

A Bao A Qu

for Ensemble Modelo62

(flute, Bb clarinet, C trumpet, guitar , piano, marimba,
violin, violoncello, double-bass and tape)

Miguelángel Clerc 2012

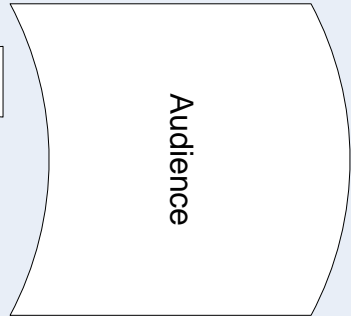
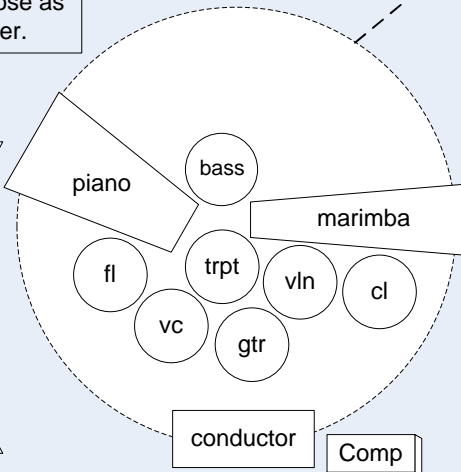
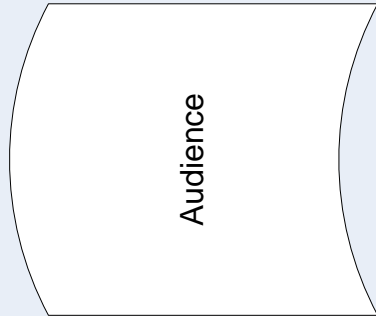
A Bao A Qu / Stage setup

Dim light over circle area.
It must be easy for the players
to read the score.

Back stage

Front stage

Players should sit as close as
possible to each other.



Computer +
4 output interfase
To PA to
4 speakers raised
to head level



Audience Area

Indications

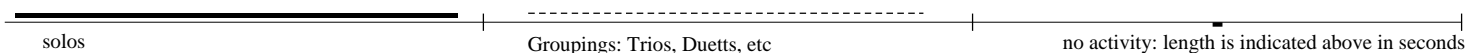
IMPORTANT for PLAYERS and CONDUCTOR: The music is written in two dynamic layers. The parts are written with normal dynamic indications. Initially they have to be practiced in real volume. Many fragments of the music are intentionally written in a speed that is almost impossible to perform in. The performers have to try to achieve the musical gesture and melodic contour of these fragments in real volume. Once the players can play their parts they have to perform the piece almost in silence. The dynamic equivalences are indicated in the parts. All music until rehearsal mark G is to be performed in the soft equivalence. Transformation towards real sound will be indicated below the dynamic line indications and will make reference to REAL sound.


What the double dynamic layer aims is not to get relaxed in the possibility of faking but to create a conflict between what the player actually know that is the sound and to try to perform that almost in silence. That is why to play in the real sound is important, to have a physical and mental internalization of the piece when performing in the soft version. When playing it soft the performer should be able to feel the physicality and imagine the real sound result. At the same time the soft performance will bring noises and sounds that you must allow to happen and accept. This should bring out a different energy than if you were just improvising soft noises or performing specifically written soft and noisy effects. Please check carefully the dynamic equivalences that appear in the top left of the solos.

The dramatic effect that the piece has should not come out from acting but from trying to achieve an specific task. The dramatic effect is a result. For instance, if you try to make a transition from motionless towards soft volume what is important is to always be listening mentally. The final end of this is a sound result and to project a form of attention. I don't see the piece as theatrical but the way is written aims at projecting a different attitude which probably produces a dramatic effect.

For CONDUCTOR

In the first half of the piece the conductor's score doesn't show the music of the parts. It just indicates the kind of activity that is occurring as shown below. The conductor must explain this to the performers and that he/she will indicate only cues that are timed according to the length of the music in the parts. The level of control of the conductor will increase towards the end of the piece.



 Boxed number with arrow: cue.

A computer must be placed by the conductor so that he/she triggers the tape when indicated.

A Bao A Qu

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Loop solos. Interrupt
with corresponding cue.

Start playing before audience comes in.

A

Conductor: solos 3' since audience is completely silent. Cues 1, 2, 3 are marked with boxed numbers and arrows. (in parts boxed numbers appear as: cue 1, cue 2, etc.)

Flute: solo, I Duo, II Trio

Clarinet Bb: solo, I Duo

Trumpet: solo

Percussion: solo

Guitar: solo, I Duo

Piano: solo, II Trio

Violin: solo, II Trio

Cello: solo

Bass: solo



B

Cond.: Cues 4, 5, 1 are marked with boxed numbers and arrows. 9", 7", 10" intervals are indicated.

fl.: (3")

cl.: (1,5"), (3")

trpt.: V Duo

perc.: V Duo

guit.: (1"), IV Duo, (5"), (2")

piano: (2")

vln: (3")

vc: IV Duo, (5")

bass: III Solo, (3")

Cond. 2 7" 3 6" 4 3" 5 7"

fl. VII Solo (3")

cl. VI Trio (1") IX Solo

trpt. (2") VIII Quartet

perc. (0,5") (2")

guit. VIII Quartet

piano VIII Quartet

vln VIII Quartet

vc VI Trio (1")

bass VI Trio (1")



C

Cond. 1 10" 2 ♩ = 60

fl. X Trio 4/4

cl. (7") (3") 4/4

trpt. (1") (2") 4/4

perc. X Trio 4/4

guit. (0,5") XI Trio 3 2 1

piano (0,5") 4/4

vln (1") XI Trio s.p.

vc XI Trio s.p.

bass X Trio 4/4

D

Cond. 3 stop marking beat 4" 4" 5" 1

fl. (1")

cl. XV Trio

trpt. XII Duo (1") XV Trio

perc. XIV Duo

gtr. to rasgueado ff XIV Duo

piano XII Duo (1")

vln. XIII Solo ff

vc. ff

bass (1")

Cond. 2 3 4 5

fl. XVIII Duo *f* *real (max mf)*

cl. XVII Trio *ff* *f* XIX Trio

trpt. XVIII Duo *f* *real (max mf)*

perc. XVII Trio *f* XIX Trio

guit. (1,5") XVI Quartet

piano XVII Trio *f* XIX Trio

vln. XVI Quartet (1") XIX Trio

vc. XVI Quartet

bass XVI Quartet

E

Cond. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ 3" 17"

fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *f*

trpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Mar. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* 4:5

guit. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *sfz.f* XX Duo

piano $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *sfz.f* XX Duo

vln. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* *real (max mf)* *soft*

vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

bass $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *real (max mf)* *soft*



