
E  
N  
S  
E  
S  
-  
S  
T  
A  
G  
E  
S  
E  
T  
U  
P



# Senses IV

Yue Song

$\text{♩} = 60$

**Flute**  
Half pitched.  
*pp* *mp* *pp* *mp* *p*  
Irregular vibrato

**Bass Clarinet in Bb**  
Half pitched.  
*pp* *mf* *pp* *mf* *p* *f* *p* *f* *pp*  
pitched

**Trombone**  
Airy, unpitched.  
*fff* *mp* *p* *mf* *sf* *fp* *mf* *p* *f* *pp*  
pitched

**Vibraphone**  
*ppp*  
*pp*  
Feel free to add some pedals to give it a legato sound.

**Piano**  
Left pedal down  
*ppp*

**Electric Guitar**

**Violin I**  
 $\text{♩} = 60$   
Bowing the body to produce white noise  
*p* *mp*

**Viola**  
Bowing the body to produce white noise  
*p* *mp*

**Violoncello**  
Bowing the body to produce white noise  
*p* *mp*

**Double Bass**  
Bowing the body to produce white noise  
*p* *mp*

8

**Fl.**  
*mf* *p*

**B. Cl.**  
*mf* *pp* *mf* *pp*  
 pitched

**Tbn.**

**Vib.**

**Pno.**  
*ppp* 5 3

**E. Gtr.**  
 Clean  
*pp* gliss.

**Vln. I.**  
*mf* *p* pizz.

**Vla.**  
*mf* *p* pizz.  
 con sord. arco *pp* 3 3

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

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



11 **A**

Fl. *pp*

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

Tbn. *3*

Vib. *7*

Pno. *5* *3* *8va* *3* *3* *3*

E. Gtr.

Vln. I *arco* *pp* *3* *3* *3* *3* *3* *p*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *con sord.* *arco* *pp* *3* *3*

Db.

\*The strings should be played in legato, the notated slurs are only suggestions.

**B**

Fl. *mp pp mp p*

B. Cl. *mp pp mp p mp pp* To Cl.

Tbn.

Vib. *mp*

Pno. (8) *p*

E. Gtr. *p*

Vln. I *pp mp p mp*

Vla. *p pp p mp*

Vc. *pp p*

Db. *pp mp*

\*Woodwinds should be played as legato as possible, the notated slurs are only suggestions.

19 5

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

**Cl.** *p* *mp* *p* *mp*

**Tbn.** flz. half pitched, half airy. *p* *mf* *p* *mf*

**Vib.** *5*

**Pno.**

**E. Gtr.** *3*

**Vln. I** *3 mp* *3 p* *3 mp* *3 p* *3 mp* *3 p*

**Vla.** *p* *mp* *3 p* *mp* *p* *mp* *3 p* *mp* *3*

**Vc.** *3 mp* *p* *3 mp* *p* *3 mp* *p* *3*

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

Detailed description: This musical score page covers measures 19 to 24. It features ten staves: Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts are highly melodic, featuring slurs, triplets, and dynamic markings such as *p*, *mf*, *mp*, and *p*. The Trombone part includes the instruction 'flz. half pitched, half airy' and uses sustained chords with dynamic markings *p* and *mf*. The Vibraphone part consists of a continuous sixteenth-note pattern with a '5' above the staff. The Piano part is a whole rest. The Electric Guitar part features a triplet-based rhythmic pattern. The Violin I, Viola, and Violoncello parts have intricate melodic lines with slurs and dynamic markings. The Double Bass part provides a simple bass line with dynamic markings *p* and *mp*. The page number '19' is in the top left and '5' is in the top right.

24

Fl. *mp*

Cl. *p mp p*

Tbn. *mf mp*

Vib. *5*

Pno. *p*

E. Gtr. *3*

Vln. I *p mp mp p mp*

Vla. *p mp p mp mp*

Vc. *mp p mp p mp p gliss. mp*

Db. *p pizz. mp*

28

Fl. *p* *mf* *p* *mf*

Cl. *mp* *p* *mp* *p* *mp* *p*

Tbn.

Vib.

Pno.

E. Gtr.

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

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

Vc. *mp* *p* *mp*

Db.

