

FRACK[IN]G (2018)

PARA ORQUESTA

James Díaz

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**Premio de composición formato sinfónico
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Breve biografía

James Díaz, radicado actualmente en los Estados Unidos, se ha caracterizado por la creación de estructuras texturales, masas sonoras y ambientes interactivos. Su música, proyectos interdisciplinarios, exploran el potencial de los medios electroacústicos y/o electrónicos. Sus construcciones sonoras son influenciadas por el concepto de psicodelia, a su vez por elementos de la arquitectura, los paisajes urbanos latinoamericanos, el diseño gráfico y la fotografía.

En 2019, James se desempeñó como compositor residente de la Orquesta Filarmónica de Medellín, para tal espacio escribió su obra “RETRO” para orquesta y electrónica.

James actualmente adelanta su PhD en composición en la Universidad de Pensilvania mediante la beca Benjamín Franklin, bajo la tutoría de Tyshawn Sorey.

Resumen

El título de la obra hace referencia directa a la técnica de *fracturación hidráulica*, o comúnmente conocida por su término en inglés, *Fracking*. La decisión de mantener el título en su idioma original es con el fin de establecer un vínculo con el origen y desarrollo de dicha técnica por compañías estadounidenses y canadienses. La obra usa diferentes analogías de las técnicas y procedimientos del fracking pero sin pretensión alguna de recrear o simular dicho procedimiento de forma explícita o directa.

El título en sí mismo ha pasado por un proceso simple de fragmentación. Mediante el uso de los corchetes la palabra originalmente de dos sílabas, ahora de tres (la obra puede ser dividida en tres secciones principales, ABC), cobra un significado directamente relacionado con estructuras musicales clásicas. “Frack in G” evoca la forma tradicional de categorización de las obras tonales de la denominada práctica común. La idea de un ente, o sonido, como centro de foco y jerarquía a lo largo de la obra es utilizado en esta composición como generador de referencialidad. Sin embargo, y aunque la armonía está basada en la escala microtonal de veinticuatro sonidos, a lo largo de toda la composición no fue utilizado dicho tono (sol), en ninguno de sus registros.

Tomando como referente el diseño gráfico o mapa de la técnica del fracking, el cual es similar al de un árbol y sus ramas, se acuña la idea de construcción “anti-orgánica”. Por ejemplo, las texturas son construidas o presentadas como una masa de sonidos superpuestos fluctuantes que van desapareciendo o filtrando de tal forma que al final de la sección podemos observar

únicamente elementos básicos de la textura. En otras palabras, las texturas parten desde su forma “desarrollada” y “regresan” o “descomponen” hasta su forma más básica.

Igualmente, elementos como el *frullato*, *trémolos* y *glissandi*, son utilizados para la distorsión de las alturas, de tal forma que se perciben más como gestos sonoros. A su vez, pasajes no sincronizados e indeterminados distorsionan la claridad de la armonía y de las estructuras formales en pequeña y mediana escala.

Los tres redoblantes que inician fuera del escenario crean un paralelo de un ente externo, y poco definido en altura y ritmo, que poco a poco ingresa de forma invasiva. Una vez completada esta acción la orquesta en sí misma es ahora generadora de componentes que incluyen más ruido. En respuesta, la orquesta comprimida alrededor de la misma altura (re), genera un momento de gran saturación que llena completamente el espectro orquestal.

En la sección de cierre presenta pasajes de una mayor claridad armónica y melódica que se superponen con sonidos inestables e impredecibles. Esta sección de cierre es a su vez fragmentada, no por medio de una constante filtración de los sonidos, sino por la separación de sus frases mediante silencio. El silencio opera como sustituto de resolución.

INSTRUMENTATION

3 Flutes (all doubling Piccolo)
 3 Oboes (3rd Ob. doubling English Horn)
 3 Clarinets in B \flat (3rd Cl. doubling Cl. in E \flat)
 2 Bassoons
 Contrabassoon

4 Horns in F
 3 Trumpets in C
 2 Trombones
 1 Bass Trombon
 Tuba

Timpani: 1 cymbal (sizzle) on I, 3 temple bowls on II, 1 cymbal (ride) on III.
 Percussion 1: vibraphone, bass drum (large), 4 metal tubes (tuned), sandpaper blocks.

*Percussion 2: snare drum, tam-tam (large), sandpaper blocks.

*Percussion 3: snare drum, sandpaper blocks.

*Percussion 4: snare drum, gong (D2)

Harp (see performance notes)
 Piano (see performance notes)

Violin 1
 Violin 2
 Viola
 Violonchello
 Double bass

*Percussion 2, 3 y 4 start off stage.

The three percussionists should place in the public, or a visible and audible place. They should walk towards the stage while playing events F1 and F2. At F3 the percussionists should be completely set within their section.

The snare drum should be tuned in E3 as close as possible.

PERFORMANCE NOTES

SCORE IN C





(all notation is at sounding pitch except for the parts of the piccolo, crotales, contrabassoon and double bass)

FOR ALL INSTRUMENTS

Senza vibrato, always.

Accidentals only affect the pitch to which they directly refer, not other octaves, for the duration of the bar in which the accidentals are written.




Trills should always be played up a semitone, unless otherwise specified.

	quarter tone higher
	quarter tone lower
<i>l.v.</i>	let vibrate as long as possible
	as fast as possible
	repeat as indicated, independently
×	air sound, blowing air through the instruments, pitchless

BRASS


Trumpets and trombones : mute plunger, harmon, and cup.


STRINGS

s.p.	sul ponticello
s.t.	sul tasto
molto s.p.	almost on the bridge
	jeté
	circular bowing (the speed determined by dynamics)
	vertical bowing (the speed determined by dynamics)


Double Bass: all pitches sound an octave lower than written, including harmonics and their sounding pitches.

