

Pierre Jodlowski

Respire

pour 11 instruments, vidéo et bande son

for 11 instruments, video and soundtrack

Commande de / commissioned by : Integra - 2008

ÉDITIONS PIERRE JODLOWSKI

WWW.PIERREJODLOWSKI.FR

RESPIRE

Performance note

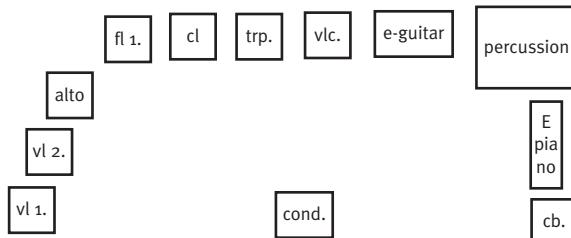
• duration : 15 minutes

INSTRUMENTS

- bass flûte / Alto flûte in G
- E-flat clarinet
- trumpet in C
- trombone
- percussion (see below for details)
- Electric guitar (6 strings)
- Electric piano - see details
- violin 1
- violin 2
- alto
- violoncello
- contrabass 4 strings

N.B. : the guitar, the bass flûte and the contrabass sound one octave below than the written pitches ; all other instruments sound as written in the full score

STAGE POSITION



FLUTE

▼ “eolian” sound, with a lot of breathe

▼ “eolian” sound, with a few breathe, notated pitch must be well perceived

N.B. : those sounds are normally played with standart position of mouth (mouthpiece “open”) but the indication “mouthpiece close” can be found, meaning a different sound

T.R. Tongue-Ram

J.W. Jet-Whistle (ascending and descending very fast)

Q. slap sound (combination of key noise and hard attack)

◎ key noise (only key noise by pressing strongly)

MULTIPHONIC CONSIDERATIONS

multiphonics notation starts from this chord which is the basicall fingering for a C flat (with thumb of left hand pressed) ; standart position of hands.

so, to achieve this exemple, release the fingers which are not notated (with thumb of left hand still pressed) ; in this case, the multiphonic has *p* to be played with breathe with a crescendo...

CLARINET

▼ “eolian” sound, with a lot of breathe

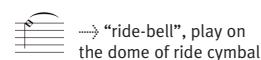
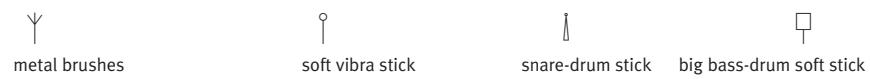
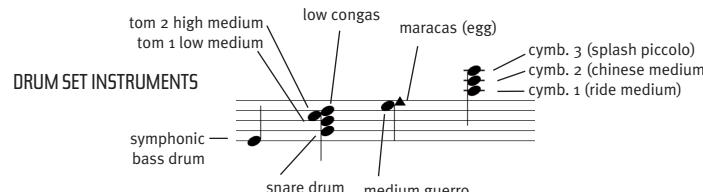
SLAP slap sound **bisb.** bisbigliando

TRUMPET

N.B. : there are 2 sords used in the score ; normal mute (producing a soft muffled sound) and jazz mute (the sayndart metal muteused in jazz)



PERCUSSION



play at the side of the instrument

play at the center of the instrument

GUITAR

- the 6th string is tuned on D below normal E
- There are 3 different sounds expected with amplifiers :
 - SOUND 1 : SOFT DISTORTION + REVERB
 - SOUND 2 : CHORUS + REVERB
 - SOUND 3 : HARD DISTORTION (METAL)
- Those effects can be achieved either by standart effect pedals or digital presets such as GuitarRig from native instrument factory.
- VOLUME PEDAL is necessary for specific dynamic notation
- FOR BENDS : some can be achieved with fingers and some may be achieved with guitar bend.

E-PIANO

- use a standart 76 notes keyboard with a virtual E-piano such as Elektrik piano from native instrument
- There are 3 different sounds expected :
 - SOUND 1 : SOFT + REVERB (with slight chorus possible) - ex. Native instrument MK1 reverb preset
 - SOUND 2 : FADE ATTACK + SLOW CHORUS - ex. Native instrument MK1 ADSR envelope with long attack or MK1 phaser (if this sound is prefered for mes. 39 to 61 play with very soft dynamics)
 - SOUND 3 : DISTORTION - ex. Native instrument MK1 SATURATOR
- Those effects should be stored as a performance setup to allow quick changes.
- N.B. : some other sounds should be proposed according to the color and spirit of the global music

ELECTRONIC, VIDEO AND AMPLIFICATION SETTINGS

- all the instruments must be amplified with adapted microphones
- the percussion must be amplified with several microphones (if possible, one for each particular instruments / minimum is : one mike for snare drum, one mike for symphonic bass-drum, 2 overheads)
- the instruments are amplified on a standart loudspeakers system with, according to the size of the room, clusters and surround loudspeakers.
- the mixer should be place at center of concert hall in order to achieve a good balance
- the adding of compressors and reverb should be usefull according to the acoustic of the concert hall.
- generally speaking, the color of the amplified sound must be electric (not a conventionnal classical amplification but more a "rock" sound, to get close to the sound of guitar and EPiano)
- the soundtrack is linked to video and must be sounding on the same amplification system than the instruments.
- the balance between electronic sounds and instruments should be achieved in a "fusional" way
- the soundtrack is produce via the MAX/MSP software or any program which allows to trigger a videotrack containing stere soundtrack (DVD is possible but may be quite difficult to start at a precise moment - according to conductor gesture).
- the video is projected on a wide screen just behind the musicians / the size of the screen must be as large as the occupation of stage by the musicians
- the resolution of the beamer must be HD if possible as the original format of the video is full HD (1920X1024).
 - if not, a minimum of 1024X768 beamer resolution is required
- the 3 films, containing video streams and audio streams are encode on standart QuickTime format (with PhotoJPEG compressor) and provided at the 2 different resolution mentionned above

STRINGS

ON BRIDGE the "on bridge" indication means to play ON the bridge with the notated pitch. This may produce an unstable noisy sound

SP molto ponticello (quite close to bridge)

ST molto tasto

N normal sound

8---

 standard harmonic notation (where the highest pitch is the sound produced and the 2 low notes the fingering)

PPP



fingering notation of harmonics : for those sounds, press slightly the string on the notated pitches and focus on harmonics produced

mp

RESPIRE

Pierre Jodlowski

A > ENTER ON STAGE, SIT DOWN, WAIT FOR B **B** $\text{♩} = 56$

Bass Flute

Clarinet in B♭

Trumpet in C

Percussion

Electric Guitar

Electric Piano

Violin

Violin

Viola

Violoncello

Contrabass

START VIDEO INTRODUCTION,
MUSICIANS ENTER ONSTAGE (APPROX 30 SEC.)
LIGHTS : A GLOBAL WHITE AMBIANCE, AT FULL POWER,
COVERS ALL THE STAGE. FADE OUT THIS AMBIANCE AT THE
END OF INTRO. ONLY MUSICIANS PROFILES REMAINS

START VIDEO PART 1 AT CONDUCTOR SIGN

> ENTER ON STAGE, SIT DOWN, WAIT FOR B

▼ medium noise, straight

SNARE DRUM (snare off) rub the brush on the skin

> ENTER ON STAGE, SIT DOWN, WAIT FOR B

> ENTER ON STAGE, SIT DOWN, WAIT FOR B

play on the body of instrument - noise sound (lot of amplification)

> ENTER ON STAGE, SIT DOWN, WAIT FOR B con sord.

play on the body of instrument - noise sound (lot of amplification)

> ENTER ON STAGE, SIT DOWN, WAIT FOR B con sord.

play on the body of instrument - noise sound (lot of amplification)

> ENTER ON STAGE, SIT DOWN, WAIT FOR B con sord.

play on the body of instrument - noise sound (lot of amplification)

> ENTER ON STAGE, SIT DOWN, WAIT FOR B con sord.