7

Detailed description: This page of a musical score, numbered 28, features ten staves for various instruments. The Flute (Fl.) part begins with a piano (*p*) dynamic and includes triplets and slurs, with dynamics shifting to mezzo-forte (*mf*) and back to piano. The Clarinet (Cl.) part features a melodic line with triplets and slurs, with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). The Trombone (Tbn.) part consists of a rhythmic pattern of eighth notes with triplets and slurs. The Vibraphone (Vib.) part has a complex rhythmic pattern with quintuplets and slurs. The Piano (Pno.) part provides harmonic support with chords and triplets. The Electric Guitar (E. Gtr.) part features a melodic line with triplets and slurs. The Violin I (Vln. I) part has a melodic line with triplets and slurs, with dynamics alternating between piano (*p*) and mezzo-piano (*mp*). The Viola (Vla.) part features a melodic line with triplets and slurs, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). The Violoncello (Vc.) part has a melodic line with triplets and slurs, with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). The Double Bass (Db.) part features a rhythmic pattern with triplets and slurs. The score concludes with a measure numbered 7.

C

Fl. 32 *p* *mf* *p* *mf* *p* *mf*

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

Tbn. *p*

Vib. *mf* *p* *mf* *Red.*

Pno. *mp* *Red.*

E. Gtr. *mf* *mp* *mf*

Vln. I *mf* *mp* *mf* *p* *mf* senza sord. *p* *mf*

Vla. *mp* *p* *mf* *p* *mf* senza sord. *mf*

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

Db. arco

Detailed description of the musical score: This page contains the musical notation for measures 32 through 35. The Flute (Fl.) part begins with a dynamic of *p* and features several triplet and quintuplet passages, with dynamics shifting to *mf* and *p*. The Clarinet (Cl.) part starts at *mp*, moves to *p*, and then *mf*. The Trombone (Tbn.) part is mostly sustained notes with a *p* dynamic. The Vibraphone (Vib.) part has a *mf* dynamic and includes a *Red.* (Reduction) section. The Piano (Pno.) part is mostly silent, with *mp* dynamics and *Red.* markings. The Electric Guitar (E. Gtr.) part features a rhythmic pattern of chords and triplets, with dynamics *mf* and *mp*. The Violin I (Vln. I) part starts at *mf*, moves to *mp*, and then *mf*, with a *senza sord.* (without mutes) instruction. The Viola (Vla.) part starts at *mp*, moves to *p*, and then *mf*, also with a *senza sord.* instruction. The Violoncello (Vc.) part starts at *p* and moves to *mf*. The Double Bass (Db.) part starts at *arco* and has a *p* dynamic. A section marker 'C' is located at the top right and middle right of the page.

36

Fl. *p* *mf* *p* *mf* 9

Cl. *p* *mf* *mp*

Tbn. *mp* *mf* *mp*

Vib. *mf* *p* *mf*

Pno. *p* *mp* *p* *mf* *p* *mf* *sim*

E. Gtr. *pp*

Vln. I 3 3 3 3

Vla. *p* *mf* 3 3

Vc. *mf* *p* *mf* 3 3 *senza sord.*

Db.