Cond. 3 7" 4 5" 5 4" 16" **F** three cues 1 16"

fl. (motionless) *soft* (motionless)

cl. (motionless) *soft* (motionless)

trpt. (motionless) *soft* (motionless)

perc. (motionless) *soft*

guit. (motionless) *soft* (motionless)

piano (motionless) (motionless)

vln. (motionless)

vc. (motionless) *soft* (motionless)

bass (motionless)

Cond. 26" 8" 3/4

fl. (motionless) soft real + (louder) 3/4

cl. soft real + (louder) 3/4

trpt. (motionless) soft real + (louder) 3/4

perc. (motionless) soft real + (louder) 3/4

guit. (motionless) soft real + (louder) 3/4

piano (motionless) soft real + (louder) 3/4

vln (motionless) soft real + (louder) 3/4

vc. (motionless) soft real + (louder) 3/4

bass (motionless) soft real + (louder) 3/4

♩ = 60 (boxed tempos are independent from conductor's marking)

G Synched cues

1 [1] 2

Cond. *All instruments Normal Dynamics from here on*

fl. *(♩ = 82)* all flute boxes are ♩ = 82
mp *mf*

cl. *p*

trpt. *f*

Mar. *W.B.* *fff* *(♩ = 82)* *f* all Marimba boxes are ♩ = 82

Gtr. *mute* *sfz*

piano *Keyboard cover* *slowly remove cloth (mute)* *Keyboard cover* *fff* *Ped.*

Vln. *(♩ = 76)* all violin boxes are ♩ = 76 *mf* *s.t.* *ppp*

Vc. *(♩ = 76)* all cello boxes are ♩ = 76 *mf* *col legno* *ricochet* *s.t. → s.p.* *mute* *sfz*

Cb. *rub back body* *f possible* *sfz*

14

4

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

Fl. $\frac{3}{4}$ $\frac{4}{4}$ Normal dynamics. mp $7:4$ f

Cl. $\frac{3}{4}$ $\frac{4}{4}$ mf

trpt. $\frac{3}{4}$ $\frac{4}{4}$ mp 3 3

Mar. $\frac{3}{4}$ $\frac{4}{4}$ mf

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

piano $\frac{3}{4}$ $\frac{4}{4}$ Pedal stroke sfz Keyboard cover 3 sfz

Vln. $\frac{3}{4}$ $\frac{4}{4}$ sfz

Vc. $\frac{3}{4}$ $\frac{4}{4}$ f $5:4$ mp

Cb. $\frac{3}{4}$ $\frac{4}{4}$ slap back body with palm sfz

H

5

1

18

Cond.

Fl.

Cl.

trpt.

Mar.

Gtr.

piano

Vln.

Vc.

Cb.

4:3

7:4

7

5

3:2

6

3

5

Keyboard cover

Keyboard cover

3

5:4

mp

f

sfz

f

sfz

p

mf

sfz

Cond.

2

Fl.

Cl.

trpt.

Mar.

Gtr.

piano

Vln.

Vc.

Cb.

The musical score consists of ten staves, each representing a different instrument or role. The time signature changes from 3/4 to 4/4 and back to 3/4. The score includes various musical notations such as rests, notes, and dynamic markings.

- Cond.:** Features rests in 3/4, 4/4, and 3/4 time signatures. A circled '2' with a downward arrow is positioned above the first 4/4 measure.
- Fl., Cl., trpt.:** Each staff shows rests in 3/4, 4/4, and 3/4 time signatures.
- Mar.:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a note with a 'sfz' dynamic and a 'W.B.' marking above it.
- Gtr.:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a note with a 'sfz' dynamic and a 'mute' marking above it.
- piano:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a note with a 'sfz' dynamic. A 'Pedal stroke' marking with a '3' and a bracket is placed above the second 4/4 measure.
- Vln.:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a thick horizontal line with a 'soft' dynamic marking below it and a 'solo fragment' marking above it.
- Vc.:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a note with a 'sfz' dynamic and a 'pizz mute' marking above it.
- Cb.:** Shows rests in 3/4 and 4/4 time signatures. In the first 4/4 measure, there is a note with a 'knock on side board' marking above it.

24

3

Cond.

Fl. *solo fragment*
real (motionless)

Cl. *f* *mf* *tr* (*tr*)

trpt. *mf* 5

Mar. *W.B.* *sfz*

Gtr. *mf* 3 *tambora*

piano *Pedal stroke* 3 *sfz*

Vln. *mute* *pizz* *sfz* (motionless) *normal dynamics*

Vc. *pizz* *mute* *sfz*

Cb. *knock on side board*

Cond.

Fl.

Cl.

trpt.

Mar.

Gtr.

piano

Vln.

Vc.

Cb.

f *f* 8:7

p

tr 3:2

f


mf

Pedal stroke *sfz* Keyboard cover *sfz*

f 5:4

f 4:3

f

 2nd version (to try in rehearsal): after playing bar 35 stop and dont play bar 36. Wait 25-30 seconds in silence and repeat bar 35 and continue normally.

33

5

Cond.

Fl.

Cl.

trpt.

Mar.

Gtr.

piano

Vln.

Vc.

Cb.

mp

f

5:4

mf

3:2

p

mf

f

7

mf

3

5

mf

sfz

f

f

8:7

mf

3

mf

7

I piano solo

J resonances

♩ = 60

piano solo continues independently
teodora gives this cue

Is not necessary to start marking
exactly in the cue.

36 39 30" 30" 30" 30" 30" 30" 30" 30" 30" 30"

Cond. *ff mfsub* *pp*

Fl. *ff mfsub* *pp*

Cl. *ff mfsub* *mp*

trpt. *ff mfsub* *pp*

Mar. *sfz* *mp*

Gtr. piano solo
mute
ff sfz

piano Solo
(independent beat)
Real dynamics
ff

Vln. *ff mfsub* *pp*

Vc. *ff mfsub* *pp*

Cb. *ff mfsub* *mp*

41

Cond. _____

Fl. *p* _____ *mp* _____ *mp* _____

Cl. *p* _____ _____ _____ _____

trpt. _____ _____ _____ *mp* _____

Mar. _____ _____ _____ _____

Gtr. _____ _____ _____ _____

piano _____

Vln. _____ _____ _____ _____ _____

Vc. _____ *p* _____ _____ _____

Cb. _____ _____ *mp* _____ *pp* _____

46

Cond. _____

Fl. _____ _____ _____ _____

Cl. _____ _____ _____ *mf* _____

trpt. _____ _____ _____ _____

Mar. _____ _____ *mf* _____ _____

Gtr. _____ _____ _____ _____

piano _____

Vln. _____ *mp* _____ _____ _____

Vc. _____ _____ _____ *mf* _____

Cb. _____ _____ *mp* _____ _____

Cond. _____

Fl. *mp* *mf* *f* *f*

Cl. *f* *f*

trpt. *f* *mf*

Mar. *f* *f*

Gtr. _____

piano _____

Vln. *f*

Vc. *f* *f*

Cb. *mf* *f* *f*



Tape on.

