William Kleinsasser

Wings of Daedalus

for chamber orchestra and computer

(1993)

Duration: c. 12 minutes

Commissioned by Randall C. Fleischer
and the Hudson Valley Philharmonic

Orchestra

1 flute
1 oboe
1 clarinet in Bb
1 bassoon

1 horn in F
1 trumpet in C
1 trombone

2 percussion:

Percussion 1
glockenspiel
crotales

Percussion 2
1 sizzle cymbal (medium)
1 suspended cymbal (medium)
2 tamtams (medium and large)
2 wood blocks (medium and large)
2 bongo drums (played with sticks)
3 tom toms (small, med. and large)
bass drum

piano

computer-controlled electro-acoustic music
(detailed below)

strings (6-12 violins, 1-3 violas, 1-3 cellos, 1-3 basses)

Notational Information

All glisses begin immediately and last the entire duration of the initiating note

All natural harmonics are notated at sounding pitch except bass, which sound an octave lower than written

For winds and brass: indicates flutter tongue
For percussion: indicates a roll
For strings: indicates an unmeasured tremolo

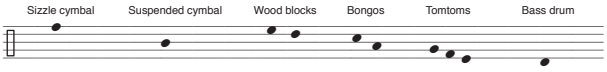
Gradual accelerando or ritard independent of overall tempo

In conjunction with brass harmon mutes: from open to closed with hand over stem of mute
In conjunction with triangle: ringing freely to dampened with hand while playing
An arrow is also used to indicate a gradual change from one mode of playing to another, eg. sul pont. to sul tasto. This is also notated with ma . . . in places.

Play highest possible pitch

- All percussion notes should be allowed to ring naturally unless otherwise indicated (⊕)
- All grace notes are to be played immediately prior to the beat (or subdivision) of their associated note
- Following a fermata the tempo should return to the last consistant tempo which preceded the fermata unless otherwise indicated
- All notes that do not end with a diminuendo marking ( ) should be held at a steady level and released without a diminuendo

Notation of indefinitely pitched percussion instruments



Score is in C with the following exceptions:

All glockenspiel notes sound 15ma higher than written
All bass notes sound 8va lower than written
(including harmonics)

Computer Music System Requirements

Computer running software developed by the composer for this piece using "tap tempo" synchronization

MIDI baton sending tempo taps via momentary button. Another device capable of sending MDI switch controller messages can be substituted.

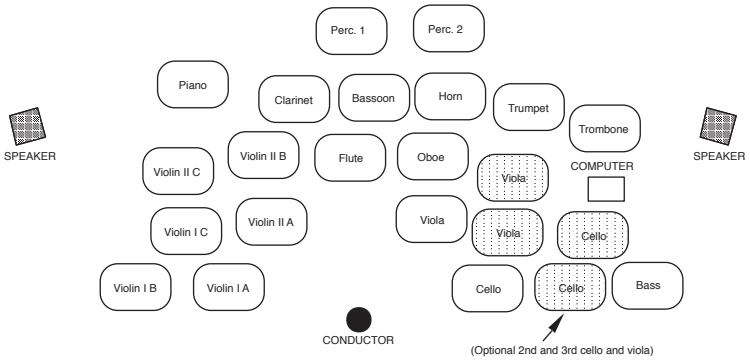
Mixer for sampler output and digital effects

Amplifier for two-channel audio

2 loudspeakers in stereo configuration (sugested placement diagrammed to right)

If the mixer and venue allow, all instruments could be slightly amplified to aid balance and blend.

Stage Setup



Loudspeakers should be placed on stands approx. 6 feet high and placed so that the conductor can hear the program. Placement of the speakers should be back from the front of the stage to facilitate balance and blending. Monitor speakers can be used for the conductor if needed.

ABOUT THE PIECE

Wings of Daedalus is, in part, a response to Pierre Boulez's statement that late modern music replaced the model of the linear narrative with the model of the labyrinth. As an idea itself, the labyrinth has fascinated people for millennia. The labyrinth is a construction with a myriad of possible pathways that ultimately hide or contain a secret. The construction is both a prison to the unknowing and a beautiful design to those with the perspective of having learned the labyrinth. In more complex labyrinths, the labyrinth walker must make choices which take him or her to a hidden chamber. The experience, half-finished, must conclude with the walker retracing the path back out. If the labyrinth is too complex, then the walker is trapped in an inextricable prison. If the labyrinth is too simple then the outcome is inevitable, for the patient walker simply follows the path in and then out. Between these extremes there is a zone of complexity where the labyrinth becomes a compelling, challenging endeavor.

The experience of unfamiliar or new music has many similarities to the labyrinth. New music can be considered a temporal experience (walk) through a complex set of intertwining events which, upon reflection and study, become understood, and perhaps even beautiful. This metamorphosis, from baffling sound to understood music, involves the shift of perspective from music as "seen from inside" to "seen from above." This shift is dramatically expressed in the myth of Daedalus, who builds the labyrinth to entrap the Minotaur and then is, himself, imprisoned inside his creation, the complexity of which exceeds the designer's own cunning. Daedalus escapes the trap by ingeniously building a set of wings with feathers and wax, flying out of the labyrinth altogether. Seen from above, the aesthetic aspects of the labyrinth reemerge. It becomes a complex network of intertwining, possible pathways.

The electronic music that is integrated with the orchestra in this work is presented by a digital sampler playing sound-files developed using csound and SoundHack. These software tools were primarily used to produce transformations based on phase vocoding, complex dynamic filtering, and cross synthesis. During performance, a computer running a sequencing program tracks the conductor's beat via a MIDI-equipped baton, in essence, following the conductor in a way analogous to musicians play in an orchestra. This has emerged as a practical way to synchronize digital music with live performance without requiring the performers to synchronize with tape. Using this method, the orchestra is freer to perform with temporal nuance which allows a more fluid, and musically–timed performance.

Wings of Daedalus was commissioned by the Hudson Valley Philharmonic Orchestra under the musical direction of Randall Craig Fleischer.

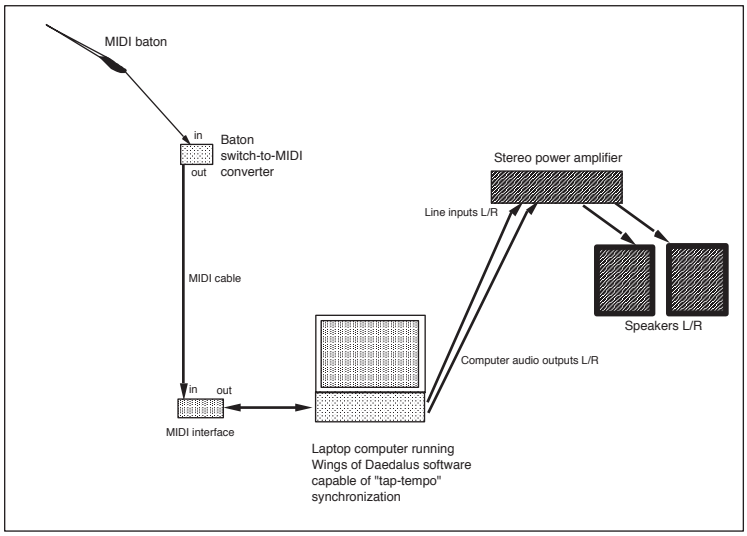
ABOUT THE COMPUTER MUSIC

The computer music that is integrated with the orchestra in this work is realized in concert by a computer system running software that tracks the conductor's beat via a MIDI, in essence, following the conductor in a way analogous to how musicians play in an orchestra. This has emerged as a practical way to synchronize digital music with live performance without requiring the performers to synchronize with tape. Using this method, the orchestra is freer to perform with temporal nuance which allows a more fluid, and musically–timed performance.

The computer runs software deeloped by the composer that is capable of "tap-tempo" synchonization, controlling the playback of MIDI sequences. The sequences are realized by a softwaresampler playing programs designed by the composer that were developed using sound manipulation software including csound, SoundHack and Sound Designer II. These software tools were primarily used to produce transformations based on cross-synthesis, phase vocoding, and complex dynamic filtering. The digital sampler, given enough memory, can be thought of as a miniature, but highly flexible, direct-from-RAM digital soundfile playback system. In this regard the composer is offered the possibility of simple cue initiation (as in the direct-from-disk paradigm) which can involve the playback of cues with durations limited only by the internal memory of the sampling device. But, more powerfully, the cue list paradigm can be integrated with the ability to build sequences of short soundfiles defined as multi-samples by the device and played by MIDI sequences that can be flexibly timed during performance.

Tap-tempo synchronization enables the playback tempo of the sequence to be updated on a regular and ongoing basis. In a sense, the electro-acoustic music "listens to" and follows the performers rather than vice versa. Using tap tempo, the computer operator taps a button or key (or any other definable MIDI message) which is interpreted by the program as a beat or sub-beat. The program then extrapolates the timing for the music between the current time and the next expected beat or sub-beat . In this regard, the temporal flow of the sequence can be altered at levels ranging from the sub-beat to multiples of the metric beat. The level of interpretation is programmed into the sequence by the composer. This feature makes flexible musical timing possible for the composer using the sequencer/sampling device method of integrating electro-acoustic music with live performance.

The tap is simply a defined MIDI event. The MIDI foot pedal, which is often used to communicate the tap, is simply a voltage switch. Because of this, it was a straight-forward matter to develop a conductor's baton that is equipped with a simple momentary on button that is wired to the MIDI system as a control pedal device. Using this baton, the conductor taps the button for each beat and the sequencer follows the subtle changes of musical timing without a problem. This method allows for the integration of electro-acoustic music with live performance without requiring the performers to synchronize to fixed machine timing or run the risks inherent in elaborate methods of pitch detection and score following. A diagram of this system is provided below. I would like to acknowledge my gratitude to Bryan Nelson, an electronic engineer, who designed and built the baton-to-midi converter used for the first performances..



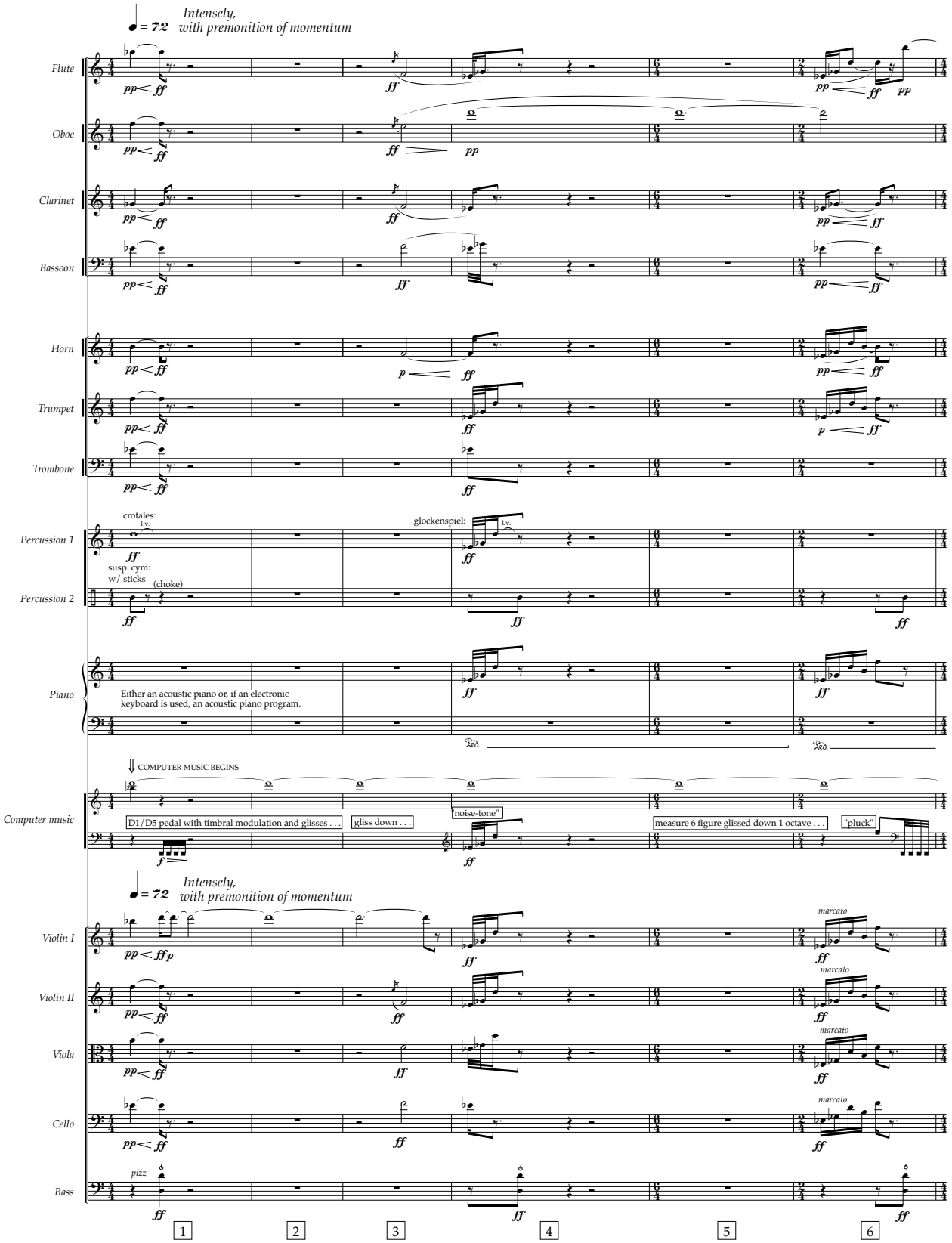
Computer music playback and synchronization system

WINGS OF DAEDALUS

Score in C

Commissioned by the Hudson Valley Philharmonic

William Kleinsasser
(1993)