Piano


	pizzicato, with pick or nail
+	mute string

	harmonics, prepare string with kneadable eraser on mode so that the 7th partial sounds clearly (will be slightly flat).
---	---

Percussion 1

	four metal tubes tuned microtonality. They should be suspended, allow them to resonate freely.
---	--

Harp

	C, A, and F should be tuned a quarter tone higher.
---	--

Performance time: 13:30 min.

Frack[in]g

for orchestra

James DIAZ

[2018. rev. 2019]

♩ = 70

A 1

2

3

4

5

8"

8"

6"

4"

5"

senza vib. (ALWAYS)

1

Ob.

ppp *mp*

senza vib. (ALWAYS)

2

ppp

senza vib. (ALWAYS)

ord. *flz.* **accel.**

1

Cl. en si

ppp *mp*

senza vib. (ALWAYS)

ord. *flz.* **accel.**

2

ppp *mp* *p*

senza vib. (ALWAYS) [sing, always above]

1

Horn in F

[play] *ppp* *p* *ppp* *p* *ppp* *mp* **accel.**

senza vib. (ALWAYS) [air sound, no pitch]

2

Horn in F

ppp *p* *ppp* *p* **accel.**

3

Horn in F

[sing, always above] **accel.**

[play] *ppp* *p* *ppp* *p*

4

Horn in F

[air sound, no pitch] **accel.**

ppp *p* *ppp* *p* *ppp* *p*

1

Tpt.

[PLUNGER] senza vib. (ALWAYS) **accel.**

pp *mp* *pp* *mf*

2

[PLUNGER] senza vib. (ALWAYS) **accel.**

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

3

Tpt. 3

[PLUNGER] senza vib. (ALWAYS) **accel.**

<mf> *pp* *mp*

1

Trbn. 1

senza vib. (ALWAYS)

pp *mf* *pp* *mp*

2

Trbn. 2

senza vib. (ALWAYS)

pp *mf*

Timbal

super ball

ppp *p*

Percussion 1

[METAL TUBES] [soft mallets]

ppp *p*

[VIBRAPHONE]

sempre

Harp

p

8.....

Piano

p

8.....

sempre

SCORE IN C

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2

B 1

2

3

4

4" 6" 4" 10"

Ob. 1 *accel.*

Ob. 2 *accel.*
mp

Cl. 1 *pp* *mp* *accel.*

Cl. 2 *pp* *mf* *pp* *f* *accel.*

Hn. 1 *ppp* *mp* *ppp* *f* *mf* *ppp*

Hn. 2 *ppp* *p* *ppp* *p* *ppp* *mf* *accel.*

Hn. 3 *ppp* *p* *ppp* *mf* *accel.*

Hn. 4 *ppp* *p* *poco* *ppp* *mf* *ppp* *p* *accel.*

Tpt. 1

Tpt. 2

Tpt. 3

Trbn. 1

Trbn. 2 *pp* *mf* *p* *f* *accel.*

Trbn. 3 *mf* *p* *mf* *accel.*

Timp.

Perc. 1 (M.Tub.)

Perc. 1 (Vib.) *f* *sempre* *p*

Hrp.

Pno.

B 1

2

3

4

Vc. *pp* *mp* *pp* *mf*
senza vib. (ALWAYS)
non div.

Cb. *ppp* *mp*
senza vib. (ALWAYS)
non div. *rubato*

5 C 1 2



Ob. 1 *pp* *mf* *pp* *f* **accel.**

Ob. 2 *pp* *mf* *pp* *f* **accel.**

Cl. 1 *pp* *f* **accel.**

Cl. 2 *pp* *f* **accel.**

Hn. 1 **rit.**

Hn. 2 **rit.**

Hn. 3 **rit.**

Hn. 4 **rit.**

Trbn. 1

Trbn. 2

Trbn. 3

Tba. *pp* *mf* *pp* *f* *pp* *f* *pp* *f*

Timp. [soft mallets] *mf* *mf*

Perc. 1 *p* *f*

Hrp.

Pno.

5 C 1 2

Vln. I ord. *pp* *mp* **rubato** [Independently] *f*

Vln. I div. a 3 *pp* *mp* **rubato** [Independently] *f*

Vln. II ord. *pp* *mf* **rubato** [Independently] *f*

Vln. II div. a 3 *pp* *mf* **rubato** [Independently] *f*

Vla. div. a 3 *pp* *mp* **rubato** [Independently] *f*

Vla. div. a 3 *pp* *mp* **rubato** [Independently] *f*

Cb. *f*

The musical score is divided into two systems, each starting with a tempo marking of $\text{♩} = 70$ and a 4/4 time signature. The first system covers measures 17 to 21, and the second system covers measures 18 to 21. The score is written for a large orchestra and string ensemble. Key performance instructions include *rubato* and *senza sord.* (without mutes). Dynamic markings range from *ppp* (pianississimo) to *ff* (fortissimo). The percussion part includes a specific instruction: "RIDE EN TMB." (ride on tom-tom). The string parts feature complex rhythmic patterns and dynamic contrasts, with the first violins playing *f sempre* and the second violins playing *f* and *sp* (sforzando) before moving to *simile* and *molto ff*. The woodwinds and brass parts also show dynamic shifts and *rubato* markings. The piano part has a *ppp* marking and a *f* marking. The timpani part has a *ppp* marking and a *mf* marking. The percussion part has a *ppp* marking and a *mf* marking. The violin I part has a *p* marking and a *ff* marking. The violin II part has a *f* marking and a *ff* marking. The viola part has a *f sempre* marking and a *pp* marking. The violoncello part has a *f sempre* marking and a *pp* marking. The contrabasso part has a *pp* marking and a *f* marking.