Cond. _____

Fl. *ff*

Cl. *ff*

trpt. *ff*

Mar. *f* *ff*

Gtr. _____

piano _____

Vln. *f* *ff*

Vc. *ff*

Cb. *ff*

61 Teodora gives cue for the players to stop

Cond. Tape continues Piano sudden stop

Fl. stop with Teodora's cue

Cl. stop with Teodora's cue

trpt. stop with Teodora's cue

Mar. stop with Teodora's cue

Gtr. (20") (20" approx)
soft (motionless) keep on performing mentally until the end of the solo.

piano Piano sudden stop Leave pedal al niente

Vln. stop with Teodora's cue

Vc. stop with Teodora's cue

Cb. stop with Teodora's cue

2nd version (to try in rehearsal): - let the players continue with the sustained fff sounds for 15" after Teodora ends her solo.
- the guitar solo starts in that cue.

Solos and Parts

A Bao A Qu

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A Bao A Qu (flute solo)

f = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises (keys, some airy attacks from the mouth)

p = silence, keep on performing mentally and if physically without sound.

Play everything as legato as possible with the exception of indicated staccatos.

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Flute $\text{♩} = 82$

mp *mf* *mp* *f* *f* *sfz(p)*

* 1st note stays as pedal.
Tremolo randomly with the two following notes.

Fl. 6

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

Fl. 9

f *sfz* *mp* *p* *mf*

Fl. 12

mp *f* *f* *mp*

Fl. 15

f *mf* *p* *f*

Fl. 20

mf *mp* *f* *p*

Fl. 23

f *mp* *mf* *sfz(f)*

Fl. 26

mf *mf* *f* *mf*

- Perform everything in "soft" equivalence. As indicated in the solo.
 - "Real" dynamic changes will be indicated below the regular dynamic area.
 - Cues between brackets are placed in an approximate time position.

A Bao A Qu(flute part)

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A (cue 1) Loop solo until "cue 2" (3' approx.) **cue 2** (6") **cue 3** play whole fragment $\text{♩} = 82$ *mp*

Flute

(cue 4) *mf* (cue 5)

B (cue 1) Stop suddenly with next "cue 2" $\text{♩} = 82$ continue without cue *mp* *mf* *mp* *

Flute

Flute

f *f* *sfz(p)* *f* *mf* *f*

Flute

mp *mp* *mf* *mp* *f* *f* *sfz* *mf*

C play whole fragment $\text{♩} = 60$ (cue 4) (cue 5) **cue 3** *p* *mf* $\text{♩} = 82$ (4") **cue 1** *mf*

Flute

(cue 2) *mp*

Flute

(cue 3) $\text{♩} = 82$ Stop suddenly with next "cue 5" (2") continue without cue *mp* *p* *mf* *mp* *f* vibr vibr vibr vibr

Flute

f *mp* *mf* *mp* *p*

Flute

f *mf* *p*

D play whole fragment $\text{♩} = 60$ with conductor (cue 5) (5") **cue 1** *f* (cue 2) *f*

Flute

f *mf* *f*

♩ = 82

cue 3 **cue 4**

Fl. *p* *f* *mf* *vibr*

real dynamic line
(motionless)

(cue 5)

Fl. *mp* *f* *p* *f* *mp*

real (max mf)

E ♩ = 60 conductor speed

Fl. *mf* *sfz. (f)*

cue 1 **cue 2** (20") **cue 3** (7")

♩ = 82

cue 4 (cue 5)

Fl. *mf* *mf* *f* *mf* *mp* *mf* *mp* *

real dynamic line

Fl. *f* *f* *sfz(p)* *f* *mf*

Fl. *mp* *mp* *mf* *mp* *f* *f* *sfz* *mf*

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

Fl. *mp* *p* *mf* *mp* *f* *f*

vibr *vibr* *vibr*

Fl. *mp* *mf* *p* *f*

Fl. *mf* *mp* *f* *p* *f* *mp*

Fl. **cue 2** (26")

mf *sfz (f)* *mf* *mf* *10:8* *f* *mf*

Fl. **cue 3** Stop with next cue.

mp *mf* *mp* *3* *4:5* *7:4* *7:4* *f* *f*

real dynamic line (motionless)

Fl.

sfz(p) *f* *mf* *5:4* *f* *mp* *5:4* *mp* *3:2* *mf* *mp*

soft

Fl.

f *sfz* *mf* *mp* *p* *ff*

Stay until cue vibr

ff (louder than indicated real)

G Synched cues
(boxed tempos are independent from conductor's marking)

Fl. **cue 1** **cue 2**

normal dynamics *mp* *mf*

(♩ = 82)

Fl. **cue 3** **cue 4**

mf *mp* *3* *4:5* Normal dynamics. *mp* *f*

(♩ = 82) (♩ = 82)

real soft

H

Fl. **cue 5** **cue 1** **cue 2**

f *4:3* *f* *7:4* *f*

(♩ = 82) (♩ = 82) (♩ = 82)

conductor marks

Fl. **cue 3**

mp *p* *ff* vibr

(♩ = 82)

real

I Piano solo

Fl. **cue 4** **cue 5**

f *8:7* *mp* *f* *5:4* *ff* *mf* *sub*

(♩ = 82)

38 30" **J** Resonances 39 (piano solo continues)
Fl. *pp* *p*

43
Fl. *mp* *mp*

50
Fl. *mp* *mf* *f* *f*

56 Stop counting and breath when necessary. stop with Teodora's cue
Fl. *ff* stay until pianist's cue tape continues for 3'

A Bao A Qu (clarinet solo)

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f ff fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises (keys, some airy attacks from the mouth)

p = silence, keep on performing mentally and if physically without sound.

First practice with dynamics as written in score.

Then perform with dynamics as specified in the instructions beside.

♩ = 76

Clarinet in B♭

1 *f* *mp* *mf* *ff* *p* *mf*

5 *mp* *ff* *pp*

10 *mp* *f* *mf* *p* *mf*

13 *mp* *sfz f* *mp*

16 *mf* *bis* *bis*

21 *f* *mf* *f*

24 *mf* *ff* *fff* *f* *mp*

- Perform everything in "soft" equivalence. As indicated in the solo.
 - "Real" dynamic changes will be indicated below the regular dynamic area.
 - Cues between brackets are placed in an approximate time position.

A Bao A Qu (clarinet part)

A

play whole fragment
 ♩ = 66

(cue 3)

Clarinet in B♭

Loop solo until "cue 1" (3' approx.)

cue 1 (4")

cue 2 *mf*

(cue 4)

Stop suddenly with "cue 1"

(3") ♩ = 76

continue without cue *f*

mp

(cue 5)

mf *ff* *p* *mf*

7:4 *tr* 3:4

mp *ff* *tr* *pp*

mp 5:4 *f* *mf* *p* *mf*

B

♩ = 60

♩ = 60

cue 1 (10")

cue 2 (cue 3) (cue 4)

(4" approx) **cue 5** *f*

C this rehearsal mark is in an approximate position (cue 1)

cue 2 ♩ = 76

Stop suddenly with "cue 5"

(3" approx) *mp* *sfz* *f*

(cue 3) *mp* *mf* *bis* 6 *bis*

(cue 4) *mf*

f *mf* *ff* *fff* *f* *mp*

D

with conductor

♩ = 60

cue 5 (5")

cue 1 *f*

cue 2 *ff*

cue 3 *f*

cue 4 *f*

E

Cl. *cue 5* *cue 1* *cue 2* (20")

F

Cl. *cue 3* (7") *cue 4* (5") *cue 5* (20") *cue 1* (16")

After 26" approx. the conductor will indicate (next cue 3) a 16" long crescendo.
The crescendo should end louder than real dynamics. Stop crescendo in 1st cue **G**

♩ = 76

Cl. *cue 2*

Cl.