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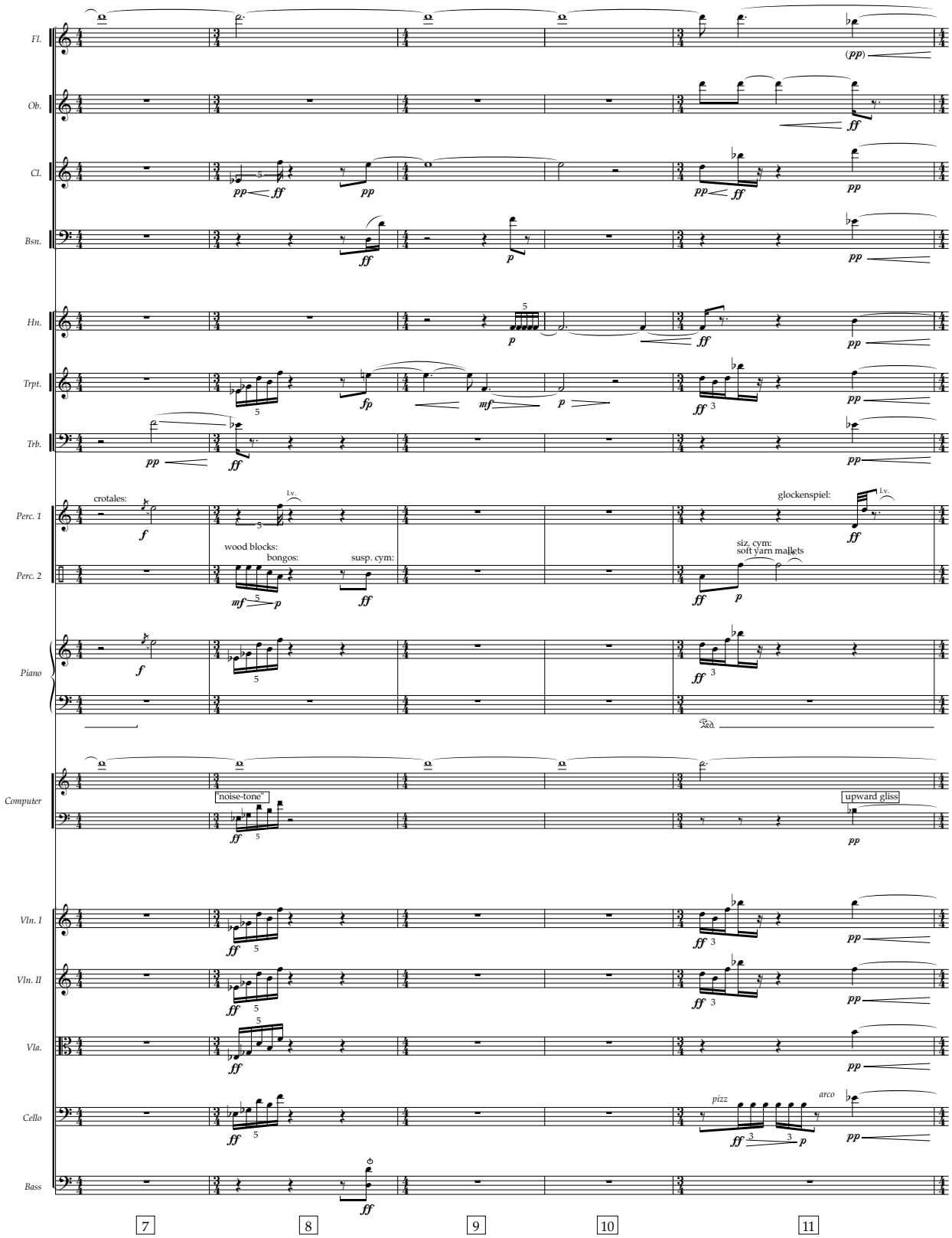
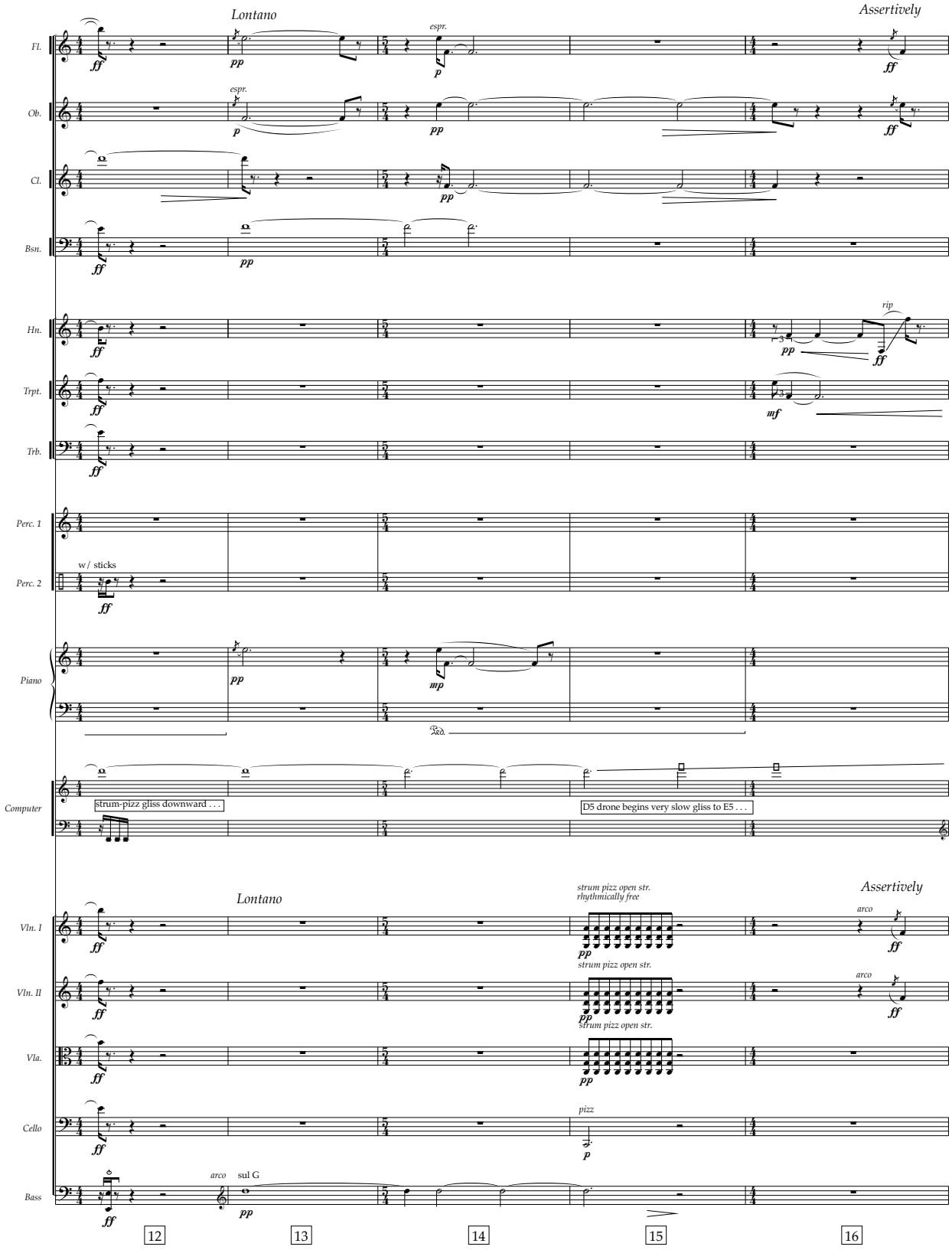
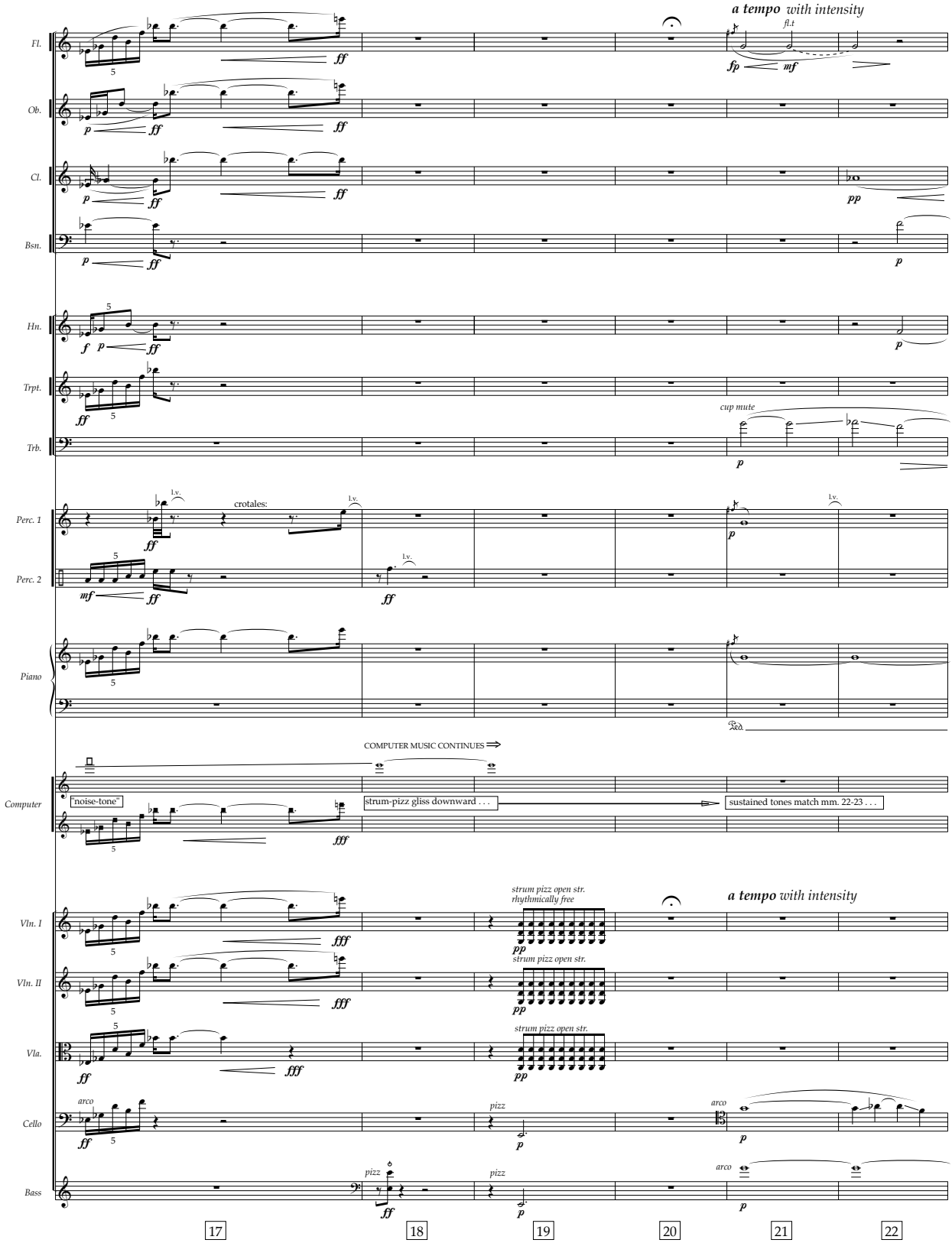
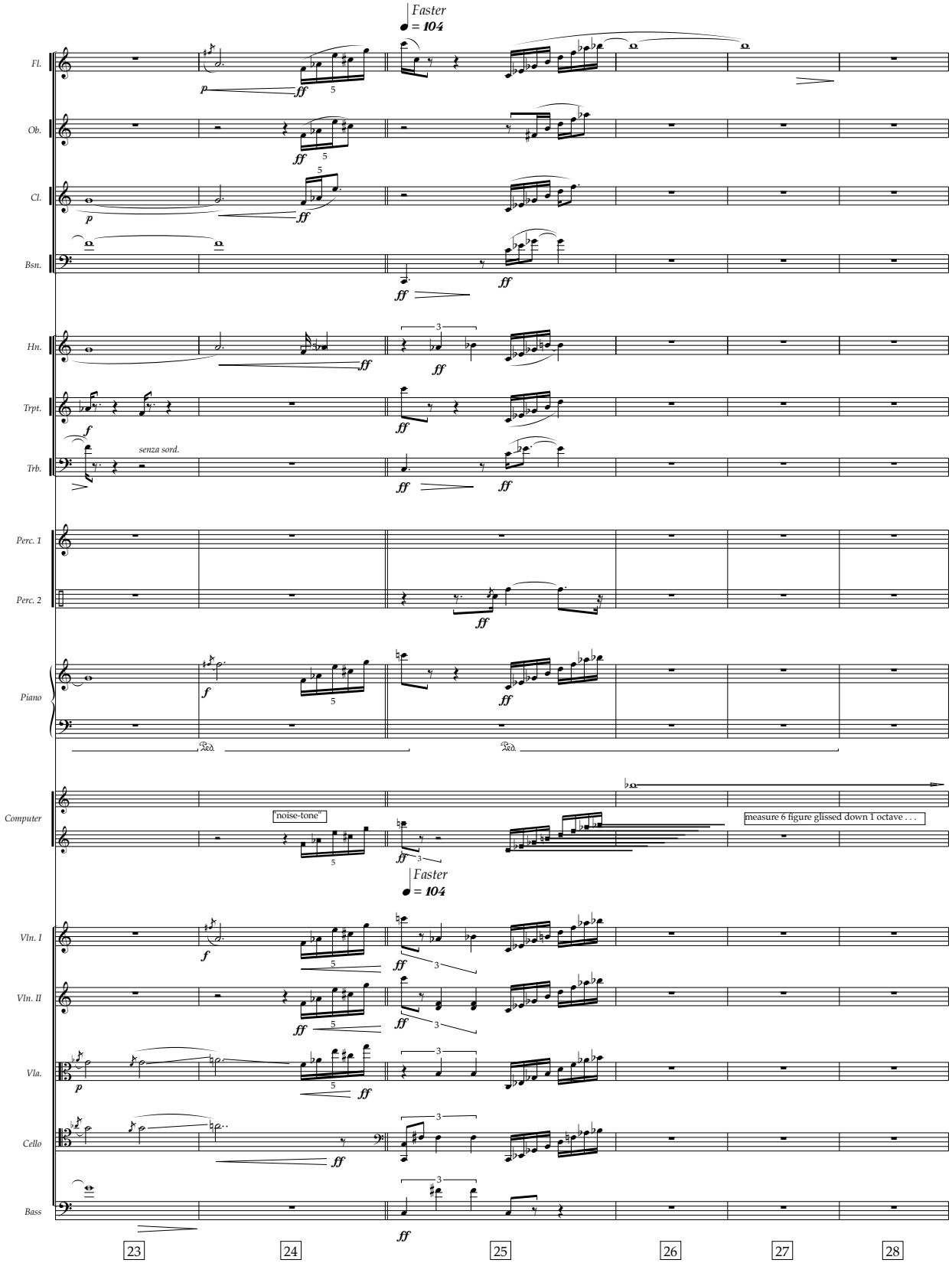
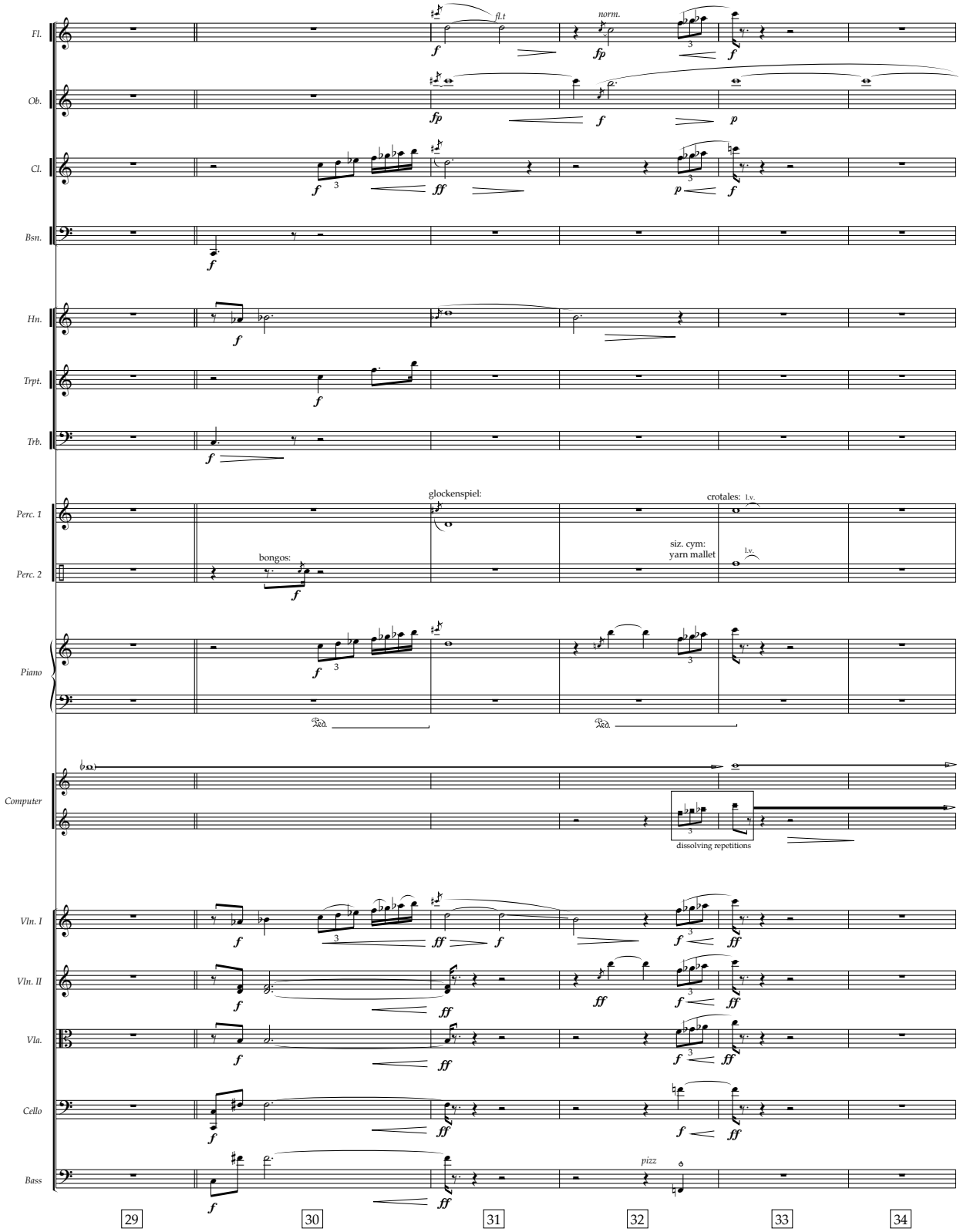
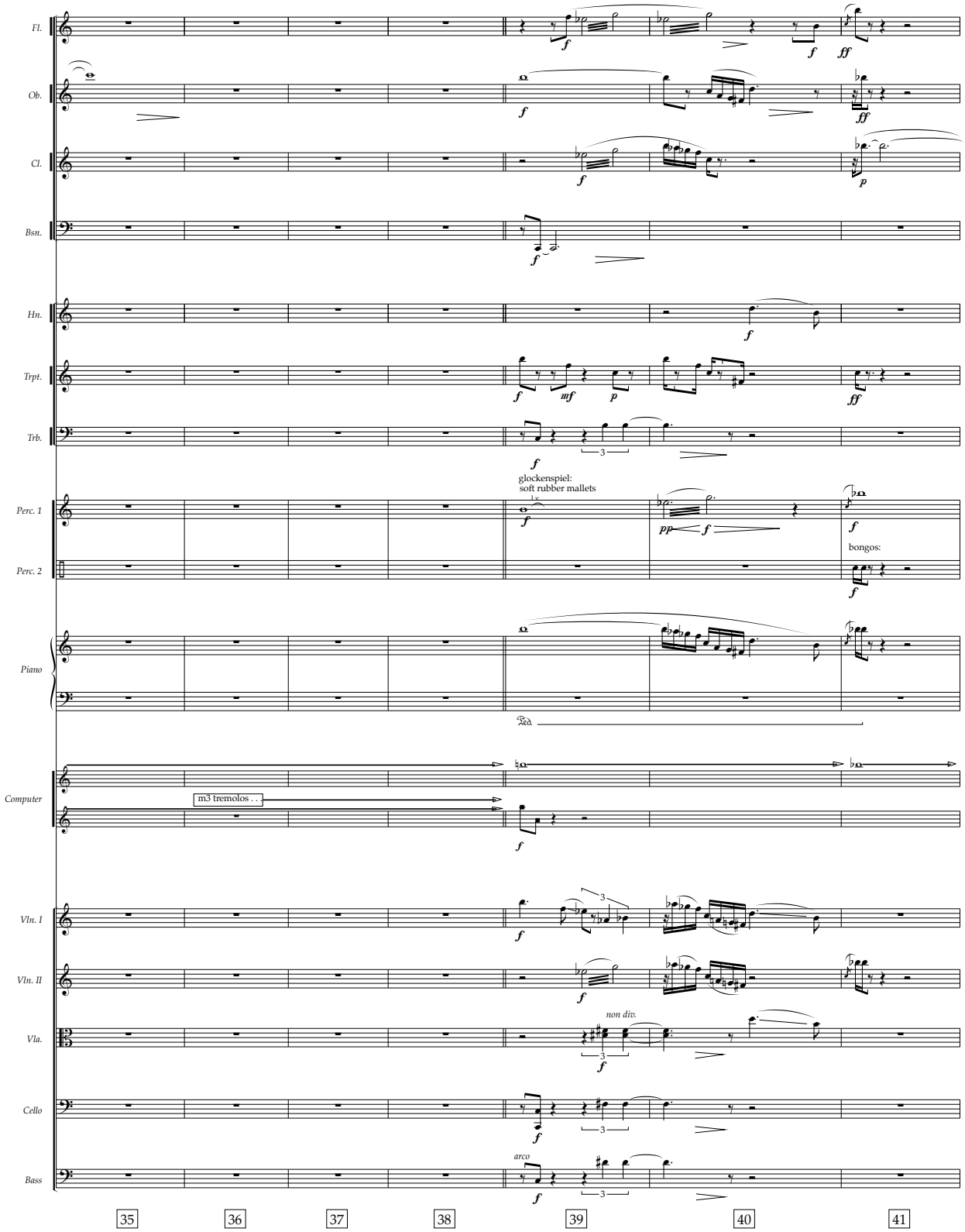

