

Grégoire Lorieux

Deep Adaptation

10 instruments and electronics

2019

Cette pièce est dédiée à l'Itinéraire et l'ensemble Meitar

This piece is dedicated to Itinéraire and Meitar ensemble.

The piece begins with 7 short movements, or miniatures.
Each miniature pictures a extinct bird.

The order of the miniatures has to be chosen by the interprets
before each execution.

Pause between each miniature as for different movements,
even if they are very short.

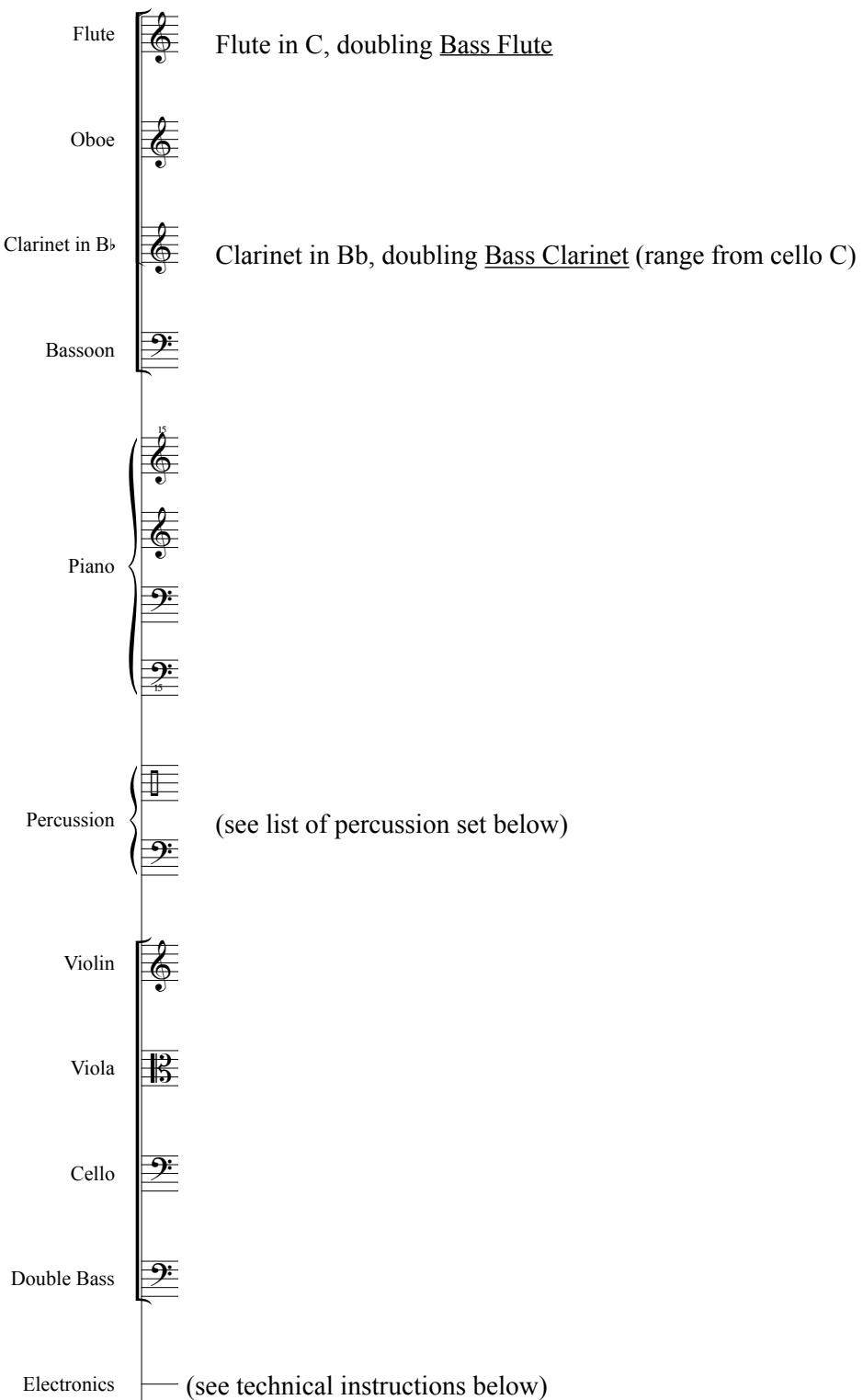
If you happen to play two same ‘birds’ one after the other,
please play the second one ‘attaca’ (except for the « pluvier »).

