

Giorgio Magnanensi

TDU/HRO
le feu et l'artifice
(2013)

for 4 sax, 4 trumpet, 4 trombones, violin, electric guitar,
piano, bass, drums and percussion

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This piece has been written thanks to the support of The Canada Council for the Arts and it is dedicated to the Hard Rubber Orchestra and John Korsrud.

While writing for or conducting the Hard Rubber Orchestra I have always had a lot of fun and deeply enjoyed the energy and sounds of all the great musicians of this band. Therefore I have been very excited writing this new piece, and once again I wanted to take advantage of my association to the ensemble and its potentials, writing a piece that would enhance the virtuosic qualities of all its members. A virtuosity based rather on a idea of collaboration than just on skills and technologies involved in a purely technical execution; its main goal being to attain an intense creative flow and a reinforcement of the balance between a purely visceral co-creation (*le feu*) and a purely intellectual interpretation (*l'artifice*).

The score is also a further investigation of *teatro dell'udito* (TDU) project in which I explore techniques of collage and assemblage of heterogeneous forms with a programmatic character, evolving in relationship rather than static blocks. The fragmented nature of these forms underlines its character of work in progress: a sort of tale without beginning and ending, a permeable space declaring its non-obstruction to diverse voices and soundscapes and working in a strategy of an imaginary scenography. (GM)

TDU/HRO

(le feu et l'artifice)

Panel I

Giorgio Magnanensi

♩ ≈ 80-88

4x

Violin

Piano

Electric Guitar *tr* segue improvising on HIGH RANGE gradually more and more intense

Electric Bass *pp* *f*

Percussion *pp* *f*

Drums *pp* *f*

Soprano Saxophone *mf* *tr* 3

Alto Saxophone *mf* *tr* 3

Tenor Saxophone *mf* *tr* 3

Baritone Saxophone *mf* *tr* 3

Trumpet 1 in Bb Harmon Mute *p* *mf* *p* *f* *sim.*

Trumpet 2 in Bb Harmon Mute *vib.* continue vibrato *p* *mf* *p* *f* *sim.*

Trumpet 3 in Bb Harmon Mute *p* *mf* *p* *f* *sim.*

Trumpet 4 in Bb Harmon Mute *vib.* continue vibrato *p* *mf* *p* *f* *sim.*

Trombone 1 *p* *mf* *p* *f* *sim.*

Trombone 2 *p* *mf* *p* *f* *sim.*

Trombone 3 Plunger *p* *mf* *p* *f* *sim.*

Trombone 4 Plunger *p* *mf* *p* *f* *sim.*

5

Vln.

Pno. *always martellato*

E. Gtr.

E. Bass *4 sf 3*

Perc. *4 sf 3*

Dr. *4 sf 3*

Sop. Sax. *(tr) f 3*

Alto Sax. *(tr) f 3*

Ten. Sax. *(tr) f 3*

Bari. Sax. *(tr) f 3*

Tpt.1 *very variable dynamics, gradually cresc. molto*

Tpt.2 *very variable dynamics, gradually cresc. molto*

Tpt.3 *very variable dynamics, gradually cresc. molto*

Tpt.4 *very variable dynamics, gradually cresc. molto*

Tbn.1 *very variable dynamics, gradually cresc. molto*

Tbn.2 *very variable dynamics, gradually cresc. molto*

Tbn.3 *very variable dynamics, gradually cresc. molto*

Tbn.4 *very variable dynamics, gradually cresc. molto*

9

Vln.

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

4

4

4

3

tr

f

3

tr

f

3

tr

f

3

tr

f

ff

mp

ff

mp

ff

mp

ff

mp

ff

mp

gliss.

ff

Vln.

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

The musical score for page 13 is arranged in a standard orchestral layout. It includes staves for Violin (Vln.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Percussion (Perc.), Drums (Dr.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trumpet 3 (Tpt.3), Trumpet 4 (Tpt.4), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Trombone 3 (Tbn.3), and Trombone 4 (Tbn.4). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *gliss.* (glissando) are used throughout. Performance instructions like "mute off" are present for the trumpets. The score is written in a key signature of one flat and a 4/4 time signature.

16

Vln.

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

This page of a musical score, numbered 19, features a variety of instruments. The top section includes a Violin (Vln.) part with a whole rest. The Piano (Pno.) part consists of two staves with triplet eighth notes in both hands. The Electric Guitar (E. Gtr.) part is a single staff with a dashed line and an arrow pointing right, indicating a sustained effect. The Electric Bass (E. Bass) part has two staves with triplet eighth notes. The Percussion (Perc.) and Drums (Dr.) parts are shown with two staves each, featuring rhythmic patterns and triplet eighth notes. The Saxophone section includes Soprano (Sop. Sax.), Alto (Alto Sax.), Tenor (Ten. Sax.), and Baritone (Bari. Sax.) parts, each with a staff and a wavy line indicating a sustained tone. The Trumpet section (Tpt. 1-4) and Trombone section (Tbn. 1-4) are also present, with various notes and glissando markings. The bottom of the page features a large brace under the Trombone staves.