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
crotales:
glockenspiel:
wood blocks:
bongos:
susp. cym:
siz. cym:
soft yarn mallets
"noise-tone"
upward gliss
pizz
arco
7
8
9
10
11

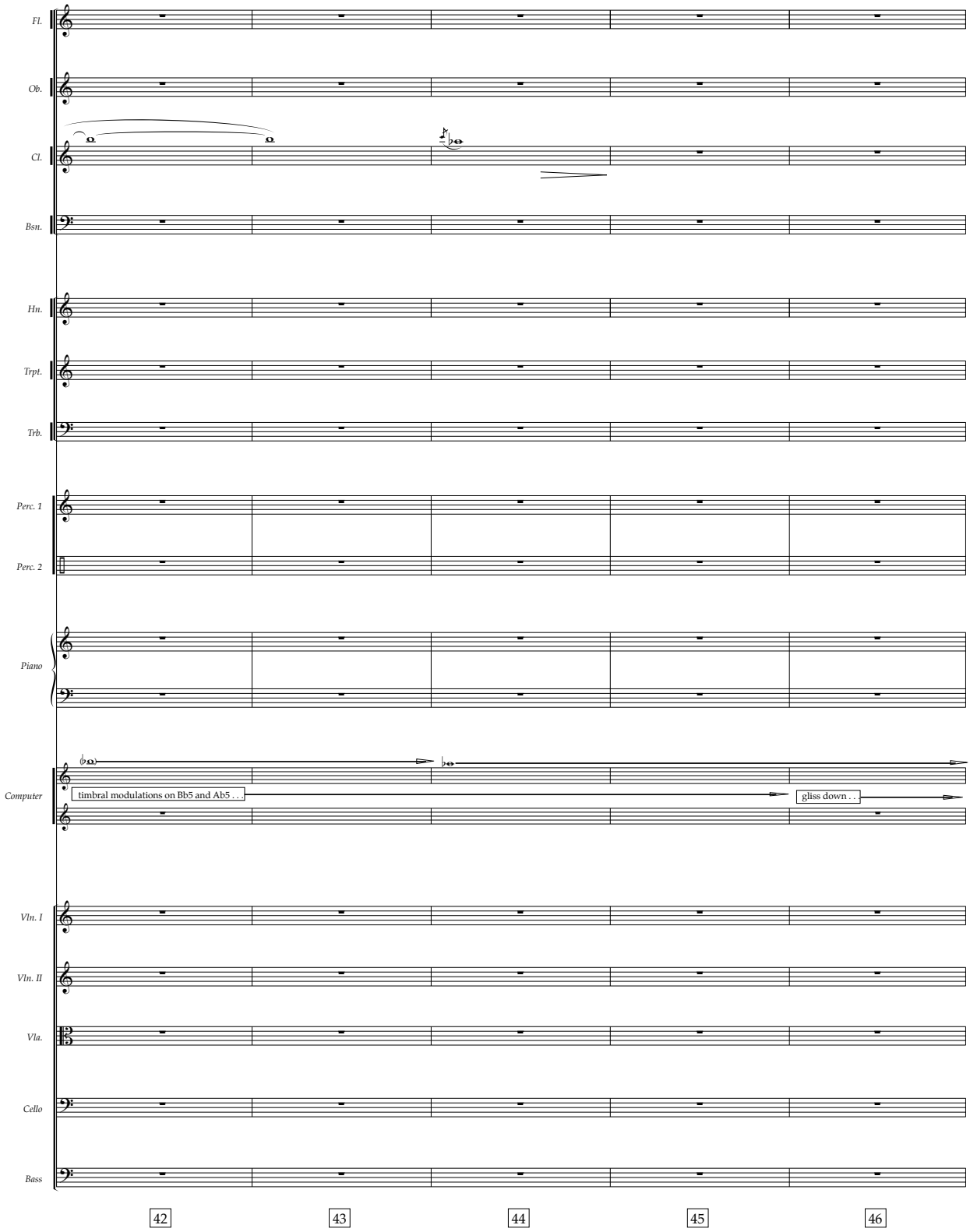

Lontano
Assertively
espr.
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
rip
Perc. 1
Perc. 2
w/ sticks
Piano
Ped.
Computer
strum-pizz gliss downward . . .
D5 drone begins very slow gliss to E5 . . .
Lontano
Assertively
strum pizz open str.
rhythmically free
arco
Vln. I
Vln. II
Vla.
Cello
pizz
Bass
arco
sul G
12
13
14
15
16

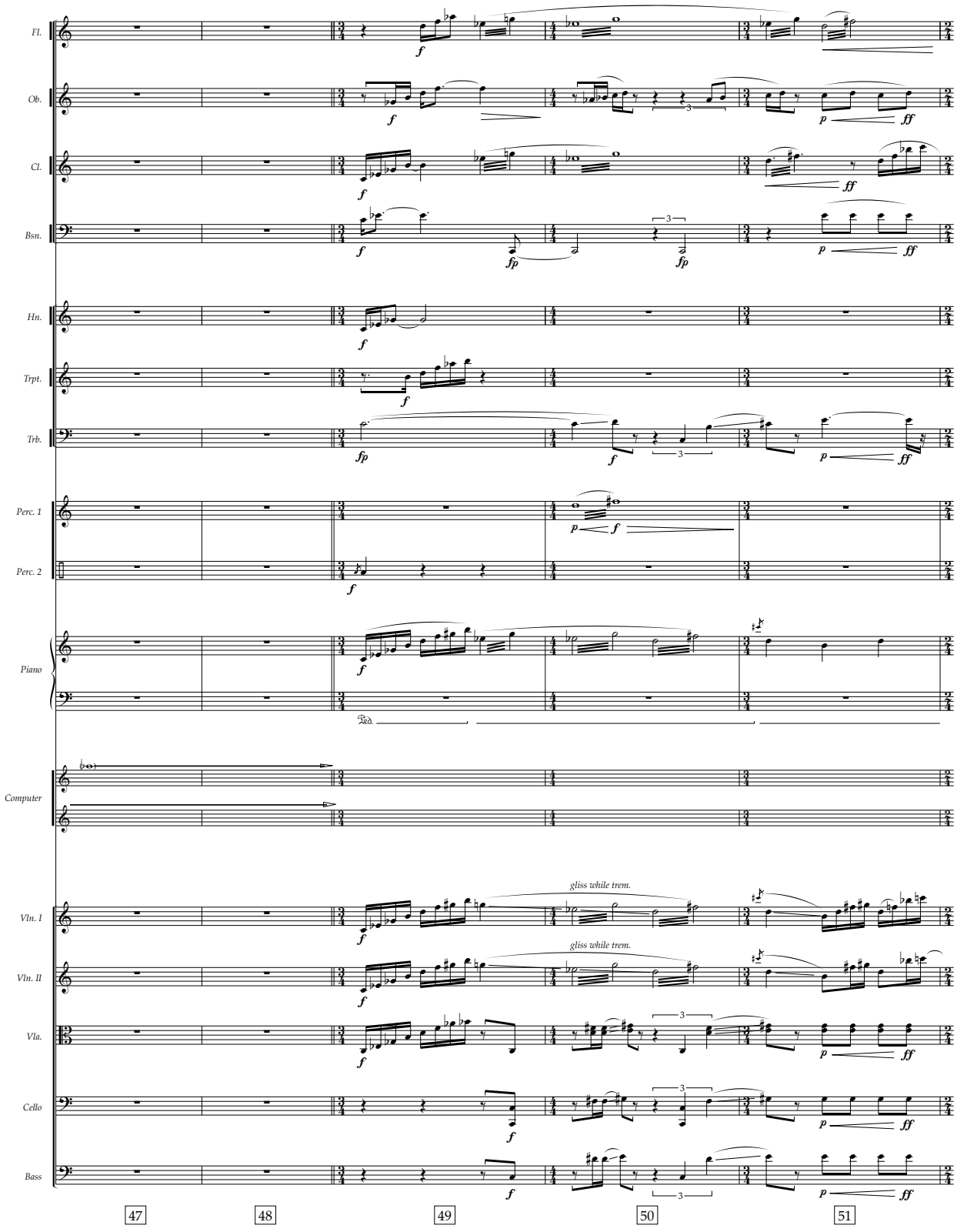

a tempo with intensity
fl.t
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
cup mute
Trb.
crotales:
Perc. 1
Perc. 2
Piano
COMPUTER MUSIC CONTINUES
Computer
"noise-tone"
strum-pizz gliss downward . . .
sustained tones match mm. 22-23 . . .
strum pizz open str.
rhythmically free
a tempo with intensity
Vln. I
Vln. II
Vla.
Cello
Bass
arco
pizz
17
18
19
20
21
22

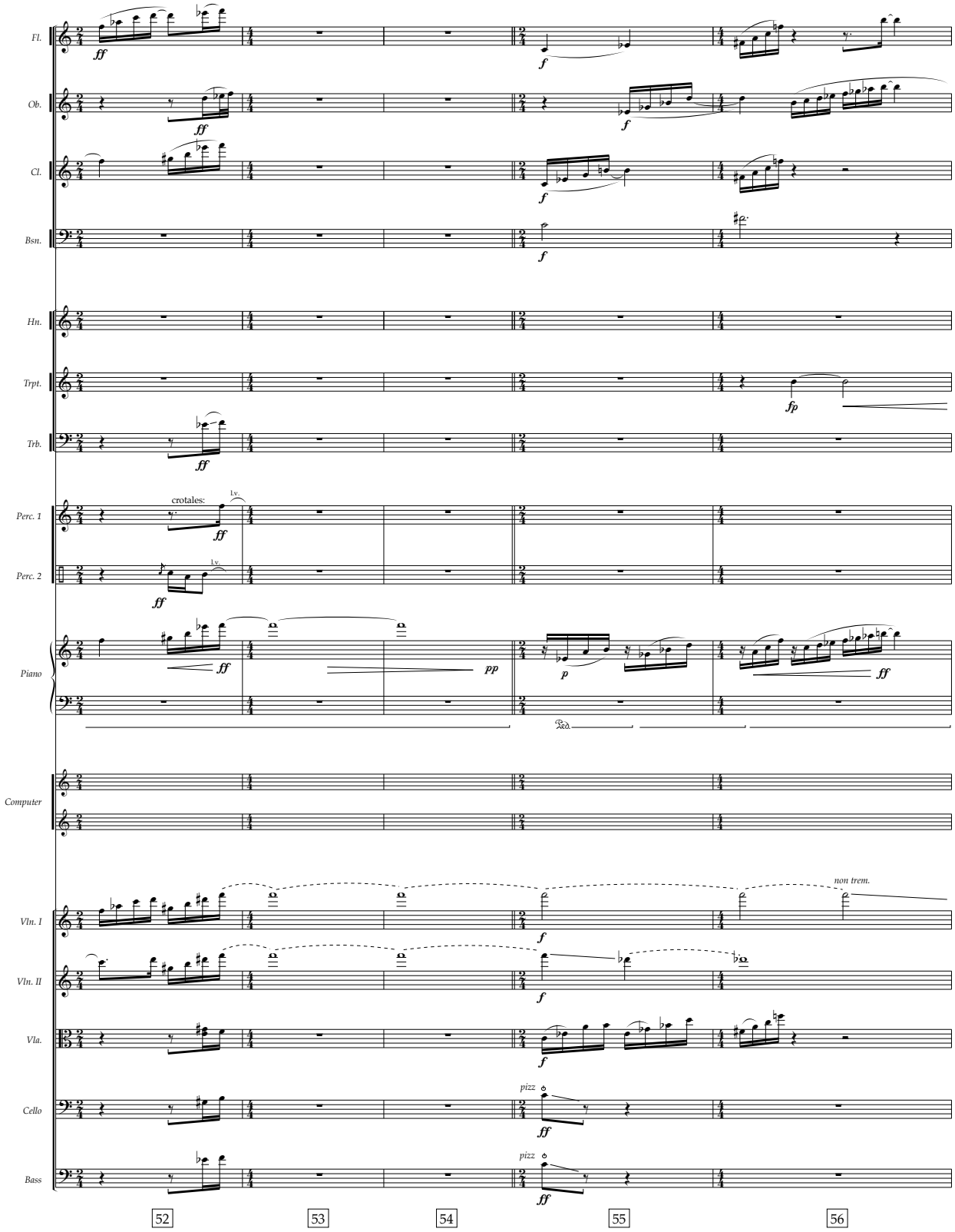

Faster
= 104
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
senza sord.
Perc. 1
Perc. 2
Piano
Computer
noise-tone"
measure 6 figure glissed down 1 octave . . .
Faster
= 104
Vln. I
Vln. II
Vla.
Cello
Bass
23
24
25
26
27
28