▼ mouthpiece close

pppp — mf > pppp

B. Fl. ▼ mouthpiece close
3 10 12 14 16

Cl. SLAP
mf pp mp ppp

Tape

C Tpt.

Perc. ○ (move hand with circular movements on the drum - start slow
press the skin of the drum with nails)
5 (poco) ppp mp pp mp pp mp pp pp

E. Gtr. SOUND 1: SOFT DISTORTION + REVERB
volume pedal noise sound of amplifier

E. Pno. SOUND 1: SOFT + REVERB
mp

Vi. V f 0 pppp just audible

Vi. V f 0 mp f

Vla. 5 4 V f 0 mp f

Vc. V f 0 mp f

Cb. ON BRIDGE pp 0 mp 0 pppp pp

26

B. Fl. tr. 28 30 32

Cl. pp mf bisb ppp mp ppp SLAP #f

Tape gliss. with opening mouth (open filter effect) (jazz mute)

C Tpt. o mf o ppp f o

Perc. mp pp

E. Gtr. (still tremolo, fast, may be a little irregular) mp ppp

E. Pno. p p 8va Ped.

Vln. 8va ppp mf 8va 1 pp

Vln. 3 ppp ppp ppp ppp ppp ppp

gliss. molto lento SP ord.

Vla. 3 mp mf

Vc. 3 ppp ppp ppp

Cb. 3

C

B. Fl. 34 f ppp 36 - 38 [ORD] → ▼ 40 s. ppp sf 2 1 2 1 2

Cl. ▼ [BISB] mfp 38 [SLAP] 40 2 1 2 1 2

Tape 2 1 2 1 2

C Tpt. (low shuffle sound) 2 1 2 1 2

Perc. (latéral fast tremolo) 2 1 2 1 2

CONGAS rubbed tremolo with hands 2 1 2 1 2

E. Gtr. ③ 12 2 1 2 1 2

E. Pno. SOUND 2: FADE ATTACK + SLOW CHORUS 2 1 2 1 2

Vln. 8va. 2 1 2 1 2

Vln. ppp (sempre) poco vib. 2 1 2 1 2

Vln. ppp < p > 2 1 2 1 2

Vla. poco pont. 2 1 2 1 2

Vcl. pont. 2 1 2 1 2

Vcl. [SP] 2 1 2 1 2

Vcl. senza vib. 2 1 2 1 2

Vcl. ppp < p > 2 1 2 1 2

Cb. III 2 1 2 1 2

B. Fl. *p* *sf* *ppp* *ppp*

Cl. *p* *3* *3* *3* *5* *tr.* *mf*

Tape *low shuffle sound*

C Tpt. *ppp* *mp* *pp* *mf* *pp*

(rubbed tremolo with hands)

Perc. *pp* *mp* *pp* *mp* *ppp*

normal tremolo with fingers of both hands

E. Gtr. *p* *12* *pp* *14 (slightly irregular, very nervous)*

E. Pno. *p* *p* *mf* *p*

Vln. *ST* *poco vib.* *ppp* *mp* *ppp* *ppp* *ppp* *<*

Vln. *N* *poco vib.* *→ SP* *ppp* *mp* *o* *ppp* *mf* *o* *ppp* *f* *p* *→ SP* *p*

Vla. *SP* *→ N* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *create tremolo progressively*

Vc. *N* *poco vib.* *→ SP* *ppp* *mp* *o* *ppp* *mf* *o* *ppp* *f* *p*

Cb. *pp* *mf* *p*

B. Fl. **JW.** **D** 52 **▽** 54 **▼** 55 **▽**

Cl. **ff** **senza vib.** **pppp** **f** **senza vib.** **pppp**

Tape **3** **4** **4** **3** **4** **4** **3** **4** **4**

C Tpt. **f** **lv**

Perc. **mf** **mf** **mf**

E. Gtr. **ppp**

E. Pno. **mp** **mp** **p** **#**

Vln. **vib.** **mp** **ppp** **mp** **ppp** **mp**

Vln. **ST vib. N** **senza vib.** **SP** **N** **SP** **senza vib.** **SP** **N** **SP** **N**

Vla. **tr** **mf** **pppp** **fp**

Vc. **f** **pppp** **mp** **ppp** **mp** **fp** **ppp**

Cb. **pppp** **mp** **pppp** **mp**

56

B. Fl. ∇ f <---- pppp 58 Q Q 58 5 60 Q Q Q Q

Cl. poco vib. 3 pppp mp pppp fp 3 pppp mp pppp

Tape

C Tpt. ppp mf

Perc. 3 iv mf

E. Gtr. SOUND 2: CHORUS + REVERB (slight bend) o mf

E. Pno. mp 3 vf p vib. 3 vf p vib. 3 vf p vib.

Vln. pppp mf vib. SP N vib. SP N vib. SP N

Vln. senza vib. SP N pppp mf vib. SP N pppp mf vib. SP N

Vla. tr. ral. trém. a niente SP

Vc. pppp mf fp pppp mf fmp ral. trém. a niente pp pppp f

Cb. pppp mf pppp mf f

B. Fl. Q Q 62 E Q 64 Q 66 Q 68 ▼
f
 Cl.
 Tape 3/4 5/8 6/8 7/8
 C Tpt. 3/4 5/8
 Perc. 3/4 5/8 7/8 11/8
 E. Gtr. 3/4 5/8 7/8
 E. Pno. 3/4 5/8 7/8 11/8 13/8
 Vln. 2/4 5/8 7/8 9/8 11/8 13/8
 Vln. 2/4 5/8 7/8 9/8 11/8 13/8
 Vla. 2/4 5/8 7/8 9/8 11/8 13/8
 Vc. 2/4 5/8 7/8 9/8 11/8 13/8
 Cb. 2/4 5/8 7/8 9/8 11/8 13/8

B. Fl. *mp* 70
Cl. *senza vib.*
(staticco) 72
Tape 74 **Q**
soft mute 74 **Q**

C Tpt. 74 *ppp* *ff*

Perc. *mf* 74 *p* *f* *p* *f*

E. Gtr. 74 *mf* *f* **CUT**

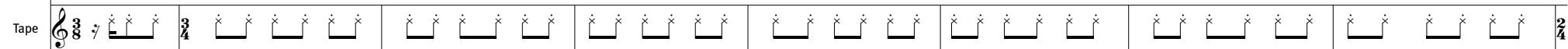
E. Pno. *p* *mf* 74 *f* **CUT**

Vln. *cresc. poco a poco* 74 *ff* **SP**
Vln. *cresc. poco a poco* 74 *ff* **SP**
Vla. *cresc. poco a poco* 74 *ff* **SP**
Vcl. *molto vib. lento* 74 *poco vib.* **ST** **N** **SP**
Cb. *mf* *pp* *mp* *mf* *p* *pppp* *ff* *ff* *ff*

cresc. poco a poco

B. Fl. **F** 76 *pp* *ff* 78 *f* 80 *TR* 82 *pp* *f*

Cl. *ppp* *mp* *ppp* *mp*

Tape 

C Tpt. *remove mute* *sfz mf* *mp* *sfz mf* *mp*

Perc. **[BRUSH on bass Drum]** *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mp* *mf* *p* *mp* *mf* *p*