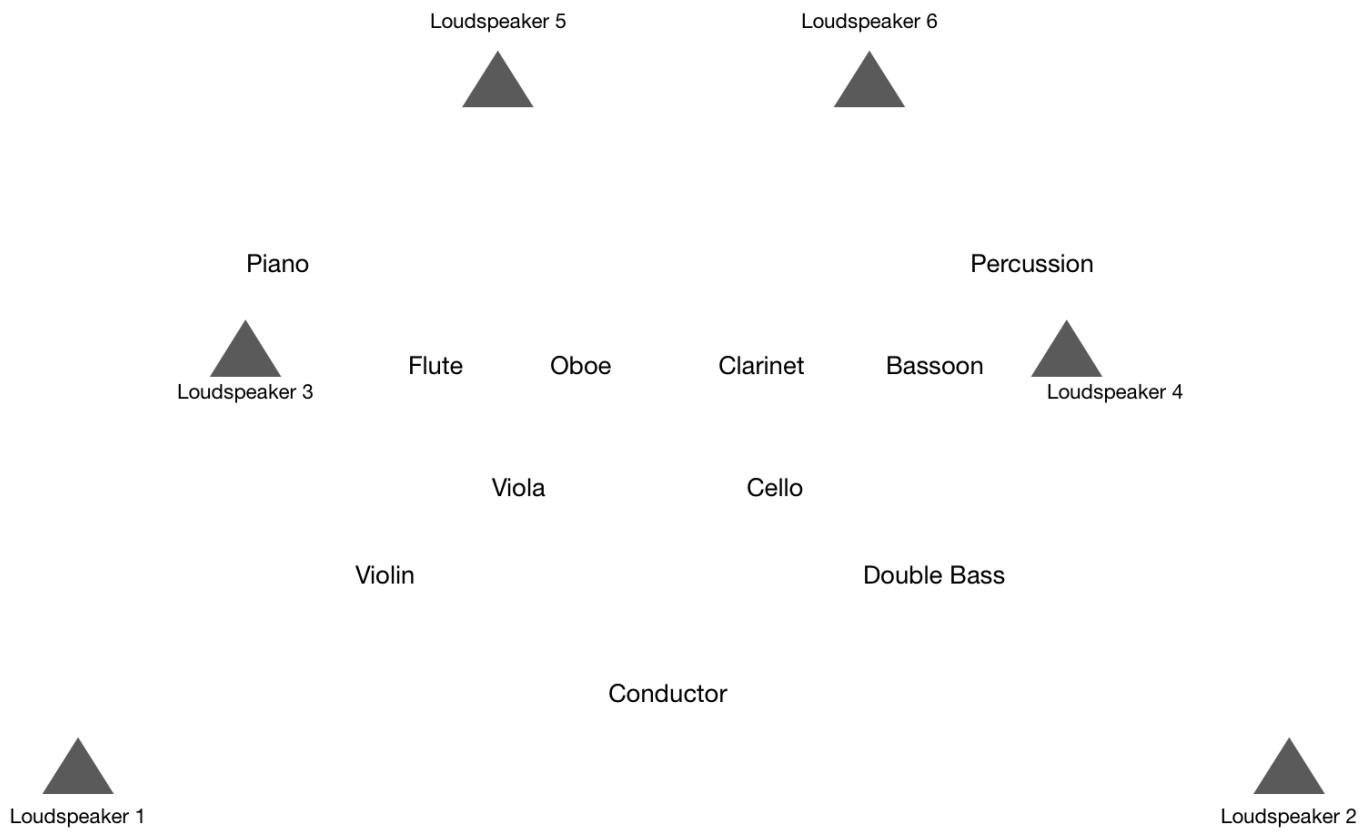
Sarcelle marbrée - flute, clarinet, percussion, piano, strings
Pluvier guignard - solo piano
Pluvier guignard - flute, oboe, percussion, strings
Traquet rieur - strings, electronics
Traquet rieur - solo percussion
Outarde barbue - viola + bassoon
Outarde barbue - cello + bassoon

Once the 7 miniatures are played, play the main movement.

INSTRUMENTATION

The score is notated in C (concert pitch).





Electronics consist in sound files, triggered from the sound booth. No real-time transformations.

The sound files should be ideally played on an array of 3 couples of loudspeakers.

Loudspeakers 1&2 : Front, put on the ground

Loudspeakers 3&4 : amongst the instruments (loudspeaker 3 under the piano, for instance)

Loudspeakers 5&6 : 3m high, behind the ensemble.

NOTATION

The score is notated in C (concert pitch).

WOODWINDS

All the woodwinds multiphonics are taken from « ConTimbre » encyclopedia, and open to discussion.
See separate parts for fingering details.

FLUTE

- Multiphonics : see multiphonics chart in separate parts
- flatterzunge are indicated with a tremolo sign.
- pizz : cross notehead
- blow in closed embouchure (as for tongue ram)
- key-clicks : white down-pointing triangle notehead
- tongue-ram : fingering note in parenthesis, dark right-pointing triangle notehead for resulting pitch

blow in closed embouchure

tongue Ram

key clicks

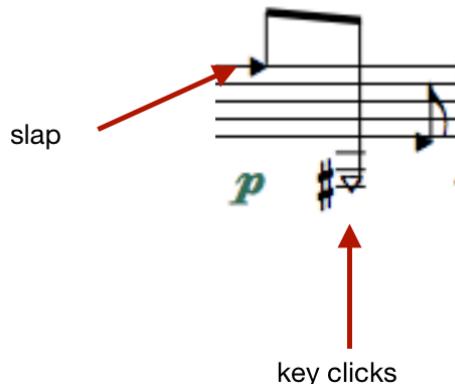
tongue pizz

OBOE

- Multiphonics : see multiphonics chart in separate parts
- D in a circle : Dark fingerings
- lip-glissando

CLARINETS

- Multiphonics : see multiphonics chart in separate parts
- bisbigliando slow
- slaps : right-pointing triangle notehead
- key-clicks : white down-pointing triangle notehead



BASSOON

Vibrato DL :

A regular bassoon sound is produced. The tongue performs the same movement as when playing fast staccato passages, but instead of hitting the reed, the tongue hits the inner part of the lower lip. The lip thus begins to vibrate, producing a special vibrato sound. With this vibrato it is possible to control the rhythm and tempo of the vibrating pulse. (source : ConTimbre)

D in a circle :

Dark fingerings

« Berio tremolo » (from Pascal Gallois book) : a tremolo between two registers, where the lower note is not clean : when playing legato and rapidly, the lower pressure necessary for the lower register doesn't have enough time to stabilize. One hears the overtone spectrum of the low note.

PIANO

- pizz : note played on the string, let vibrate when possible
- muted pizz : note played on the string being at the same time muted with the other hand
- dampened pitch : note (or chord) played on the keyboard with one hand, string muted with the other hand. dampen string near the bridge.

PERCUSSION

Cymbals / Metals

Skins

Gongs
Timpani

Splash Crash Ride China Spring Coil
12' 16' 22' 22'

ThunderSheet medium Tom

Bass Tom

Bass Drum

play with :

- metal mallet
- drumsticks,
- hard / soft felted mallets (vibraphone like)
- timp(ani) mallets,
- brush,
- wool mallet

for cymbals, play on :

- dome / middle / edge

4

4 edge

4

p

mf

mute

play with rebound (écrasé)

STRINGS

col legno battuto is indicated with a cross notehead

DOUBLE BASS

always sounds one octave lower as notated (even in G clef)

BIBLIOGRAPHY :

- Thomas Hummel, dir. : *ConTimbre*. www.contimbre.com
- Pascal Gallois : *The Techniques of Bassoon Playing* (English, German and French Edition) 126 pages. Baerenreiter Verlag

609

 $\frac{2}{4}$ ♩ = 120 $\frac{3}{4}$ $\frac{7}{4}$

Flute

Oboe

Clarinet in B♭

Bassoon

♩ = 120

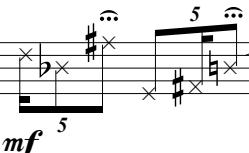
Piano

Percussion

 $\frac{2}{4}$ ♩ = 120 $\frac{3}{4}$ $\frac{7}{4}$

Violin

c.l. batt.



