

Pierre Jodlowski

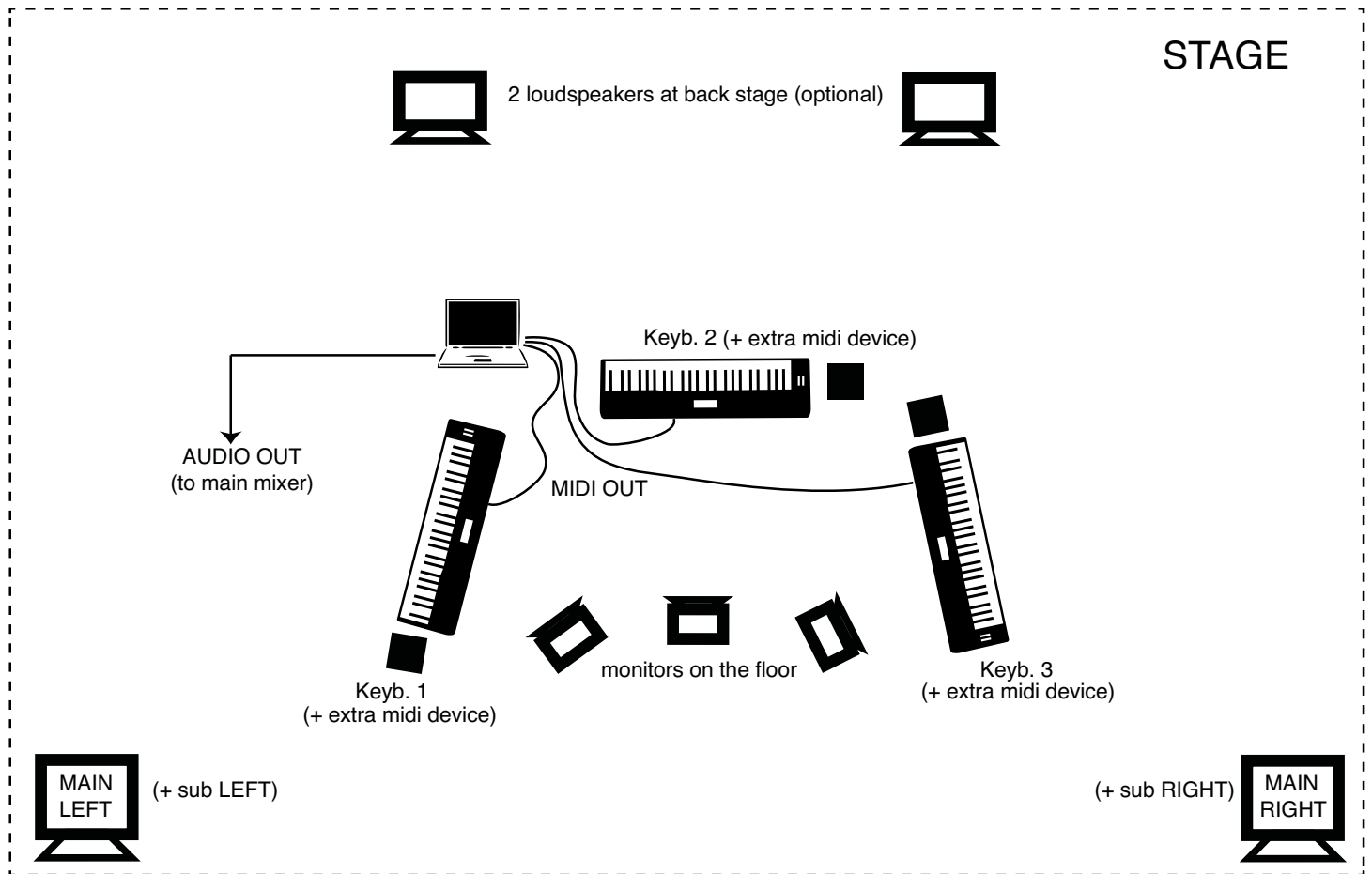
Artefacts

for 3 digital samplers
and additional soundtracks

*Comissioned by Lange//Berweck//Lorenz
funded by the Ernst von Siemens Music Foundation*