E. Gtr. *p* *lv.* *lv.* *lv.* *lv.* *lv.* *lv.* *lv.*

E. Pno. *p* *ped.* *ped.* *ped.* *ped.* *ped.* *mp* *ped.*

Vln. **F** *mp* *poco vib.* *mp* *poco vib.* *mp* *SP* *v*

Vln. *mp* *poco vib.* *mp* *poco vib.* *mp* *f* *v*

Vla. *mp* *III* *mp staticco* *mp* *f* *v*

Vc. *mp staticco* *v* *v* *v* *v* *v* *f*

Cb. *v* *v* *v* *v* *v* *v* *f*



B. Fl. **G** **IW.** **vib.** **vib.** **92** **94** **96** **(poco)**

Cl. **p** **mf** **pp** **mf** **ppp** **ff** **p**

Tape 

C Tpt. **p straight, in the sound of strings** **p** **f** **mf**

Perc. **HANDS** **lv** **lv** **lv** **rubbed trem.** **Q** **LINE 3 : TOM 1 (bass)** **III**

E. Gtr. **mp** **pp** **p** **mf** **④** **①** **3** **⑥** **④** **①** **p** **ff** **SOUND 3 : hard distortion**

E. Pno. **mf** **mp** **mp** **mp** **8vb** **mp** **f** **mp** **8vb** **ff**

Vln. **G** **senza vib.** **poco vib.** **acc. bow movements up to tremolo, as well as pressure on string up to noise** **fff** **ff**

Vln. **mf**

Vla. **f** **mp** **mf** **ST sempre** **SP** **fff** **ff** **molto legato, quasi port**

Vc. **f** **mf** **mf** **(III)** **fff** **f**

Cb. **mp** **acc. bow movements up to tremolo, as well as pressure on string up to noise** **fff**



98 ∇ (poco) ∇ (poco)

B. Fl. f f 100 f $>p$ f $>p$ ff 102 f 3 12 ff

Cl. - - - mf 5 5 3 7 12 ff

Tape $\frac{5}{8}$ $\dot{\times} \dot{\times} \dot{\times}$ $\dot{\times}$ $\dot{\times} \dot{\times} \dot{\times} \dot{\times}$ $\dot{\times} \dot{\times} \dot{\times} \dot{\times}$ $\dot{\times} \dot{\times} \dot{\times} \dot{\times}$ $\dot{\times} \dot{\times} \dot{\times}$ $\dot{\times} \dot{\times}$ $\frac{2}{8} \text{ } \frac{2}{4}$

C Tpt. $\frac{5}{8}$ --- --- --- --- --- --- f $\frac{2}{8} \text{ } \frac{2}{4}$

Perc. $\frac{5}{8}$ --- --- --- --- --- $p < f$ --- $\frac{2}{8} \text{ } \frac{2}{4}$

E. Gtr. dynamics with volume pedal, play with intensity
mf ⑥ $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ f $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ f $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ ff

E. Pno. f ff

Vln. ff ff ff ff ff ff ff

Vln. ff ff ff ff ff ff ff

Vla. 7 7 5 5 3 6 7 SP ff

Vc. f 6 7 3 7 7 7 SP ff

Cb. ff ff ff ff ff ff ff ff

left hand slap. ff ff ff ff

H

B. Fl. *p — mf — p*

Cl. *p — mf — p*

Tape *p — f — ff — p*

C Tpt. *p — mf — p*

Perc. *cut resonance*

E. Gtr. *cut sound*

E. Pno. *subito mezzo piano (keep in the soft part of sound up to mf indication)*

Vln. *senza sord.*

Vln. *senza sord.*

Vla. *(III - IV)*

Vcl. *pizz left hand + arco*

Cb. *IV*

I $\text{♩} = 66$

B. Fl. $\text{♩} = 66$
 Cl.
 Tape
 C Tpt.

Tape *big crescendo*

C Tpt. *CONGAS with Hands*

Perc. *(cut sound)*

E. Gtr.

E. Pno.

Vln. *molto vib.*

Vln. *molto vib.*

Vla. *tr.*

Vc. *ff*

Cb. *acc. trém.* *(go to harmonic sound)*

B. Fl. *ff* 126 128 56 130 132 T.R. 134

Cl. *ff* *mp* *f* *ff* 7 5 6 *fff* *p* *ff* 3 16 8 16

Tape $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{3}{16}$

C Tpt. *f* *pp* *mf* *ff* *fff* *lv.*

Perc. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ *fff* *ppp* *f*

E. Gtr. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{5}{16}$

E. Pno. *ff* *ff*

Vln. *ff* *fff* *sord.* $\frac{5}{16}$ $\frac{5}{16}$

Vln. *mp* *f* *ff* *ff*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *ff* *ff*

pitch down the 4th string

B. Fl. 136 T.R. 138 140 142 144 146

Cl.

Tape

C Tpt.

Perc. *lv.* (cut)

E. Gtr.

E. Pno. (8) *

Vln. staticco staticco

Vln. staticco

Vla.

Vc.

Cb. → SP → ON BRIDGE

J ♩ = 110N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

148

150

DON'T MOVE

A. Fl.

N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes**J** ♩ = 110N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

senza sord.

DON'T MOVE

Vln.

N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

Vln.

N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

Vla.

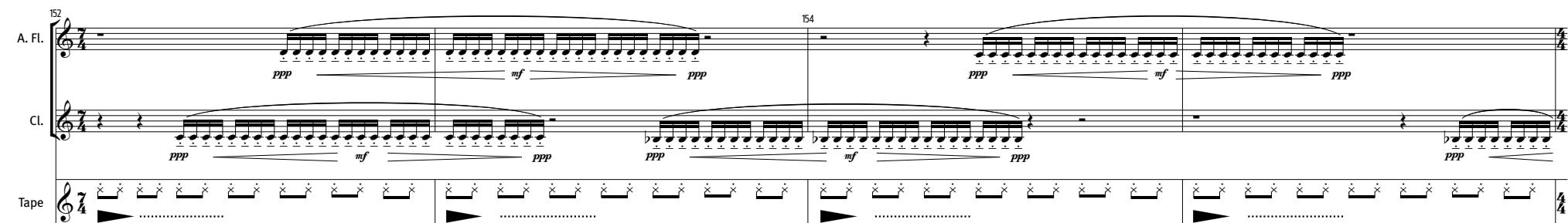
N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

Vc.

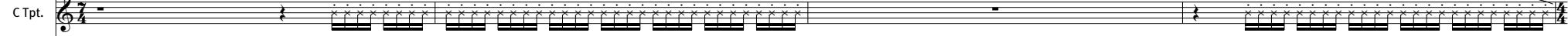
N.B. : in this part, accidentals are only repeated
on new measures for groups of repeated notes

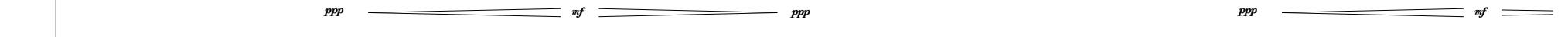
Cb.

152

A. Fl. 

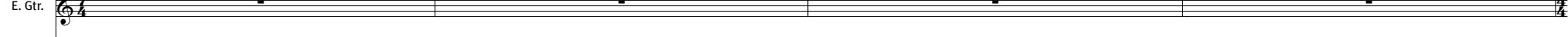
Cl. 

Tape 

C Tpt. 

Perc. 