D 1 2 3 4 5

5" 4" 5" 5" 5"

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Trbn. 2
Trbn. 3
Tba.
Timp.
Perc. 1
Pno.

D 1 2 3 4 5

3/4

Vln. I
Vln. II
Vla.
Vc.
Cb.

6

E 1 **2** **3** **4**

4" 5" 5" 5"

1 (to piccolo)
2 (to piccolo)
3 (to piccolo)

1 *ff* *accel.*
2 *ff* *accel.*
3 *ff* *accel.*

1 *ff* *accel.*
2 *ff* *accel.*

1 *ff* *accel.*
2 *ff* *accel.*

1 *pp* *ff* *pp* *accel.* *ff*

1
2
3
4

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

1
2
3

1 *p* *mf*
2 *fp* *ff*

[clothes brush]
pp *mf* *pp* *f* *pp*

[BASS DRUM]
[clothes brush]
pp *f* *p* *f* *ff*

E 1 **2** **3** **4**

Vln. I
Vln. II
Cb.

27

28

29

30

3/4 **F** ♩ = 120

1 Picc. 2 3

1 Ob. 2 3

Cl. in E♭

1 Cl. 2

Bsn. 1 2

Cbsn.

1 Tpt. 2 3

1 Trbn. 2 3

Tba.

Timp.

Perc. 1

Pno.

3/4 **F** ♩ = 120

8 Vln. I

8 Vln. II

Vla.

Vc.

Cb.

31 32 33 34 35

8

5 a tempo 8 3 4

1 Picc. 2 3

1 Ob. 2 3

Cl. in E \flat 1 2

Bsn. 1 2

Cbsn.

Timp. [clothes brush] pp f pp

Perc. 1 [clothes brush] pp f pp mf

Pno.

8

5 a tempo 8 3 4

Vln. I (8) (8) *molto s.p.* *f cantabile* *pp cantabile* *pp cantabile* *f* *ord.*

Vln. II *ff* *ff* *molto s.p.* *f cantabile* *pp cantabile* *pp cantabile* *f* *ord.*

Vla.

Vc. *f* *p* *f* *p* *f*

Cb. *pizz.* *arco*

36 37 38 39 40

rit. $\frac{3}{8}$ $\frac{3}{4}$

1 Picc. 2 3

1 Ob. 2 3

Cl. in E \flat 1 2

Cl. 1 2

1 Bsn. 2

Tba. STRAIGHT

Timp. (dedos) (on shell) (dedos)

Perc. 1 VIBRAPHONE arco *l.v. sempre*

Hrp. Pno.

rit. $\frac{3}{8}$ $\frac{3}{4}$

Vln. I Vln. II Vla. Cb.

41 42 43 44 45 46 47

10

4 G ♩ = 70

The score is divided into two systems, each starting with a page number (48 and 49) and a measure number (50). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 70. The instruments and their parts are as follows:

- Picc.**: Piccolo flutes, measures 1-3.
- Ob.**: Oboes, measures 1-3.
- Cl.**: Clarinets, measures 1-3.
- Bsn.**: Bassoons, measures 1-3.
- Hn.**: Horns (3 and 4), measures 1-3.
- Tpt.**: Trumpets (1 and 2), measures 1-3.
- Trbn.**: Trombones (1 and 2), measures 1-3.
- Tba.**: Tuba, measure 1.
- Perc.**: Percussion (VIBRAPHONE), measures 1-3.
- Vln. I**: Violin I, measures 1-3.
- Vln. II**: Violin II, measures 1-3.
- Vla.**: Viola, measures 1-3.
- Vc.**: Cello, measures 1-3.
- Cb.**: Double Bass, measures 1-3.

Dynamic markings include *p*, *f*, *pp*, *mf*, *mp*, *ppp*, *ff*, *dolce*, and *simile*. Performance instructions include *[key trill]*, *[PLUNGER]*, and *[soft mallets]*. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together in groups of 5 or 6.

This page contains the musical score for 25 different instruments in an orchestra. The instruments are listed on the left side of the page: Picc. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1, 2, 3 & 4, Tpt. 1, 2 & 3, Trbn. 1, 2 & 3, Tba., Perc. 1, Vln. I & II, Vla., Vc., and Cb. The score is written in a standard musical notation with various dynamics (ppp, pp, p, mp, f) and articulations (accents, slurs, staccato) throughout. The page is divided into three systems, with measures 51, 52, and 53 indicated at the bottom.

poco rit.

Musical score for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into three measures. The Piccolo part features a melodic line with slurs and accents, marked *ppp*. The Oboe and Clarinet parts have similar melodic lines, also marked *ppp*. The Bassoon part has a more rhythmic, eighth-note pattern, marked *ppp*. Fingerings (5) and slurs are indicated throughout.

Musical score for Horn (Hn.), Trumpet (Tpt.), and Trombone (Trbn.). The Horn part has a melodic line with slurs and accents, marked *ppp*. The Trumpet and Trombone parts have similar melodic lines, marked *ppp*. Fingerings (3, 6, 3) and slurs are indicated. The Trombone part includes a section with a circled plus sign (+) and a circled minus sign (-) above the notes.

Musical score for Percussion (Perc. 1). The score is divided into three measures. The percussion part features a rhythmic pattern with slurs and accents, marked *ppp*. A circled plus sign (+) and a circled minus sign (-) are indicated above the notes.

poco rit.