Viola

Cello

Double Bass

Electronics

5

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

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

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

Vln.

c.l. batt.

arco

c.l. batt.

Vla.

vcl.

D.B.

Elec.

9

4

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

4

Vln.

Vla.

vcl.

D.B.

Elec.

c.l. batt. 3 ⌂ arco

sf 3 +

c.l. batt. 5 ⌂ 5

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

This musical score page contains six systems of music, each with a different instrument or group of instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Cello/Bass (vcl.), Double Bass (D.B.), and Electric instruments (Elec.). The score is divided into systems by vertical bar lines. The piano system (Pno.) includes dynamic markings such as *mf* and performance instructions like *c.l. batt.* and *arco.*. The violins (Vln., Vla.) and cellos/basses (vcl., D.B.) feature various rhythmic patterns, including eighth-note groups and rests. The electric instruments (Elec.) section is currently empty. Measure numbers 13 and 15 are visible at the top of the page.

16

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

This musical score page contains six systems of music. The first system features Flute, Oboe, Bassoon, and Piano parts. The second system includes Percussion and Piano parts. The third system includes Violin, Viola, Cello, and Double Bass parts. The fourth system includes Electric instruments. Measure 16 begins with a rest in the first system. The piano part in the second system starts with a dynamic of *sf*. The piano part in the third system starts with a dynamic of *p*. The electric instruments in the fourth system begin with a dynamic of *mf*.

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

Flute (Fl.) and Oboe (Ob.) are silent. Bassoon (Bsn.) plays eighth-note patterns with dynamics *p*, *f*, and *sf*. Piano (Pno) plays sustained notes with dynamics *sf* and *p*, and includes glissandos. Percussion (Perc.) plays a single note. Violin (Vln.) and Cello/Bassoon (vcl.) play eighth-note patterns with dynamics *pp* and *mf*. Double Bass (D.B.) and Electric Bass (Elec.) are silent.

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

Flute part: Measures 1-4. Measures 1-2: Rest. Measure 3: Trill over two measures. Measure 4: Dynamics *mf*, slurs, and grace notes. Measures 5-6: Slurs and grace notes. Measure 7: Dynamics *ff*.

Oboe part: Measures 1-4: Rest.

Bassoon part: Measures 1-4: Rest.

Piano part: Measures 1-4: Rest. Measure 5: Dynamics *p*. Measures 6-7: Slurs. Measure 8: Dynamics *mf*.

Percussion part: Measures 1-4: Rest.

Violin part: Measures 1-4: Rest.

Viola part: Measures 1-4: Rest. Measures 5-6: Dynamics *p*. Measures 7-8: Dynamics *mf*. Measure 9: Dynamics *pont.*

Cello part: Measures 1-4: Rest.

Double Bass part: Measures 1-4: Rest.

Electric part: Measures 1-4: Rest.

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

Score for page 25, divided into two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Piano (Pno), and Percussion (Perc.). The piano part has a dynamic marking of $\frac{1}{2}$. The bottom system includes parts for Violin (Vln.), Viola (Vla.), Cello (vcl.), Double Bass (D.B.), and Electric (Elec.) instruments. The violins play a rhythmic pattern with dynamic *pont* (pizzicato) and *N* (normal). The cellos play a rhythmic pattern with dynamic *pp* (pianissimo) and *p* (pianississimo). The basses play a rhythmic pattern with dynamic *p* (pianissississimo) and *poco pont* (pizzicato). The electric instrument part is blank.

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

pp

sff

mf

poco pont

pp

p

mf

poco pont

mf

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

mf 5

CYMB. brush

GONG wood

p

Vln.

Vla.

vcl.

D.B.

Elec.

beat fingerboard
with left h.

mf

p

poco pont.

p

3

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

Vln.

Vla.

vcl.

D.B.

Elec.

3. *Rew.* →

cluster gliss ♯

cluster gliss ♭

gliss ♭

wood timp

timp

midl edge

dome wood

TI

p

sf → *p*

mf

f

pp

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

Fl.

Ob.

B♭ Cl.

Bsn.



Pno

cluster
glisscluster
glisscluster
gliss

gliss ♫

Rico

Perc.

timp wood

— 3 —

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

Vln.

Vla.

vcl.

D.B.

Elec.

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

*ppp**p*

5

p

5

ppp

5

pp

con sord.

Tasto

p

Fl.

Ob.

B♭ Cl.

Bsn.

Pno. 15

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

3. Rev. - - - |

pizz. 3 pizz. poco pont pizz. pp crushed mfp

3. Rev. - - - |

pizz. 3 pizz. poco pont pizz. pp crushed mfp

49

660

 $\frac{2}{4}$ ♩ = 60

AMPLIF + REVERB ON

Libre

BASS FLUTE

 $\frac{4}{4}$ a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

GONG

soft

f

TIMP.

soft

hard

p

ff

p

 $\frac{2}{4}$ ♩ = 60

Libre

 $\frac{4}{4}$ a tempo

3

Vln.

Vla.

vcl.

D.B.

Elec.

c.l. batt.

pizz.

Practice mute + Sord.

Tasto

mf

52

 $\frac{2}{4}$

Fl.

*mf**pp*

6

 $\frac{4}{4}$ \flat $\frac{3}{4}$

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

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

Vln.

Vla.

vcl.

D.B.

Elec.

*mf**pp**mf*

f $\geq p$

soft

hard
 $\frac{6}{8}$

soft
 $\frac{3}{8}$

*mf**mf**mf*

arco

mf

\times

55

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

hard

p

f <

3

4

5

Vln.