Cl.

Cl.

(cue 3)

Cl. *mf* *real dynamic line* *continue soft*

Cl. *mf* *f* *mf* *ff* *fff* *f* *f* *ff (louder than indicated real)*

stay until cue

G Synched cues

♩ = 60 (boxed tempos are independent from conductor's marking)

Cl. *cue 1* *cue 2*

Cl. **cue 3** (♩ = 76) *mp* **cue 4** (♩ = 76) *mf*

H

Cl. **cue 5** (♩ = 76) *f* **cue 1** (♩ = 76) *f* **cue 2**

Cl. **cue 3** (♩ = 76) *f mf* **cue 4** (♩ = 76) *p*

Cl. **cue 5** (♩ = 76) *ff* **I** Piano solo *ff mfs* 30"

Cl. **J** Resonances *mp*

Cl. *mf* *f*

Cl. *mf* *f*

Cl. *f* *ff* *stop until pianist's cue* *stop with Teodora's cue*

Stop counting and breath when necessary.

A Bao A Qu (trumpet part)

Miguelangel Clerc

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

A (cues 1, 2, 3 and 4 are marked during loop)

B play whole fragment

Trumpet in C

Loop solo until "cue 5" (3' approx.)

cue 5 (7")

cue 1

$\text{♩} = 60$

f *mp*

trpt.

(cue 2) (cue 3) (4" approx.)

f *p*

$\text{♩} = 66$ play whole fragment

cue 4 (cue 5)

f *p*

C approximate position (cue 1) (2")

Stop with next "cue 2"

$\text{♩} = 60$

continue without cue

f *mf* *f*

trpt.

5 6 7 bis

p *f* *mf* *sfz* *ff* *mf*

Follow conductor bar marking

cue 2

Dont follow bar marking of conductor, keep beat speed.

trpt.

conductor marks 4/4 bar

cue 3 (cue 4) (cue 5) (4" approx.)

f *mp* *f*

D with conductor

trpt.

cue 1 (cue 2) cue 3 cue 4

f *p* *f* *mp*

stop following conductor stop with next "cue 1"

real dynamic line (motionless)

trpt.

(cue 5)

p *f* *ff* *mp* *mf*

real (max mf)

E

trpt.

cue 1 cue 2 (20") cue 3 (7")

p

After 25" approx. the conductor will indicate (next cue 1) a 16" long diminuendo. The diminuendo goes to motionless. (stop completely in next "cue 2")

trpt.

cue 4 (cue 5)

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

real dynamic line *soft*

trpt.

5 6 7

p *f* *mf* *sfz* *ff*

trpt. *mf* *bis* *bis* *f* *mp* *f*

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

trpt. *sfz mp* *p < mf* *soft*

(cue 1)

trpt. *p* *mf* *f* *mp* *p* *f* *ff*

trpt. *mp* *mf* *p* (motionless)

cue 2 (26")

cue 3 Stop in next cue. *mp* *f* *sfz mp* *soft*

real dynamic line (motionless)

trpt. *p < mf* *p* *mf* *f* *mp* *ff* (louder than indicated real)

trpt. *p* *f* *ff*

stay until cue

G Synched cues

♩ = 60

cue 1 *f*

Normal dynamics

trpt. **cue 2** **cue 3** *mp*

trpt. **cue 4** *mp*

H **cue 5** *f* **cue 1** *mf* **cue 2**

24 trpt. **cue 3** *mf*

31 trpt. **cue 4** *tr* **cue 5** *p* *mf* **I** Piano solo *ff* *mfsub*

38 trpt. **J** Resonances 30" 39 piano solo continues *pp*

45 trpt. *mp*

50 trpt. *f* *mf*

55 trpt. Stop counting and breath when necessary. *ff* stay until pianist's cue stop with Teodora's cue

A Bao A Qu (guitar solo)

Miguelangel Clerc

f ff fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises

p = silence, keep on performing mentally and if physically without sound.

First practice with dynamics as written in score.

Then perform with dynamics as specified in the instructions beside.

+ : hammer with left hand fingers without plucking with the right hand fingers.

Keep all notes ringing as long as possible except when staccato is indicated.

♩ = 90

The score is written for guitar in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five systems of music, each starting with a measure number (1, 5, 8, 12, 15, 17) and a guitar-specific instruction 'Guitar' or 'Gtr.'. The score includes various musical notations such as chords (I, II, V, VI, VII, VIII, IX, X, XI), fingerings (1-5), slurs, and dynamic markings (mp, mf, f, sfz, p). It also features complex rhythmic patterns, including 16th and 32nd notes, and some unusual time signatures like 3/16, 3/8, and 5/4. The score is annotated with performance instructions, including a tempo marking of ♩ = 90 and specific dynamics for each section.

A Bao A Qu (guitar part)

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

Miguelangel Clerc

A $\text{♩} = 56$ play whole fragment (cue 3) (cue 4)

Guitar Loop solo until "cue 1" (3' approx.) **cue 1** (4") **cue 2** f mf f mf (8" approx.)

$\text{♩} = 60$ **cue 5** play whole fragment mp pizz (cue 1) ord mf

$\text{♩} = 90$ Stop suddenly with next "cue 3" (cue 2) (2") continue without cue mp mf

Gtr. f p f f mp

Gtr. mf $f sfz$ sfz mf f mf $f sfz$

$\text{♩} = 52$ play whole fragment (cue 5) (cue 1) (6") **cue 3** **cue 4** f mp (9" approx.) **C** approximate position

$\text{♩} = 60$ with conductor **cue 2** (3) (2) (1) (cue 3) to rasgueado (4") **cue 4** (4") **cue 5** ff f mf f mp play whole fragment $\text{♩} = 76$

D approximate position (cue 1) (2,5" approx.) $\text{♩} = 72$ **cue 2** (2nd beat of a 3/4 bar) i.v. f mf

E (cue 3) with conductor **cue 4** **cue 5** **cue 1** $f sfz$ **cue 2** (20") $\text{♩} = 16$

$\text{♩} = 90$ **cue 3** mp f mf (cue 4) mp f $soft$

After 32" approx. (after all cues of the group) the conductor will indicate a 16" long diminuendo (next cue 1). The diminuendo goes to motionless. Stop completely in next cue 2.

real dynamic line (motionless)

Gtr. *f* *mp* *mf* *f sfz* *sfz* *mf* *f* *VI*

Gtr. *VI* *V XI* *V* *I* *f* *mf*

ff (louder than indicated real)

Gtr. *IV* *VIII* *mp* *f*

G Synched cues
 (boxed tempos are independent from conductor's marking)

♩ = 60
 cue 1 mute

sfz

cue 2 **cue 3** (*♩* = 90) *mf*

cue 4 **cue 5** (*♩* = 90) *f* **H** **cue 1** (*♩* = 90) *f sfz*

cue 2 mute *sfz* **cue 3** *mf* tambora

cue 4 (*♩* = 90) *mf* **cue 5** (*♩* = 90) *mf*

I Piano solo *ff sfz* **J** Resonances 30" 22 Bars Wait for final cue of Teodora's solo

Teodora's final cue play complete solo (20") (15" approx) tape continues for 3'

soft (motionless) keep on performing mentally

ff fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises

p = silence, keep on performing mentally and if physically without sound.