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Violin I part has a melodic line with slurs and accents, marked *ppp*. The Violin II part has a similar melodic line, marked *ppp*. The Viola part has a rhythmic, eighth-note pattern, marked *ppp*. The Cello part has a similar rhythmic pattern, marked *ppp*. Fingerings (5) and slurs are indicated throughout.

♩ = 60

The score is divided into two systems, each starting with a tempo marking of $\text{♩} = 60$. The instruments are arranged as follows:

- Piccolo:** 1, 2, 3 staves
- Oboe:** 1, 2 staves
- Clarinet:** 1, 2 staves
- Bassoon:** 1, 2 staves
- Horn:** 1, 2, 3, 4 staves
- Trumpet:** 1, 2, 3 staves
- Tympani:** 1 staff with instructions for temple b, (Pl. Susp.), and (on shell)
- Percussion:** 1 staff with instruction *pp sempre*
- Piano:** 1 staff with dynamic markings *p*, *mp pizz.*, and *ord. p*
- Violin I:** 1 staff with dynamic markings *p*, *p dolce*, and *poco*
- Violin II:** 1 staff with dynamic markings *p*, *ppp*, *p*, and *p*
- Viola:** 1 staff with dynamic markings *poco*, *p*, *dolce*, and *p*
- Violoncello:** 1 staff with dynamic markings *p*, *ppp*, *p dolce*, and *p*
- Contrabass:** 1 staff with dynamic markings *uni.*, *poco*, *ppp*, *p dolce*, and *p*

At the bottom of the page, the page numbers 57, 58, 59, and 60 are aligned with the measures of the score.

1
Picc. 2
3
1
Ob. 2
3
1
Cl. 2
Bsn. 1
1
Hn. 2
3
4
Timp.
Perc. 1
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3
4

3
4

61 62 63 64

1 Picc. 2

1 Ob. 2 3

1 Cl. 2

1 Hn. 2 3 4

Tpt. 1 2

Timp.

Perc. 1 (Cenc)

Pno. *mp* *pizz.* *ord. p* *p*

Vln. I *pp* *p* *secco* *molto s.p.* *pp* *p* *cantabile* *pp* *mp* *cantabile* *pp* *mf* *cantabile*

Vln. II *pp* *mf* *secco* *molto s.p.* *pp* *p* *cantabile* *pp* *mp* *cantabile* *pp* *mf* *cantabile* *mf* *cantabile*

Vla. *mp* *pp* *secco* *molto s.p.* *p* *cantabile* *pp* *mp* *cantabile* *pp* *mf* *cantabile*

Vc. *mp* *pp* *mf* *cantabile* *pp* *mf* *cantabile*

Cb. *pp* *mf* *pp*

65

66

67

68

16

poco accel.

$\bullet = 70$

Musical score for woodwinds and percussion, measures 16-19. The score includes parts for Oboe (Ob.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), and Percussion 1 (Perc. 1). The Oboe and Horns parts feature complex rhythmic patterns with slurs and dynamic markings such as *pp*, *p*, *mf*, and *mp*. The Horns part includes triplet markings and *mf cantabile* markings. The Trumpets part features *f cantabile* and *mf cantabile* markings. The Timpani part has a simple rhythmic accompaniment. Percussion 1 is marked with a rest. The piano part (Pno.) is partially visible at the bottom of this section, showing a bass line with a dotted line and the number 8.

poco accel.

$\bullet = 70$

Musical score for strings, measures 69-72. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part features *mf cantabile*, *p*, *pp*, *f*, and *f p sub.* markings. The Violin II part features *f cantabile*, *pp*, *f poco*, *f cantabile*, *p sub.*, and *mf* markings. The Viola part features *mf cantabile*, *p*, *pp*, *f*, *f p sub.*, and *mf cantabile* markings. The Violoncello part features *pp*, *f cantabile*, *pp*, *f cantabile*, *pp*, *mf cantabile*, and *pp* markings. The Contrabasso part features *mf cantabile*, *p*, *pp*, *f*, *pp*, *f p sub.*, and *pp* markings. The page numbers 69, 70, 71, and 72 are printed at the bottom of the score.

1 Ob. *pp*

2 Ob.

1 Hn. *pp*

2 Hn. *p cantabile*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *pp*

1 Trbn. *pp*

2 Trbn. *pp*

3 Trbn. *pp*

Tba. *pp*

Timp.

Perc. 1

Pno. *p*

Vln. I *pp cantabile*

Vln. II *mp cantabile*

Vla. *pp cantabile*

Vc. *mp cantabile*

Cb. *mf cantabile*

73 74 75 76 77

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Ob., Hn., Tpt., Trbn., Tba.), percussion (Timp., Perc. 1), and piano (Pno.). The bottom section includes strings (Vln. I, Vln. II, Vla., Vc., Cb.).

Key performance instructions and dynamics include:

- Woodwinds:** *secco*, *senza sord.*, *pp*, *mf*, *tr.*, *pp*, *p*.
- Percussion:** SANDSPAPER, BASS DRUM con papel/lija, *pp*, *p*.
- Piano:** *p*, *mp*, *p*.
- Violins:** *pp*, *f cantabile*, *p*, *mf cantabile*, *pp*, *mp cantabile*, *pp cantabile*, *pp*, *mp poco*, *mp cantabile*, *pp*.
- Viola:** *pp*, *f cantabile*, *pp*, *mf cantabile*, *pp*, *pp*, *mf cantabile*, *pp*, *mp poco*, *pp*.
- Violoncello:** *mf cantabile*, *f*, *pp*, *mp*.
- Contrabass:** *pp*, *f cantabile*, *pp*, *mf*.