Vla.

vcl.

D.B.

Elec.

Practice mute + Sord.

Tasto
Sord.

f

58

 $\frac{4}{4}$

sound+air

— 3 —

 $\frac{6}{4}$

vib.

Fl.

p**mf**< **sf****f****sf**

— 3 —

sfz

Ob.



B♭ Cl.



Bsn.



Pno.



Perc.

**p**

soft

soft

hard >

soft

soft

3

 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

Vln.



Vla.



vcL.



D.B.

**mf**

.

.

Elec.

61

7

Fl.

pp

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

fade out OFF

4

2

4

7
44
42
4

Vln.

Vla.

vcl.

D.B.

Elec.

64

53-4 shifts

 $\frac{5}{4}$ $\text{♩} = 40$ $\frac{6}{4}$ 58-1
a 2 3 4 // 2 ii $\frac{5}{8}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

Elec.

 $\text{♩} = 40$ p ff
 $\text{R}\ddot{\text{o}}$ repeat note
quite slowly $\text{R}\ddot{\text{o}}$

brush

drumst.

brush

drumst.

edge

TIMP. med

 mf mf mf $\frac{5}{4}$

poco pont

 $\frac{6}{4}$ $\frac{5}{8}$

Vln.

Vla.

vcl.

D.B.

 p

col legno

tratto

 p

gliss.

gliss.

col legno

tratto

col legno

tratto

gliss.

gliss.

 p

67

 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

Vln.

Vla.

vcl.

D.B.

Elec.

p

lip gliss.

p*sfsz*

bisb slow.

*sfsz**sfsz**mf**f**pont***pp**

IV, non vib

pp(b \diamond)**p**

70

3
4

53-1 org

Fl. *mf*

Ob. *lip gliss.*

B♭ Cl. *bisb. slow*

Bsn. *mf*
vibrato DL

Pno. *p* muted
pizz
drumstick

Perc. *mid.* *f* *p* *dome* *mf*

Vln. *p* *mf* *poco pont*

Vla. *sord.* *p*

vcl. *p* *I/2 col legno tratto*

D.B. *pp*

Elec. *bisb.*

This musical score page contains ten staves. The top section (measures 1-6) includes Flute, Oboe, Bassoon, Piano, and Percussion. The bottom section (measures 7-12) includes Violin, Viola, Cello, Double Bass, and Electronic instruments. Measure 1 starts with a flute pattern and bassoon entries. Measure 2 adds piano and bassoon. Measure 3 introduces electronic effects. Measure 4 features a piano solo with muted pizzicato. Measures 5-6 show piano and bassoon again. Measure 7 begins a new section with violin and viola. Measure 8 adds cello. Measure 9 adds double bass. Measure 10 concludes with electronic effects.

Fl.

Ob. lip gliss.

B♭ Cl. lip gliss. 3 air → sound + air
pp vibrato DL

Bsn. dampened pitch 3

Pno.

Perc. drumst. dome hard timp. dome mid. drumst. metal
dome *p* *mf* *f* *p* *f*

Vln. gliss.

Vla. *tasto* → N

vcl. *1/2 col legno tratto*

D.B. *pp*

Elec.

75

20+11, 13+22

 $\frac{2}{4}$ $\text{♩} = 60$

38

 $\frac{2}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

Vln.

Vla.

vcl.

D.B.

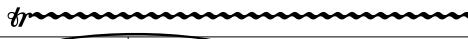
Elec.

 pp  $\text{♩} = 60$

— 3 —

 ppp 

wool

 ff pp \sharp

soft

 $\frac{2}{4}$

38

 $\frac{2}{4}$

pizz.

no sord.

 pp 

pizz.

3

arco

 mf pp 

pizz.

 pp ff ff ff

79

3
4

4

6

4

Fl.

Ob.

B♭ Cl.

Bsn.



Pno

15

*secco**sffz**sffz**pp**pppp**Ped.*

Perc.

 $\begin{matrix} 3 \\ ff \end{matrix}$
 $\begin{matrix} 4 \\ f \end{math>$ $\begin{matrix} 4 \\ ff \end{math>$ 3
4

4

6

4

Vln.

(gett.)

*arco**pizz.*
ppp

Vla.

vcl.

 $\begin{matrix} 3 \\ pp \end{matrix}$
 $\begin{matrix} 4 \\ ff \end{math>$

D.B.

Q

Elec.

83

 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{12}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{12}{4}$ p ppp

Vln.

 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{12}{4}$ p ppp

Vla.

 mf ff

vcl.

D.B.

Elec.

86

 $\frac{16}{4}$ $\frac{5}{8}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

 $\frac{16}{4}$ $\frac{5}{8}$

Vln.

(gett.)

Vla.

*ppp**mf*

D.B.

Elec.

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

Fl.

Ob.

BASS CLARINET

B♭ Cl.

Bsn.

Pno.

Perc.

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

Vln.

Vla.

vcl.

D.B.

Elec.

*mf**ff**mf**f**mf**ff**ff*

GONG

GONG

*ff**pizz*
behind the bridge*pizz*
col legno batt
muted string*arco*
alla punta*pizz**ff**3**ff*

91

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

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ CLARINET

Pno.

15

15^{ma} ff

Perc.

ff essayer G4+tam
f, soft mallet

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

Vln.

Vla.

vcl. pizz.

D.B.

ca 18 sec.

Elec.

m106.1
a 2 3- 4 // 2 3 4 D#

Fl. ♩ **pp**

Ob. ♩ **pp** **mf** **pp**

B♭ Cl. ♩ **pp** **mf**

Bsn. ♩ **pp** **mf** **pp**

♩ = 54

Pno.

CYMB.
timp

SPRING
COIL

Perc. ♩ **f** **ff** **ff** **f**

Vln. ♩ **sfz** **pp** **3 mf**

Vla. ♩ **pp** **3 mf**

vcl. ♩ **pp** **3**

D.B. ♩ **(#)** **pp**

Elec.

9
4m14.2
a 2 3- 4 // 2 3- 4 C# C B

Fl.