E. Gtr. 

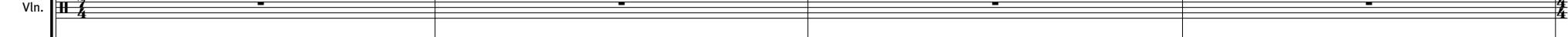
E. Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

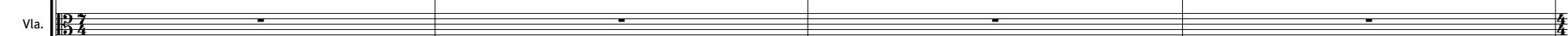
Cb. 

154

A. Fl. 

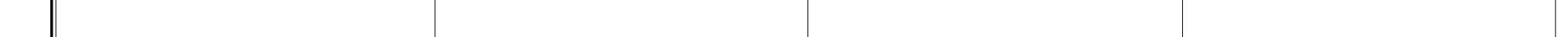
Cl. 

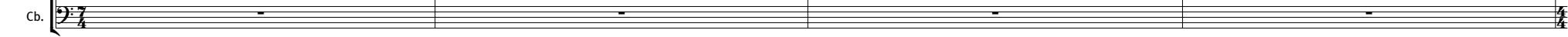
Tape 

C Tpt. 

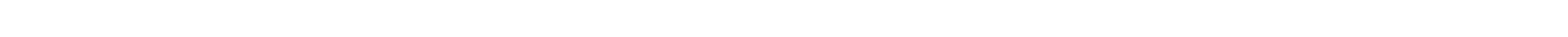
Perc. 

E. Gtr. 

E. Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

Cb.