Measures 78, 79, 80, 81, and 82 are clearly marked at the bottom of the score.

a tempo

The musical score for page 19, measures 83-87, is divided into two systems. The first system (measures 83-87) is marked "a tempo" and features a complex orchestral texture. The Horns (Hn.) and Trumpets (Tpt.) sections play melodic lines with various dynamics (pp, mf, p, mp) and articulations (trills, accents). The Trombones (Trbn.) and Tuba (Tba.) provide harmonic support, with the Tuba playing a "pedal tone". The Timpani (Timp.) part includes a "SIZZLE EN TIMB." effect and a "brushes" section. Percussion 1 (Perc. 1) plays a rhythmic pattern. The Harp (Hrp.) and Piano (Pno.) provide accompaniment. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a melodic line with various articulations (pizzicato, arco) and dynamics (pp, p, mf).

The second system (measures 83-87) continues the orchestral texture. The Violins I (Vln. I) and Violins II (Vln. II) play melodic lines with various articulations (pizzicato, arco) and dynamics (pp, p, mf). The Viola (Vla.) and Violoncello (Vc.) provide harmonic support. The Contrabass (Cb.) plays a melodic line with various articulations (pizzicato, arco) and dynamics (pp, p, mf). The Percussion 1 (Perc. 1) part includes a "SIZZLE EN TIMB." effect and a "brushes" section. The Harp (Hrp.) and Piano (Pno.) provide accompaniment.

The musical score is arranged in a standard orchestral format. The top section includes the Horns (Hn.) with four parts, Trumpets (Tpt.) with three parts, Trombones (Trbn.) with three parts, and Tuba (Tba.). The middle section includes Timpani (Timp.), Percussion 1 (Perc. 1), Harp (Hrp.), and Piano (Pno.). The bottom section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Horns:** *pp*, *tr*, *[pitchless]*, *[ta - ka]*, *pp*, *p*.
- Trumpets:** *tr*, *mp*.
- Trombones:** *tr*, *mp*.
- Timpani:** **RIDE EN TMB.** (clothes brush), **TEMPLE B.**, **RIDE EN TMB.** (dedos).
- Percussion 1:** (Bloq. Pap.) (Bomb.), *pp*.
- Violins I & II:** *arco*, *pizz.*, *mp cantabile*, *p*, *mf*, *pp*.
- Viola:** *arco*, *pizz.*, *pp*.
- Violoncello:** *arco*, *pizz.*, *pp*, *p cantabile*.

poco rit.

The musical score for page 21, measures 94-99, is marked *poco rit.* and includes the following parts and details:

- Horns (Hn.):** Four parts (1-4). Part 1 starts with *f cantabile* and *mf*. Parts 2 and 3 include vocalizations "[ta - ka]". Part 4 starts with *pp*. Dynamics range from *ppp* to *pp*.
- Trumpets (Tpt.):** Three parts (1-3). Part 1 starts with *ppp*. Part 2 includes a *tr* (trill) marking.
- Trombones (Trbn.):** Three parts (1-3). Part 1 starts with *ppp*. Part 2 includes a *tr* marking.
- Tuba (Tba.):** One part.
- Timpani (Timp.):** Part with markings for **TEMPLE B.**, **RIDE EN TMB.**, **(temple b)**, and **SIZZLE EN TIMB.**
- Percussion (Perc.):** Part 1 with markings for **(Bloq. Pap.)** and **(Bomb.)**.
- Harp (Hrp.):** Part with various chordal and melodic lines.
- Piano (Pno.):** Part with complex chordal textures and *8va* markings.
- Violins (Vln.):**
 - Vln. I:** Part with dynamics *pp* and *mf cantabile*.
 - Vln. II:** Part with dynamics *f cantabile* and *mf*.
- Viola (Vla.):** Part with dynamics *pp* and *mf*.
- Violoncello (Vc.):** Part with dynamics *pp*, *mf cantabile*, and *p*.
- Contrabass (Cb.):** Part with dynamics *mf* and *pizz. non div.*

a tempo

Musical score for percussion and strings, measures 100-104. The score includes parts for:

- Horns (Hn. 1-4)
- Trumpets (Tpt. 1-3)
- Trumpets/Bassoons (Trbn. 1-3)
- Tuba (Tba.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1) with (Bloq. Pap.) and (Bomb.)
- Harp (Hrp.)
- Piano (Pno.)

The score features various musical notations including triplets, trills, and dynamic markings such as *pp*, *p*, and *mp*. Measure numbers 100, 101, 102, 103, and 104 are indicated at the bottom of the page.

a tempo

Musical score for strings, measures 100-104. The score includes parts for:

- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabasso (Cb.)

The score features various musical notations including triplets, trills, and dynamic markings such as *pp*, *p*, *mp*, and *cantabile*. Measure numbers 100, 101, 102, 103, and 104 are indicated at the bottom of the page.

105 106 107 108 109

pp mp pp mf cantabile p pp mp

Musical score for orchestra and strings, measures 110-115. The score includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Trbn.), Tubas (Tba.), Timpani (Timp.), Percussion (Perc. 1), Harp (Hrp.), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 110-115 are marked with dynamics: *pp*, *mf cantabile*, *p*, *ppp*, and *p*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *tr.* (trill). The score features various musical notations such as triplets, slurs, and dynamic markings.

Measures 110 111 112 113 114 115

H 1 ♩ = ca 60

60"

2

60"

Musical score for woodwinds and brass instruments. The score is divided into two 60-second segments. The instruments listed are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Trbn.), and Tuba (Tba.). The notation includes various dynamics such as *p*, *f*, and *ppp*, along with performance instructions like "[pitchless]" and "tr." (trills).