*p*7
4m4.3
a 2 3 4 // 2- 3 4 C# C B

Ob.

*mf**mf**pp**pp*

B♭ Cl.

>*mf*

bisb.

mf

Bsn.

>—³—*pp*

V

Pno.

dampened pitch

f

Perc.

ff *mf* *f*Rwd. drumst.
dome*f*9
47
4

Vln.

mf

Vla.

ff

vcl.

*pp**ff*

D.B.

pp

Elec.

8
4

m 56.1

a 2 4 // iii

Fl. >

Ob. **pp**

(D)

B♭ Cl. > **pp** **ff**

Bsn.

Pno. > **ff** **mf**

Perc. **f** < <

8
4

Vln. **pp**

Vla. **mf**

vcl. **pp** **mf** 6 **pp**

D.B. < **p**

Elec.

100

88

Fl. *mf*

Ob. B is singed *mf* lip gliss.

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Pno. *mf* *pp* *mf*

GONG

Vln. *ff* *mf*

Vla. gliss. *mf* gliss. *mf*

vcl. *f* gliss. *mf*

D.B. *mf* *sfz*

Elec.

Fl. 3
8 3
4 +air

Ob. f lip gliss.

B♭ Cl. air → sound + air

Bsn. > pp D vibrato + fzg

< f p

Pno. 15

3
8 3
4 3
8

Vln. mf ff

Vla. gliss. mf gliss. mf gliss. mf

vcl. gliss. mf gliss. mf

D.B. mf sfz

Elec.

7

5

m115.1

a 3 4- // 2 3- 4 C# C

Fl.

Ob.

B♭ Cl.

Bsn.

pp

sound+air

(D)

(D)

pp

mf pp

Pno

15

3

[GONGS]

Perc.

Med.

play C#5

mf

f

7

5

Vln.

ff

pp

ff

Vla.

pp

f

p

col legno tratto

vcl.

pp

mf

D.B.

pp

ff

pp

Elec.

L

ErismaPart-ALL-somemeasures

 $\text{♩} = 120$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl.

mf

< f

f

Ob.

mf

< f

f

B♭ Cl.

mf

< f

Bsn.

mf

< f

f

L $\text{♩} = 120$

Pno

Metal M



Perc.

L $\text{♩} = 120$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln.

ppp

— 3 —

mf

— 6 —

p

Vla.

vcl.

D.B.

Elec.

$\frac{4}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

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

Vln.

Vla.

vcl.

D.B.

Elec.

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

8^{va}

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

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

mf *p* ————— *f*

Metal M



Perc.

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

Vln.

Vla.

vcl.

D.B.

Elec.

p ————— *f*

ff ————— *pp* ————— *f*

ff ————— *pp* ————— *f*

sff

$\frac{2}{4}$ $\frac{3}{16}$

Fl.

Ob. *f*

B♭ Cl. *f*

Bsn. *sff* *sff* *f*

Pno

Perc. *mf*

 $\frac{2}{4}$ $\frac{3}{16}$

Vln. *f*

Vla.

vcl. *6*

D.B.

Elec.

126

2
4

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

2
4

Vln.

Vla.

vc.

D.B.

Elec.

(8va)

mf

ff

Fl.

Ob. *f*

B♭ Cl. *f*

Bsn. *pp* *mf*

Pno

Perc.

3

4 *mf*

4

Vln.

Vla. *p* *sff*

vcl.

D.B.

Elec.

133

M

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

Fl.

Ob.

B♭ Cl.

Bsn.

M

15

Pno

3. Reo.

Perc.

 $\frac{3}{16}$ M $\frac{3}{4}$

mf

 $\frac{4}{4}$ 

Vln.



mf

Vla.

vcl.

D.B.

Elec.

Fl.

Ob.

B♭ Cl.

Bsn.

3
16

3
4

4

Pno

15

fff

pp

ff

pp sub.

Metal M

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

3
16

3
4

4

p

ff

mf

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

16 3 8 3

f

pp

mf

15

N

Un peu plus agité

5

4

Fl.

Ob. *mp*

B♭ Cl.

Bsn. *sff* > *sff* > *mf* *sf*

N *Un peu plus agité*

Pno

fff *fff*

fff *fff*

fff *fff*

Perc

tr *pp* *mf*

Un peu plus agité

5

4

Vln. *pizz.* *f*

Vla.

vcl.

D.B.

Elec.

arco

arco strikes fingerboard

pizz. *c.l. batt.*

sffz *f*

Fl.

Ob. *gliss.*

B♭ Cl.

Bsn. *p.* *mf* (D) *ff*

Pno

Perc

Vln. *arco* — 3 —

Vla. ♯

vcl. *mf* *arco*

D.B. *f* pizz. *arco* pizz. c.l. batt. ♪ pizz.

Elec.

$\frac{7}{4}$ $\frac{3}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Bassoon dynamic: ***pp***

Perc.

Vln.

Vla.

Vln.

Vla.

vcl.

D.B.

Elec.

Violin dynamics: ff, mf, p, sff

Cello dynamics: ff, mf, pizz., arco, sul ponticello, pizz., arco, sul pont., pizz.

Double Bass dynamics: ff, mf, pizz., arco, sul pont., pizz.

Electric bass dynamic: f

O

7

5

Fl.

Ob.

B♭ Cl.

Bsn.

Space Notation for piano :

white noteheads : mf/p

black noteheads : fff/ff

follow the slurs

O

Pno

15

Reo

Perc.

4 O

5

Vln.

Vla.

vcl.

D.B.

Elec.

col legno tratto

mf

→ sul Tasto

p

165

4

8

3

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

4

8

3

Vln.

Vla.

vcl.

D.B.

Elec.



Fl.

Ob.

B♭ Cl.

Bsn.

Pno

15

quite slow

pp

Perc.

pp

4

5

5

Vln.

Vla.

vcl.

D.B.

Elec.

P

CrazyWinds4.2QuantifWork

10
8

Fl.

Ob.

B♭ Cl.