Artefacts

STAGE PLAN



TECHNICAL REQUIREMENTS

INSTRUMENTS

- 3 MIDI keyboards of 5 octaves
- computer(s) with Kontakt Sampler program and Max/Msp program + sound interface(s)
 - > minimum configuration: 1 computer with both programs + 1 sound interface
 - > configuration 2: 1 computer for Kontakt instruments + 1 extra computer for Max/Msp + 2 sound interfaces
 - > configuration 3: 1 computer for each musician + 1 extra computer for Max/Msp + 4 sound interfaces
- Midi triggers (Midi Pedal, pads, extra smal keyboards...)
- 3 small megaphones (optional)

SOUND

- Full range stereo Front Speaker + additional stereo sub woofers
- 2 speakers on stand, behind musicians on stage (optional but recommanded in order to create an audio source "coming" from the stage.
- monitors for musicians

Artefacts

SAMPLERS INSTRUMENTS

SAMPLER 1 : LEAD 1 - this sampler is a full range polyphonic sampler (88 notes) based on an analog sound (Oberheim Lead 1980's). Duration is fixed (no looping), meaning sound stop after a moment.

- > it has 2 sound velocity levels. Piano = soft tone / Forte = distorted tone
- > the instrument has a specific random tuning : each note is randomly performed +/- 40 cents
- > MODULATION WHEEL : 0% = short attack / 100% = long attack (fade-in)

SAMPLER 2 : LEAD 2 - Similar to LEAD 1 WITH Sampling Rate and Bits Degradation.

- > it has 2 sound velocity levels. Piano = soft tone / Forte = distorted tone (with Sampling Rate and Bits degradation those two levels are not audible)
- > the instrument has a specific random behaviour : the parameters of the Sampling Rate and Bits degradation are randomly performed for each note)
- > MODULATION WHEEL : NO EFFECT

SAMPLER 3 : LEAD 3 - Similar to LEAD 1 with stereo delay

- > MODULATION WHEEL : 0% = short attack / 100% = long attack (fade-in)

SAMPLER 4 : LEAD 3 - Similar to LEAD 1 with vintage filter and slow attack

- > MODULATION WHEEL : 0% = short attack - No Filter / 100% = long attack (fade-in) - LowPass Filter

SAMPLER 5 : ANALOG A - this sampler is a full range polyphonic sampler (88 notes) based on analog and digital synthesizers tones. Duration is fixed (no looping), meaning sound stop after a moment.

- > it has 2 sound velocity levels. Piano = soft tone - different for each note with micro tuning / Forte = distorted tone, different for each notes.
- > MODULATION WHEEL : 0% = short attack / 100% = long attack (fade-in)

SAMPLER 6 : ANALOG B - Similar to ANALOG A with constant Fade-in slow attack + low-pass filter

- > MODULATION WHEEL : from 0% to 100% = control of the filter cutoff frequency (from low to high) and control of the amount of distortion

SAMPLER 7 : DISTO A - this sampler is a full range polyphonic sampler (88 notes) based on distorted sounds recorded from synthesizers and guitars. Duration is fixed for High Velocity range (no looping), meaning sound stop after a moment; for Low velocity range, duration is not limited (looping).

- > it has 2 sound velocity levels. Piano = cheap soft buzz tone / Forte = distorted tones (different for each note)
- > MODULATION WHEEL : from 0% to 100% = noise extra level

SAMPLER 8 : PERCLOOP - this sampler is a 5 octaves based on different ambiance, noises, machine sounds and drumloops. Duration is not limited (looping).

- > it has 2 sound velocity levels
- pp or p (piano) = a set of different ambiance sounds (noises, machines, field recordings) - with loop;
- mf to ff (forte) = a set of different percussive sounds (impacts, slams, drums and drumloops) - no looping
- > MODULATION WHEEL : from 0% to 100% = add LoFi effect (downsampling and noise)

Performer 1 plays : ANALOG A, ANALOG B, DISTO A, LEAD 2, LEAD 3

Performer 2 plays : LEAD 1, LEAD 2, LEAD 4

Performer 3 plays : PERCLOOP

Artefacts

Duration : 15 minutes 40 seconds

Special notation :

N.B. : most of the special notations for instruments are generally precised directly into the score ; the following signs are common for all musicians :



CUT gesture. This sign indicates to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a "gesture" (with head, hands, body...) to improve this "cut" action. This sign is also used to indicate cuts in soundtracks.