A Bao A Qu (marimba solo)

Miguelangel Clerc

First practice with dynamics as written in score.

Then perform with dynamics as specified in the instructions beside.

Mute the keyboard with cloths and weighths.

Marimba

$\text{♩} = 82$

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

Mar.

4

mp *mf* *sfz* *f* *mp*

Mar.

6

mf *f* *mp*

Mar.

9

sfz *f* *mf* *f* *mf* *sfz* *f* *sfz*

Mar.

13

mf *mp* *f* *f*

Mar.

16

p *f* *mf* *mp*

A Bao A Qu (marimba part)

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

Miguelangel Clerc

A (cues 1, 2, 3 and 4 are marked during loop)

Loop solo until "cue 5" (3' approx.)

B play whole fragment

Marimba

cue 5 (7")

cue 1

♩ = 72

f p

Mar.

cue 3

mp

stop suddenly with next "cue 5"

♩ = 82

continue without cue

sfz f mf

Mar.

cue 4

f mf sfz

f sfz mf mp f

C play whole fragment

♩ = 76

cue 5 (7")

cue 1

Mar.

cue 2

cue 3

(4" approx.)

D approximate position

♩ = 100 play whole fragment

cue 4 (4")

cue 5

f mf f mp f mf f mp

Mar.

with conductor

♩ = 60

cue 2

cue 3

cue 4

f

E

cue 5

4:5

cue 1

cue 2 (20")

Mar.

f

cue 3

$\text{♩} = 82$

After 32" approx. (after all cues of the group) the conductor will indicate a 16" long diminuendo (next cue 1). The diminuendo goes to motionless. Stop completely in cue 2.

Mar.

f *mf* *mp* *f* *soft*

real dynamic line

(cue 4)

(cue 5)

Mar.

mp *mf* *sfz* *f* *mp* *mf*

Mar.

f *mp* *sfz* *mf* *f*

Mar.

mf *sfz* *f* *sfz* *mf* *mp* *f*

Mar.

p *f* *mf* *mp*

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

(cue 1)

Mar.

f *mf* *mp* *f*

real dynamic line

Mar.

mp *mf* *sfz* *f* *mp* *mf*

Mar.

f *mp* *f sfz* *mf*

Mar.

♩ = 82 stop with the next cue

cue 2 (26") cue 3

f *mf* *sfz* *f sfz*

real dynamic line

Mar.

mf *mp* *f* *f* *soft*

Mar.

f *mf* *mp* *f* *ff (louder than indicated real)*

Mar.

mf *mp* *f* *mp* *mf* *sfz* *f*

G Synched cues
 ♩ = 60 (boxed tempos are independent from conductor's marking)

Mar.

W.B.

fff

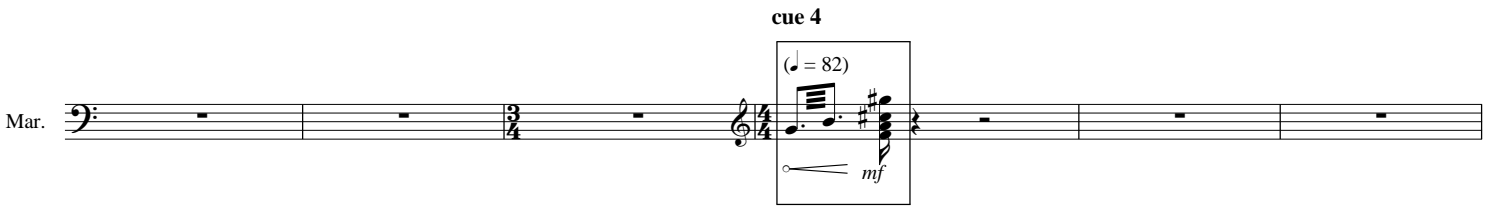
Mar.

cue 2 (♩ = 82) cue 3

W.B.

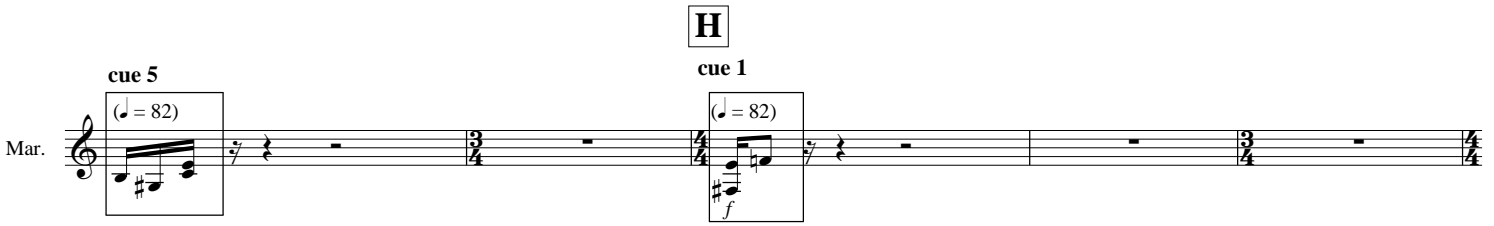
f *fff*

cue 4

Mar. 

cue 5

cue 1

Mar. 

cue 2

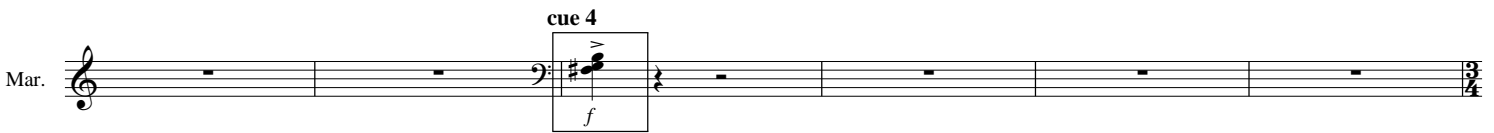
W.B.

cue 3

W.B.

Mar. 