Bsn.

f

f

f

f

P

*f**f*

Pno

f

f

f

f

Perc.

ff

P

10
8

Vln.

Vla.

vcl.

D.B.

Elec.

8

Fl.

Ob.

B♭ Cl.

Bsn.

f

9

f

sff

10

ff

Pno

15

Perc.

8

9

10

Vln.

Vla.

vcl.

D.B.

Elec.

4 8 9 10 4

Fl. Ob. Bb Cl. Bsn.

mf *f* *ff* *mf*

sff

15 Pno

Perc.

4 8 9 10 4

Vln. Vla. vcl. D.B. Elec.

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Pno

Perc.

Vln.

Vla.

vcl.

D.B.

Elec.

202

4 2 3 7

GONG 8va

Q

Solo Piano

$\frac{3}{4}$ $\bullet = 128$, *Libre*

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{7}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

Q

$\bullet = 128$, *Libre*

Pno

Perc.

Q

$\frac{3}{4}$ $\bullet = 128$, *Libre*

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{7}{4}$

Vln.

Vla.

vcl.

D.B.

Elec.

5

3

5

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc.

5

3

5

Vln.

Vla.

vcl.

D.B.

Elec.

229

Q'

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

Fl.

Ob.

B♭ Cl.

Bsn.

Flute, Oboe, Bassoon, and Bass Clarinet staves are shown, each with a clef and four empty measures.

Q'

Pno.

Piano part with a melodic line consisting of dots, circles, and stems. The piano is marked with a clef and four empty measures.

Perc.

Percussion part consisting of two short vertical bars.

Q'

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

Vln.

Vla.

vel.

D.B.

Elec.

Violin, Cello/Bassoon, Double Bass, and Electric Bass staves are shown, each with a clef and four empty measures.

236

R

7

3
48
5

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

8va + eb3?

GONG

mf

7

3
48
5 [R]

Vln.

Vla.

vcl.

D.B.

Elec.

5
83
45
4

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

15

Perc

brush >

rub

edge

>

p

5
83
45
4

Vln.

Vla.

vcl.

D.B.

Elec.

S SoloPiano Fin

 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{5}{8}$

Fl.

Ob.

B♭ Cl.

Bsn.

s $\bullet = 72$

Pno

s

p

Perc

s

$\frac{2}{4}$ $\bullet = 72$

$\frac{4}{4}$

Vln.

Vla.

vcl.

D.B.

Elec.

$\frac{2}{4}$ $\bullet = 72$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{7}{8}$

$\frac{5}{8}$

263

3
45
84
4

Fl.

Ob.

B♭ Cl.

Bsn.

Pno

p

mf

f

sff

Perc

dr

dense impro.
dome dome

drumstick + timp

GONG

TIMP.

pp

3
4*p*5
84
4

Vln.

Vla.

vcl.

D.B.

Elec.

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

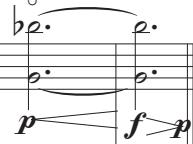
$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

very breathy, fluctuating sound
btw. fundamental and harmonic

BASS FLUTE



Fl.

Ob.

B♭ Cl.

Bsn.

Pno

Perc

Vln.

Vla.

vcl.

D.B.

Elec.

Flute part: Measures 1-4. Bass flute has a melodic line with dynamic markings *p*, *f*, and *p*.

Pno

Perc

Vln.

Vla.

vcl.

D.B.

Elec.

Flute part: Measures 5-8. Bass flute has a melodic line with dynamic markings *mp*, *mf*, *ff*, and *p*. The piano part has dynamic markings *mf* and *ff*.

Reo -

dense impro.

impro.

impro.

dome dome

midl edge

dome dome

midl edge

drumsticks

tremolo/staccato

drumsticks

tremolo/staccato

GONGS 8va

D4 instead of B3

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

Vln.

Vla.

vcl.

D.B.

Elec.

Flute part: Measures 9-12. Bass flute has a melodic line with dynamic markings *p*, *f*, and *p*. The piano part has dynamic markings *mf* and *ff*.

U LettreU -fl+cb-

Fl. *pizz.* *jet whistle or blow inside embouchure* *mf* *3* *pp* *aeolian*

Ob.

B♭ Cl.

Bsn.

Pno. *15*

Perc. *8va* *GONG* *drawn with a brush* *p*

Vln.

Vla.

vcl.

D.B. IV = scordatura on D
= muted. c.l. batt.
pizz. *mf* *3* *pizz.* *3* *non vib.* *arco* *pp*

Elec.

aeolian
poco bisb.

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

Ob.

B♭ Cl.

Bsn.

Pno

Perc. *p* -

Vln.

Vla.

vcl.

D.B. *mf* *pp* *p*

Elec.

V

lettreV-43304

5

Fl. mf

Ob.

B♭ Cl.

Bsn.

6

8va

poco bisb

3

*pp**p*

V

Pno ff

ff

mf

Rêve

Perc

drumstick

dome mid dome

mf *mf*

mid *pp*

f dome

TIMP.

V

5

6

3

Vln.

Vla.

vcl.

D.B. pizz. arco III pizz.

p < p

Elec.

4

5

aeolian
poco bisb

Fl. *pp*

Ob.

B♭ Cl.

Bsn.

Pno

Perc

15

f

mf

domine

ff

6

4

W

5

Vln.

Vla.

vcl.

D.B.

Elec.

p

ff

6

Fl.

Ob.

B♭ Cl.

Bsn.

p

poco bisb

p *f*

3

Pno

15

Perc

dome

f

6**3**

Vln.

Vla.

vcl.

D.B.

Elec.

3

ca. 9 sec.

ca. 7 sec.

ca. 20 sec.

 aeolian
poco bisb

Fl. 

Ob. 


B♭ Cl. 




Bsn. 


blend with electronics,
with a sound as pure as possible
emerge fade out with
electronics

ca. 9 sec.

ca. 7 sec.

ca. 20 sec.

Pno. 


Perc. 





ca. 9 sec.

ca. 7 sec.

ca. 20 sec.

Vln. 


Vla. 


vcl. 


D.B. 


Elec. 


pizz.