A. Fl. 156 **DON'T MOVE**

Cl. 158 **DON'T MOVE**

Tape 158 *ppp* *mf* *ppp* *ppp* *mf* *ppp*

C Tpt. 160 *ppp* *mf* *ppp*

Perc. (cut res.) **DON'T MOVE**

E. Gtr. **DON'T MOVE**

E. Pno. **DON'T MOVE**

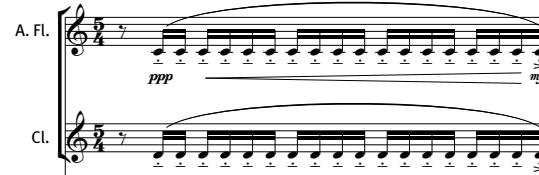
Vln. **DON'T MOVE**

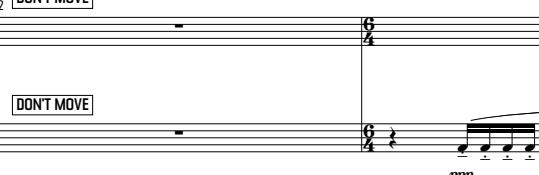
Vln. **DON'T MOVE**

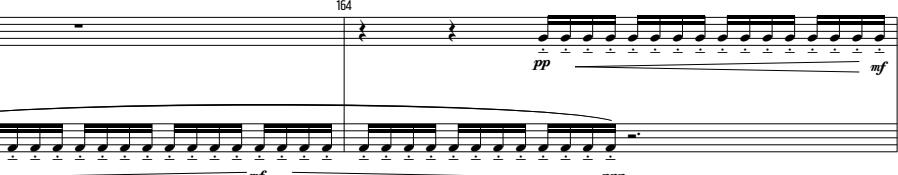
Vla. **DON'T MOVE**

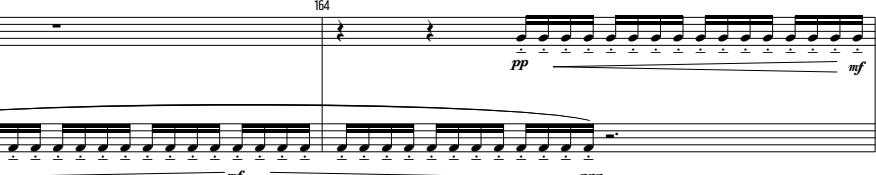
Vc. **DON'T MOVE**

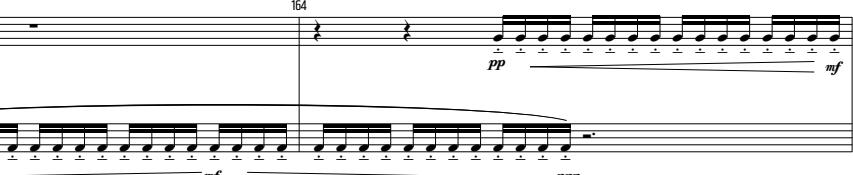
Cb. **DON'T MOVE**

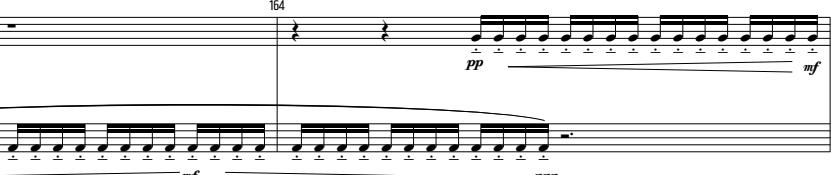
A. Fl.  162 **DON'T MOVE**

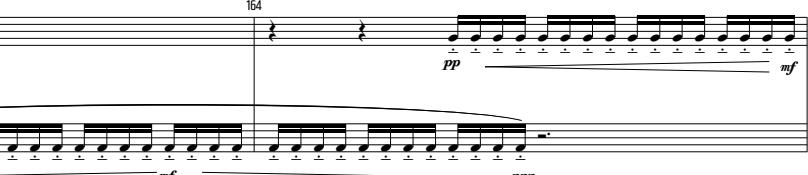
Cl.  **DON'T MOVE**

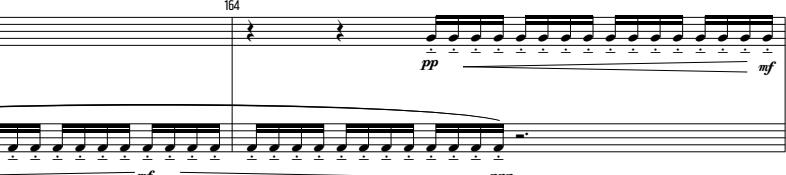
Tape 

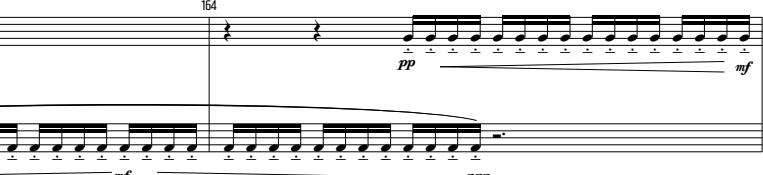
C Tpt.  **DON'T MOVE**

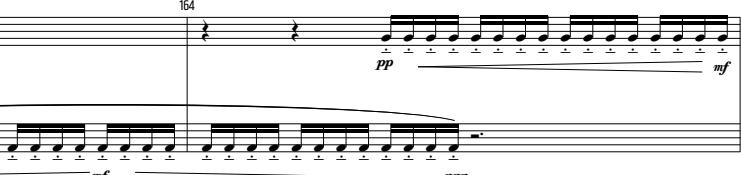
Perc.  **(cut res.) DON'T MOVE**

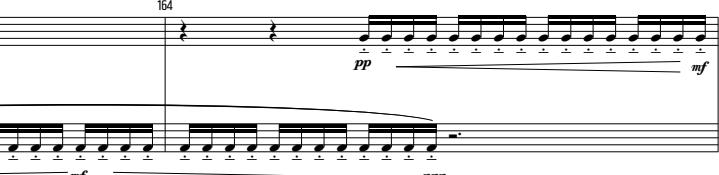
E. Gtr.  **DON'T MOVE**

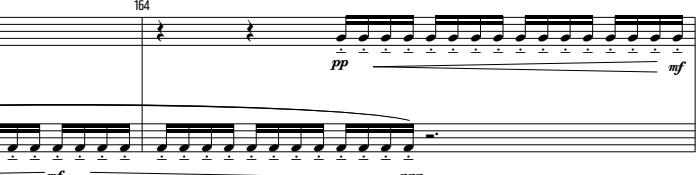
E. Pno.  **DON'T MOVE**

Vln.  **DON'T MOVE**

Vln.  **DON'T MOVE**

Vla.  **DON'T MOVE**

Vc.  **DON'T MOVE**

Cb.  **DON'T MOVE**

K

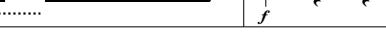
164

pp *mf*

166

A. Fl. *ppp*

Cl. *ppp* *mf* *ppp*

Tape     *f*

C Tpt. **DON'T MOVE**

Perc.  **DON'T MOVE**

E. Gtr. **DON'T MOVE**

E. Pno. **DON'T MOVE**

Vln. *ppp* *mf* *ppp* *ppp* *mf* *mf*

Vln. *ppp* *mf* *ppp*

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

Vc. *ppp* *ppp* *mf* *ppp*

Cb. **DON'T MOVE**

L

A. Fl. 170
 Cl. 172
 Tape (guerro, play mechanically, like a human sampler)
 C Tpt. ppp mf ppp
 Perc. p
 E. Gtr. (3) mp
 E. Pno. (sounds like harmonics of tape)
mp

L

Vln. ppp
 Vln. ppp mf ppp
 Vla. ppp mf
 Vc. ppp mf ppp
 Cb. ppp

174 A. Fl. *mf* *ppp*

175 Cl. *ppp* *mf* *ppp*

Tape

C Tpt.

DONT MOVE

M

ord. *ppp*

Perc. *pp* *ff* *mf* *cut* *DONT MOVE* (maracas, egg, close to mike)

E. Gtr. *DONT MOVE*

E. Pno. *DONT MOVE*

Vln. *mf* *ppp*

Vln. *ppp* *mf* *ppp*

Vla. *ppp*

Vc. *DONT MOVE*

Cb. *DONT MOVE*

M

180

A. Fl. 

182

C. Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vcl.

Cb.

S.T. flagolets, smooth, airy

N

189

A. Fl.

Cl.

Tape

C Tpt.

(with back and forth movement)

Perc.

E. Gtr.

E. Pno.

This section contains seven staves. The first three staves (A. Fl., Cl., Tape) have measure lines from 189 to 190. The fourth staff (C Tpt.) has measure lines from 189 to 190. The fifth staff (Perc.) has measure lines from 189 to 190. The sixth staff (E. Gtr.) has measure lines from 189 to 190. The seventh staff (E. Pno.) has measure lines from 189 to 190. Measure 189 starts with rests for most instruments. Measures 190 begin with dynamic markings: *ppp*, *mf*, *ppp*, *ppp*, *mf*, *ppp*, and *ppp*. The *C Tpt.* staff includes the instruction "(with back and forth movement)". The *E. Gtr.* staff includes a "hold bend" instruction above the 3rd measure.

N

Vln.

Vln.

Vla.

Vc.

Cb.

This section contains five staves. The first two staves (Vln.) have measure lines from 191 to 192. The third staff (Vla.) has measure lines from 191 to 192. The fourth staff (Vc.) has measure lines from 191 to 192. The fifth staff (Cb.) has measure lines from 191 to 192. Measure 191 starts with rests for most instruments. Measures 192 begin with dynamic markings: *ppp*, *mf*, *ppp*, *ppp*, and *ppp*. The *Vla.* staff includes a "hold bend" instruction above the 3rd measure.

192

A. Fl.

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

194

A. Fl. *mf* *ppp*

Cl. *ppp*

Tape $\frac{5}{4}$ $\dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}}$ $\dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}}$ *f* $\frac{2}{4} \ddot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}}$

C Tpt. *DON'T MOVE*

Perc. *DON'T MOVE* *mf* *ppp*

E. Gtr. *mf* *ppp*

E. Pno. *DON'T MOVE* *ppp*

Vln. *DON'T MOVE*

Vln. $\frac{5}{4}$ *ppp*

Vla. $\frac{5}{4}$

Vc. *ppp*

Cb. *DON'T MOVE*

196

O *ppp* *mf*

ppp

(with straight movement)

ppp

O *ppp*

ppp

ppp

198

A. Fl. *ppp* *ppp* *mf*

Cl. *mf* *ppp* *ppp* *mf* *ppp*

Tape   

C Tpt.

Perc. *mf* *pp* *mf*

E. Gtr. *(arp. sul 1, 2, 3)* *ppp* 5 *5* *5* *5* *5* *5* *mf* 5 *5* *5* *5* *ppp*

E. Pno. *mf* *ppp* *ppp* *mf* *pp*

Vln. *mf* *ppp* *ppp*

Vln. *mf* *ppp* *ppp* *mf* *ppp*

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

Vcl. *ppp* *mf*

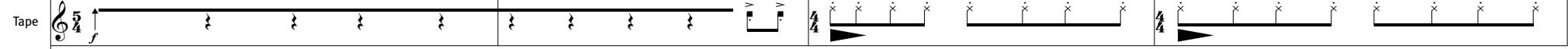
Cb. *ppp*

This musical score page contains ten staves of music for various instruments and a tape machine. The instruments include: A. Flute, Clarinet, Tape (represented by three tape machine icons), C. Trumpet, Percussion, E. Guitar, E. Piano, Violin, Viola, Cello, and Bass (Cb.). The tape machine part consists of short horizontal strokes on a staff. The E. Piano part includes a dynamic instruction '(arp. sul 1, 2, 3)'. Measure 198 starts with dynamic 'ppp' for most instruments. Measure 199 begins with 'mf' for the clarinet and ends with 'ppp' for all instruments. Measure 200 begins with 'ppp' for the flute and ends with 'ppp' for the bass. Measures 198-200 feature a repeating pattern of eighth-note chords or arpeggios across the staves. Measure 200 concludes with a dynamic instruction 'ppp' for the bass.

P

A. Fl. **DONT MOVE** 202

Cl. **DONT MOVE**

Tape 

C Tpt. **DONT MOVE**

Perc. **DONT MOVE**

E. Gtr. **DONT MOVE**

E. Pno. **DONT MOVE**

P

Vln. **DONT MOVE**

Vln. **DONT MOVE**

Vla. **DONT MOVE**

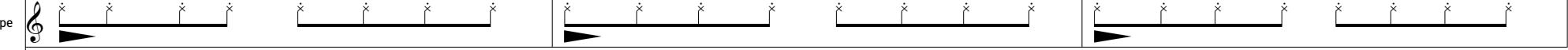
Vc. **DONT MOVE**

Cb. **DONT MOVE**

206

A. Fl. 

Cl. 

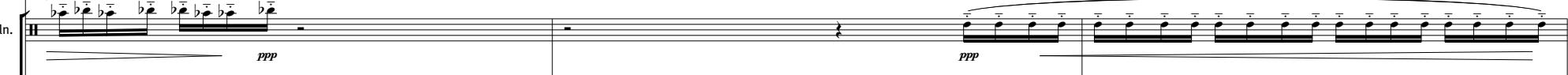
Tape 

C Tpt. 