A

22

Vln. *repeat, gradually crumbling*

Pno. *repeat, gradually crumbling*

E. Gtr. *repeat, gradually crumbling*

E. Bass *repeat, gradually crumbling*

Perc. *repeat, gradually crumbling*

Dr. *repeat, gradually crumbling*

A

Sop. Sax. *f* *tr* *3* *ff* *f*

Alto Sax. *f* *tr* *3* *ff* *f*

Ten. Sax. *f* *tr* *3* *ff* *f*

Bari. Sax. *f* *tr* *3* *ff* *f*

Tpt.1 *p*

Tpt.2 *p*

Tpt.3 *gliss.* *p*

Tpt.4 *p*

Tbn.1 *gliss.* *ff* *gliss.*

Tbn.2 *gliss.* *ff* *gliss.*

Tbn.3 *gliss.* *ff*

Tbn.4 *gliss.* *ff*

Attacca

26

continue crumbling

Vln.

Violin staff with a dashed line indicating a tremolo effect.

continue crumbling

Pno.

Piano staff with a dashed line indicating a tremolo effect.

continue crumbling

E. Gtr.

Electric guitar staff with a dashed line indicating a tremolo effect.

continue crumbling

E. Bass

Electric bass staff with a dashed line indicating a tremolo effect.

continue crumbling

Perc.

Percussion staff with a dashed line indicating a tremolo effect.

continue crumbling

Dr.

Drum staff with a dashed line indicating a tremolo effect.

Attacca

Soprano saxophone staff with trills and *sffp* dynamic marking.

Alto saxophone staff with trills and *sffp* dynamic marking.

Tenor saxophone staff with trills and *sffp* dynamic marking.

Bari saxophone staff with trills and *sffp* dynamic marking.

Trumpet 1 staff with *ff* dynamic marking.

Trumpet 2 staff with *ff* dynamic marking.

Trumpet 3 staff with *ff* dynamic marking.

Trumpet 4 staff with *ff* dynamic marking.

Tuba 1 staff with *gliss.* and *ff* dynamic marking.

Tuba 2 staff with *gliss.* and *ff* dynamic marking.

Tuba 3 staff with *ff* dynamic marking.

Tuba 4 staff with *ff* dynamic marking.

Panel II

Violin $\text{♩} \approx 112$ *sul pont.* *gliss.* *irregular gliss*
sfp *sfp* *sfp*

Piano
sfp *f sfp* *sfp*

Electric Guitar

Electric Bass *slap*
f

Percussion

Drums

Soprano Saxophone $\text{♩} \approx 112$
ff *mp*

Alto Saxophone
ff *mp*

Tenor Saxophone
ff *mp*

Baritone Saxophone
ff *mp*

Trumpet 1 in Bb
ff *sff* *sff* *sim.*

Trumpet 2 in Bb
sff *sff* *sim.*

Trumpet 3 in Bb
sff *sff* *sim.*

Trumpet 4 in Bb
sff *sff* *sim.*

Trombone 1
sff *sim.*

Trombone 2
sff *sim.*

Trombone 3
sff *sim.*

Trombone 4
sff *sim.*

32

Vln. *gliss.* *fp* *fp*

Pno. *fp* *sim*

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax. *sim.*

Alto Sax. *sim.*

Ten. Sax. *sim.*

Bari. Sax. *sim.*

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

33

gliss.

sfp

sfp

sff

Vln.

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

p

p

p

p

p

p

p

sul pont.

34

Vln. *sfp* *gliss.*

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1 *fff*

Tpt.2 *fff*

Tpt.3 *fff*

Tpt.4 *fff*

Tbn.1 *fff*

Tbn.2 *fff*

Tbn.3 *fff*

Tbn.4 *fff*

Bartók pizz.

sul pont. 13

35

Vln. *sf* *sf* *fff* *sf* *sf*

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1 *sf* *sf*

Tpt.2 *sf* *sf*

Tpt.3 *sf* *sf*

Tpt.4 *sf* *sf*

Tbn.1 *sf* *sf*

Tbn.2 *sf* *sf*

Tbn.3 *sf* *sf*

Tbn.4 *sf* *sf*

36

Vln. *Bartók pizz.* *sff* *sul pont.* *sfp*

Pno.

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1 *p* *ff*

Tpt.2 *p* *ff*

Tpt.3 *p* *ff*

Tpt.4 *p* *ff*

Tbn.1 *p* *ff*

Tbn.2 *p* *ff*

Tbn.3 *p* *ff*

Tbn.4 *p* *ff*

37

Vln. *gliss.*

Pno. *fff sfp*

E. Gtr.

E. Bass

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1 *p ff*

Tpt.2 *p ff*

Tpt.3 *p ff*

Tpt.4 *p ff*

Tbn.1 *p ff p*

Tbn.2 *p ff p*

Tbn.3 *p ff p*

Tbn.4 *p ff p*

38 *gliss.* *sf* *sfp* *gliss.* *f* 30"

Pno. *ff* *ff*

E. Gtr. *ff*

E. Bass To Double Bass

Perc. Cymbals *f*

30"

Sop. Sax. *ff* *ff* *sim.*

Alto Sax. *ff* *ff* *sim.*

Ten. Sax. *ff* *ff* *sim.*

Bari. Sax. *ff* *ff* *sim.*

Tpt.1 *sf* *f* *ff* *sim.*

Tpt.2 *sf* *f* *ff* *sim.*

Tpt.3 *sf* *f* *ff* *sim.*

Tpt.4 *sf* *f* *ff* *sim.*

Tbn.1 *f* *ff* *sim.*

Tbn.2 *f* *ff* *sim.*

Tbn.3 *f* *ff* *sim.*

Tbn.4 *f* *ff* *sim.*

Flexible (♩ ≈ 66-78)

Violin

Piano

Electric Guitar

Double Bass

Percussion

Drums

Flexible (♩ ≈ 66-78)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Trumpet 4 in Bb