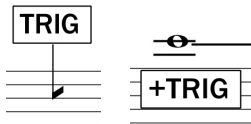
This sign means that accidentals are valid for the entire measure or a passage with similar elements. Otherwise accidentals are valid only for 1 note except group of same repeated notes.

Electronic parts

PERFORMING THE SAMPLERS:

Each performer connects the MIDI keyboard to the Kontakt sampler. Each instrument can have a different MIDI channel which allows to switch easily from one to another according to the score. On the kontakt player interface, all the instruments must have the same output level in order to preserve the original balance. In the case of using several computers and sound interface, each performer can try out the same instrument and adjust equally the output level.

TRIIGERING SOUNDS FROM MAX/MSP Patch:



Each performer has to trigger CUES in order to produce electronic sounds which have to be mixed with the sounds of the sampler. Each performer can use any extra MIDI device such as Midi Pads, extra small keyboard, dedicated pedal. All the devices must be connected to one MIDI interface controlling the Max/Patch. Each time one of this device is performed, the next CUE is triggered via the Max patch.

16

CUE NUMBER

There is a total of 81 CUES to be triggered.
Please refer directly to the Max Patch in order to control it.

N.B. : in case of using only one computer for both Kontakt Samplers and Max Patch, it is recommended to use different outputs to avoid distortions.

Artefacts

Pierre Jodlowski
dedicated to Lange//Berweck//Lorenz Trio

A ♩ = 90

01

Soundtrack

4/4

scratches & clicks

2

3

3/4

Sampler 1

TRIG

Sampler 2

LEAD 1

3

3

3/4

Sampler 3

PERC-LOOPS

f

f



02

03

4

5

6

7

Snd

3/4

3/8

4/4

S. 1

TRIG

TRIG

S. 2

3

ff

S. 3

f

5

p

f

04

8 9 10 11

Snd

S. 1

S. 2

S. 3

ANALOG A

+TRIG

ff

f

f

5

5

05

06

12 13 14 15

Snd

S. 1

S. 2

S. 3

TRIG

DISTO A

LEAD 2

LEAD 1

ff

8va

6

3

3

3

TRIG

07

16 17 18

Snd

S. 1

S. 2

S. 3

TRIG

f

ff

3

6

3

6

3

6

3

4

08

09

10

19

20

21

22

23

Snd

S. 1

S. 2

S. 3

TRIG

TRIG

TRIG

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

11

12

24

25

26

27

Snd

S. 1

S. 2

S. 3

(DISTO A)

TRIG

TRIG

*f**f*

3

6

B 13

28

29

30

Snd

S. 1

S. 2

S. 3

*ff**f*

TRIG

31 **14** 32 **15** 33 5

Snd $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S. 1 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S. 2 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S. 3 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

(8)

p *p* *ff* *p* 5 5

LEAD 2 TRIG

34 35 36 **16** 37 **17**

Snd $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

S. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

S. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

S. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

TRIG TRIG

LEAD 1

ff *ff*

38 39

Snd

S. 1

S. 2

S. 3

6

18

40 41 42

Snd

synth

(DISTO A)

p

S. 1

S. 2

S. 3

TRIG

19

43 44 45

Snd

ff

pp

TRIG

S. 1

S. 2

S. 3

20

46 47 48 49 50

Snd

TRIG

LEAD 2

ff

pp

S. 1

S. 2

S. 3

51 52 53

Snd

S. 1

S. 2

S. 3

TRIG

ff

ff

TRIG

54 55 56 57

22 23

Snd

S. 1

S. 2

S. 3

TRIG

TRIG

M. WHEEL = 100%

f

f

2/4

3/8

4/4

TRIG

TRIG

M. WHEEL = 100%

f

f

58 59 60 61

24

Snd

S. 1

S. 2

S. 3

TRIG

LEAD 1

M. WHEEL = 100%

M. WHEEL = 0%

3/4

3/8

4/4

TRIG

LEAD 1

M. WHEEL = 100%

M. WHEEL = 0%

62 63 64

Snd

4/4

TRIG

S. 1

S. 2

f

S. 3

p

65 66 67 68

Snd

2/4

(DISTO A)

f

7

5

5

3

S. 1

TRIG

S. 2

S. 3

p

3

3

sfz p

3

sfz sfz

69 70 71

Snd

3/4

4/4

TRIG

TRIG

ANALOG A

(M. WHEEL = 100%)

ff

ff

8vb

8vb

S. 1

3

3

3

S. 2

S. 3

p

sfz

p

sfz

ff

72 73 74

Snd

S. 1

S. 2

S. 3

8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

29

75 76 77 78 79

Snd

S. 1

S. 2

S. 3

TRIG

(M. WHEEL = 100%)

mf

TRIG

80 81 82 83 84 85

Snd

S. 1

S. 2

S. 3

LEAD 2

p *f*

93 94 95 96 97

Snd

3/8 4/4

TRIG

S. 1

ff p ff p ff

(M. WHEEL = 100%)

S. 2

p f

Red.