Perc. 

E. Gtr. 

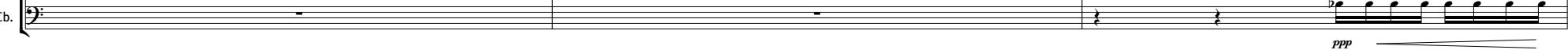
E. Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

(arp. sul 1, 2, 3)

208 **DONT MOVE**

A. Fl. *ff*

Cl. **DONT MOVE**

Tape *f*

C Tpt. *mf*

Perc.

E. Gtr. **DONT MOVE**

E. Pno. *ppp*

Vln. *mf*

Vln. **DONT MOVE**

Vla. **DONT MOVE**

Vc. **DONT MOVE**

Cb. *mf*

210

Q

Q

216

A. Fl. *mf* *ppp*

Cl. *mf* *ppp* *ppp* *mf* *ppp*

Tape  *f*

C Tpt. *ppp* *mf* *ppp*

Perc. *ppp* *mf* *ppp*

E. Gtr. *mf* *ppp*

E. Pno. *ppp* *f* *ppp*

Vln. *ppp* *mf* *ppp*

Vln. *ppp* *mf* *ppp*

Vla. *ppp* *mf* *ppp*

Vc. *mf* *ppp*

Cb. *ppp* *mf* *ppp*

DON'T MOVE

220

R

A. Fl.

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

222

224

ppp *mf* *ppp* *ppp*

ppp *mf* *ppp*

rhythmic part with drums, close to mike

f

with trumpet

mp

mf

ppp *mf* *ppp*

ppp *mf* *ppp*

226

A. Fl. *f* *ppp*

Cl. *ppp* *f* *ppp*

Tape

C Tpt.

Perc.

E. Gtr. *ppp* *mf* *ppp*

E. Pno.

Vln. *ppp* *f* *ppp* *f* *ppp*

Vln. *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc.

Cb.

This musical score page contains ten staves, each representing a different instrument or sound source. The instruments listed from top to bottom are: A. Flute (Alto Flute), Clarinet, Tape (represented by a series of short horizontal strokes), C Trumpet (C Tpt.), Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Piano (E. Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score is set in 3/4 time. Measure numbers 226, 228, and 230 are indicated at the top. Various dynamics are marked throughout the score, including *f* (fortissimo), *ppp* (pianississimo), *mf* (mezzo-forte), and *p* (pianissimo). The Tape part consists of a series of short horizontal strokes with a black arrow pointing to the left under each stroke. The C Tpt. part features a unique rhythmic pattern with vertical stems and diagonal strokes. The Perc. part has a steady pattern of vertical stems. The E. Gtr. part shows a transition from *ppp* to *mf* to *ppp*. The E. Pno. part includes two ovals around specific notes. The Vln., Vln., and Vla. parts feature sustained notes with grace notes above them. The Cb. part ends with a dynamic marking of *f*.

S

A. Fl. DON'T MOVE

Cl. DON'T MOVE

Tape 232 234

C Tpt. DON'T MOVE *with drums*
f

Perc. DON'T MOVE *with trumpet*
mp

E. Gtr. DON'T MOVE *mf*

E. Pno. DON'T MOVE *f*

Vln. DON'T MOVE *f*

Vln. DON'T MOVE *f*

Vla. DON'T MOVE *molto vib. expr.*
ff

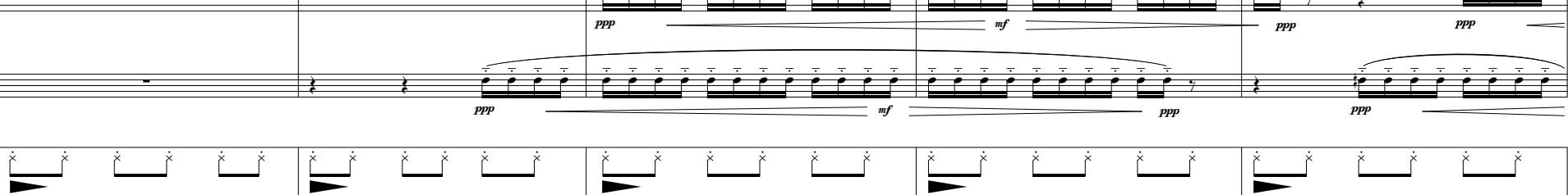
Vc. DON'T MOVE *f*

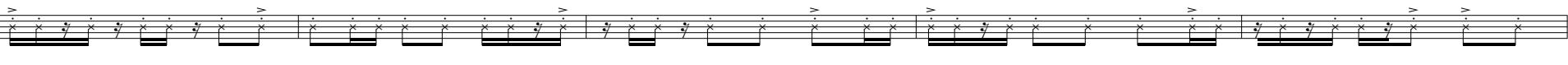
Cb. DON'T MOVE *f*

236

A. Fl. -

Cl. -

Tape: 

C Tpt. 

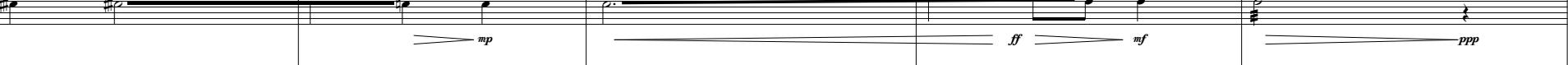
Perc. 

E. Gtr. 

E. Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

A. Fl. 

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

246 A. Fl. DON'T MOVE

Cl. f pp DON'T MOVE f

Tape  DON'T MOVE f

C Tpt. DON'T MOVE ppp

Perc. f mf CUT (*) DON'T MOVE mp f DON'T MOVE

E. Gtr. 5 f pp DON'T MOVE DON'T MOVE

E. Pno. f DON'T MOVE f DON'T MOVE 

Vln. f DON'T MOVE pp ff DON'T MOVE

Vln. f ppp DON'T MOVE f DON'T MOVE

Vla. pp ff DON'T MOVE ff DON'T MOVE

Vc. ppp pp ff DON'T MOVE ff DON'T MOVE

Cb. DON'T MOVE



This musical score page contains ten staves of music for various instruments, each with specific dynamics and performance instructions. The instruments listed are: A. Flute (A Fl.), Clarinet (Cl.), Tape (represented by a tape machine icon), C. Trumpet (C Tpt.), Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Piano (E. Pno.), Violin (Vln.), Second Violin (Vln.), Double Bassoon (Vla.), Cello (Vc.), and Bass (Cb.). The score includes measures 246 through 248. Measure 246 features sustained notes and dynamic markings like 'f' and 'pp'. Measures 247 and 248 introduce rhythmic patterns and dynamic changes such as 'ff' and 'f'. The 'Tape' part is indicated by a tape machine icon and includes a 'CUT' instruction. Performance instructions like 'DON'T MOVE' are placed above certain notes or measures. Measure 248 concludes with a dynamic 'ff' and another 'DON'T MOVE' instruction.