Trombone 1

Trombone 2

Trombone 3

Trombone 4

CUE VIOLIN AND PIANO

44

Vln. *CUE VIOLIN AND PIANO*

Pno. *CUE VIOLIN AND PIANO*

E. Gtr. *sfpp* *l.v.*

Db. *gliss.* *sfp* *sim.* *gliss.* *gliss.*

Perc. *sfz*

Dr. *sfz*

Sop. Sax. *ff pp* *ff* *sfpp* *f f* *ff*

Alto Sax. *ff pp* *ff* *sfpp* *f f* *ff*

Ten. Sax. *ff pp* *ff* *sfpp* *f f* *ff*

Bari. Sax. *ff pp* *ff* *sfpp* *f f* *ff*

Tpt.1 *ff* *sfpp* *f*

Tpt.2 *ff* *sfpp* *f*

Tpt.3 *ff* *sfpp* *f*

Tpt.4 *ff* *sfpp* *f*

Tbn.1 *pp* *ff* *f* *ff*

Tbn.2 *pp* *ff* *f* *ff*

Tbn.3 *pp* *ff* *f* *ff*

Tbn.4 *pp* *ff* *f* *ff*

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

sim.

gliss.

gliss.

gliss.

gliss.

gliss.

ffz

ffz

f ff

f ff

f ff

f ff

f ff

pp ff

pp ff

pp ff

pp ff

f ff p ff sfz ff sff

f ff p ff sfz ff sff

f ff p ff sfz ff sff

f ff p ff sfz ff sff

56

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

gliss.

sim.

f

ff

pp

f

p

ff

sfz

ff

pp

f

p

ff

sfz

ff

ff

pp

f

f

ff

pp

f

f

ff

pp

f

f

60

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

The musical score for page 22, measures 60-63, features the following details:

- Violin (Vln.):** Rests throughout the measures.
- Piano (Pno.):** Rests throughout the measures.
- Electric Guitar (E. Gtr.):** Features two instances of a *sf* (sforzando) dynamic marking, each with a wavy line indicating a tremolo or vibrato effect.
- Double Bass (Db.):** Plays a glissando line (*gliss.*) across the measures.
- Percussion (Perc.) and Drums (Dr.):** Both parts feature a *sfz* (sforzando) dynamic marking at the start of measure 61, with rhythmic patterns of eighth notes.
- Saxophones (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.):** Each part has a dynamic range from *p* (piano) to *ff* (fortissimo) across the measures.
- Trumpets (Tpt.1-4) and Trombones (Tbn.1-4):** These sections show complex dynamic markings, including *p*, *ff*, *fff*, and *f, sf*, with various articulations and slurs.

64

Vln.
 Pno.
 E. Gtr. *sf* *l.v.*
 Db. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
 Perc. *sfz*
 Dr. *sfz*
 Sop. Sax. *pp* *ff* *p* *fff* *f* *ff*
 Alto Sax. *pp* *ff* *p* *fff* *f* *ff*
 Ten. Sax. *pp* *ff* *p* *fff* *f* *ff*
 Bari. Sax. *pp* *ff* *p* *fff* *f* *ff*
 Tpt.1 *fff* *pp* *f* *p* *ff*
 Tpt.2 *fff* *pp* *f* *p* *ff*
 Tpt.3 *fff* *pp* *f* *p* *ff*
 Tpt.4 *fff* *pp* *f* *p* *ff*
 Tbn.1 *mf* *f* *pp* *f* *f* *ff* *p*
 Tbn.2 *mf* *f* *pp* *f* *f* *ff* *p*
 Tbn.3 *mf* *f* *pp* *f* *f* *ff* *p*
 Tbn.4 *mf* *f* *pp* *f* *f* *ff* *p*

Vln.
 Pno.
 E. Gtr.
 Db.
 Perc.
 Dr.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4

Musical score for page 24, measures 68-71. The score includes staves for Violin, Piano, Electric Guitar, Double Bass, Percussion, Drums, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1-4, and Trombones 1-4. The music features glissandos in the Double Bass, a wavy electric guitar line, and dynamic markings such as *p*, *f*, *fff*, and *sfz* across various instruments.

72

Vln. *ff*
 Pno. *ff*
 E. Gtr. *ff*
 Db. *gliss.*
 Perc. *ff*
 Dr. *ff*
 Sop. Sax. *p ff sf ff*
 Alto Sax. *p ff sf ff*
 Ten. Sax. *p ff sf ff*
 Bari. Sax. *p ff sf ff*
 Tpt. 1 *mf ff sf ff*
 Tpt. 2 *mf ff sf ff*
 Tpt. 3 *mf ff sf ff*
 Tpt. 4 *mf ff sf ff*
 Tbn. 1 *ff fff p fff*
 Tbn. 2 *ff fff p fff*
 Tbn. 3 *ff fff p fff*
 Tbn. 4 *ff fff p fff*

trill a minor 3rd higher or lower *ad lib.*
 always very dense
 z = repeated tones, always very fast (not flutter)

Panel IV

Flexible (♩ ≈ 66-78)

1

Violin

Piano

Electric Guitar

Double Bass

Percussion

Drums

Flexible (♩ ≈ 66-78)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Trumpet 4 in Bb