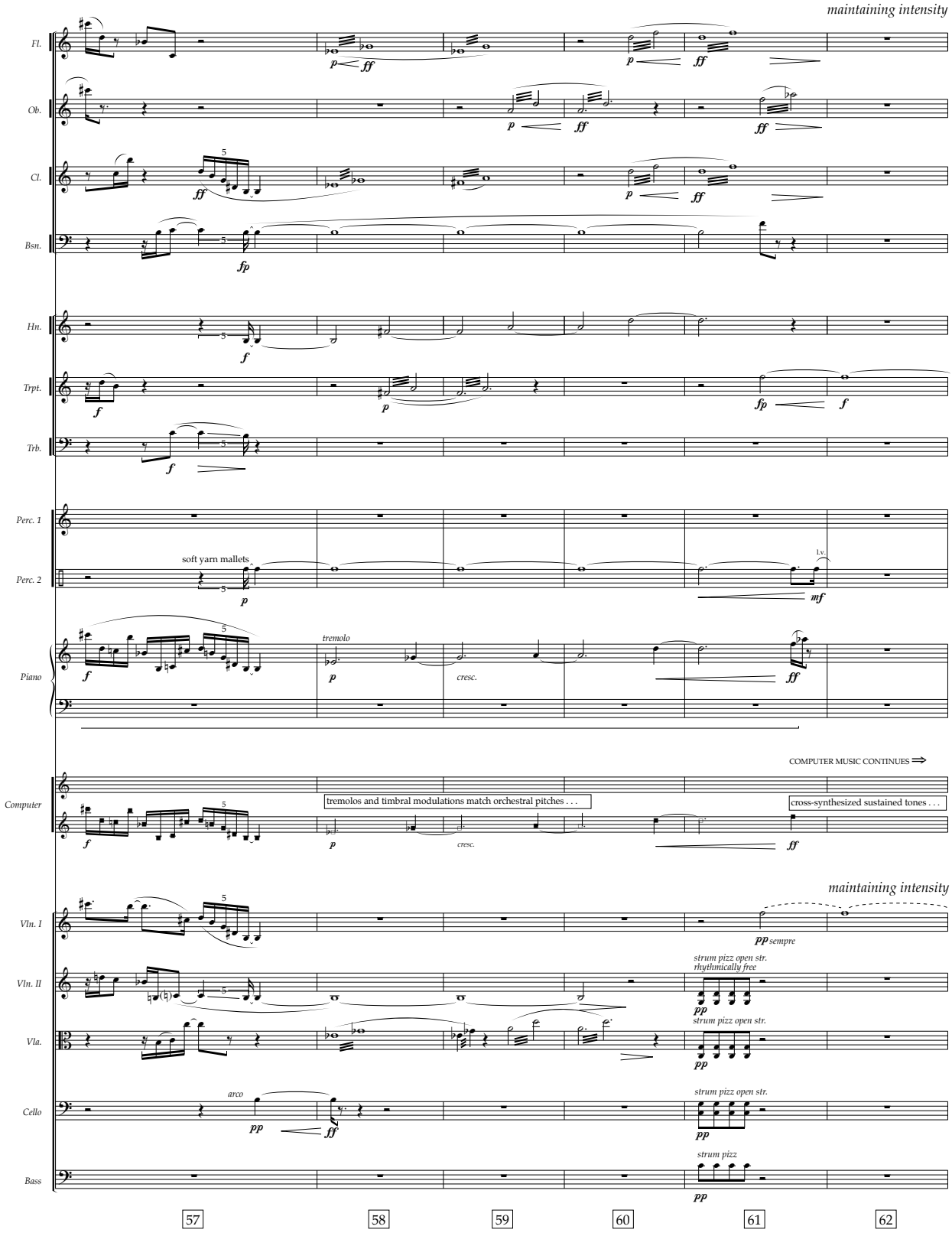

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
fl.t
norm.
glockenspiel:
crotales: 1.v.
bongos:
siz. cym:
yarn mallet
1.v.
dissolving repetitions
pizz
29
30
31
32
33
34

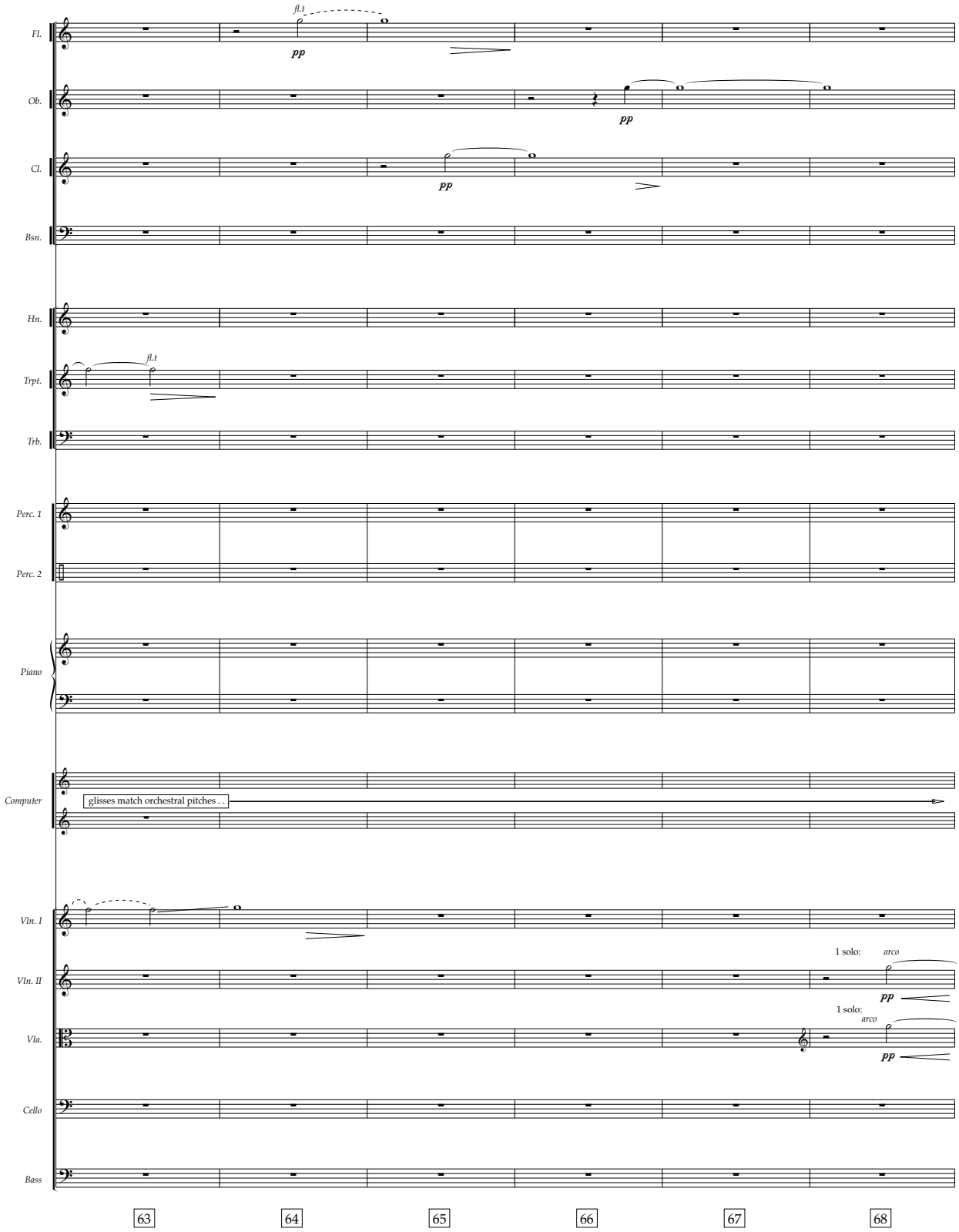

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
glockenspiel:
soft rubber mallets
Perc. 2
bongos:
Piano
Computer
m3 tremolos . .
Vln. I
Vln. II
Vla.
non div.
Cello
arco
Bass
35
36
37
38
39
40
41

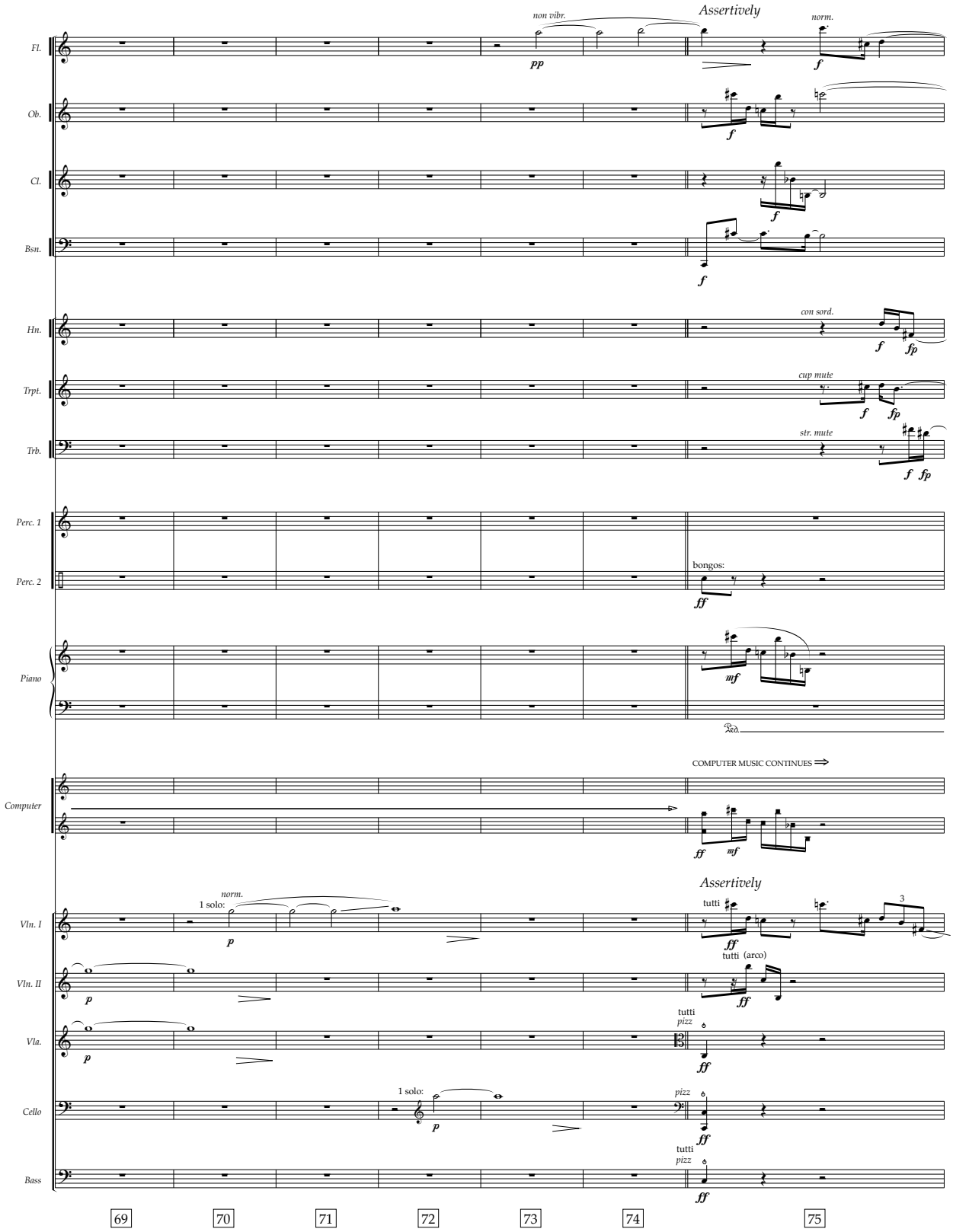

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
timbral modulations on Bb5 and Ab5 . . .
gliss down . . .
Vln. I
Vln. II
Vla.
Cello
Bass
42
43
44
45
46

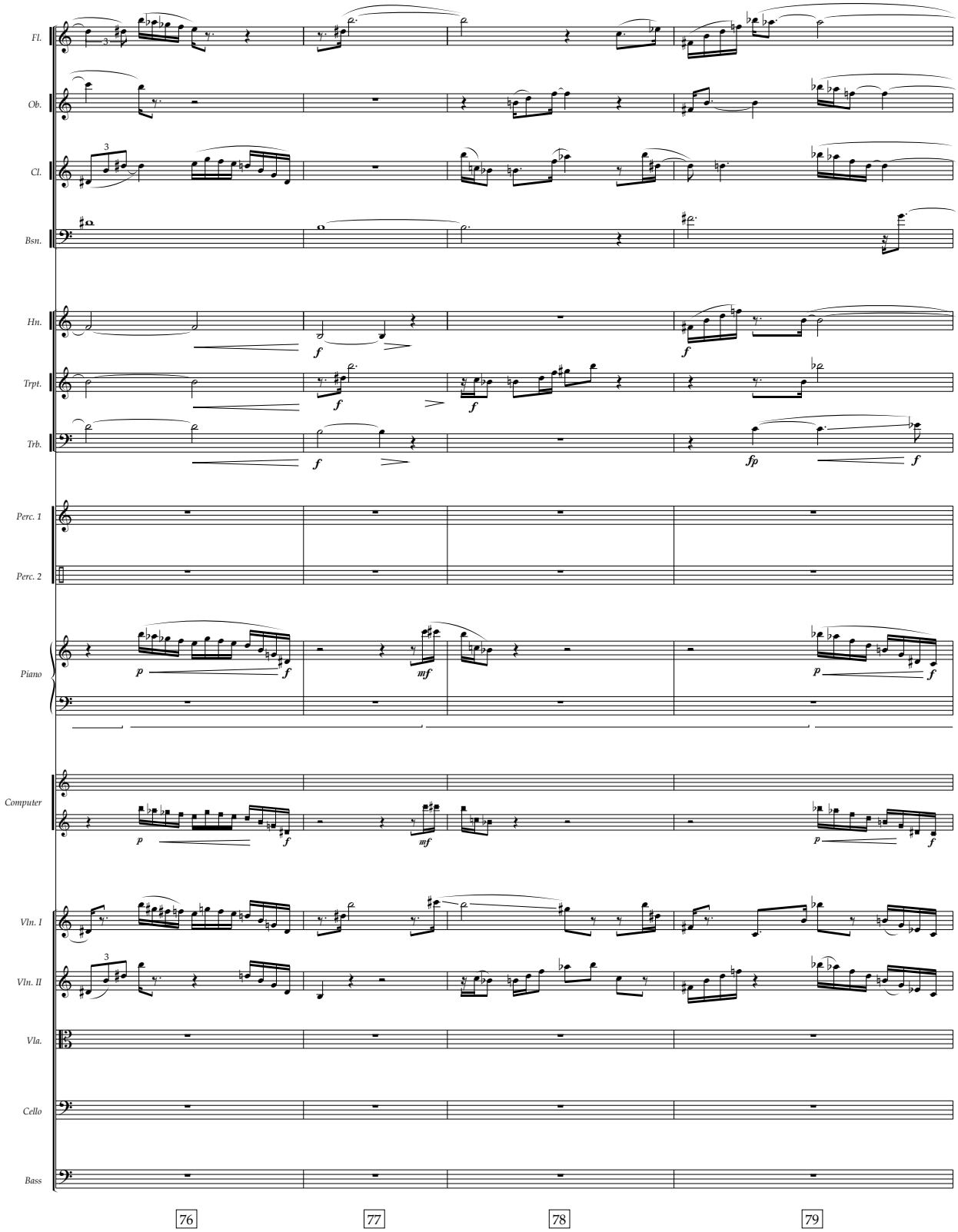

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
gliss while trem.
gliss while trem.
47
48
49
50
51