T

A. Fl. 250 - - - - - 252 *bisb.* - - - - - 254 - - - - -

Cl. *f* - - - - - *pp* - - - - - *ppp* - - - - - *f* - - - - - *ppp* - - - - - *ppp*

Tape *f* - - - - - *pp* - - - - - *ppp* - - - - - *f* - - - - - *ppp*

C Tpt. *f* - - - - - *ppp* - - - - - *f* - - - - -

Perc. *p* - - - - - *f* - - - - - *p* - - - - - *f* - - - - -

E. Gtr. *f* - - - - - *ppp* - - - - - *f* - - - - -

E. Pno. *f* - - - - - *ppp* - - - - - *f* - - - - -

Vln. *f* - - - - - *ppp* - - - - - *f* - - - - - *ppp* - - - - - *ppp*

Vln. *f* - - - - - *ppp* - - - - - *f* - - - - - *ppp*

Vla. *f* - - - - - *SP* - - - - - *ppp* - - - - - *f* - - - - - *ppp*

Vc. *f* - - - - - *acc. arco to tremolo* - - - - - *SP* - - - - - *ppp*

Cb. - - - - - *ppp* - - - - - *f* - - - - -

A. Fl. *f* *ppp*

Cl. *ppp* *f* *ppp*

Tape

C Tpt. *ppp* *ppp* *f* *ppp* *jazz mute*

Perc. *f* *mf* *f* *mf* *f*

E. Gtr. *f* *ppp* *SOUND 3*

E. Pno. *Bd.*

Vln. *f* *ppp* *ppp* *5* *f* *5* *5* *ppp* *DON'T MOVE*

Vln. *ppp* *f* *ppp* *ppp* *DON'T MOVE*

Vla. *ppp* *f* *p* *DON'T MOVE*

Vc. *ppp* *f* *ppp* *DON'T MOVE*

Cb. *ppp* *ppp* *f* *ppp* *DON'T MOVE*

260

U

A. Fl.

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

ff

mp

mf

6

5

6

262

264

266

ppp

pp

ff

[CUT]

fp

ff

ppp

f

fp

ff

ppp

f

ppp

fp

ff

ppp

f

ppp

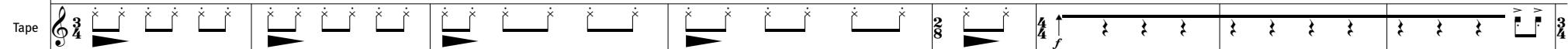
ppp

f

ppp

A. Fl. *ppp* 268 *f* 270 *ppp* 272 **DON'T MOVE** 274

Cl. *f* *ppp* *f* *p*

Tape 

C Tpt. *pp* *mf* *pp* *ff* **DON'T MOVE**

Perc. *ppp* *f* **DON'T MOVE** **III**

E. Gtr. *volume pedal* *p* *3* *3* *ff* *cut DON'T MOVE*

E. Pno. *pp* *ff* **DON'T MOVE**

Ré

Vln. *ppp* *f* *ppp* **DON'T MOVE**

Vln. *ppp* *3* *3* *3* *f* *3* *3* *pp* **DON'T MOVE**

Vla. *ppp* *f* *p* **DON'T MOVE**

Vc. *f* *p* **DON'T MOVE**

Cb. *pp* *f* **DON'T MOVE** *f*



V

A. Fl. *pp* — *f* — *p* 278 *ff* 6

Cl. *pp* — *f* — *p* 5 6

Tape $\frac{3}{4}$ $\dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}}$ $\dot{\text{x}} \dot{\text{x}} \dot{\text{x}} \dot{\text{x}}$

C Tpt. *ff*

Perc. *f* *mf* > *f*

E. Gtr. *f* *z* *z* *z* *z* (6) (5) (6) (6)

E. Pno. *ff* 6 *f* 5 *f* 6 *f* 6

Ped.

V *molto vib. expr.* *f* *mp* *f* *mp* 6

molto vib. expr. *f* *>p* *mp* *f* *mp*

molto vib. expr. *f* *>p* *mp* *f* *mp*

Vln. *mp* *f* *mp* *f* *mp*

Vln. *f* *>p* *mp* *f* *mp*

Vla. *f* *>p* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

280 **bisb.**

A. Fl. 6 5 6 6 7 284 fff

Cl. 6 5 5 6 6 7 fff

Tape 284 8

C Tpt. 5 6 6 6 7 ff

Perc. > 6 >

E. Gtr. (6) 6 (5) 6 (4) 6 (same position) 6 ff

E. Pno. p ff p mf ff 284

Vln. mp f p 284

Vln. mp f p 284

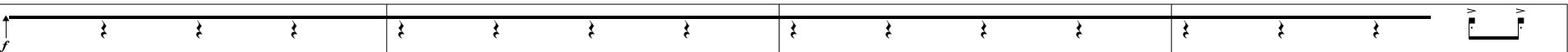
Vla. ppp f pp 6 6 6 284

Vc. mp f mp mf 5 ff

Cb. pizz jazz expr 3 3 3 284 fff

A. Fl. [DONT MOVE] 286 288

Cl. [DONT MOVE]

Tape 

C Tpt. [DONT MOVE]

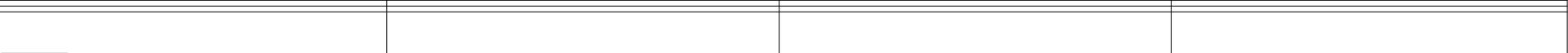
Perc. 

E. Gtr. [DONT MOVE]

E. Pno. 

Vln. 

Vln. [DONT MOVE]

Vla. 

Vc. 

Cb. 



A. Fl.

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

SOUND 3 : DISTORTION

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

Musical score for orchestra and tape, page 10, measures 298-300.

Measure 298:

- A. Fl.: Rest
- Cl.: ff
- Tape: pp , f , p
- C Tpt.: 5
- Perc.: 5
- E. Gtr.: f
- E. Pno.: mf , ff
- Vln.: p , f , p
- Vln. (tr.): p , f , p
- Vla.: f
- Vc.: p , f
- Cb.: ff , p

Measure 299:

- A. Fl.: $\#$, ff
- Cl.: $\#$, $\#$
- Tape: $\times \times \times \times \times \times$
- C Tpt.: $\#$, $\#$
- Perc.: $\#$
- E. Gtr.: $\#$, $\#$
- E. Pno.: ff
- Vln.: $\#$, $\#$
- Vln. (tr.): $\#$, $\#$
- Vla.: $\#$, $\#$
- Vc.: $\#$, $\#$
- Cb.: $\#$, $\#$

Measure 300:

- A. Fl.: $\#$, $\#$
- Cl.: $\#$, $\#$
- Tape: $\times \times \times \times \times \times$
- C Tpt.: $\#$, $\#$
- Perc.: $\#$
- E. Gtr.: $\#$, $\#$
- E. Pno.: ff
- Vln.: $\#$, $\#$
- Vln. (tr.): $\#$, $\#$
- Vla.: $\#$, $\#$
- Vc.: $\#$, $\#$
- Cb.: $\#$, $\#$

A. Fl. 

Cl.

Tape

C Tpt.

Perc.

E. Gtr.

E. Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

Musical score page 306-310. The score includes parts for A. Fl., Cl., Tape, C Tpt., Perc., E. Gtr., E. Pno., Vln., Vln., Vla., Vc., and Cb. The score features various musical markings such as dynamic levels (e.g., fff, ff, f, p), performance instructions (e.g., *Ped.*, *X*), and rhythmic patterns (e.g., eighth-note patterns, sixteenth-note patterns). The tape part includes a specific rhythmic pattern indicated by vertical tick marks and horizontal bars. The strings (Vln., Vln., Vla., Vc.) play sustained notes with grace notes and slurs. The woodwind parts (A. Fl., Cl., C Tpt.) have sustained notes with grace notes. The brass part (E. Pno.) has sustained notes with grace notes and dynamic markings (fff, ff, f, p). The percussion part (Perc.) has sustained notes with grace notes. The guitar part (E. Gtr.) has sustained notes with grace notes. The woodwind part (A. Fl.) has sustained notes with grace notes and dynamic markings (fff, ff, f, p). The brass part (E. Pno.) has sustained notes with grace notes and dynamic markings (fff, ff, f, p). The strings (Vln., Vln., Vla., Vc.) play sustained notes with grace notes and dynamic markings (fff, ff, f, p).