Trombone 1

Trombone 2

Trombone 3

Trombone 4

ff sf sf ff sf sf sf ff pp subito

pp sf sf ff sf sf sf ff sf sf ff pp subito

6

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Cymbal

ppp *senza cresc.*

seque

ppp immobile

ppp immobile

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

ppp *ff*

In the following section choose a random pitch within the given range

Sop. Sax.

poco sf *sim.*

In the following section choose a random pitch within the given range

Alto Sax.

poco sf *sim.*

In the following section choose a random pitch within the given range

Ten. Sax.

poco sf *sim.*

In the following section choose a random pitch within the given range

Bari. Sax.

poco sf *sim.*

In the following section choose a random pitch within the given range

Tpt.1

poco sf

In the following section choose a random pitch within the given range

Tpt.2

poco sf

In the following section choose a random pitch within the given range

Tpt.3

poco sf

In the following section choose a random pitch between the two given pitches

Tpt.4

poco sf

seque

Tbn.1

(ppp) *sf* *(pp)* *poco sf* *pp* *pp*

Tbn.2

(ppp) *sf* *(pp)* *poco sf* *pp* *pp*

In the following section choose a random pitch between the two given pitches

Tbn.3

poco sf

In the following section choose a random pitch between the two given pitches

Tbn.4

poco sf

Vln.
 Pno.
 E. Gtr.
 Db.
 Perc.
 Dr.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt.1
 Tpt.2
 Tpt.3
 Tpt.4
 Tbn.1
 Tbn.2
 Tbn.3
 Tbn.4

pp *ff*
sim.
sf *f* *sf* *f*
pp *poco sf > pp* *sf* *sf* *pp*
poco sf *poco sf*

23

Vln. *pppp* *p* punta d'arco

Pno.

E. Gtr.

Db.

Perc. *f* secco

Dr. *sfz* secco *ppp* Cymbals

Sop. Sax. *sfppp* *pp* almost breathy sound

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1 mute *sfppp*

Tpt.2 mute *sfz secco*

Tpt.3

Tpt.4

Tbn.1 *sfz, secco*

Tbn.2 *sfz, secco*

Tbn.3 *sfz, secco* Trombone 3 & 4 improvise with fast tremolo of breathy and noisy low sounds

Tbn.4 *sfz, secco* Trombone 3 & 4 improvise with fast tremolo of breathy and noisy low sounds

26 Violin and Electric Guitar improvise ad libitum till bar 37

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

30 (segue)

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

cresc.

sfpp

sfpp

Join in with drums, improvising with bass double bass

f

f

f

f

f

f

f

f

ppp, immobile

mp

mp

mp

mp

f

f

f

f

pp *molto cresc.* *f*

34 (segue) $\text{♩} = 100$

Vln. (segue)

Pno.

E. Gtr. (segue)

Db. *sfpp* *molto* *sfz*

Perc. *sfpp* *molto*

Dr. *sfpp* *molto* *fp* *pp* Cymbal 1.v.

Sop. Sax. $\text{♩} = 100$ *f* *fff sfpp* *ppp*

Alto Sax. *f* *fff sfpp* *ppp*

Ten. Sax. *cresc. molto* *f* *fff sfpp*

Bari. Sax. *cresc. molto* *f* *fff sfpp*

Tpt.1 *f* *sfpp*

Tpt.2 *f* *sfpp*

Tpt.3 (segue) *f* *sfpp* *cresc. molto* *fff sfpp*

Tpt.4 (segue) *f* *fff sfpp*

Tbn.1 *mp* *mp* *cresc. molto* *ff* *mf* *ff* *gliss*

Tbn.2 *mp* *mp* *cresc. molto* *ff* *mf* *ff* *gliss*

Tbn.3 *sf* *very quick gliss*

Tbn.4 *sf* *very quick gliss*

Percussion Transition

♩ ≈ 120
Congas, with hands

Percussion

f with energy!

♩ ≈ 360
Freely improvising on this pattern

Drums

f with energy!

Perc.

4x

segue

Dr.

Perc.

6x

Dr.

Perc.

3x

Dr.

3x l.v.

Perc.

7x (Also )

6x


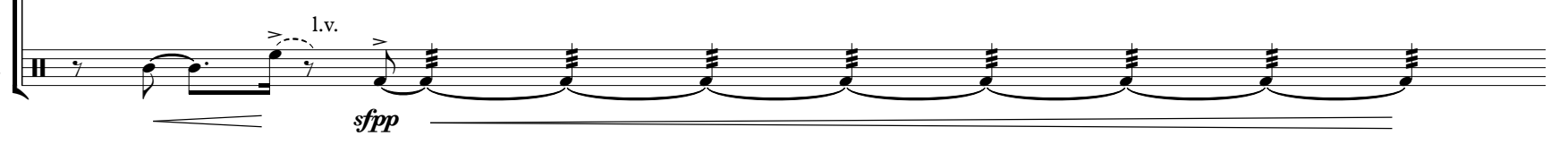
Dr.

l.v.