This musical score page contains measures 39, 40, and 41. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 39-41. Measure 39 starts with a triplet of eighth notes (*f*). Measure 40 features a triplet of eighth notes (*mp*), a quintuplet of eighth notes (*f*), and a triplet of eighth notes (*mp*). Measure 41 includes a triplet of eighth notes (*mp*) and a sextuplet of eighth notes (*mf*).
- Clarinet (Cl.):** Measures 39-41. Measure 39 has a triplet of eighth notes (*mf*). Measure 40 has a triplet of eighth notes (*mp*) and a triplet of eighth notes (*f*). Measure 41 has a triplet of eighth notes (*mp*).
- Trombone (Tbn.):** Measures 39-41. Measure 39 has a triplet of eighth notes (*mp*) and a triplet of eighth notes (*f*). Measure 40 has a triplet of eighth notes (*f*). Measure 41 has a triplet of eighth notes (*f*).
- Vibraphone (Vib.):** Measures 39-41. Measure 39 has a quintuplet of eighth notes (*p*) and a quintuplet of eighth notes (*mf*). Measure 40 has a quintuplet of eighth notes (*p*) and a quintuplet of eighth notes (*f*). Measure 41 has a quintuplet of eighth notes (*p*) and a quintuplet of eighth notes (*f*).
- Piano (Pno.):** Measures 39-41. Measure 39 has a sextuplet of eighth notes (*p*) and a sextuplet of eighth notes (*mf*). Measure 40 has a sextuplet of eighth notes (*p*) and a sextuplet of eighth notes (*f*). Measure 41 has a sextuplet of eighth notes (*p*) and a sextuplet of eighth notes (*f*).
- Electric Guitar (E. Gtr.):** Measures 39-41. Measure 39 has a septuplet of eighth notes (*mp*). Measures 40 and 41 continue with septuplets.
- Violin I (Vln. I):** Measures 39-41. Measure 39 has a triplet of eighth notes (*f*). Measure 40 has a triplet of eighth notes (*f*). Measure 41 has a triplet of eighth notes (*f*).
- Viola (Vla.):** Measures 39-41. Measure 39 has a triplet of eighth notes (*f*). Measure 40 has a triplet of eighth notes (*f*). Measure 41 has a triplet of eighth notes (*f*).
- Violoncello (Vc.):** Measures 39-41. Measure 39 has a triplet of eighth notes (*f*). Measure 40 has a triplet of eighth notes (*f*). Measure 41 has a triplet of eighth notes (*f*).
- Double Bass (Db.):** Measures 39-41. The part is silent, indicated by a dash.



42

Fl. *mp* *f*

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

Tbn. *mp*

Vib. *f* *p* *f*

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

E. Gtr. *mf* *p* *mp* *f*

Vln. I

Vla.

Vc.

Db.

To. picc.

46

Fl. *ff* *pp*

Cl. *ff* *pp*

Tbn. *mf* *pp*

Vib.

Pno. *mp* *p* *mf* *pp* *mp* *pp* *mp* *p* *mp*

left pedal up.  $\text{Leo}$

E. Gtr. *f* *pp* *mf*

Vln. I *ff* *pp* *pp* *mp* *pp* *mp* *pp*

Vla. *ff* *pp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *ff* *pp* *pp* *mp* *pp* *mp* *pp*

Db. *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

sul pont. *pp* *pp* *mp* *pp* *mp* *pp* *mp*

D = 72 - 76

56

Picc. *pp*

Cl. *pp*

Tbn. *ppp*

Vib. *pp*  
L.V.  
Ped.

Pno. *pp*

E. Gtr. *p* *gliss.*

Vln. I *mp pp mf ppp p fp mp pp p*

Vla. *pp mp pp mf ppp p ppp fp mp pp p*

Vc. *mp pp mf ppp p p mp pp p*

Db. *pp mp pp mf ppp p mp pp pp p*

**E**

69

Picc. *To B.Cl.*

Cl.

B. Cl.

Tbn.

Vib.

Pno.

E. Grt.

Vln. I

Vla.

Vc.

Db.

*mp* *pp* *mp* *pp*

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

*ppp* *mf* *p* *mp*

*ppp* *mf* *p* *mp*

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

*fp*

*p*

*5*

*3*

74

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

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

Tbn.

Vib. *mp* *pp* *mp* *pp* To Marimba

Pno.

E. Gtr. *mp* *pp*

Vln. I *mf* *p* *mf* *p* sul pont.

Vla. *mp* *pp* *mf* *pp* ord. *pp* II. I.

Vc. *pp* *mp* *pp* *mf* *pp* II. I.

Db. *pp* *mp* *pp* sul pont.

78

Picc. *mf*

B. Cl. *mp*  
Airy

Tbn. *fp* *mp*

Mar.

Pno.

E. Gtr.

Vln. I *pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp* *pp*

Db.

Detailed description: This page of a musical score covers measures 78 to 81. The Piccolo part (top staff) begins with a sixteenth-note triplet pattern, marked with a '6' and a slur, and includes dynamics like *mf*. The B. Clarinet part (second staff) has a similar triplet pattern, marked with a '6' and a slur, with dynamics *mp* and the instruction 'Airy'. The Trombone part (third staff) features a dynamic range from *fp* to *mp*. The Violin I part (seventh staff) has a triplet pattern with dynamics *pp*. The Viola and Violin parts (eighth and ninth staves) have a sixteenth-note accompaniment with dynamics *p* and *pp*. The Violin part (ninth staff) has a sixteenth-note accompaniment with dynamics *p* and *pp*. The Double Bass part (bottom staff) is mostly silent.