Musical score for orchestra and tape, page 10, measures 318-320.

The score includes parts for: A. Fl., Cl., Tape, C Tpt., Perc., E. Gtr., E. Pno., Vln., Vln., Vla., Vc., and Cb.

Measure 318:

- A. Fl.: ff
- Cl.: p
- Tape: eighth-note patterns (x-x-x-x)
- C Tpt.: fff
- Perc.: eighth-note patterns (v-v-v-v)
- E. Gtr.: ff
- E. Pno.: p, mp, 5, ff, 5, 5, 5, mp
- Vln.: ff
- Vln.: ff
- Vla.: ff
- Vc.: ff
- Cb.: ff

Measure 319:

- A. Fl.: ff
- Cl.: 5, 5, 5, ff, 5, 5, 5, p
- Tape: eighth-note patterns (x-x-x-x)
- C Tpt.: ff
- Perc.: eighth-note patterns (v-v-v-v)
- E. Gtr.: ff
- E. Pno.: ff
- Vln.: ff
- Vln.: ff
- Vla.: ff
- Vc.: ff
- Cb.: ff

Measure 320:

- A. Fl.: ff
- Cl.: 5, 5, 5, ff, 5, 5, 5, p
- Tape: eighth-note patterns (x-x-x-x)
- C Tpt.: ff
- Perc.: ff
- E. Gtr.: ff
- E. Pno.: ff
- Vln.: ff
- Vln.: ff
- Vla.: ff
- Vc.: ff
- Cb.: ff

Musical score for orchestra and tape, page 10, measures 322-328.

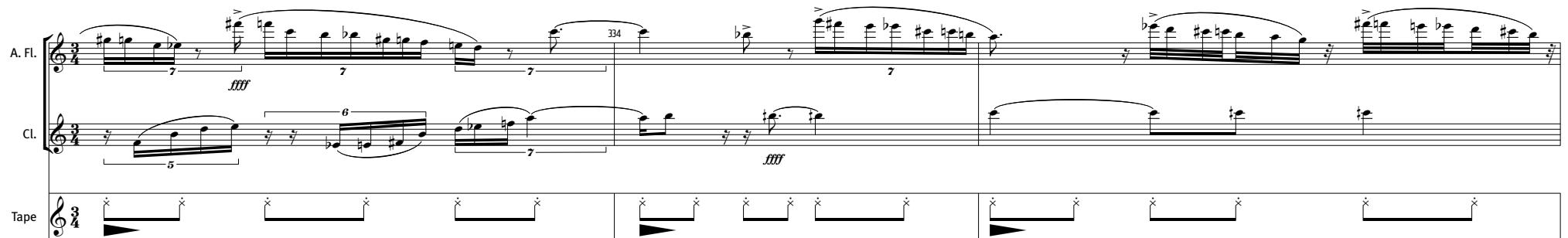
Measure 322: A. Fl., Cl., Tape play eighth-note patterns. C Tpt. plays eighth-note patterns. Perc. plays sixteenth-note patterns. E. Gtr. and E. Pno. play sixteenth-note patterns. Vln. 1, Vln. 2, Vla., Vc., Cb. play eighth-note patterns. Cb. has a dynamic of *pizz jazz*.

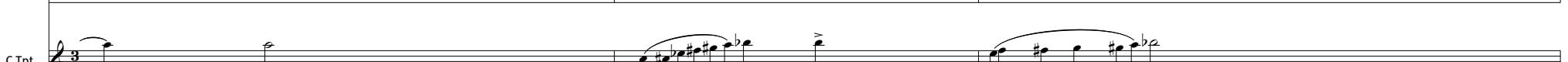
Measure 323: Measures 323-324: A. Fl., Cl., Tape play eighth-note patterns. C Tpt. plays eighth-note patterns. Perc. plays sixteenth-note patterns. E. Gtr. and E. Pno. play sixteenth-note patterns. Vln. 1, Vln. 2, Vla., Vc., Cb. play eighth-note patterns. Cb. has a dynamic of *pizz jazz*.

Measure 325: Measures 325-326: A. Fl., Cl., Tape play eighth-note patterns. C Tpt. plays eighth-note patterns. Perc. plays sixteenth-note patterns. E. Gtr. and E. Pno. play sixteenth-note patterns. Vln. 1, Vln. 2, Vla., Vc., Cb. play eighth-note patterns. Cb. has a dynamic of *pizz jazz*.

Measure 327: Measures 327-328: A. Fl., Cl., Tape play eighth-note patterns. C Tpt. plays eighth-note patterns. Perc. plays sixteenth-note patterns. E. Gtr. and E. Pno. play sixteenth-note patterns. Vln. 1, Vln. 2, Vla., Vc., Cb. play eighth-note patterns. Cb. has a dynamic of *pizz jazz*.

Musical score for orchestra and tape, page 328. The score includes parts for A. Flute, Clarinet, Tape, C. Tpt., Percussion, E. Gtr., E. Pno., Vln., Vln., Vla., Vc., and Cb. The score features complex rhythmic patterns, dynamic markings like *fff*, and performance instructions such as *CUT*. Measure numbers 328, 330, and 332 are indicated at the top.

A. Fl. 

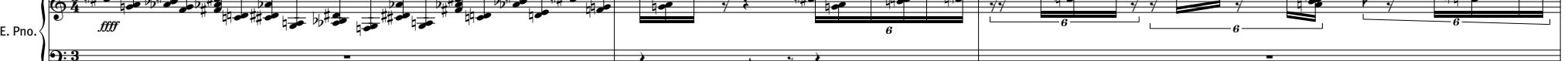
Cl. 

Tape 

C Tpt.

Perc. 

E. Gtr. 

E. Pno. 

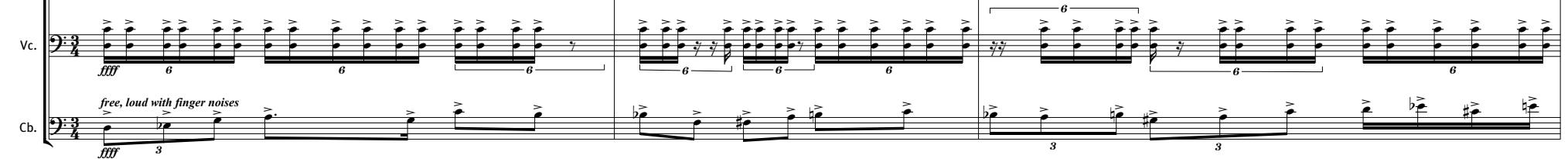
Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

free, loud with finger noises 

336 **CUT DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

A. Fl. 338 340 342 344 346

Cl. **CUT DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Tape FADE OUT ALL LIGHTS UP TO BLACK → **BLACK**

C Tpt. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Perc. **DONT MOVE** TURN VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

E. Gtr. ^{v 3} **CUT DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

E. Pno. **CUT DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Vln. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Vln. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Vla. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Vc. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**

Cb. **DONT MOVE** STAND-UP VERY SLOWLY, FACING THE PUBLIC, AS THE LIGHT FADE OUT → **DONT MOVE**