Musical score for percussion instruments. The instruments listed are Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes instructions for "clothes brush" and "BOMBO" for the Timp., and "SNARE DRUM" and "baquetas" for the other percussionists. Performance directions include "off stage" and "walking to the stage". Dynamics range from *ppp* to *ff*.

H 1 ♩ = ca 60

2

Musical score for string instruments. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes performance instructions such as "3 soli.", "div." (divisi), and "[circular bowing]". Dynamics are consistently marked as *ppp sempre*.

The musical score is organized into measures 3, 4, 5, and I 1. Above the staves, there are markings for 6", 8", 6", and 8" intervals. The instruments listed on the left are Fl., Cl., Bns., Tpt., Trbn., Tba., Timp., Perc., Hrp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (*ppp*, *p*, *mf*, *f*), articulation (*tr*, *air*, *ftz*), and performance instructions (*on stage*, *2 soli*, *3 soli*, *div.*).

2 3 4 5 J 1

3" 4" 6" 5" 12"

Fl. 1 2

Cl. 1 2

Bns. 1 2

Tpt. 1 2

Trbn. 1 2 3

Tba. *tr*
ppp

Timp. (B.D.)

(S.drum)

Perc. 1 2 3 4
(S.drum)

Hrp.

Pno.

Vln. I *3 soli. tr*
ppp sempre [Independently] *pp* *f* *pp* *f cantabile*

Vln. II *3 soli. tr*
ppp sempre *div.* *ppp sempre* *div.* *ppp sempre* [Independently] *mp* *pp* *mf*

Vla. *3 soli. tr*
ppp sempre *div.* *ppp sempre* *div.* *ppp sempre* [Independently] *mf cantabile* *p* *pp* *f*

Vc. *3 soli. tr*
ppp sempre *div.* *ppp sempre* *div.* *ppp sempre* [Independently] *mf* *pp* *f cantabile*

Cb. *ppp sempre*

2 15" 3 15"

1 [sing, always above]
[play] *pp* *mp*

2 [sing, always above]
[play] *pp* *mp*

3 [sing, always above]
[play] *pp* *mp*

4 [sing, always above]
[play] *pp* *mp*

1
2

Tpt.

Tba.

Timp.

1 (B.D.)

2 (S.drums) [clothes brush] *p* possibile

3 (S.drums) [clothes brush] *p* possibile

4 (S.drums) [clothes brush] *p* possibile

Pno.
p sempre
p *mp*
sempre

2 3

Vln. I

Vln. II

Vla.

ord. solo ord. *molto s.p.* *rit.*

ppp *p dolce* *ppp*

ord. solo ord. *molto s.p.* *rit.*

ppp *p dolce* *ppp*

ord. solo ord. *molto s.p.* *rit.*

ppp *p dolce* *ppp*

ord. solo ord. *molto s.p.* *rit.*

ppp *p dolce* *ppp*

Vc. 4 soli.

4 9" 5 4" K1 5" 2 5"

Fl. 1 *f* *p* *f* **molto rubato**

Fl. 3 *f* **molto rubato**

Ob. *p* *f* **molto rubato**

E. Hn. *tr* *mp* **molto rubato**

Cl. 1 *tr* *mp* **molto rubato**

Cl. 2 *tr* *mf* **molto rubato**

Cl. 3 *tr* *mf* **molto rubato**

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *stopped* *mp* **molto rubato**

Hn. 2 *stopped* *mp* **molto rubato**

Hn. 3 *stopped* *mp* **molto rubato**

Hn. 4 *stopped* *mp* **molto rubato**

Timp. **TEMPLE B.** *pp* *mp* *pp*

Perc. 1 **TAM-TAM** *ppp* *mp* *ppp* *mf*

Perc. 2 *ppp* *mf* *pp*

Perc. 3 **SANDSPAPER** *ppp* *mf* *pp*

Perc. 4 **GONG** [broomsticks] *ppp* *mf* *ppp* *p* *ppp*

Vln. I *non div.* *mp* **molto rubato**

Vln. II *non div.* *mp* **molto rubato**

Vln. II *non div.* *mp* **molto rubato**

Vln. I *non div.* *mf* **molto rubato**

Vln. II *non div.* *mp* **molto rubato**

Vc. *ord.* *mp* **molto rubato**

D.B. I *ord.* *non div.* *mp* **molto rubato**

D.B. II *mp* **molto rubato**

Vln. I *ord.* *ff* *molto s.p.*

Vln. II *ord.* *ff* *molto s.p.*

Vln. I *ord.* *ff* *molto s.p.*

Vln. II *ord.* *ff* *molto s.p.*

Vc. *ord.* *ff* *molto s.p.*

D.B. I *ord.* *ff* *molto s.p.*

D.B. II *ord.* *ff* *molto s.p.*

The musical score on page 30 is organized into measures 3, 4, 5, L1, 2, and 3. Above the staves, there are markings for 5", 5", 5", 8", 5", and 8" respectively. The instruments listed on the left are Fl. 2, Ob. 2, Cl. 2, Fgt., Hn., Tpt. 1, 2, 3, Trbn. 1, 2, B. Tbn., Timp., Perc., Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as dynamics (rit., ff, mf), articulation (accents), and performance instructions (open, HARMON, STRAIGHT, BASS DRUM, soft mallets, sandpaper, Gong).

M accel.

1
Ob. *f sempre*

2
Ob. *f sempre*

Cl. in E \flat
p *f* *p* *f* *p* *ff*

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

Hn.
1
2
3
4

Tpt.
1
2
3

Trbn.
1
2
3

Tba.
sfz p *sfz* *sfz p* *sfz* *sfz* *sfz*

Timp.
sfz mf (B.D.) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc.
1
2
3
4

Pno.
[mute] *sfz mf* *sfz* *sfz* *sfz sfz* *sfz* *sfz*

M accel.