82

Picc. *f*

B. Cl. *mf* *f*

Tbn. *pp* *f* *fp*

Mar.

Pno. *mp* *pp*

E. Gtr. *mp*

Vln. I *mf*

Vla. *mf*

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

Db. *pp* *f* *p*

Half pitched.

86

Picc. *f* *pp* **G**

B. Cl. *f* *pp* *mp* **G**

Tbn. *f* *p* *f* *pp*

Mar. *mf* *p*

Pno. *mf* *p*

E. Gtr. *pp* *mf* *p*

Vln. I *pp* **G**

Vla. *pp* *mf*

Vc. *fp* *f* *pp*

Db. *f* *p* *f* *mp* **G**



92

Picc. *mf* *p* *f*

B. Cl. *p*

Tbn. *pp* *mf*

Mar. *p*

Pno. *mp* *mf*

E. Gtr.

Vln. I *mf* *f*

Vla. *f*

Vc. *mf* *p*

Db. *mf* *p*

H

96

Picc. *f* *p* *f* *sim* *f* *fp* *f*

B. Cl. *f* *p* *f* *sim* *f* *fp* *f*

Tbn. *mp* *mf* *mp* *f* *fp* *f*

Mar. *mp* *f* *p*

Pno. *f* *pp* *pp*

E. Gtr. *f* *pp*

Vln. I *p*

Vla. *p* *f*

Vc. *f* *p* *f* *sim* *mp* *f*

Db. *f* *p* *f* *sim* *mp* *f*

101

Picc. *sf* *sf* *sf* *p* *mf* *p* *mf* *p* *mf* *sim.*

B. Cl. *sf* *sf* *sf* *p* *mf* *p* *mf* *p* *mf* *sim.*

Tbn. *sf* *p* *sf* *sf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Mar. *ff*

Pno. *p* *f*

E. Gtr. distorted. *p* *mp* *p* *mp* *p* *mf* *p* *sim.*

Vln. I *sf* *sf* *sf* *p* *mf* *p* *mf* *p*

Vla. *sf* *sf* *sf* *p* *mf* *p* *mf* *p* *p*

Vc. *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *3*

Db. *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *3*

105

Picc. *p* *f* *sim.* *f* *p* *f*

B. Cl. *p* *f* *sim.* *f*

Tbn. *sim.* *p* *f*

Mar. *p* *f* *p* *f*

Pno. *f* *6* *6* *6* *6*

E. Gtr. *mp* *f* *sim.* *5* *f*

Vln. I *f* *p* *f* *p* *f* *p* *mp* *f*

Vla. *f* *sim.* *5* *3* *6* *6* *fp* *f* *mp*

Vc. *3* *3* *3* *3* *3* *3* *3* *3* *p*

Db. *3* *3* *3* *3* *3* *3* *3* *3* *p*

I

109

Picc. *pp*

B. Cl. *p* *pp*

Tbn. *mf* *p* *mf* *p* *mf*

Mar. *p*

Pno. *p*

E. Gtr. *mp*

Vln. I *p* sul pont.

Vla. *p* sul pont.

Vc. *mf* *p* II. I. sul pont.

Db. *mf* *p* *pp*

Detailed description: This page of a musical score, numbered 23, begins at measure 109. It features ten staves for different instruments: Piccolo (Picc.), Bass Clarinet (B. Cl.), Trombone (Tbn.), Maracas (Mar.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piccolo part starts with a melodic line featuring triplets and sixteenth-note runs, marked *pp*. The Bass Clarinet has a similar melodic line, also marked *pp*. The Trombone part consists of a rhythmic pattern of eighth notes, alternating between *mf* and *p*. The Maracas play a steady eighth-note accompaniment, marked *p*. The Piano part features a complex texture with chords and moving lines, marked *p*. The Electric Guitar provides a harmonic accompaniment with chords and a melodic line, marked *mp*. The Violin I and Viola parts play a rhythmic eighth-note accompaniment, marked *p*, and both have a *sul pont.* (sul ponticello) instruction starting in the final measure. The Violoncello part has a melodic line with a *mf* dynamic, a *p* dynamic, and a *sul pont.* instruction. The Double Bass part has a melodic line with triplets and sixteenth-note runs, marked *mf*, *p*, and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