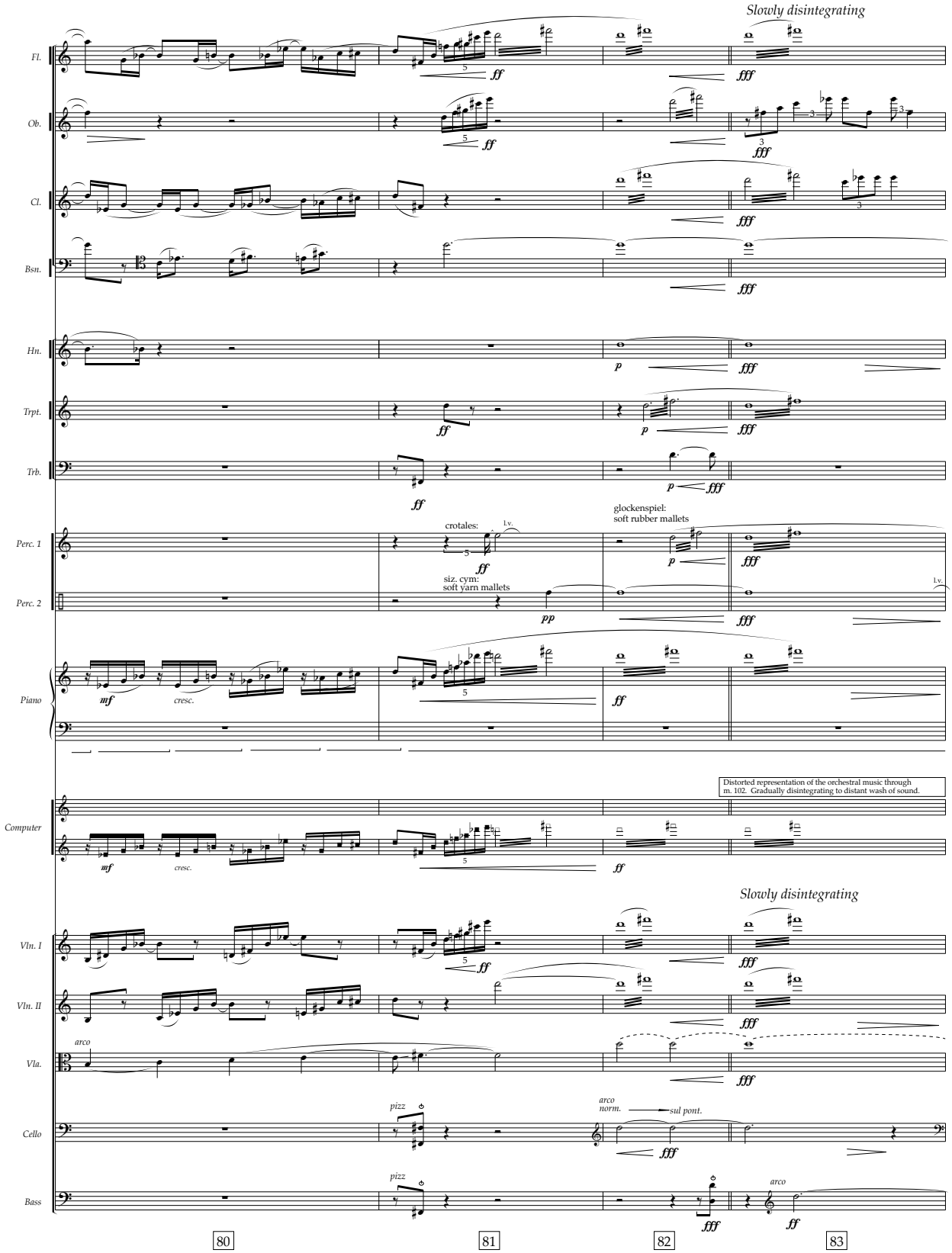

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
crotales:
l.v.
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
pizz
non trem.
52
53
54
55
56

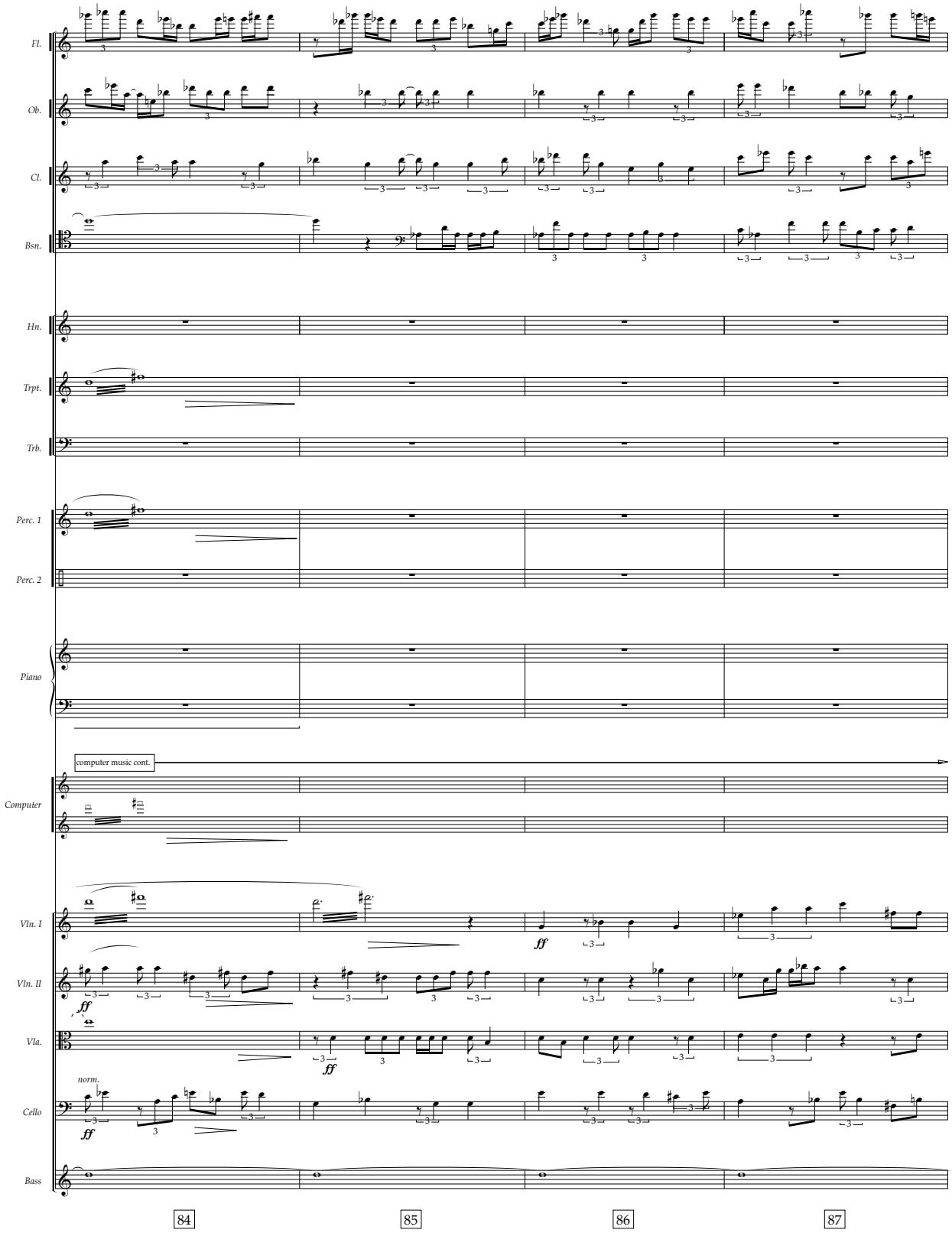

maintaining intensity
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
soft yarn mallets
Piano
tremolo
cresc.
COMPUTER MUSIC CONTINUES ⇒
Computer
tremolos and timbral modulations match orchestral pitches . . .
cross-synthesized sustained tones . . .
maintaining intensity
Vln. I
pp sempre
Vln. II
strum pizz open str.
rhythmically free
Vla.
strum pizz open str.
Cello
arco
strum pizz open str.
Bass
strum pizz
57
58
59
60
61
62

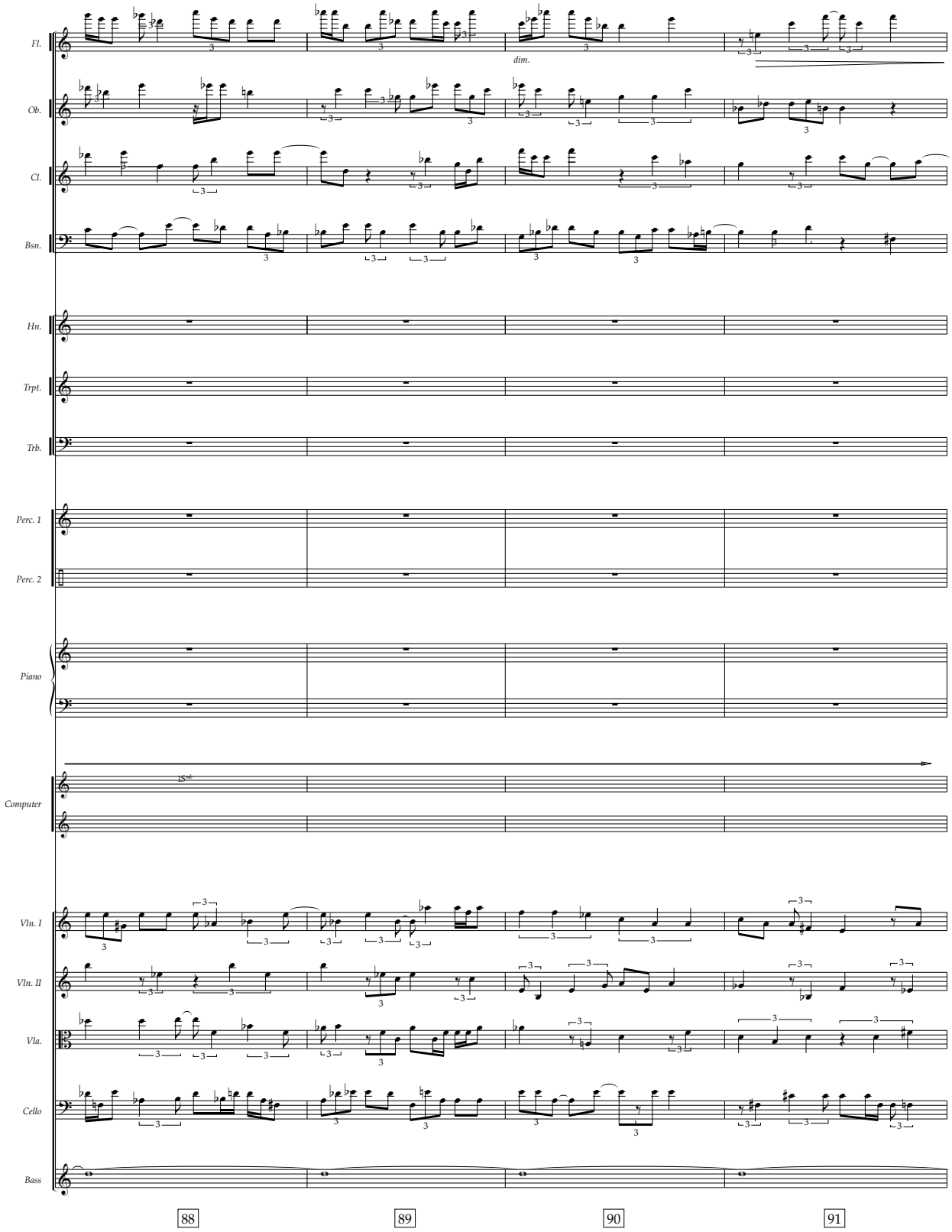

Fl.
fl.t
pp
Ob.
pp
Cl.
pp
Bsn.
Hn.
Trpt.
fl.t
Trb.
Perc. 1
Perc. 2
Piano
Computer
glisses match orchestral pitches . .
Vln. I
Vln. II
1 solo:
arco
pp
Vla.
1 solo:
arco
pp
Cello
Bass
63
64
65
66
67
68

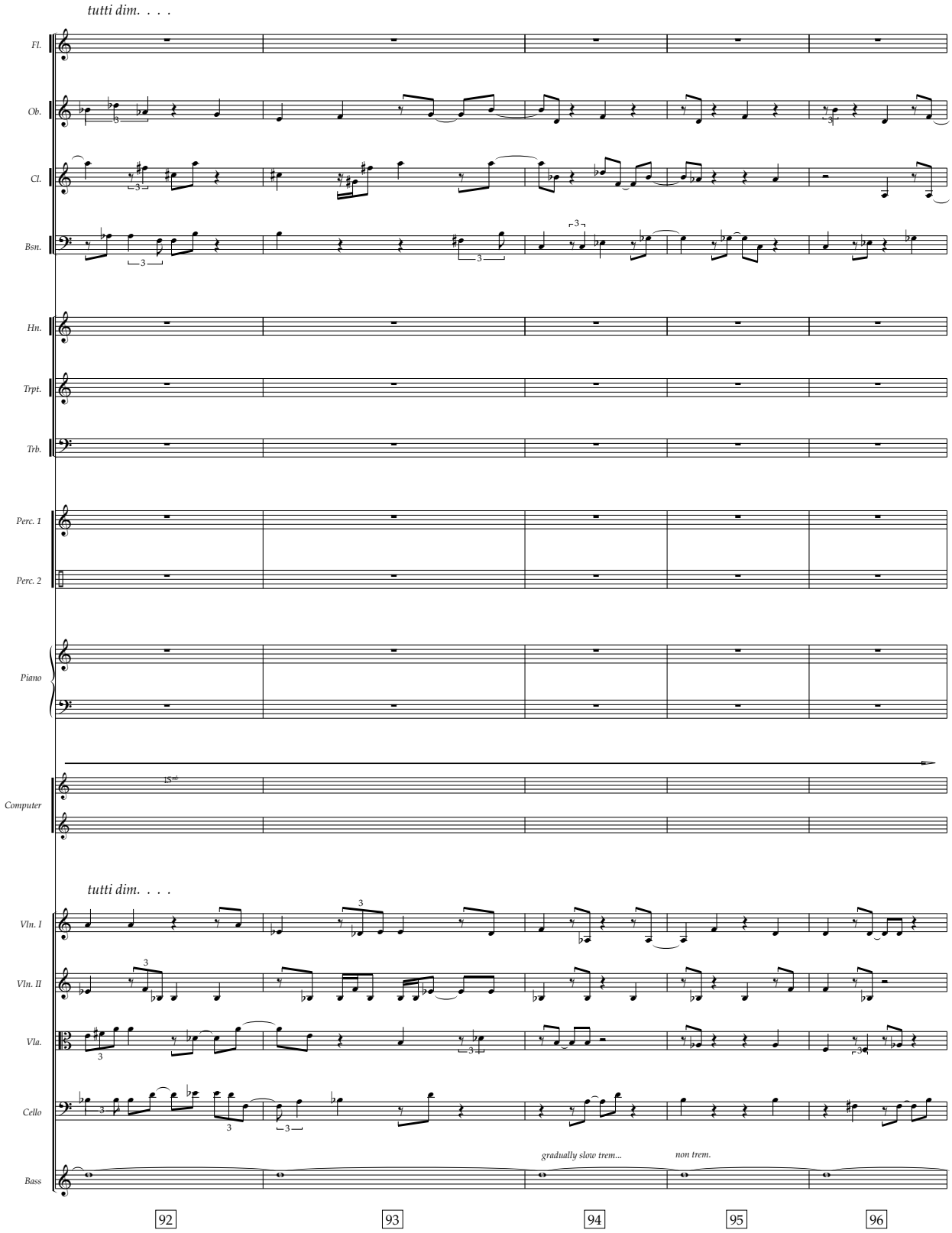

Assertively
non vibr.
norm.
Fl.
Ob.
Cl.
Bsn.
con sord.
Hn.
cup mute
Trpt.
str. mute
Trb.
Perc. 1
Perc. 2
bongos:
Piano
COMPUTER MUSIC CONTINUES
Computer
Assertively
norm.
1 solo:
tutti
tutti (arco)
Vln. I
Vln. II
Vla.
pizz
1 solo:
Cello
Bass
69
70
71
72
73
74
75