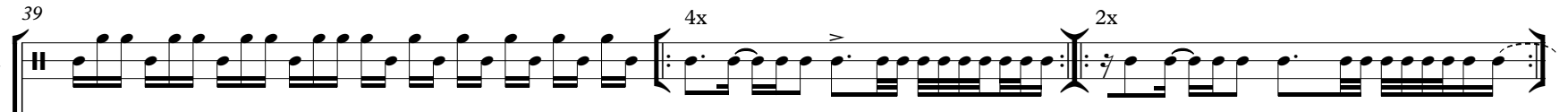
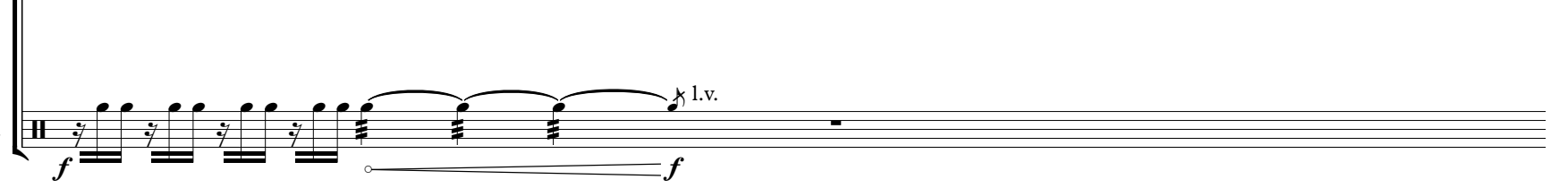
Perc.

5x


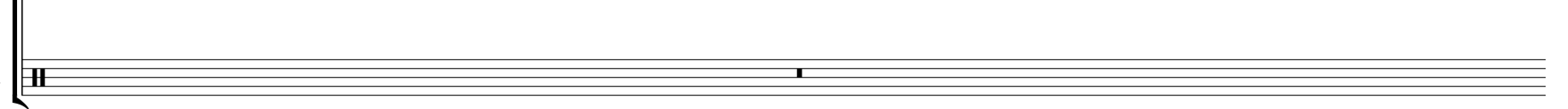
Dr.

Perc. 
Dr. 
spp

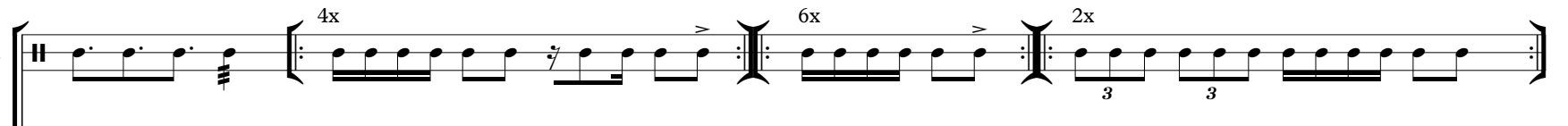
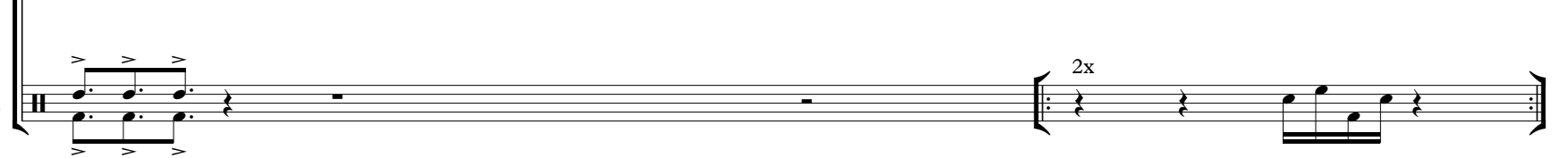


Perc. 
Dr. 
f

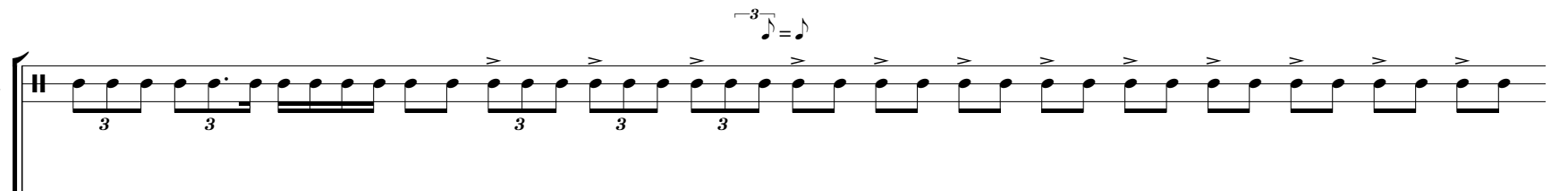



Perc. 
Dr. 

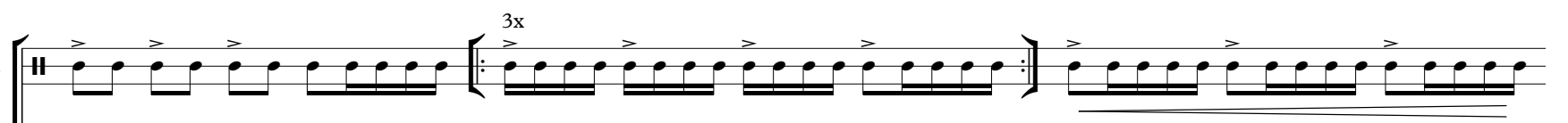
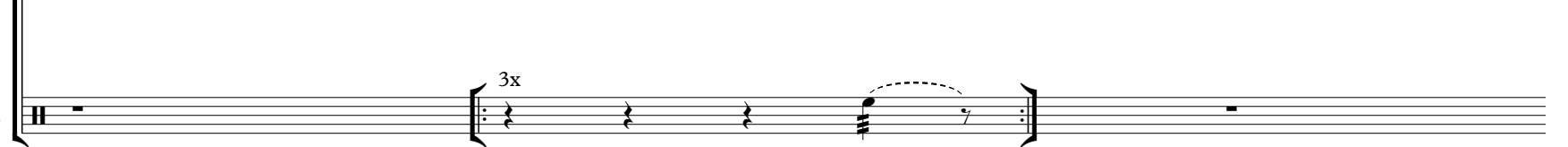


Perc. 
Dr. 