113

Picc. *ppp* *p pp* *mp p*

B. Cl. *gliss.* *ppp* *p pp* *mp p*

Tbn. *p* *mf* *p* *pp* *mp* 3 3 *p*

Mar. *p* *pp*

Pno. *p* *pp*

E. Gtr. *mf* *pp*

Vln. I *pp* *ppp* *p pp* *mp p*

Vla. *pp* *ppp* *ppp* *p pp* *mp p*

Vc. *pp* *ppp* *ppp* *p pp* *mp p*

Db. *ppp* *p pp* *mp p*

Annotations: *gliss.*, *ppp*, *p*, *pp*, *mp*, *p*, *mf*, *pp*, *ppp*, *pp*, *clean*, *sul tasto*, *ord.*, *(tr)*, *(b)*, *3*



♩ = 64

119

Picc. *mf pp* To Fl.

B. Cl. *mf pp* To Cl.

Tbn. *pp* To Vib.

Mar.

Pno.

E. Gtr.

Vln. I *mf pp* *ppp* *p* *ppp* col legno <sup>3</sup>

Vla. *mf pp* *ppp* *p* *ppp* col legno <sup>3</sup>

Vc. *mf pp* *ppp*

Db. *mf pp*

125

Fl.

Cl.

Tbn.

Vib. B Bowing

Pno.

E. Gtr.

Vln. I

Vla.

Vc.

Db.

Airy, unpitched → pitched.

*ppp*

*p*

*ppp*

*ppp*

*pp*

Clean

*p*

*h* ①

*h* ②

*h* ③

*p*

col legno

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

Jeté

*sf*

*ppp*

col legno

*p*

*ppp*

*p*

col legno

*ppp*

*p*

col legno

*ppp*

*p*

Jeté

*sf*

*mp*

*mp*

*p*

col legno

*mp*

*mp*

*p*

*p*

*mf*

\* Dashed slur: hit the strings from hair to wood of the bow, the rhythm can be loose.



129

Fl.

Cl.

Tbn.

vib.

Pno.

E. Gtr.

Vln. I

Vla.

Vc.

Db.

Airy, unpitched. *ppp* → pitched. *pp*

Airy, half pitched with key clicks *mf*

key clicks. 6 *pp*

airt, half pitched. key clicks 3 *mf*

h

① ② ① ②

Jeté *sf*

col legno *ppp*

pizz. *p*

arco *p*

Jeté *sf*

arco *p*

pizz. *mf*



L

L

R

L

133

Fl. *p* *f* *p*

Cl. *pp* *mf* *p* half pitched. *f* *p*

Tbn. *p* *f* *p*

Vib. *mf* *p* *f* *mp* *f*

Pno. *mf* *p*

E. Gtr. *f* *p* *mp*

Vln. I *ppp* *f* *p*

Vla. *ppp* *f* *p* *gliss.*

Vc. *ppp* *mp* *f* *p* *gliss.*

Db. *p* *mp* *f* *p*

*air.*

*h*

*arco* *pizz.* *gliss.*

*3* *6* *3* *5*

*1* *3* *2* *1*

*L* *R*



137

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Tbn. Airy, unpitched. *p*

Vib. *mp* *p*

Pno. *f* *p*

E. Gtr. *f* *p* *p*

Vln. I *mp* *ppp* *mp*

Vla. *mp* *ppp* *mp* *mf*

Vc. *ppp* *mp*

Db. arco *mp*

Detailed description: This page of a musical score, numbered 137, features ten staves for various instruments. The Flute and Clarinet parts are highly active, with complex rhythmic patterns and dynamic markings ranging from *p* to *f*. The Trombone part is marked 'Airy, unpitched' and features a long, sustained note. The Violin I and Violin II parts play intricate, fast-moving lines with dynamic markings from *mp* to *ppp*. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns. The Electric Guitar part features a driving rhythm with dynamic markings from *f* to *p*. The Vibraphone part has a steady, rhythmic accompaniment. The Piano part provides a complex harmonic and rhythmic foundation. The Double Bass part plays a steady, rhythmic accompaniment, marked 'arco' and *mp*. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