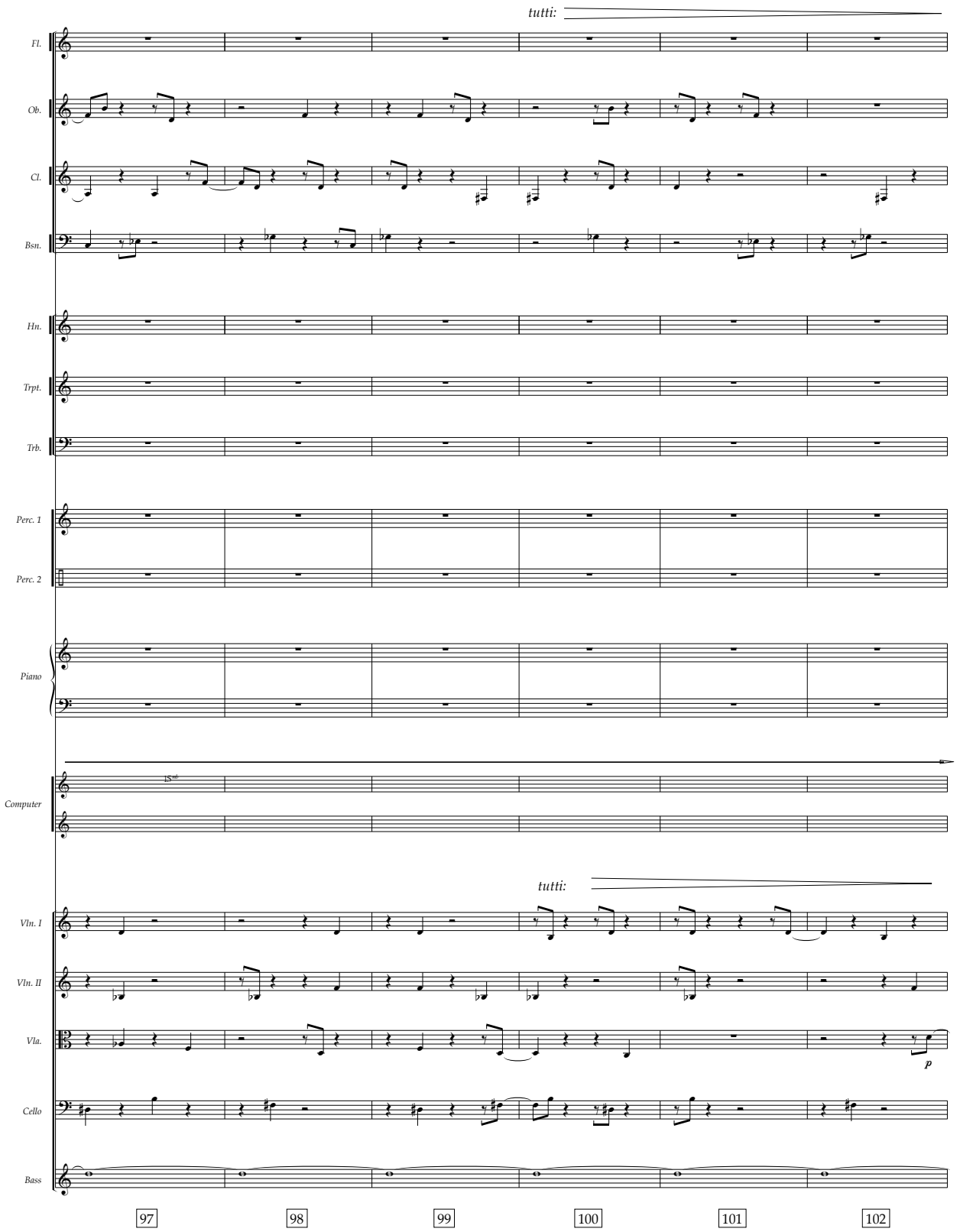

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
76
77
78
79

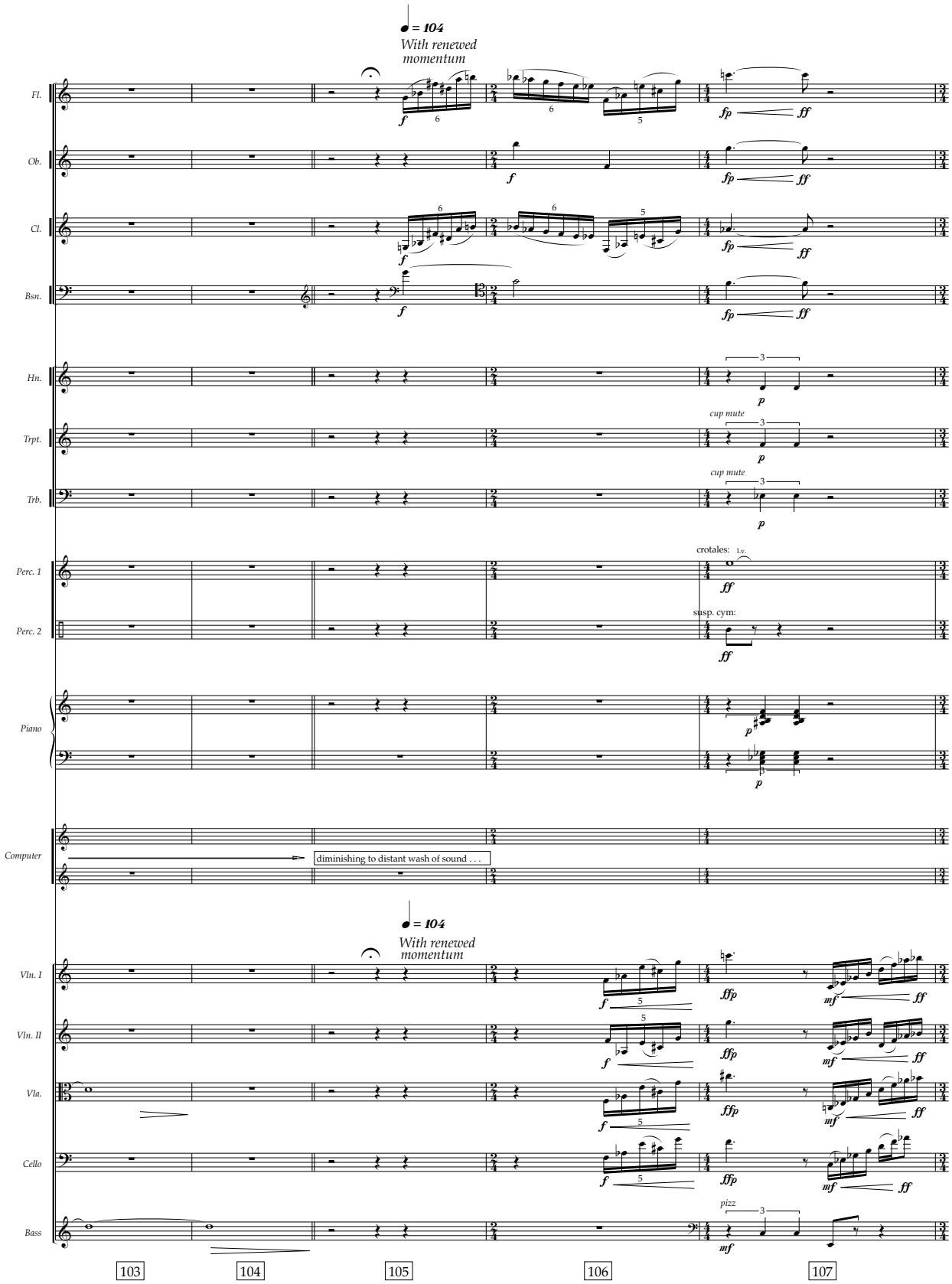

Slowly disintegrating
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
crotales:
l.v.
siz. cym:
soft yarn mallets
glockenspiel:
soft rubber mallets
cresc.
Distorted representation of the orchestral music through m. 102. Gradually disintegrating to distant wash of sound.
arco
pizz
arco norm.
sul pont.
80
81
82
83

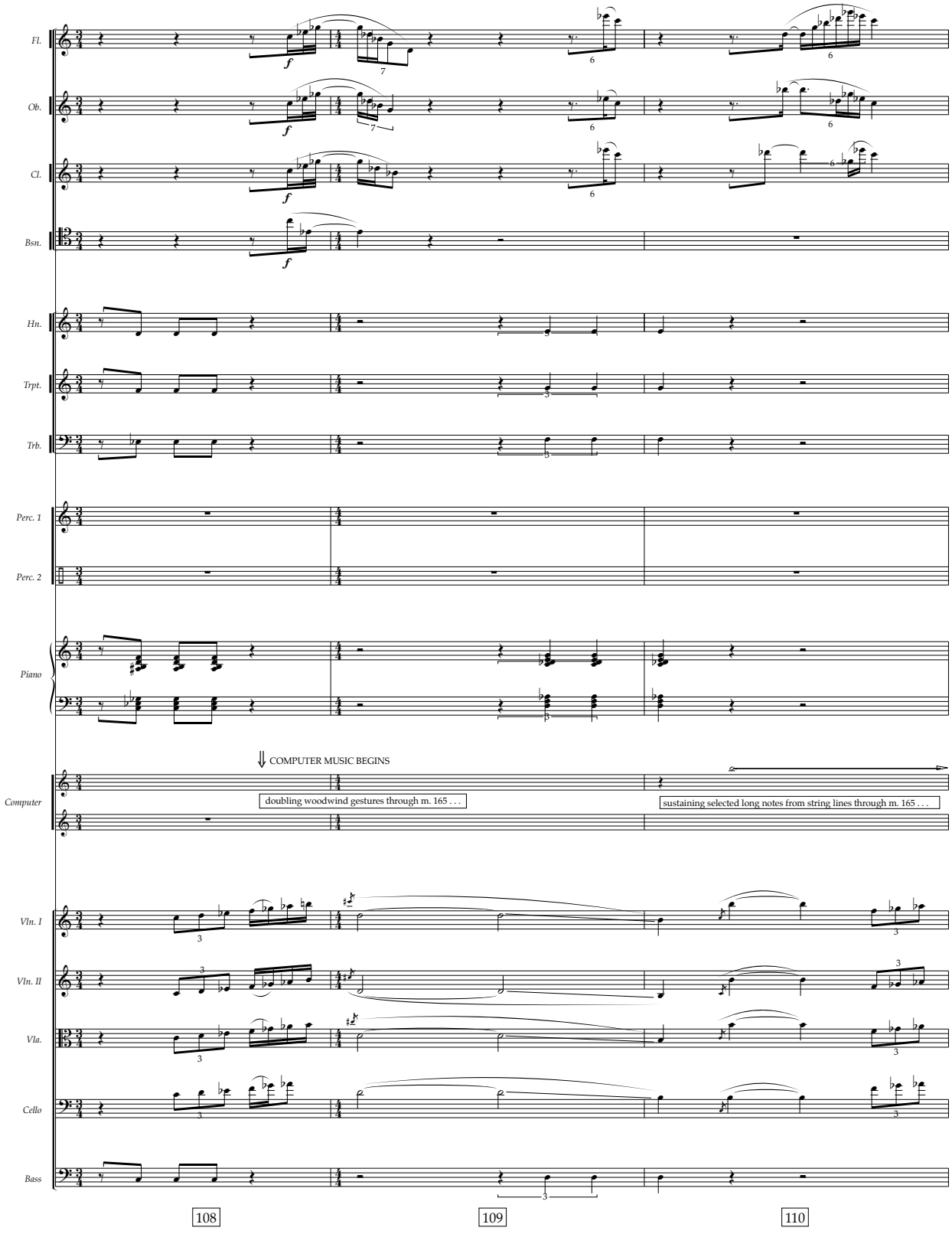

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
computer music cont.
Computer
Vln. I
Vln. II
Vla.
norm.
Cello
Bass
ff
84
85
86
87