Vln. I *tutti* *p* *f* *pp* *ff* *pp* *ff*

Vln. II *f sempre* *p* *f* *p* *ff* *ff* *ff*

Vla. *tutti* *f sempre* *p* *f* *pp* *ff* *pp* *ff*

Vc. *f sempre* *tutti* *p* *f* *ff* *pp* *ff*

148

149

150

151

152

32 **N** 1 $\text{♩} = 90$

11" 12" 15"

1 Picc. 2 3

1 Ob. 2 3

1 Cl. in Es 2

1 Cl. 2

1 Fgt. 2

Cbsn.

Hn. 1 2 3 4

1 Tpt. 2 3

1 Trbn. 2 3

Tba.

Timp.

Perc. 1 2 3 4

Vln. I

Vln. II

Vla.

Vc. div. a 3

Cb. div. a 3

pp, *ppp*, *pp possibile*, *fff*, *mf*, *sfz*, *rit.*, *stopped*, *senza sord.*, *sub.*, *slow gliss.*, *sempre*

♩ = 50

poco accel. a tempo

33

Picc.
1
2

Timp.

Perc.
1
2
3
4

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score for measures 159-165 includes the following parts and markings:

- Picc. 1 & 2:** Melodic lines with dynamics *p*, *mf*, and *p*. A 5-measure phrase is marked "possibile".
- Timp.:** Rhythmic patterns with dynamics *mp* and *p*. Includes "SIZZLE EN TIMB. broomsticks".
- Perc. 1:** Bass Drum (clothes brush) with dynamics *ppp* and *mp*.
- Perc. 2:** Sandpaper with dynamics *ppp* and *p*.
- Perc. 3:** Tam-tam with brushes and dynamics *pp*.
- Perc. 4:** Snare Drum with brushes and dynamics *ppp*, *mp*, and *p*.
- Hrp.:** Harp accompaniment with dynamics *p* and *l.v. sempre*.
- Pno.:** Piano accompaniment with dynamics *fff*, *p*, and *l.v.*.
- Vln. I & II:** Violin parts with dynamics *pp*, *ff*, *f*, *p*, and *fffz*. Includes markings for *pizz.*, *l.v. sempre*, and *arco*.
- Vla.:** Viola parts with dynamics *pp* and *ff*.
- Vc. & Cb.:** Violoncello and Contrabass parts with dynamics *pp* and *ff*.

159

160

161

162

163

164

165

34

4 **poco rit.** **a tempo**

Picc. 1
2

Timp. (Sizzle)
mp *p* *pp*

Perc. 1 (B.D.)
pp *mp* *ppp* *mp*

2 (sandpaper)
pp *ppp* *mp* *pp*

3 (tam)

4 (S.drum)
p *pp* *ppp*

Hrp.

Pno.

Vln. I (8) **poco rit.** **a tempo**
pp *f* *pp* *f* *pp* *f* *pp* *f*

Vln. II *arco* *pp* *f* *secco* *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

166 167 168 169 170 171 172

3 poco rit.
4

The score is divided into four systems. The first system (measures 173-174) features Piccolo (Picc.) parts 1 and 2, and Timpani (Timp.). The second system (measures 175-176) features Percussion (Perc.) parts 1, 2, 3, and 4, and Harp (Hrp.). The third system (measures 177-178) features Piano (Pno.) and Violin I (Vln. I). The fourth system (measures 179) features Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Key performance instructions include dynamics such as *p*, *mp*, *ppp*, *pp*, *mf*, and *pp*. Specific effects and techniques are noted, including "(Sizzle)", "(sandpaper)", "(S.drum)", "L.v. sempre", "pizz.", "arco", "dolce", and "secco".

Measure numbers 173, 174, 175, 176, 177, 178, and 179 are printed at the bottom of the score.

a tempo

Musical score for Piccolo (Picc.), Timpani (Timp.), Percussion (Perc.), Harp (Hrp.), and Piano (Pno.). The score is marked "a tempo". The Piccolo and Timpani parts feature dynamic markings of *pp* and *ppp*, with the Piccolo also marked *leggiero*. The Percussion part includes effects like "(Sizzle)", "(tam)", "(sandpaper)", and "(S.drum)". The Harp part has a dynamic marking of *p* and a performance instruction "L.v. sempre". The Piano part is currently silent.

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is marked "a tempo". The Violin I and II parts feature complex rhythmic patterns with dynamic markings ranging from *pp* to *sfz*. The Viola part has dynamic markings of *mf* and *pp*. The Violoncello part has dynamic markings of *pp* and *mf*. The Contrabasso part has dynamic markings of *pp* and *mf*. Performance instructions include "pizz.", "arco", and "div.". The score includes measures 180 through 186.

180

181

182

183

184

185

186

poco rit.

a tempo

1 Picc. *p* *pp*

2 Picc. *p* *pp*

Timp. (Sizzle) *mp* *p* *pp*

1 Perc. (B.D.) *mp* *p* *ppp* *mp* *pp* *mp* *ppp*

2 Perc. (sandpaper) *ppp* *ppp* *mp* *pp* *ppp* *p* *pp*

3 Perc. (tam) *pp* *p* *pp*

4 Perc. (S.drum) *pp* *p* *pp* *pp* *p* *pp*

Hrp.