M



M

140

Fl. *f* 3 3 *mf* *p* *f* *p* 6 6 *f* 6

Cl. *f* *mf* *p* *f* *p* 6 6 *f*

Tbn. *mf* *p* *mp*

Vib. *f* *p* *sim.*

Pno. *mf* 3 3 3 *p* *mf* 3 3 3 *p* *sim.* 3 3 3

E. Gtr. *p* *pizz.* *arco* *f* *pizz.*

Vln. I *f* *p* 6 3 *f* *p* *f* *p* *f* *pizz.*

Vla. *f* *p* 3 3 *f* *p* 6 *f* *p* 6 *f* *p* *arco* 3 6

Vc. *f* 3 6 *p* 3 6 *f* *p* 6 *f* *p* *arco* 3 6

Db. *f* *pizz.* 3 *arco* 3 3 *f* *Jeté* *arco* 3 3 *f*

This musical score page includes the following parts and their dynamics:

- Fl. (Flute):** Dynamics include *p*, *f*, *ff*, *mf*, and *p*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Cl. (Clarinet):** Dynamics include *p*, *f*, *ff*, *mf*, *ff*, and *p f*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Tbn. (Trombone):** Dynamics include *ff*, *mf*, *ff*, and *mf*. Features eighth-note patterns.
- Vib. (Viola):** Dynamics include *f*, *mp*, *ff*, *f*, *p*, and *ff*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Pno. (Piano):** Dynamics include *f*, *f*, *p*, and *mp*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- E. Gtr. (Electric Guitar):** Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Vln. I (Violin I):** Dynamics include *ff*, *p*, *ff*, *ff*, *mf*, *ff*, and *mf*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Vln. II (Violin II):** Dynamics include *f*, *p*, *f*, *ff*, *mf*, *ff*, and *mf*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Vc. (Violoncello):** Dynamics include *f*, *p*, *ff*, *mf*, *ff*, *mf*, and *p*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.
- Db. (Double Bass):** Dynamics include *mp*, *ff*, *mf*, *ff*, and *mf*. Features sixteenth-note runs with sixteenth rests and sixteenth notes.



149

Fl. *mf* half pitched *p* key clicks

Cl. *mf* half pitched *p* key clicks 6 key clicks

Tbn. *p* *p* *mf* *p* *mf* *p* *f*

Vib. *p* *ff* *p* *ff* L.V.

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

E. Gtr. *h* ② ① ② ① *h* ① ② ① ② *sf* *sf* *mp*

Vln. I *p* *p* *ff* pizz. *p* *f* *p* arco

Vla. *ff* pizz. *p* *f* *p* arco

Vc. *ff* pizz. *mf* pizz. *arco*

Db. *mf* *f* jeté *arco* pizz.

→ M

Airy, unpitched → pitched.

un.p.  
33

156

Fl.

Cl.

Tbn.

Vib.

Pno.

E. Gtr.

Vln. I

Vla.

Vc.

Db.

pp

mp

Airy, unpitched

pp

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

3

pp

3

*p*

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

*fp* *f* *p* *f* *mp* *f* *p* *ff*

*fp* *f* *p* *f* *mp* *f* *p* *ff*

jeté

pizz.

*p* *f*

3

171

Fl. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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

Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mf* *pp* *mf* *pp*

Vib. *f* *p* *f* *p* *f* *ff*

Pno. *f* *p* *f* *p* *f* *ff*

E. Gtr. H-----1 H-----1 H-----1 H-----4 H-----4 H-----4

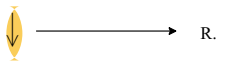
Vln. I Free bowing. *fff* *pp* *mf*

Vla. Free bowing. *fff* *p* *mf*

Vc. Free bowing. *fff* *p* *mf*

Db. *p* *mf*

Annotations: p., un.p., half pitched., pitched., airy, unpitched., L.V., arco, Jeté, Bowing the body.





180

Fl. *mf* *pp* *mp* *pp*

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

Tbn. *mf* *pp* *mp* *pp*

Vib. *mp* *pp* *mp* *pp*

(8)

Pno. *mf* *pp* *mp* *pp*

E. Gtr. *p* *mf* *p* *mf*

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

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

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

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

*Jeté* *H*

36 185

Fl.

Cl.

Tbn.

vi.

Pno.

E. Gtr.

Vln. I

Vla.

Vc.

Db.

*mp* *pp*

*mp* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

H

Jeté

Jeté

Play Track 2