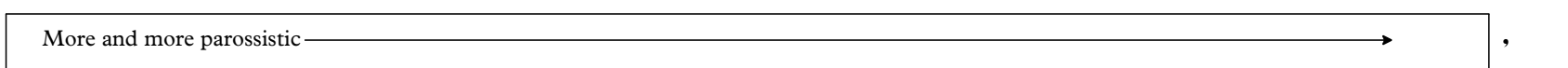
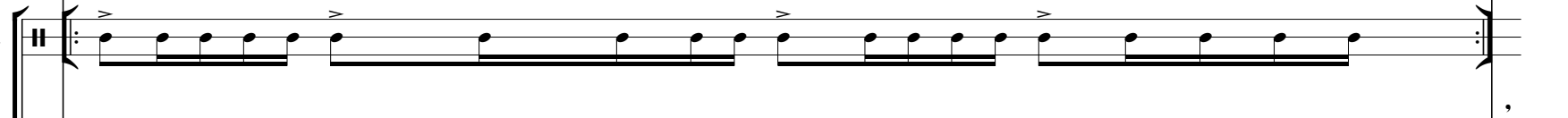
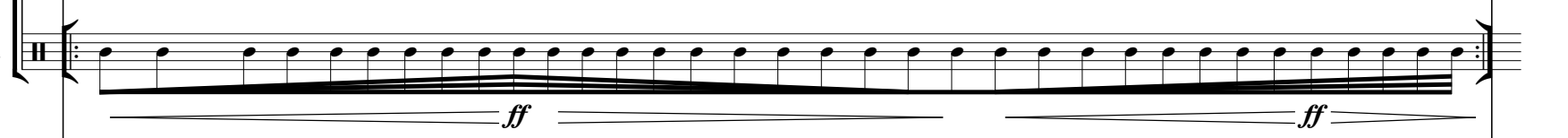


Perc. 
Dr. 
f



Perc. 
Dr. 



More and more parossistic 
Perc. 
Dr. 
ff

Panel V

♩ ≈ 100 convulso con forza

1. Lines

Piano solo

short (irregular and discontinuous tremolo)

p

8th

Piano



Pno.

mp

poco sf

p

improv 15"




Pno.

A Tempo

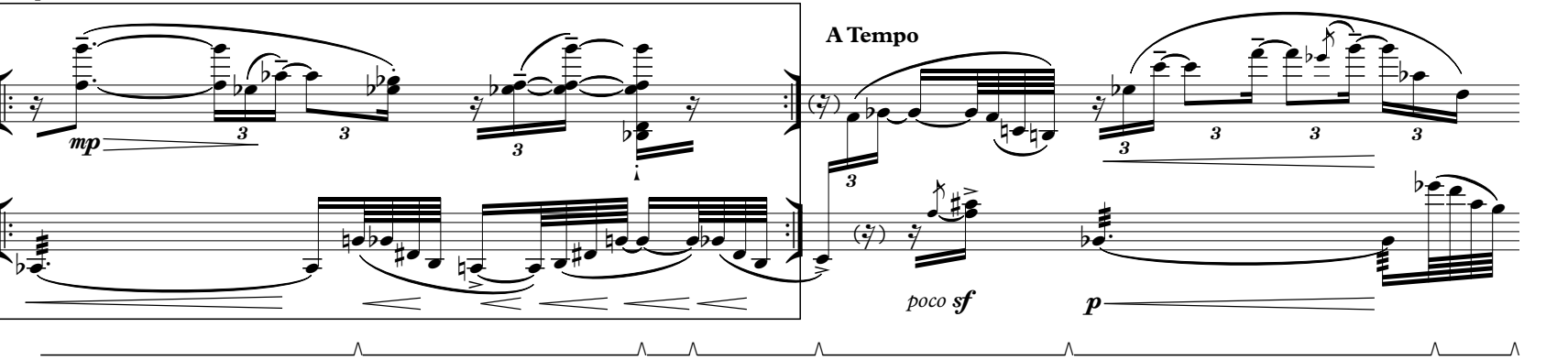
ON CUE

This section approx. 2 minutes long

improvise with this "web-like" line and establish a continuously mobile sound grid, always soft but dynamically alive

Vln. 

improv 20"

Pno. 


improvise with this "web-like" line and establish a continuously mobile sound grid, always soft but dynamically alive

E. Gtr. 

Improvise with lots of space and dynamics (guided by conduction)

Db. 


Improvise with lots of space and dynamics (guided by conduction)

Perc. 

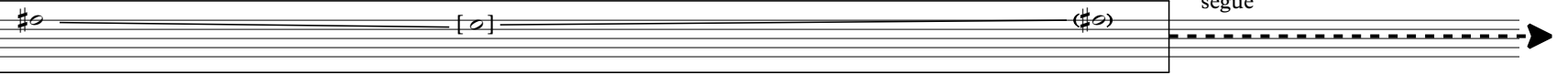
Improvise with lots of space and dynamics (guided by conduction)

Dr. 


slowly oscillating with gliss, ad lib dynamics, breathe ad lib. always re-entering without attack

Sop. Sax. 

slowly oscillating with gliss, ad lib dynamics, breathe ad lib. always re-entering without attack

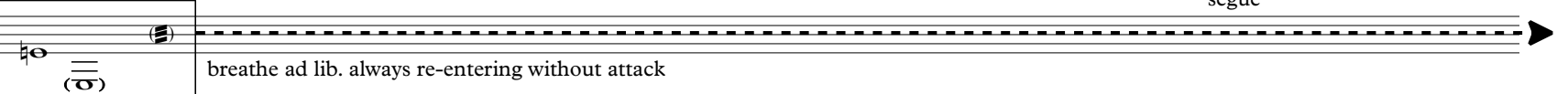
Alto Sax. 

play either pitch, attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Ten. Sax. 