Pno.

poco rit.

a tempo

Vln. I *pizz.*

Vln. II *pizz.* *arco* *p* *pp* *mp* *mp* *p*

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

Vc. *pp* *mp* *pizz.* *p*

187 188 189 190 191 192 193

accel.

a tempo

Musical score for percussion and woodwinds, measures 194-200. The score includes parts for Oboe (Ob.), Snare Drum (S.drum), and various Percussion instruments (Perc.).

- Ob. 1 & 2:** Play a melodic line starting at measure 197, marked *p* and *mp* with the instruction "possibile".
- Timp.:** Features a "Sizzle" effect starting at measure 197, marked *ppp*.
- Perc. 1 & 2:** Play a melodic line starting at measure 197, marked *ppp* and *p*. Includes effects like "(sandpaper)" and "(B.D.)".
- Perc. 3:** Includes a tam-tam effect marked *p* at measure 194.
- Perc. 4:** Includes a snare drum effect marked *ppp* and *p* at measure 197.
- Hrp.:** Features a melodic line starting at measure 197, marked *p* and *ppp*.
- Pno.:** Features a melodic line starting at measure 197, marked *p*.

accel.

a tempo

Musical score for strings, measures 194-200. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I & II:** Play a melodic line starting at measure 194, marked *ppp* and *mf*. Includes effects like "secco" and "sfz".
- Vla.:** Play a melodic line starting at measure 194, marked *ppp* and *mf*.
- Vc. & Cb.:** Play a melodic line starting at measure 194, marked *ppp* and *f*.

molto rit.

The score is divided into two systems. The first system includes:

- Ob. 1 & 2:** Flute parts with dynamics *ppp*, *p leggiero*, and *ppp*.
- Timp.:** Timpani with (Sizzle) effects and dynamics *ppp*, *p*, and *ppp*.
- Perc. 1 & 2:** Percussion with (B.D.) and (sandpaper) effects, dynamics *ppp*, *p*, and *mp*.
- Perc. 3:** Percussion with (tam) effect.
- Perc. 4:** Percussion with (S.drum) effect and dynamics *p*, *ppp*, and *p*.
- Hrp.:** Harp.
- Pno.:** Piano with octaves (8-), dynamics *p*, and triplets.

The second system includes:

- Vln. I & II:** Violins with dynamics *ppp*, *p*, and *ppp*.
- Vla.:** Violas with *pizz.* and *arco* markings, and dynamics *pp*.
- Vc.:** Violoncello with dynamics *ppp* and *sempre*.

Measure numbers 201, 202, 203, 204, 205, 206, 207, and 208 are indicated at the bottom.

a tempo

1 Ob. 1 *ppp* *p*

2 Ob. 2 *ppp* *p*

Timp.

1 Perc. (B.D.) *mp* *ppp* *mp > pp*

2 Perc. (sandpaper) *mp* *pp* *mp > pp*

3 Perc. (sandpaper) *pp*

4 Perc. (S.drums) *mp > p* *ppp* *pp*

Hrp. *p*

Pno. *p*

a tempo

3
4

Vln. I non div. *pp* *p* *ppp* *pizz.* *arco*

Vln. II non div. *pp* *p* *ppp* *pizz.* *arco*

Vla. *p*

Vc. *p*

poco rit.

1 Ob. *p* *ppp*

2 Ob. *p* *ppp*

Timp. (Sizzle) *p* *ppp*

(B.D.) *p* *ppp*

1 Perc. *p* *pp*

(sandpaper) *p* *pp* *ppp*

(tam) *poco* *simile*

4 (S.drum) *p* *ppp* *poco* *simile*

Hrp.

Pno. *p*

4 poco rit.

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *pp* *p*

Vc. *ppp*

215 216 217 218 219 220 221

42

a tempo

poco rit.

Musical score for woodwinds, percussion, harp, and piano. The score is divided into two systems. The first system covers measures 222 to 224, and the second system covers measures 225 to 227. The woodwind parts (Ob. 1 & 2) feature triplets and dynamic markings of *pp*, *mp*, and *pp*. The percussion parts include Timp., B.D., sandpaper, tam, and S.drum, with dynamic markings of *ppp* and *p*. The harp and piano parts also feature triplets and dynamic markings of *pp*.

a tempo

poco rit.

Musical score for strings. The score is divided into two systems. The first system covers measures 222 to 224, and the second system covers measures 225 to 227. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) feature complex rhythmic patterns, including 5/8 and 3/4 time signatures, and dynamic markings of *ppp*, *p*, and *f*. The score includes various performance instructions such as *pizz.*, *arco*, and *div.*.

222

223

224

225

226

227

molto rit.

The musical score for measures 228-237 is written for a full orchestra. The tempo is marked **molto rit.** (very slow). The score includes parts for:

- Ob. (Oboe):** Two staves, measures 228-237.
- Timp. (Timpani):** One staff, measures 228-237, with a "(Sizzle)" effect in measure 228.
- Perc. (Percussion):** Four staves: (B.D.) (Bass Drum), (sandpaper), (tam), and (S.drum) (Snare Drum). Measures 228-237.
- Hrp. (Harp):** One staff, measures 228-237.
- Pno. (Piano):** One staff, measures 228-237.
- Vln. I (Violin I):** Two staves, measures 228-237.
- Vln. II (Violin II):** Two staves, measures 228-237.
- Vla. (Viola):** Two staves, measures 228-237.
- Vc. (Violoncello):** Two staves, measures 228-237.
- Cb. (Cello):** Two staves, measures 228-237.

Key performance instructions include dynamics such as *ppp*, *p*, and *mp*, and articulation like *pizz.* (pizzicato) and *arco* (arco). The percussion parts feature complex rhythmic patterns with triplets and accents. The string parts are characterized by sustained notes and pizzicato passages.

228 229 230 231 232 233 234 235 236 237