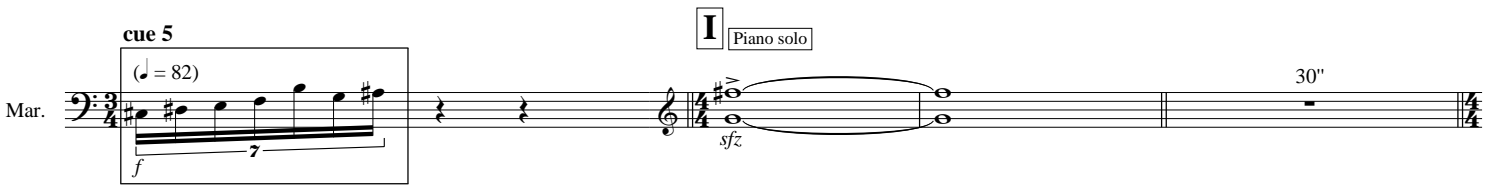
cue 4

Mar. 

cue 5

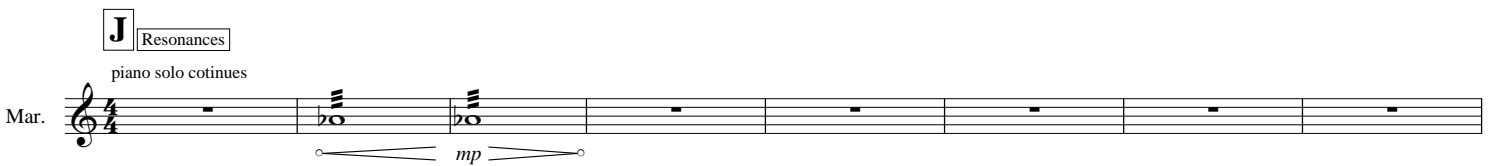
I Piano solo

30"

Mar. 

J Resonances

piano solo cotinues

Mar. 

Mar. 

Mar. 

A Bao A Qu (piano part)

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

Miguelangel Clerc

A (cue 1 is marked during loop)

Loop solo until "cue 2"

cue 2 (6")

cue 3

cue 4

♩ = 76 play whole fragment

Piano

(3' approx.)

mf

B cue 1 (2")

continue without cue

Pno.

♩ = 56 stop suddenly with next "cue 3"

cue 2

Pno.

f mp mf f mp f Ped.

accel. ♩ = 72 rall. ♩ = 56

Pno.

p mf f mp f Ped.

accel. ♩ = 72

Pno.

mp mf f Ped. mf Ped. p

cue 3 (6") cue 4 (cue 5)

♩ = 92 play whole fragment

cue 1 (9" approx)

Pno.

f P 8va...

♩ = 60 with conductor cue 2

conductor marks 4/4 bar

Pno.

♩ = 112 cue 3 play whole fragment

Pno.

f ff mf f mf

Pno. *mp* *f* *mp* *mf* *mp* (2" approx)

(cue 4) (cue 5)

D

cue 1 ♩ = 72 stop suddenly with next "cue 2" **rall.** ♩ = 56

Pno. *mf* *mp* *mf*

Ped. *mf*

Pno. *mf* *mp* *mf*

Ped. *mf*

♩ = 60 **cue 2**

cue 3 **cue 4** **cue 5** **cue 1**

Pno. *f* *sfz f*

E

cue 2 (20") **cue 3** (7") **cue 4** (5")

After 20" approx. the conductor will indicate a 16" long diminuendo (next cue 1).
The diminuendo goes to motionless. Stop completely in cue 2.

cue 5 ♩ = 56 **accel.** ♩ = 72 **rall.** ♩ = 56

Pno. *p* *mf* *f* *mp* *f*

soft *Ped.*

real dynamic line

accel. ♩ = 72

Pno. *mp* *mf* *f* *mf* *p*

Ped.

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

rall. ♩ = 56

Pno.

mf *mp* *mf*

Ped.

accel. ♩ = 72 **rall.** .

Pno.

mf *p*

Ped.

. ♩ = 56 **accel.** ♩ = 72 **rall.** ♩ = 56

Pno.

f *mf* *p* *f*

Ped.

cue 2 (26") **cue 3** ♩ = 56 stop with next cue

Pno.

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

Ped.

real dynamic line ○ (motionless) soft

accel. ♩ = 72 **rall.** ♩ = 56

Pno.

p *mf* *f* *mp* *f*

Ped.

ff (louder than indicated real)

accel. ♩ = 72

Pno.

mp *mf* *f* *mf* *p*

Ped.

A Bao A Qu (final piano solo)

Piano

$\text{♩} = 72$

fff normal dynamics
Ped. (until end)

This system contains the first two measures of the piece. The tempo is marked as quarter note = 72. The dynamics start at fortissimo (fff) and then move to normal dynamics. A pedal instruction is given for the entire duration.

Pno.

3 *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 72$

This system contains measures 3 and 4. It features an acceleration to a tempo of quarter note = 100, followed by a deceleration back to quarter note = 72.

Pno.

5 *accel.* $\text{♩} = 100$

This system contains measures 5 and 6. It continues with the acceleration to a tempo of quarter note = 100.

Pno.

7 *rall.* $\text{♩} = 72$

This system contains measures 7 and 8. It features a deceleration back to a tempo of quarter note = 72.

Pno.

9 *accel.* $\text{♩} = 100$ *rall.*

This system contains measures 9 and 10. It features an acceleration to a tempo of quarter note = 100, followed by a deceleration.

Pno.

11 Give cue to conductor to begin resonance section *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 72$

This system contains measures 11 and 12. It includes the instruction 'Give cue to conductor to begin resonance section' at measure 11. The tempo is accelerated to quarter note = 100 and then decelerated to quarter note = 72.

Pno.

13 *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 66$ *accel.*

This system contains measures 13 and 14. It features an acceleration to quarter note = 100, a deceleration to quarter note = 66, and a final acceleration.

2 15 $\text{♩} = 100$ *rall.* $\text{♩} = 72$

$\text{♩} = 100$ *rall.* $\text{♩} = 72$

accel. $\text{♩} = 100$ *rall.*

$\text{♩} = 72$

accel. $\text{♩} = 100$

rall. $\text{♩} = 66$ *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 72$

accel.

mp

$\text{♩} = 100$ *rall.* $\text{♩} = 66$

accel. $\text{♩} = 100$ *rall.* $\text{♩} = 66$ *accel.*

fff (very energetic until end) 8^{va}

♩ = 100 **rall.** ♩ = 66 **accel.** ♩ = 100 **rall.** ♩ = 72

Pno.

Pno.

Pno.

accel. ♩ = 100 **rall.** ♩ = 72

Pno.

Pno.

♩ = 100 **rall.** ♩ = 72

Pno.

♩ = 100 **rall.** ♩ = 72 **lasciar vibrare al niente** ♩ = 100 **rall.** ♩ = 72

f ff fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises

p = silence, keep on performing mentally and if physically without sound.

A Bao A Qu (violin solo)

First practice with dynamics as written in score.