*mf*jet whistle
or blow inside
embouchure

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Perc.

3

4

sourdine
sul tasto, IV

sul tasto, IV

*p*sourdine
sul tasto, IV*p*

c.l. batt.

mf

pizz.

*f**mf*

Vln.

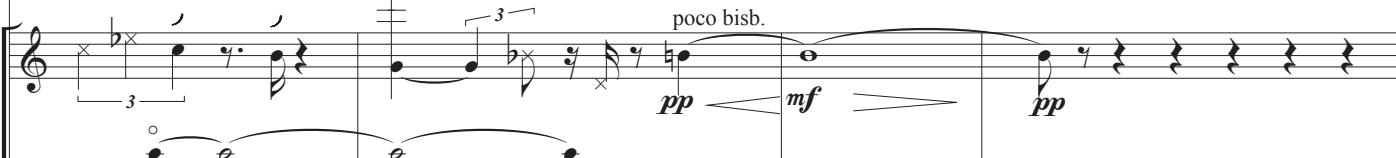
Vla.

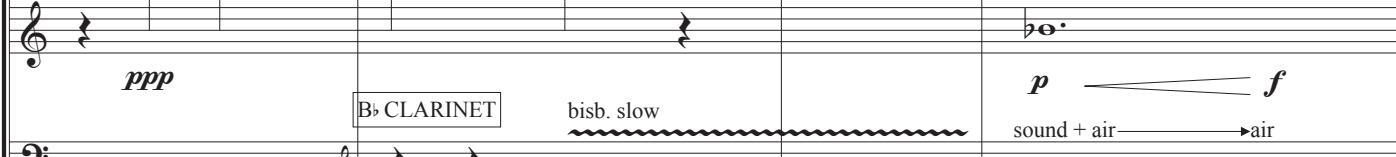
vcl.

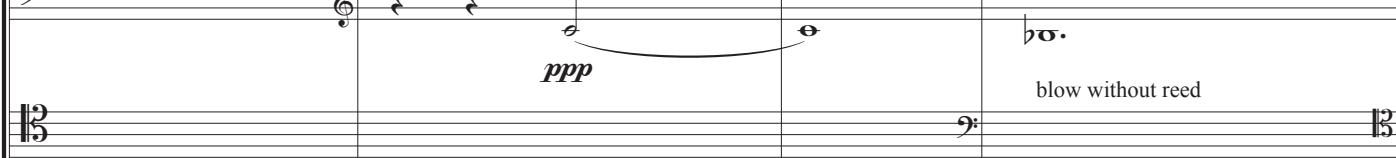
D.B.

Elec.

6
4

Fl. 

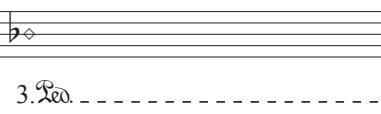
Ob. 

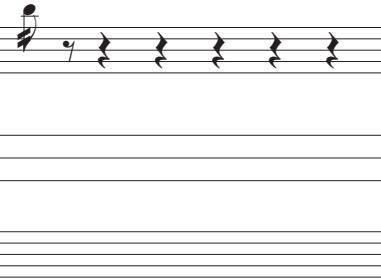
B♭ Cl. 

Bsn. 

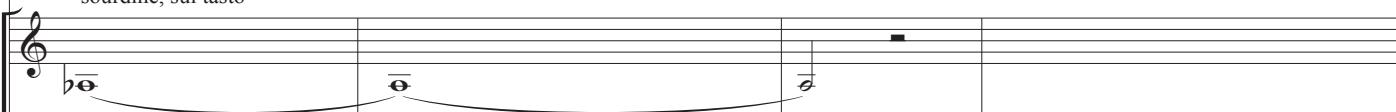
Pno. 

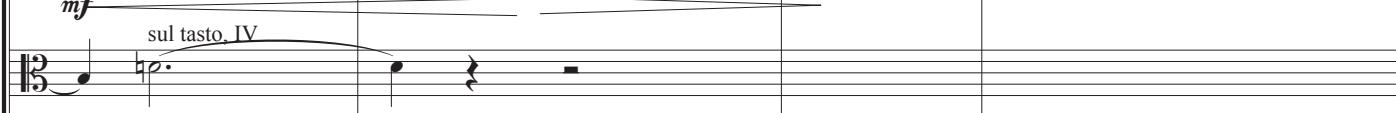
Allargando

Pno. 

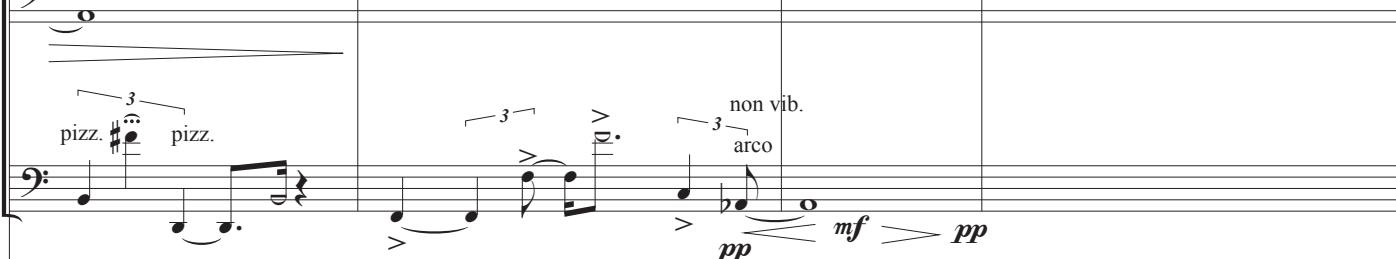
Perc. 

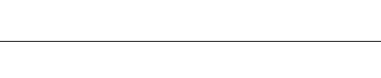
*Allargando*6
4

Vln. 

Vla. 

vc. 

D.B. 

Elec. 

303

LettreX-fin

♩ = 54

8va

air → sound + air aeol.

Fl.

Ob.

Bsn.

B♭ Cl.

♩ = 54

Pno.

mf

Perc.

mf

C#4 + F#4

p *ff*

♩ = 54

Vln.