S. 3

p

3

98 99 100 101

Snd

S. 1

S. 2

S. 3

p *ff* *ff* →

f *Red.* *Red.*

sfz p *sfz p* *3sfz p* *ff* *p* *sfz* *ff*

102 103 104 105

Snd

S. 1

Snd

Snd

34

TRIG

bla bla bla Fake speaking fast (imitation of soundtrack)

Raise up hands subito ; one hand in front of mouth like a megaphone

LEAD 2

(short)

(short)

(short)

106 107 108

Snd

S. 1

S. 2

S. 3

E 35

TRIG

ff 5 5 5 5 5

ANALOG A

ff

ff

(M. WHEEL = 100%)

8va

12

109 110 111

36

Snd

S. 1

S. 2

S. 3

ff

(8)

M. WHEEL = 0%

+TRIG

5

10

10

10

10

10

f

ff

112 113 114 115

37

Snd

S. 1

S. 2

S. 3

10

10

10

5

10

5

6/4

2/8

4/4

TRIG

116 117

38

Snd

S. 1

S. 2

S. 3

4/4

3/4

2/4

TRIG

LEAD 2

f

10

10

10

10

10

10

10

10

p

39

118 119 120 121

Snd $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

RADIO VOICES GLITCH

S. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

ff

S. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

TRIG

S. 3 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

bla bla bla

Fake speaking fast (imitation of soundtrack)

Raise up hands subito ;
one hand in front of mouth

one hand down (for next TRIG)

40

41

F $\text{♩} = 80$

122 123 124 125 126 127

Snd $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

S. 1 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

DISTO A

very precise, all together

ff

S. 2 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

p

very precise, all together

ff

S. 3 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

TRIG

very precise, all together

ff

128 129 130 131


Snd $\frac{4}{4}$



S. 1 $\frac{4}{4}$


S. 2 $\frac{4}{4}$


S. 3 $\frac{4}{4}$

132 133 134 135


Snd  **Vocoder**
It's getting away in the sense that it's different, mm,
Church for us is...
bass + chord

S. 1   *Raise up hands subito ;
look at S.2.*



S. 2  *Fake speaking, imitate voice in soundtrack*
It's getting away in the sense that it's
different, mm, Church for us is...

S. 3  **TRIG** *Trigger with one hand and finger up with the
other hand in direction of S.2 and S.3
(conducting this part possible)*


136 137 138 139

Snd  *start very slowly to bend down*
Regimented, but it's set ; whereas here we
can relax... Denominations and learn from them and also share
what we believe will help them



S. 2 Regimented, but it's set ; whereas here we
can relax... Denominations and learn from them and also share
what we believe will help them

S. 3  **TRIG**  **TRIG**

140 141 142 143

Snd  *bend down*
They all happy they rule one trace it would be bread into any
yeah I had three gold retrievers
(DISTO A)

S. 2 They are all happy they rule one chain it would be pretty
clear things yeah I had three gold retrievers

S. 3  **TRIG**  **TRIG**

47 48

144 145 146 147

Snd $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

notion we will hear funny laugh he love you Time is some love full nay of you we go fantan

S. 1 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

S. 2 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

notion we will hear funny laugh he love you Time is some love full nay of you we go fantan

S. 3 TRIG TRIG

49 50

148 149 150 151

Snd $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Well Mike we know how many pets owner that are right now at northern island that maybe and you call view yesterday four five nine first I'm not he's going to escalier and you can have people one half or legal have this four I guess so

S. 1 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

LEAD 3 Bend 100%

S. 2 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Well Mike we know how many pets owner that are right now at northern island that maybe and you call view yesterday four five nine first I'm not he's going to escalier and you can have people one half or legal have this four I guess so