Then perform with dynamics as specified in the instructions beside.

Play everything as legato as possible
with the exception of indicated staccatos.

Miguelangel Clerc

Violin

1 *mf* *f* *mp* *f* *sfz* *f* *10:8* *3:2* *f* *10:8* *p* *sfz*

6 *mp* *f* *10:8* *p* *f* *p*

9 *mf* *f* *5:4* *p* *4:3* *mf* *10:8*

14 *mf* *mp* *10:8* *f*

17 *f* *3:2* *mp* *7:4* *vibr*

18 *vibr* *f* *p* *mp* *mf* *sfz* *f* *f* *8:7* *5:4* *mp*

21 *mp* *f* *mp* *5:4* *f* *mf* *f* *sfz* *p*

25 *f* *f* *7:4* *7:4* *mp* *4:5* *mf* *mp*

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

A Bao A Qu (violin)

Miguelangel Clerc

A (cue 1) play whole fragment ♩ = 100

Loop solo until "cue 2" cue 2 (6") cue 3 (cue 4)

Violin (3' approx.) *f* *mp* *sfz* *ff psub*

B stop suddenly with next "cue 3" ♩ = 76

(cue 5) (cue 1) continue without cue *mf*

Vln. *ff* *sfz* *pp* *mf* *f* *mp* *sfz*

10:8

(cue 2)

Vln. *mp* *mf* *f* *p* *sfz* *mp* *f* *p*

3:2 10:8 7:4 10:8

Vln. *f* *p* *mf* *f* *p* *mf* *f* *p* *mf*

3:2 5:4 4:3 10:8

play whole fragment ♩ = 82 (cue 5) (cue 1)

C play whole fragment ♩ = 60 with conductor

cue 3 (6") cue 4 (cue 1) (cue 2)

Vln. *f* *p* *ff*

8va

play whole fragment ♩ = 60 (cue 5) (cue 1) (cue 2)

D approximate position with conductor conductor marks 3/4 bar (cue 3)

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

E with conductor (cue 3) (cue 4) (cue 5) (cue 1)

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

♩ = 76

cue 2 *mf* *real (max mf)*

6 6 6

After 50" approx. (after all cues of the group) the conductor will indicate a 16" long diminuendo (cue 1 of next group). The diminuendo goes to motionless. Stop completely in cue 2 of next group.

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

10:8 3:2 7:4

vibr

(cue 3)

Vln. *mf* *sfz* *f* *f* *mp* *mp* *f* *mp* *f* *mf*

(cue 4)

Vln. *sfz* *p* *f* *f* *mp* *mf* *mp*

(cue 5)

Vln. *mf* *f* *mp* *f* *sfz* *p* *sfz*

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

Vln. *mf* *f* *p* *mf*

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

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

(cue 1) vibr

Vln. *f* *p* *mp* *mf* *sfz* *f* *f* *mp*

real dynamic line

Vln. *mp* *f* *mp* *f* *mf* (motionless) *f*

♩ = 76
stop with next cue.

cue 3

cue 2 (26")

real dynamic line (motionless)

if conductors stretches until this point stay in trill until stopping cue

G Synched cues

♩ = 60 (boxed tempos are independent from conductor's marking tempo)

cue 1 (♩ = 76) cue 2 s.t. PPP

cue 3 cue 4 (♩ = 76) sfz

cue 5 (♩ = 76) cue 1 (♩ = 76) f

conductor marks

cue 2 (♩ = 76) cue 3 pizz mute sfz normal dynamics

4

27

cue 4

cue 5

(♩ = 76)

f

(♩ = 76)

mf
sfz < f > f

Vln.

36 **I** Piano solo

J Resonances
Piano solo (continues)

Vln.

ff mfsub Teodora gives cue to conductor to start pp p

30"

42

Vln.

mp mp mf

48

Vln.

f

54

Vln.

f ff

59

Vln.

f ff

stay until pianist cue stop with Teodora's cue tape continues for 3'

f ff fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises

p = silence, keep on performing mentally and if physically without sound.

A Bao A Qu (cello solo)

Miguelangel Clerc

♩ = 76

Violoncello

mf mp f sfz

Vc.

mp f p f p

Vc.

mf f p mf

Vc.

mf mp f

Vc.

f mp vibr vibr

Vc.

f p mp sfz mf f f mp

Vc.

mp f mp f mf f

Vc.

p sfz f f mp mf mp

A Bao A Qu (Cello)

Miguelangel Clerc

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

A (cues 1, 2 and 3 are marked during loop)

Violoncello

Loop solo until "cue 4" (3" approx.)

cue 4 (9")

play whole fragment $\text{♩} = 82$

cue 5 pizz

mf *mp* *p*

B approximate position (cue 1)

Vc.

arco

(5" approx.)

play whole fragment $\text{♩} = 60$

cue 2

f *p* *f*

Vc.

pizz (cue 3) *mf* (cue 4)

arco Stop suddenly with next "cue 1" $\text{♩} = 76$

(2" approx.) **cue 5** *mf*

10:8 *f* *mp* *sfz*

Vc.

mp *mf* *f* *p* *sfz*

3:2 10:8 7:4 10:8

C $\text{♩} = 60$ with conductor

cue 1 (10") **cue 2** s.p. (cue 3)

Vc.

cue 4 (4") $\text{♩} = 76$ Stop suddenly with next "cue 1" (cue 5)

f *p* *mf*

Vc.

f *p* *mf*

5:4 10:8 4:3 6 6 6

mf

D $\text{♩} = 60$ with conductor

cue 1 conductor marks 3/4 bar

Vc.

cue 2 (cue 3) $\text{♩} = 60$

mp

E

Vc.

cue 4 **cue 5** **cue 1** **cue 2** (20") **cue 3** (7")

2 ♩ = 76 After 25" approx. the conductor will indicate a 16" long diminuendo (cue 1 of next group). The diminuendo goes to motionless (end in next cue 2).

cue 4 (cue 5)

f *mp* *f* *p* *soft* *mp*

real dynamic line (motionless)

sfz *mf* *f* *mp* *mp* *f* *mp*

f *mf* *f* *p* *sfz* *f*

f *mp* *mf* *mp*

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

(cue 1)

mp *mf* *f* *p* *sfz* *mp* *f*

f *mp* *sfz*

p *f* *p* *mf* *f*

♩ = 76

cue 2 (26") **cue 3**

p *mp* *mf* *mp* *mf*

real dynamic line (motionless)

f *mp* *sfz* *f* *p* *sfz* *mp* *f*

soft

Vc. *10:8* *p* *f* *p* *mf* *f* *ff* *4:3*

ff (louder than indicated real)

G Synched cues (boxed tempos are independent from conductor's marking)

♩ = 60 *(♩ = 76)*
 1 cue 1 *normal dynamics* *mf* *col legno ricochet s.t. → s.p.* cue 2 *mute sfz*

8 cue 3 *(♩ = 76)* *mp* cue 4 *(♩ = 76)* *f* *5:4* *mp*

H 17 cue 5 *(♩ = 76)* *f* cue 1 *(♩ = 76)* *tr* *<f>* *sfz* *p* cue 2 *pizz* *mute* *sfz*

26 cue 3 *pizz* *mute* *sfz* cue 4 *(♩ = 76)* *f* *4:3*

35 cue 5 *(♩ = 76)* *mf* **I** Piano solo *ff msub* 30" **J** Resonances *♩ = 60* Piano solo (continues) *pp* Teodora gives cue to conductor to start

41 *p*

47 *mp* *mf* *mf*

52 *f* *f* *ff*

59 *stop with Teodora's cue* *tape continues for 3'*

A Bao A Qu (double bass solo)

Miguelangel Clerc

f. ff. fff = very soft, a bit more articulate

mf = as soft as possible

mp = almost silence, let sound some articulating noises

p = silence, keep on performing mentally and if physically without sound.