Vla.

vcl.

D.B.

Elec.

pizz.

Y lettre Y

$\frac{3}{4}$ $\text{♩} = 66$

$\frac{5}{4}$

Allargando

$\frac{2}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

BASS CLARINET

mf

f

gliss.

f

p

f

Allargando

Y

Pno

fff

drumst.

edge dome

wipe

f

p

p

p

p

Y

$\frac{3}{4}$ $\text{♩} = 66$

$\frac{5}{4}$

Allargando

$\frac{2}{4}$

Vln.

Vla.

vcl.

D.B.

Elec.

sul pont.

p

sul pont.

p

sul pont.

p

alternate col legno / pizz
ad.lib.

mf

f

pp

Z

$\text{♩} = 50$

6

5

Fl. p

Ob. vib. irregular

B♭ Cl. $m\text{f}$ aeolian

Bsn. $m\text{f}$

pp ————— **ff**

Z

15

Pno **fff**

$\text{♩} = 50$

Perc **p** **mf** **p** mid. edge

TIMP. **II**

Z

6

5

Vln. p

Vla. p

vcl. pp p

D.B.

Elec.

Lettre Zens Fin

blow in closed embouchure

Fl. *pp*

Ob.

B♭ Cl.

Bsn.

Pno.

mf *fff*

Perc.

(II) *pp* << *mf* <

(III) *edge* *TAM* *B2* *GONGS* *gliss.*

(IV) *mf* > *p* *mf* *edge*

Sul tasto IV

p

Sul tasto III

*p**p**p**p*

Vln.

Vla.

vcl.

D.B.

Elec.

AA

8
4

aeolian

Fl.

Ob.

B♭ Cl.

Bsn.

p

pp

B♭ CLARINET

mf

sound+air

AA

Pno

edge

Perc

TAM+B2

TAM+C#4

metal

f

timp

AA

8
4

4

pizz.

f

III
tasto

p

tasto

p
col legno tratto**p**

Vln.

Vla.

vcl.

D.B.

Elec.

>

>

>

>

>

pizz.

f

III
tasto

p

tasto

p
col legno tratto

p

Fl. *f* aeolian *p* aeolian

Ob. gliss.

B♭ Cl. *f* ff gliss. *p*

Bsn.

Pno

Perc drumst. dome edge mid

Vln. 3 sul pont. pizz. 3

Vla. 6 sul pont. f3 3 pizz.

vcl. pizz.

D.B. f pizz.

Elec. f

BB 56

5 *Un peu plus lent*

Fl. bisb. *pp*

Ob. *p* poco bisb. *mf* *mf* *p*

B♭ Cl. *p* gliss. *mf* poco bisb. *mf*

Bsn. *pp*

PICCOLO

BB

Un peu plus lent

Pno *pp*

Perc. TIMP. *p* dome edge edge

5

4 *Un peu plus lent*

Vln. sul tasto *pp* *mf*

Vla. sul tasto *pp* *mf*

vcl. sul tasto *pp* *mf*

D.B. sul tasto *pp*

Elec.

Allargando



sing the G

Fl. *mf*

Ob. *poco bisb.* *p* *f*

B♭ Cl. *mf*

Bsn. *p* *fp*

multiphonic
Veale 163

ff

ff *pp*

ff *pp*

p *pp*

Allargando

Pno

cymbales :
timp

thundersheet:

balai

Perc

f

TIMP. *tr*

Allargando

Vln. *f*

Vla. *mf*

vcl. *mf*

D.B. *mf*

Elec.

pizz. *ff* *sul pont*

f *pizz.* *sul pont arco*

pp *N, non vib.*

f

5

4

Fl.

Ob.

B♭ Cl.

Bsn.

ff

p

mf

ff

mf

pp

ff

p

ff

pp

Pno

p

p

p

p

Perc

timp

edge

5

4

Vln.

Vla.

vcl.

D.B.

Elec.

pizz.

f

arco

pizz.

arco

ff

ff

ff

slow flatterzunge with poco vib
with a lot of air

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Trombone (Tbn.). The score consists of four staves. The first three staves (Flute, Oboe, Bassoon) have treble clefs, while the Trombone staff has a bass clef. The music is divided into measures by vertical bar lines. Dynamics include **f**, **p**, **ff**, **mf**, **mf**, **p**, **vibrato DL slow**, and **ff p**. The Trombone staff contains a dynamic **ff**.

cluster gliss \natural

Musical score for Piano (Pno). The piano has two staves: treble and bass. The dynamics **ppp**, **gliss.**, and ***s* fz** are indicated. A bracket labeled "cluster gliss \natural " spans across the piano's treble staff. The bass staff begins with a dynamic **15**.

Musical score for Percussion (Perc.). The percussion part consists of a single staff with a dynamic **DD** at the beginning. The staff ends with a fermata over the last note.

Musical score for Violin (Vln.), Viola (Vla.), Cello (vcl.), Double Bass (D.B.), and Electric Bass (Elec.). The score is divided into measures by vertical bar lines. The instruments play sustained notes or sustained tremolos. Dynamics include **pp**, **tremolo quite slow**, **molto sul pont**, and **p**. The Electric Bass staff shows a dynamic **pp** at the beginning.

slow flatterzunge with poco vib
with a lot of air

Fl.

Ob.

B♭ Cl.

Bsn.

pp

vibrato DL slow

pp

Pno.

sffz

cluster gliss ♫
gliss.

Perc.

Vln.

Vla.

vcl.

D.B.

sul pont.

molto sul pont.

N

pp *mf* *pp*

pp *mf* *pp*

ppp

Elec.

$\frac{2}{4}$ ♩ = 30

Fl.

Ob.

B♭ Cl.

Bsn.

♩ = 30

Pno

cluster gliss ↴
gliss ↴ ↴

♩ = 30

Perc.

$\frac{2}{4}$ ♩ = 30

Vln.

Vla.

vcl.

D.B.

Elec.

blend in the resonance
emerge a little bit
blend back.

33s. ca.

∅ ← ♩ = 30 → ∅