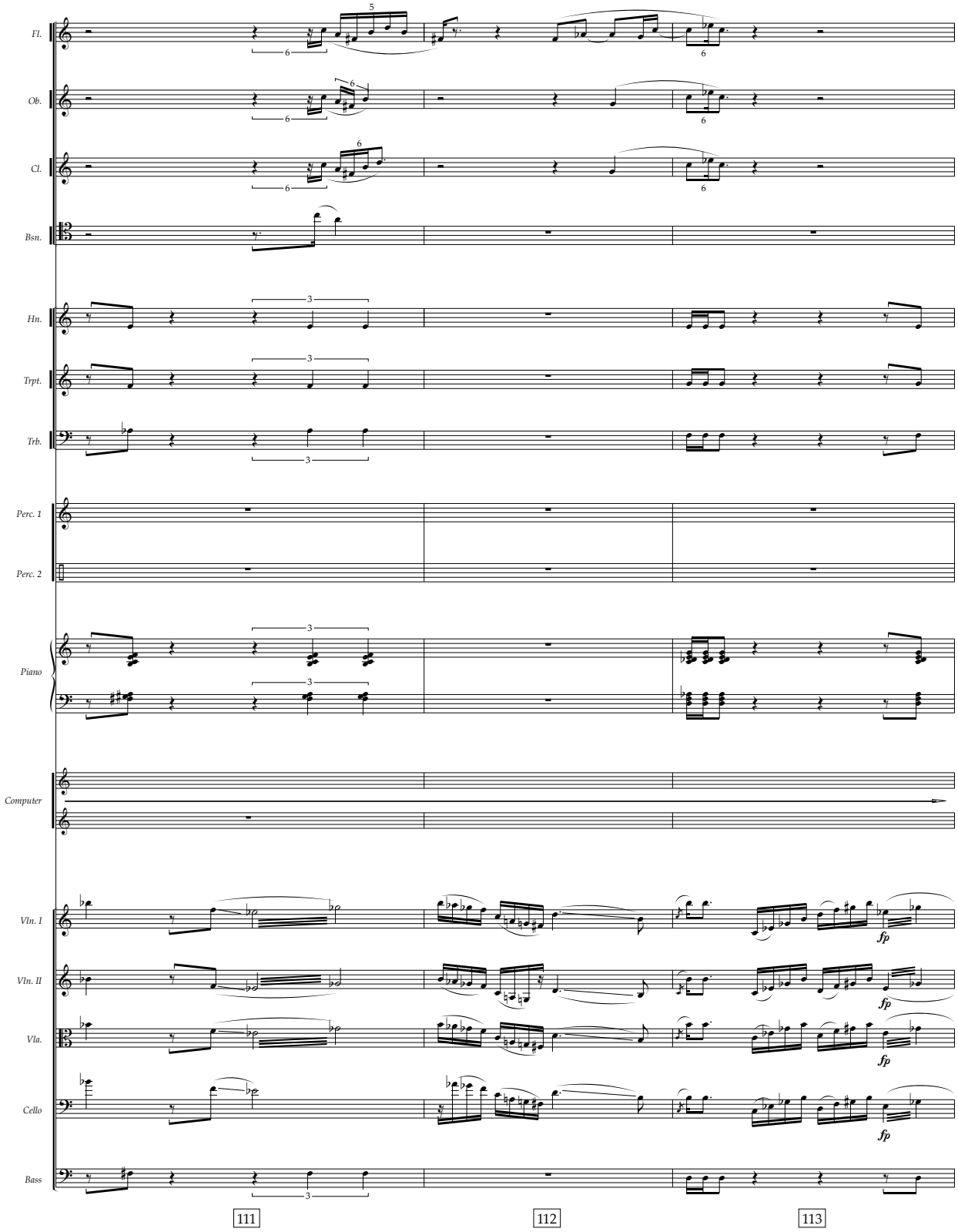

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
dim.
15ma
88
89
90
91

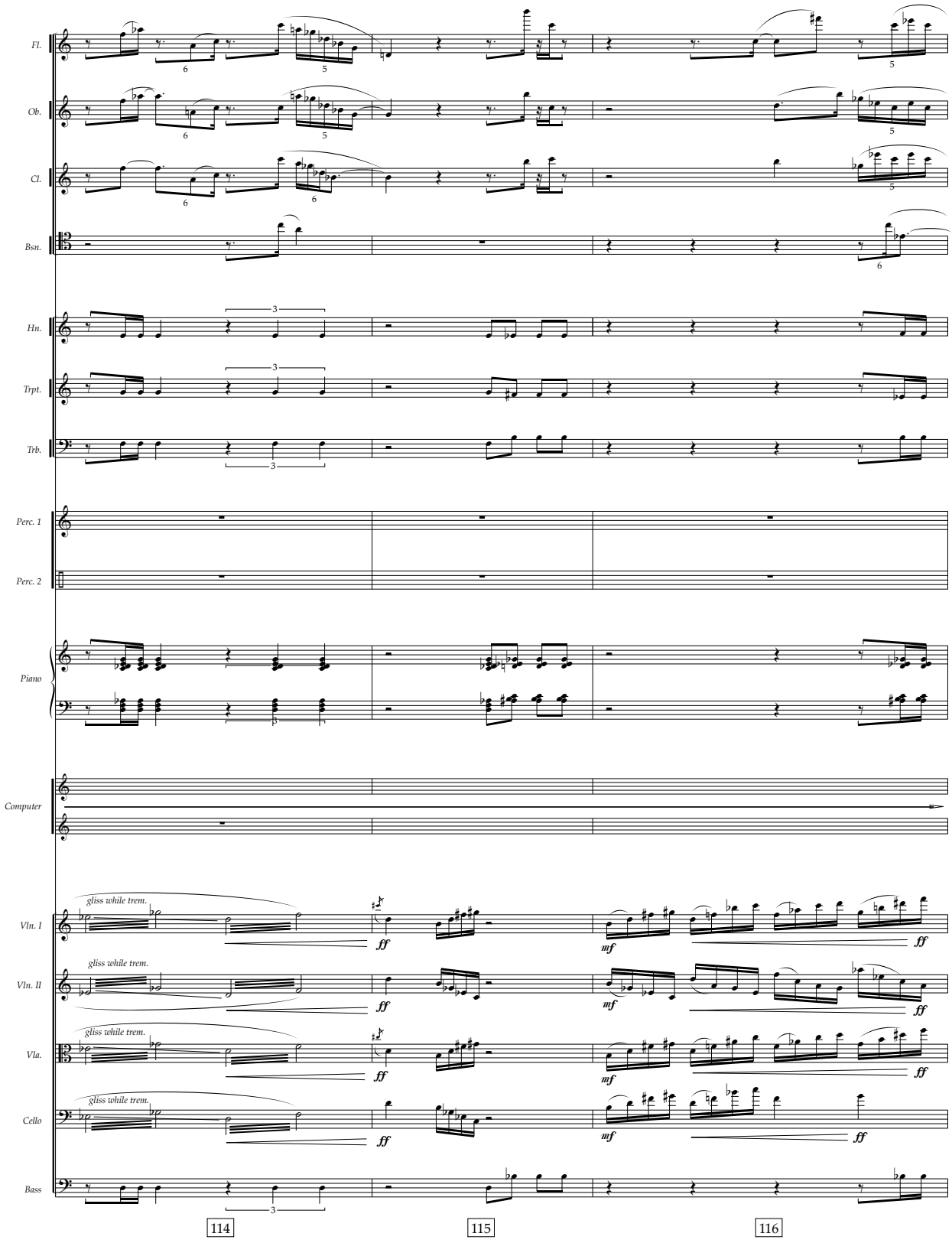

tutti dim. . . .
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
tutti dim. . . .
Vln. I
Vln. II
Vla.
Cello
Bass
gradually slow trem...
non trem.
92
93
94
95
96

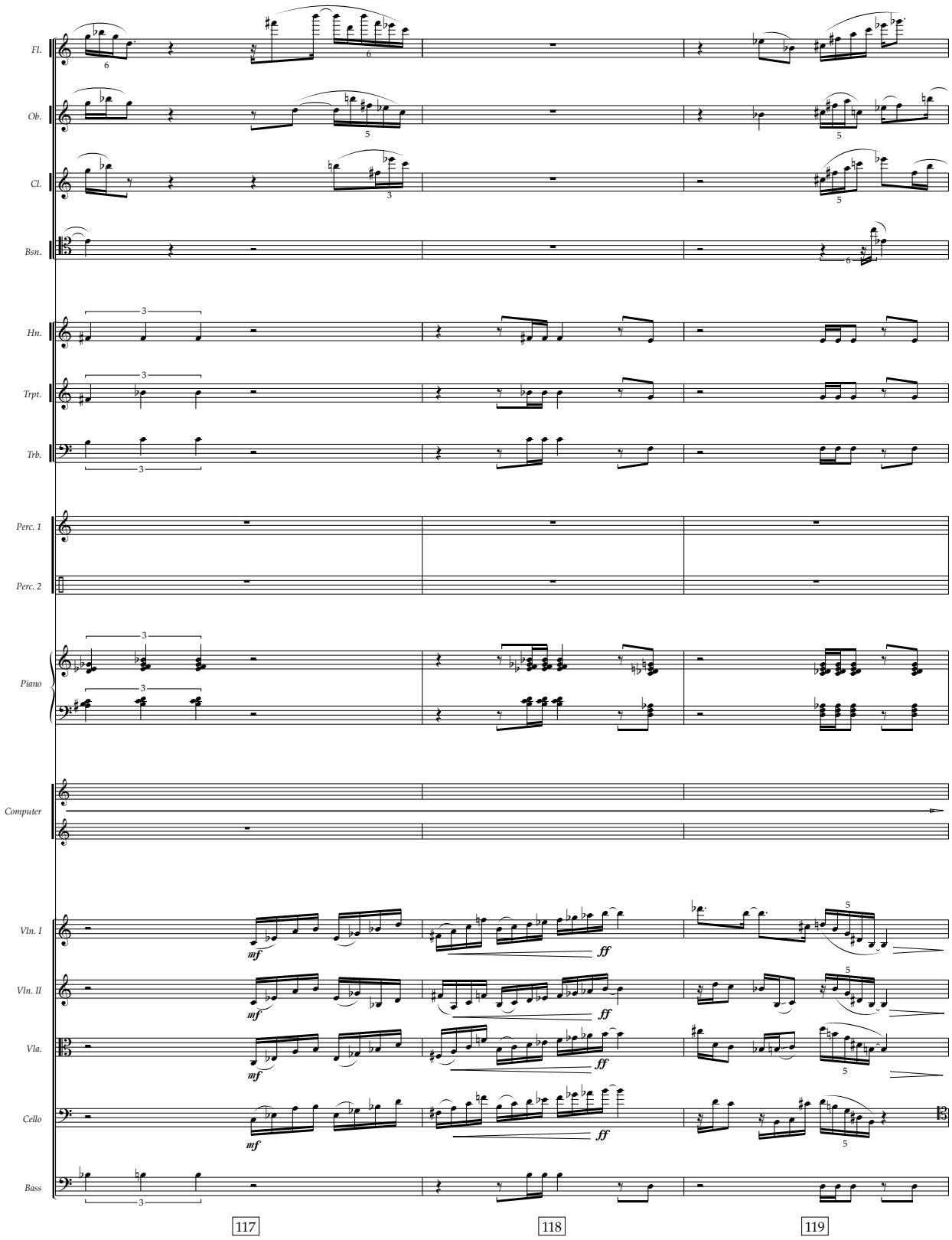

tutti:
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
tutti:
Vln. I
Vln. II
Vla.
p
Cello
Bass
97
98
99
100
101
102

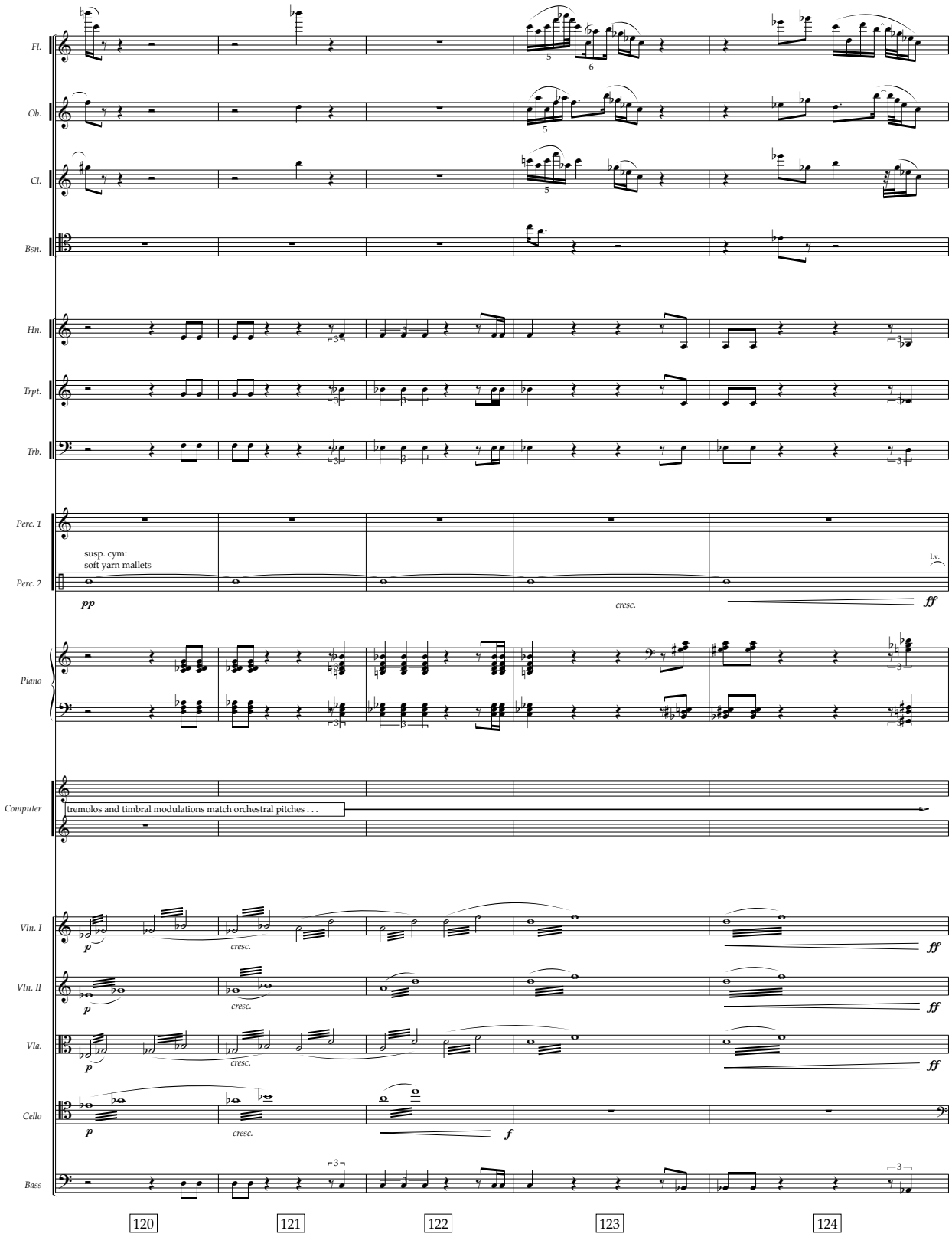

♩ = 104
With renewed momentum
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
cup mute
Trb.
cup mute
Perc. 1
crotales:
l.v.
Perc. 2
susp. cym:
Piano
Computer
diminishing to distant wash of sound . . .
♩ = 104
With renewed momentum
Vln. I
Vln. II
Vla.
Cello
Bass
pizz
103
104
105
106
107

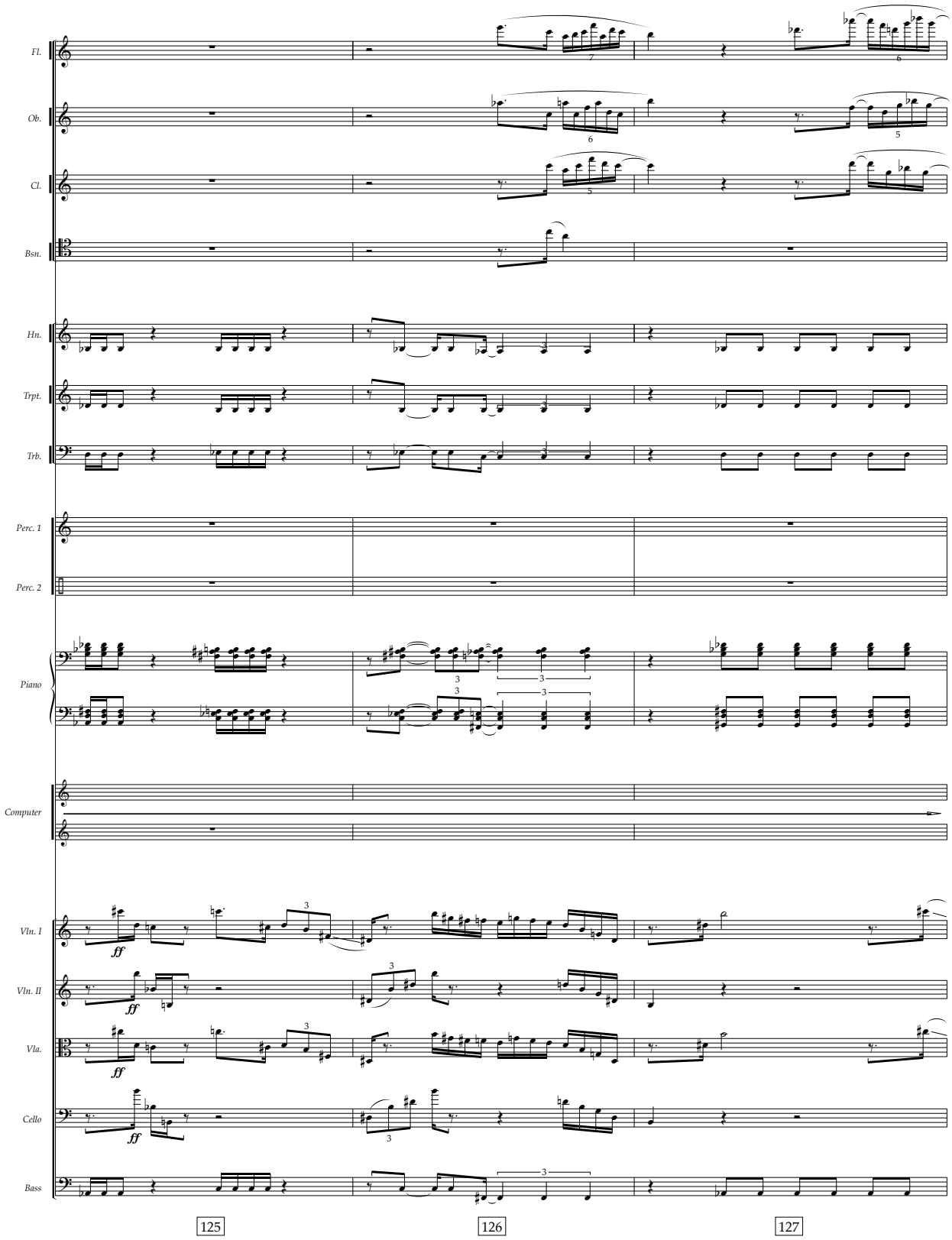

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
COMPUTER MUSIC BEGINS
doubling woodwind gestures through m. 165 . . .
sustaining selected long notes from string lines through m. 165 . . .
Vln. I
Vln. II
Vla.
Cello
Bass
108
109
110