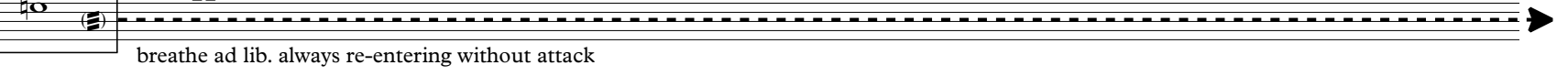
breathe ad lib. always re-entering without attack

play either pitch, attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Bari. Sax. 

breathe ad lib. always re-entering without attack

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Tpt. 1 

breathe ad lib. always re-entering without attack

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Tpt. 2 

breathe ad lib. always re-entering without attack

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Tpt. 3 

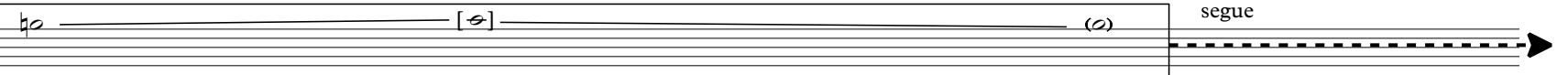
breathe ad lib. always re-entering without attack

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

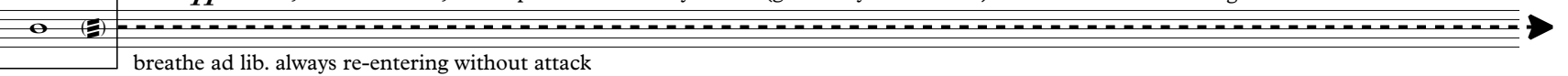
Tpt. 4 

breathe ad lib. always re-entering without attack

slowly oscillating with gliss, ad lib dynamics

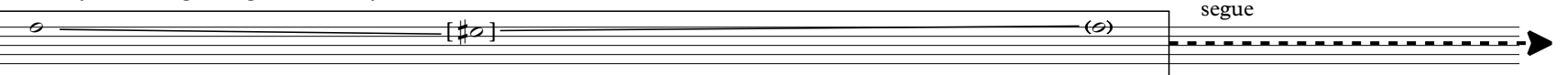
Tbn. 1 

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

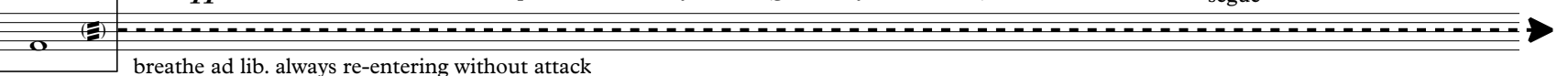
Tbn. 2 

breathe ad lib. always re-entering without attack

slowly oscillating with gliss, ad lib dynamics

Tbn. 3 

attack **pp** on cue, ad lib. tremolo, follow pitch bend and dynamics (guided by conduction)

Tbn. 4 

breathe ad lib. always re-entering without attack

13 (segue)

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

poco sf

sfz secco

press the pedal after the sfz secco chord so to capture only the resonance of the chord and not the attack of the sound.

1.v.

The image shows a page of a musical score for page 39. The score is for a piano and violin ensemble. The piano part is in the lower staves, and the violin part is in the upper staves. The piano part features several triplet figures and dynamic markings such as *poco sf* and *sfz secco*. A performance instruction at the bottom right of the piano part reads: "press the pedal after the sfz secco chord so to capture only the resonance of the chord and not the attack of the sound." The violin part is marked with "13 (segue)" and "1.v.". The rest of the score, including staves for E. Gtr., Db., Perc., Dr., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt.1-4, and Tbn.1-4, is marked with "(segue)".

Attacca

16 (segue)

Vln.

Pno.

E. Gtr.

Db.

Perc.

Dr.

Attacca

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Panel V

2. Etereo

$\text{♩} \approx 60$

Violin *mp* nat. harm. I

Piano *mp*

Electric Guitar *mp* Improve "dusty" materials

Double Bass *mp* i.v. i.v. sim.

Percussion *mp* Improve "dusty" materials *sffz secco*

Drums *mp* Improve "dusty" materials *sffz secco*

$\text{♩} \approx 60$

Soprano Saxophone *poco sfp*

Alto Saxophone *poco sfp*

Tenor Saxophone *poco sfp*

Baritone Saxophone

Trumpet 1 in Bb *poco sfp* *sffz secco*

Trumpet 2 in Bb *poco sfp* *sffz secco*

Trumpet 3 in Bb *sffz secco*

Trumpet 4 in Bb

Trombone 1 *sffz secco*

Trombone 2 *poco sfp*

Trombone 3 *sfp* *sffz secco*

Trombone 4 *sfp* *sffz secco*

22

Vln. *nat.*

Pno.

E. Gtr.

Db.

Perc.