S. 3 TRIG TRIG

51

152 153

Snd $\frac{4}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

The stretching dozen is then of this question keep poison part

S. 1 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

DISTO A

S. 2 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{4}{4}$

S. 3 TRIG

Snd

Snd

Snd

S. 1

S. 2

S. 3

170 171 172

Snd

TRIG (strict tempo)

S. 1

(strict tempo)

S. 2

f

(strict tempo)

S. 3

f

173 174 175

Snd

S. 1

f

S. 2

S. 3

176 177 178 179 180

Snd

S. 1

(8)

TRIG

S. 2

S. 3

p

181 182 183 184

Snd

S. 1

TRIG

M. WHEEL = 100%

S. 2

S. 3

f

f *p* *f* *p*

8va

4/4 2/4 3/16 3/4

185 186 187 188

Snd

S. 1

S. 2

S. 3

f

p *f*

8va

(M. WHEEL = 100%) TRIG

5 5 5 5 5 5

Red.

3/4 5/16 4/4 3/4

189 190 191 192 193

Snd

S. 1

S. 2

S. 3

LEAD 2

M. WHEEL = 0%

p

8

5 5 5 3

Red.

3/4 3/4 3/16 4/4

The musical score for 'The Great Wall of China' consists of four staves. The first staff, labeled 'Snd', features a large black triangle at the beginning, followed by a series of 'x' marks and a large black triangle with a scissors icon. The second staff, 'S. 1', begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'ff'. It contains a series of eighth notes and a large black triangle with a scissors icon. The third staff, 'S. 2', starts with a treble clef and a key signature of one sharp (F#). It includes a series of eighth notes and a large black triangle with a scissors icon. The fourth staff, 'S. 3', begins with a treble clef and a key signature of one sharp (F#). It includes a series of eighth notes and a large black triangle with a scissors icon. The score includes dynamic markings such as 'ff' and 'f', and time signature changes from 2/4 to 3/4 and 5/16. A 'TRIG' box is present on the S. 3 staff.

202 203 204 205 206 207

65 66 67

Snd

S. 1

S. 2

S. 3

ANALOG A

TRIG

TRIG

TRIG

ff

ff

ff

mf

8va

The musical score for 'The Rose Tree' is presented in four staves. The first staff, labeled 'Snd', shows a sequence of chords marked with 'x' symbols, indicating a specific harmonic progression. The second staff, labeled 'S. 1', contains a melodic line with various note values and rests. The third staff, labeled 'S. 2', features a melodic line with a large oval indicating a sustained note or a specific melodic phrase. The fourth staff, labeled 'S. 3', contains a melodic line with various note values and rests, including a large oval indicating a sustained note or a specific melodic phrase. The score is divided into measures by vertical dashed lines, with measure numbers 208, 209, and 210 indicated at the top.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is presented in a multi-staff format, including a piano (piano) part and three vocal staves (S. 1, S. 2, S. 3). The piano part is written in bass clef and includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *Red.* (red). The vocal staves are also in bass clef and feature lyrics. The score is divided into measures, with a timeline at the top indicating measure numbers 215 through 221. A tempo marking of $\text{♩} = 60$ is shown. The piano part includes a section labeled "Low gran synth" and a "TRIG" (trigger) section. The vocal staves include a section labeled "ANALOG B" and a section labeled "LEAD 4". The score is presented in a clean, professional layout with a white background and black musical notation.

222 223 224 225 226 227 228 229 230

Snd

S. 1

MOD. WHEEL 0 → +25 → 0

p *Red.*

S. 2

MOD. WHEEL +100 → +50

Red. *p*

S. 3

Red.

231 232 233 234 235 236 237 238

S. 1

→ +30 → +30 → +50 → 0

Red.

S. 2

→ +100 → +50 → +100

p *f* 3

S. 3

239 240 241 242 243 244 245

S. 1

+100 → +25 → +75 → +25 → +50 → +25 → +100 → 0

ff *ff*

S. 2

→ +50 → +100

f *mf* *f*

S. 3

246 247 248 249 250 251 252

S. 1

S. 2

S. 3

ff

p *Red.*

Red.