First practice with dynamics as written in score.
Then perform with dynamics as specified in the instructions beside.

Play everything as legato as possible
with the exception of indicated staccatos.

♩ = 52

Contrabass

Musical notation for Contrabass, measures 1-4. The piece begins in 3/8 time, then changes to 1/4, then 7/16, and finally 2/4. Dynamics include *sfz*, *f*, *mf*, *sfz*, *f*, *mp*, *p*, *f*, and *mp*. There are triplets in measures 1 and 4.

Cb.

Musical notation for Contrabass, measures 5-8. The piece changes to 3/8 time, then 2/4, then 3/8, and finally 2/4. Dynamics include *f* and *ff*. There are triplets in measures 5 and 8.

Cb.

Musical notation for Contrabass, measures 9-11. The piece changes to 2/4 time, then 3/8, and finally 3/8. Dynamics include *mf*, *sfz*, *mp*, *f*, *mp*, *p*, and *mf*. There are triplets in measures 9 and 11. Performance instructions include *pizz* and *arco*.

Cb.

Musical notation for Contrabass, measures 12-15. The piece changes to 3/8 time, then 2/4, then 3/8, and finally 2/4. Dynamics include *ff*, *p*, *mf*, *f*, *sfz*, *f*, *sfz*, and *mp*. There are triplets in measures 12 and 15. Performance instructions include *pizz* and *arco*.

Cb.

Musical notation for Contrabass, measures 16-17. The piece changes to 2/4 time, then 3/8, and finally 6/8. Dynamics include *ff*. There are triplets in measures 16 and 17.

Cb.

Musical notation for Contrabass, measures 18-20. The piece changes to 6/8 time, then 3/8, and finally 3/8. Dynamics include *sfz*, *mf*, *sfz*, *f*, and *mf*. There is a triplet in measure 19.

A Bao A Qu (double bass part)

- Perform everything in "soft" equivalence. As indicated in the solo.
- "Real" dynamic changes will be indicated below the regular dynamic area.
- Cues between brackets are placed in an approximate time position.

Miguelangel Clerc

A (cues 1 and 2 are marked during loop)

Contrabass

Loop solo until "cue 3" (3' approx.)

cue 3 (6")

cue 4 (6")

♩ = 60 play whole fragment

cue 5 (4" approx)

mf

B play whole fragment

Cb.

cue 1 (10" approx)

cue 2 (72)

cue 3 (6")

cue 4 (1" approx) **cue 4** (3")

f *p*

C

Cb.

cue 5 (7")

cue 1 (100) play whole fragment

f *mf* *mp*

pizz arco

cue 2 (6")

Cb.

pizz arco **cue 3** (6")

mf

stop with next "cue 1"

(2" approx.)

continue without cue

♩ = 52

sfz *f* *mf* *sfz*

Cb.

cue 4 (7")

sfz *mp* *p* *f* *mp*

cue 5 (6")

Cb.

f *ff* *mf* *sfz* *mp* *f*

pizz arco

D

♩ = 60 with conductor

conductor marks 3/4 bar

Dont follow bar marking of conductor, keep beat speed.

cue 1 **cue 2** (cue 3) **cue 4** **cue 5**

f

E

Cb.

cue 1 (52)

cue 2 (52)

f *mp* *p* *mf*

real (max *mf*) *soft*

Cb.

pizz arco

ff *p* *mf* *f* *sfz* *mp* *sfz*

Cb.

ff

After 50" approx. (after all cues of the group) the conductor will indicate a 16" long diminuendo (next cue 2). The diminuendo goes to motionless. Stop completely in cue 2.

(cue 3) (cue 4)

Cb. *sfz* *mf* *sfz* *f* *sfz* *sfz* *mp* *p*

(cue 5)

Cb. *f* *mp*

Cb. *f* *ff* *mf* *sfz* *mp* *f* *mp* *p*

Cb. *mf* *ff* *p* *mf*

F this rehearsal mark is in an approximate position (marks beginning of diminuendo to motionless)

arco (cue 1)

Cb. *f* *sfz* *mp* *soft*

Cb. *ff* *sfz* *mf* *sfz* *mf* *f* *mp* *p*

(cue 2) (26")

Cb. *mf* *ff* *p* *mf*

(motionless)

$\text{♩} = 52$

cue 3

stop with next cue

Cb. *sfz* *f* *mf* *sfz* *sfz* *mp* *p* *f* *mp*

real dynamic line

soft

Cb. *f* *ff*

Cb. *mf* 6 *sfz mp* *pizz arco* *mf* *ff* *tr* *stay until cue*

ff (louder than indicated real)

G Synched cues

♩ = 60 (boxed tempos are independent from conductor's marking)

cue 1 *rub back body*
f possible
normal dynamics

Cb. *sfz* **cue 2**

Cb. **cue 3** *sfz* *f* *(♩ = 52)*

Cb. **cue 4** *slap back body with palm* *sfz* **cue 5** *sfz* **cue 1** *(♩ = 52)* *mf* *sfz*

Cb. *knock on side board* **cue 2** **cue 3** *knock on side board*

Cb. **cue 4** *(♩ = 52)* *f*

Cb. **cue 5** *(♩ = 52)* *mf* **I** *Piano solo* *ff mfsub* 30"

J Resonances

Cb. *mp* *mp* *pp*
Teodora gives cue to conductor to start

Cb.

mp

This musical staff for Cb. contains a sequence of notes with slurs and ties. A dynamic marking of *mp* is placed below the staff, with a hairpin indicating a crescendo leading to it and a decrescendo following it.

Cb.

mf *f*

This musical staff for Cb. contains notes with slurs and ties. It features two dynamic markings: *mf* and *f*, with hairpins indicating the volume changes between them.

Cb.

f *ff*

stay until pianist cue

stop with Teodora's cue

tape continues for 3'

This musical staff for Cb. contains notes with slurs and ties. It includes dynamic markings of *f* and *ff*. Performance instructions are written above the staff: "stay until pianist cue" and "stop with Teodora's cue". A note at the end of the staff is marked with a fermata. A note at the bottom right of the staff reads "tape continues for 3'".