Dr.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *poco sfp*

Tbn. 2 *poco sfp*

Tbn. 3 *sfp* *ff*

Tbn. 4 *sfp* *ff*

Detailed description of the musical score: The score is for page 42, measures 22-24. It is written in 6/8 time. The key signature has one sharp (F#). The score includes parts for Violin (Vln.), Piano (Pno.), Electric Guitar (E. Gtr.), Double Bass (Db.), Percussion (Perc.), Drums (Dr.), Saxophones (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.), Trumpets (Tpt. 1-4), and Trombones (Tbn. 1-4). Measure 22 starts with a treble clef and a key signature of one sharp. The Violin part has a natural (nat.) marking. The Percussion part has a 's' marking. The Drums part has a 's' marking. The Saxophone parts have various markings. The Trumpet parts have various markings. The Trombone parts have 'poco sfp' markings. Measure 23 shows a change in dynamics and articulation. Measure 24 shows a change in dynamics and articulation. The score includes various musical notations such as notes, rests, slurs, and dynamics.

27

Vln. *lots of bow* *ff* *fff*

Pno.

E. Gtr.

Db. *sfp* *fff*

Perc. (segue tremolos) *sfp* *ff*

Dr. (segue tremolos) *sfp* *ff*

Sop. Sax. *sfp* *ff*

Alto Sax. *sfp* *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt.1 *sfp* *ff*

Tpt.2 *sfp* *p* *ff*

Tpt.3 *sfp* *p* *ff*

Tpt.4 *sfp* *p* *ff*

Tbn.1 *p* *ff*

Tbn.2 *p* *ff*

Tbn.3 *p* *ff*

Tbn.4 *p* *ff*

Panel V

3. Shots

Tutti:
 conducted sharp SHOTS of random chords, always in extremely low register [except for the glissando cues] and erratic;
 not inscribed in any rhythmical structure. Avoid patterns of any kind.

Percussions and drums: use lowest skins and metals.

Piano: lowest chromatic clusters on the keyboard.

Violin: segue sustaining, gradually crumbling into "noise",
 improvise on very high-pitched materials.

Now *ppp*
 very fast conduction, gradually crumbling further to very dusty, coarse and dry textures, with very quick gestures.
 Gradually emerge from noise with the sounding pitches, sustaining in a long, granular crescendo on the final chord.

Guitar & Violin: ad libitum dialogue with very electrical glitches, crackling and dynamically slowly fading before the end.

Sax, Trp and Tbn:
 use the given pitch-set
 IN C Concert Pitch

Conduction
 Use very quick, erratic, faster and faster and highly spatialized cues, leading the gradual
 transformation into the final sounding chord.

VIOLIN & PIANO cued on Bar 46, Panel III

Violin: $\text{♩} = 80$ With intense, neurotic and glitchy verve
ff *f* *sf* *sf* *mf* *f*

Piano: $\text{♩} = 80$ With intense, neurotic and glitchy verve
ff *sfz* *sf* *sf* *poco sfp* *sfz, secco*
sf *ff* *f* *ff* *p*



Violin: $\text{♩} = 96$
pont. nor. pont. pont. nor. nor.
mf *p* *f* *p* *ff* *mf* *pp* 7:6

Piano: $\text{♩} = 96$
sfz *pp* *sf* *mp* *p* *sf* 7:6
sf *pp* *mp* *ppp* *mf* *sf* *mf* *pp*
Ped. Ped.



Violin: $\text{♩} = 80$ jeté
p *mf* *pp* pont.

Piano: $\text{♩} = 80$
sf *poco sf* *mp* *pp*
mf *5* *6* *sf* *p* *6*



Violin: $\text{♩} = 80$ *poco sf*
pp *5* *5* *5* *5*

Piano: $\text{♩} = 80$ *poco sfpp* *poco sf* *poco sf*
10:6 6
10:6 *6*

12

Vln. *f*

Pno. *p* *f* *f*



13

Vln. *pp* *ff* *sf* *f* *ff* *sf mp* *sf*

Pno. *pp* *sf* *f* *poco sfp* *poco sfp* *f*

Depress the key without playing to catch the resonance



14

Vln. *mp* *f* *sfp* *mp* *sf* *mp* *sf* *p* *poco f* *ff*

Pno. *f* *poco sfp* *poco sfp* *f* *poco sfp* *poco sfp* *f*

poco Ped. ad lib.



15

Vln. *sfz* *sfz* *mp* *f* *f* *sf* *sfz*

Pno. *f* *poco sfp* *sim.* *sim.* *loco*

pizz. *arco*

16 $\text{♩} = 80$

Vln. *pp* *ff* *pp* *f* *ff* *sf*

pont. 6:5 nor.

Pno. *p* *sf* *p*

17

Vln. *pp* *sf* *sf* *pp* *mp*

(b) (d#) nor.

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

loco

18

Vln. *fp* *sfpp* *sfp* *pocosfp*

pont. nor. pont.

Pno. *mp* *mp* *f* *f secco* *mp*

repeat ad lib., accelerando and crescendo

19

Vln. *sf* *sf* *sf* *sf* *sf* *sf*

Pno. *sf*

20 **A tempo**

Vln. *sf* *pizz.* *(pizz.)* *arco pont.* *pizz.* *arco pont.* *f*

Pno. *f* *sfz* *sfz*



21

Vln. *f* *sf* *f* *ff* *l.v.*

Pno. *sfz* *sfz* *sfz* *l.v.* *l.v.* *Red*

(e) (e)