+ 30

3

253 254 255 256 257 258

S. 1

S. 2

S. 3

ff *ff*

f *Red.*

+ 100

+ 100

0

+ 80

259 260 261 262 263 264

S. 1

S. 2

S. 3

ff

+ 30

+ 100

0

+ 30

265 266 267 +30 +50 268 269 0

S. 1 *p* *Red.*

S. 2 *mf* +100

S. 3 *p* *Red.*

270 271 272 273 +60 274 275 0

S. 1 *p* *Red.* *ff* *ff* *ff* *ff*

S. 2 +100 *f* *Red.*

S. 3

276 +100 277 +25 278 +100 279 0 280

S. 1

S. 2 *mf* *ff* +30

S. 3

281 282 283 284 285

S. 1 *p* *Red.*

S. 2 *ff* 8^{vb} **LEAD 1** M. WHEEL = 100%

S. 3 *p*

286 287 288 289

S. 1 *ff* *Red.*

S. 2 (8) *ff* *Red.*

S. 3 *p* *Red.*

290 291 292 293

S. 1 *ff* *Red.*

S. 2 *ff* *Red.*

S. 3 *Red.*

70

K

71

♩ = 90

25

294 295 296 297 298

Snd

S. 1

S. 2

S. 3

TRIG

TRIG

DISTO A

M. WHEEL = 0%

Red.

Red.

loud noise

ff

ff

299 301 302 303 304

Snd

S. 1

S. 2

S. 3

TRIG

TRIG

TRIG

8va

ff

ff

305 306 307 308 309

Snd

S. 1

S. 2

S. 3

TRIG

TRIG

ff

ff

310 311 312 313

Snd $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S. 1 8va ff

S. 2 TRIG

S. 3 ff

314 315 316 317 318

S. 1 ff

S. 2 ff M. WHEEL = 100% f 3 6 3

S. 3 ff

319 320 321 322

S. 1 $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{4}$

S. 2 Red. 6 6 $\frac{3}{16}$ $\frac{3}{4}$ Red. $\frac{3}{4}$

S. 3 $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{4}$

♩ = 60

78

27

323 324 325 326 327

Snd $\frac{4}{4}$ - $\frac{5}{4}$ - $\frac{4}{8}$ $\frac{3}{16}$ - $\frac{3}{8}$

S. 1 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ *ff* 8^{vb} - 8^{vb} - 8^{vb} - 8^{vb} - *ff* (with S.3.)

S. 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ *ff* LEAD 4

S. 3 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ (with S.1.) TRIG



328 329 330 331 332 333 334 335 336 337

Snd $\frac{3}{8}$ - $\frac{3}{16}$ - $\frac{1}{8}$ - $\frac{5}{16}$ - $\frac{1}{8}$ - $\frac{3}{16}$ - $\frac{1}{8}$ - $\frac{5}{16}$ - $\frac{1}{8}$ - $\frac{4}{8}$ - $\frac{4}{4}$

S. 1 $\frac{3}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{4}{8}$ $\frac{4}{4}$

S. 2 $\frac{3}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{4}{8}$ $\frac{4}{4}$ M. WHEEL = 100%

S. 3 $\frac{3}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{5}{16}$ $\frac{1}{8}$ $\frac{4}{8}$ $\frac{4}{4}$



L 79

80

338 339 340 341 342

Snd $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{3}{8}$ - $\frac{1}{8}$ $\frac{4}{4}$

S. 1 $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{3}{8}$ - $\frac{1}{8}$ $\frac{4}{4}$ ANALOG A

S. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{4}{4}$ TRIG *p* *Red.*

S. 3 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{4}{4}$ TRIG

The musical score consists of three staves, labeled S. 1, S. 2, and S. 3. Staff S. 1 is in bass clef, S. 2 in treble clef, and S. 3 in treble clef. The time signature is 4/4. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mf, p). The first staff (S. 1) has a key signature change to two flats (B-flat and E-flat) after measure 344. The second staff (S. 2) has a key signature change to one flat (B-flat) after measure 344. The third staff (S. 3) has a key signature change to two flats (B-flat and E-flat) after measure 344. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mf, p). The first staff (S. 1) has a key signature change to two flats (B-flat and E-flat) after measure 344. The second staff (S. 2) has a key signature change to one flat (B-flat) after measure 344. The third staff (S. 3) has a key signature change to two flats (B-flat and E-flat) after measure 344.

346 3 5 347 348

S. 1

(8)

MOD. WHEEL

100 0

S. 2

mf *p* *mf*

(8)

S. 3

3

[illegible]