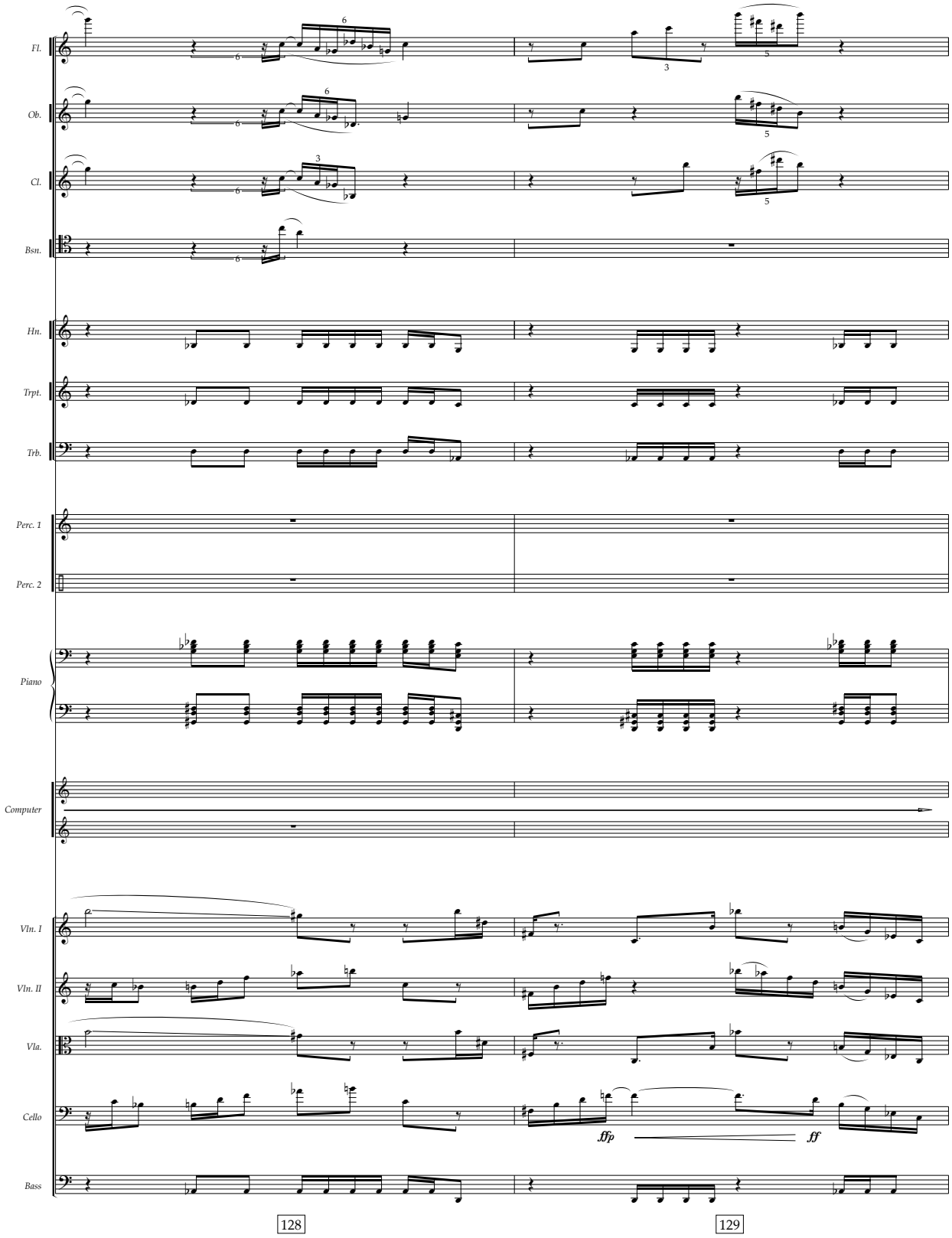

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
fp
111
112
113

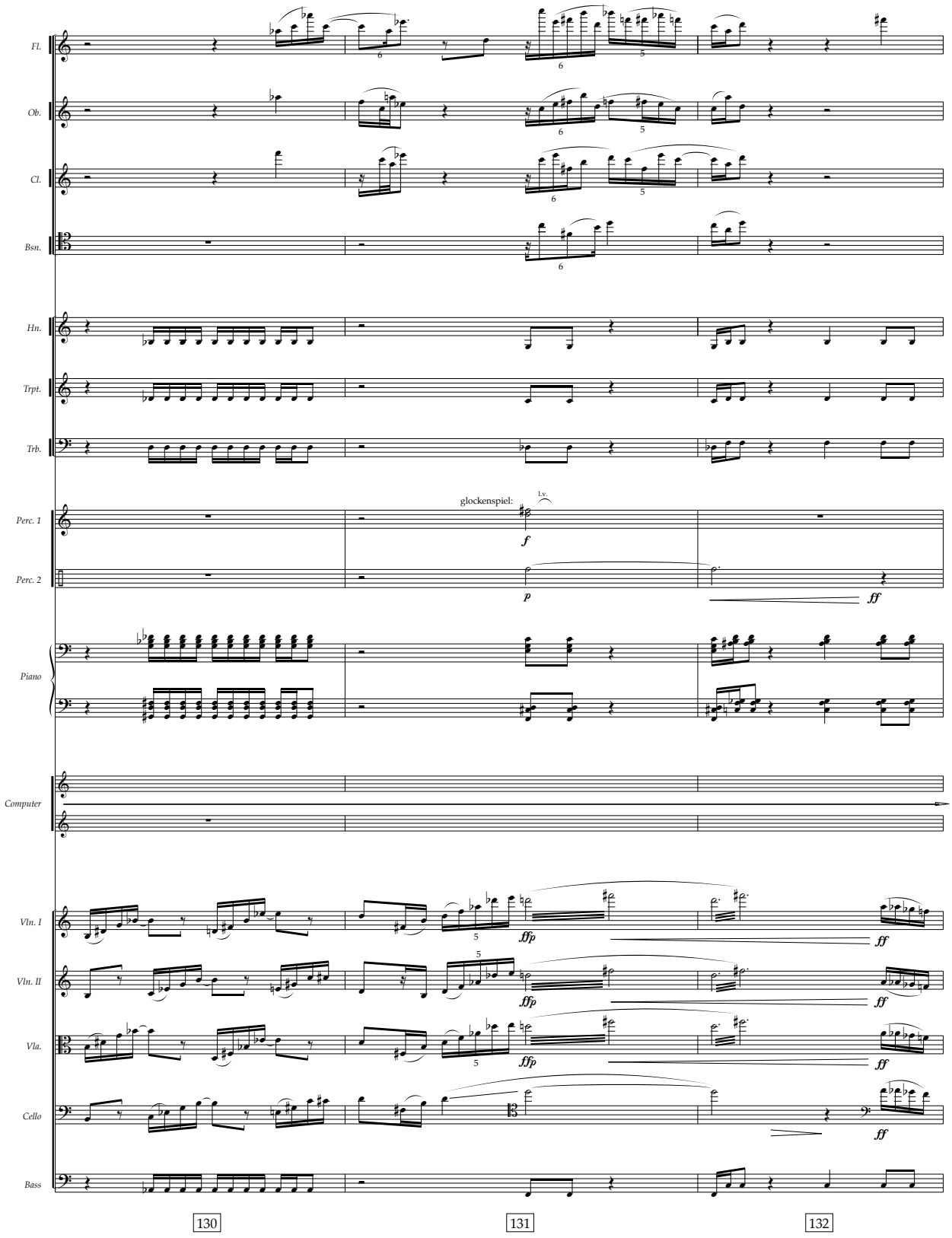

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
gliss while trem.
ff
mf
114
115
116

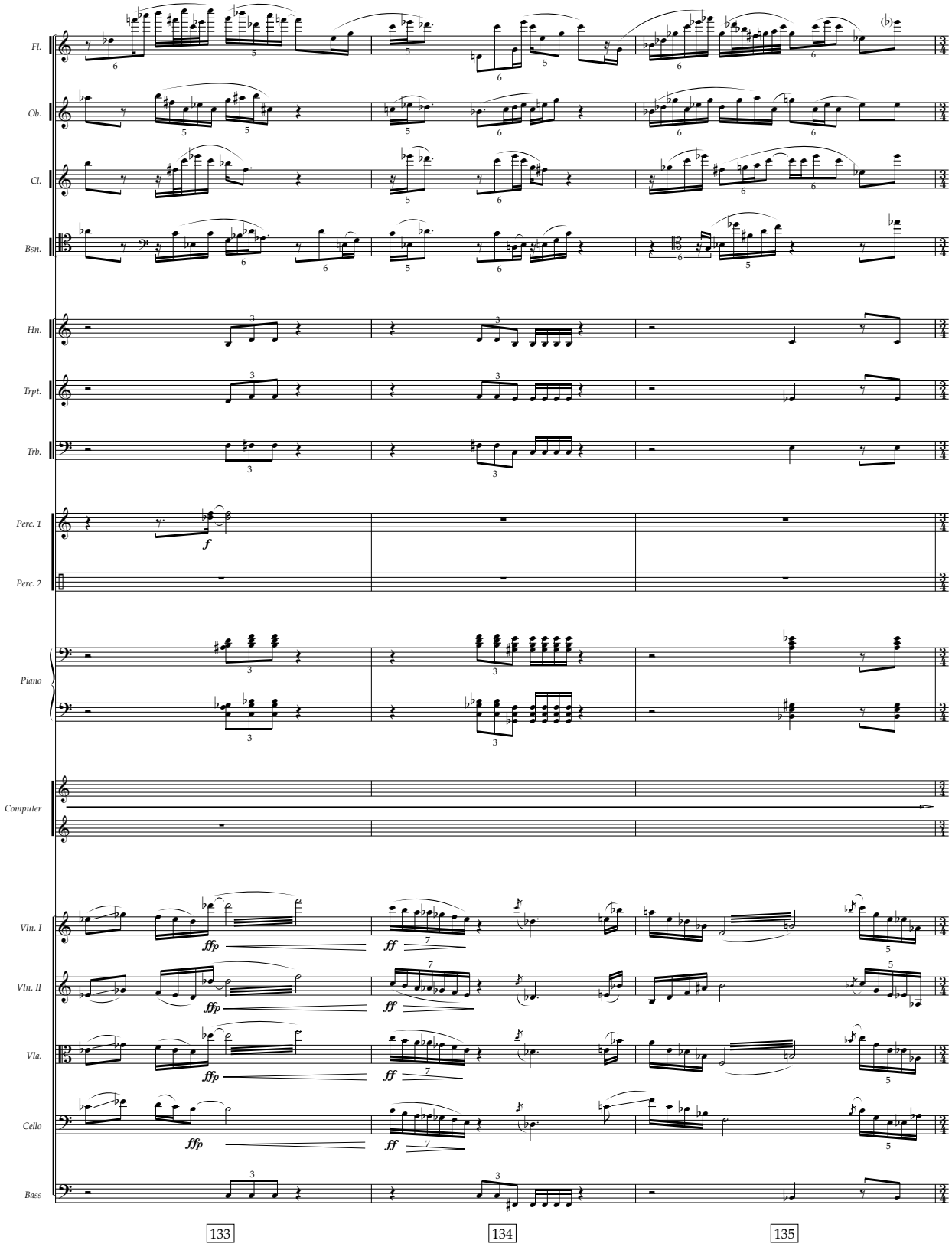

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
mf
ff
117
118
119

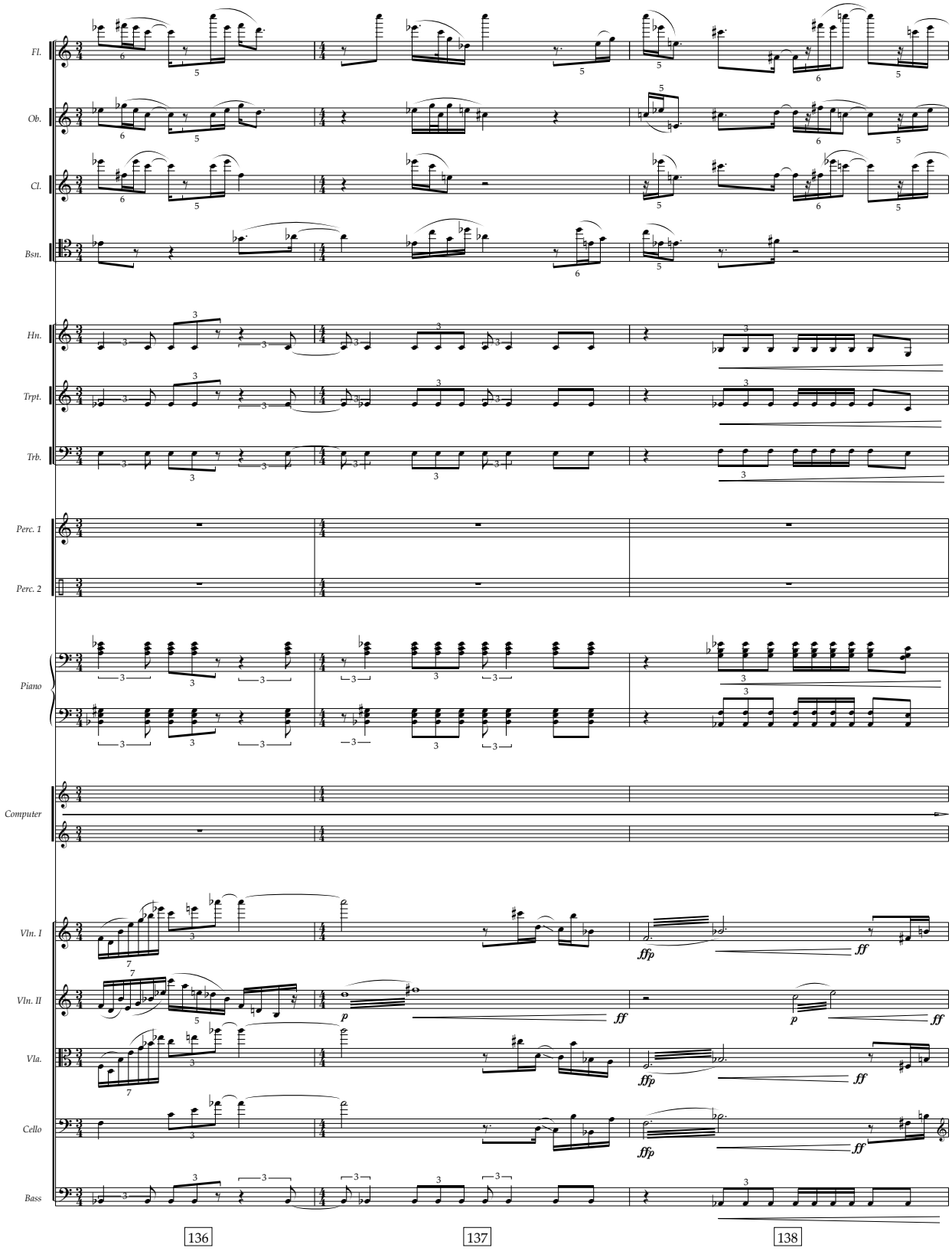

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
susp. cym:
soft yarn mallets
Perc. 2
l.v.
pp
cresc.
ff
Piano
Computer
tremolos and timbral modulations match orchestral pitches . . .
Vln. I
Vln. II
Vla.
Cello
Bass
p
cresc.
ff
f
120
121
122
123
124

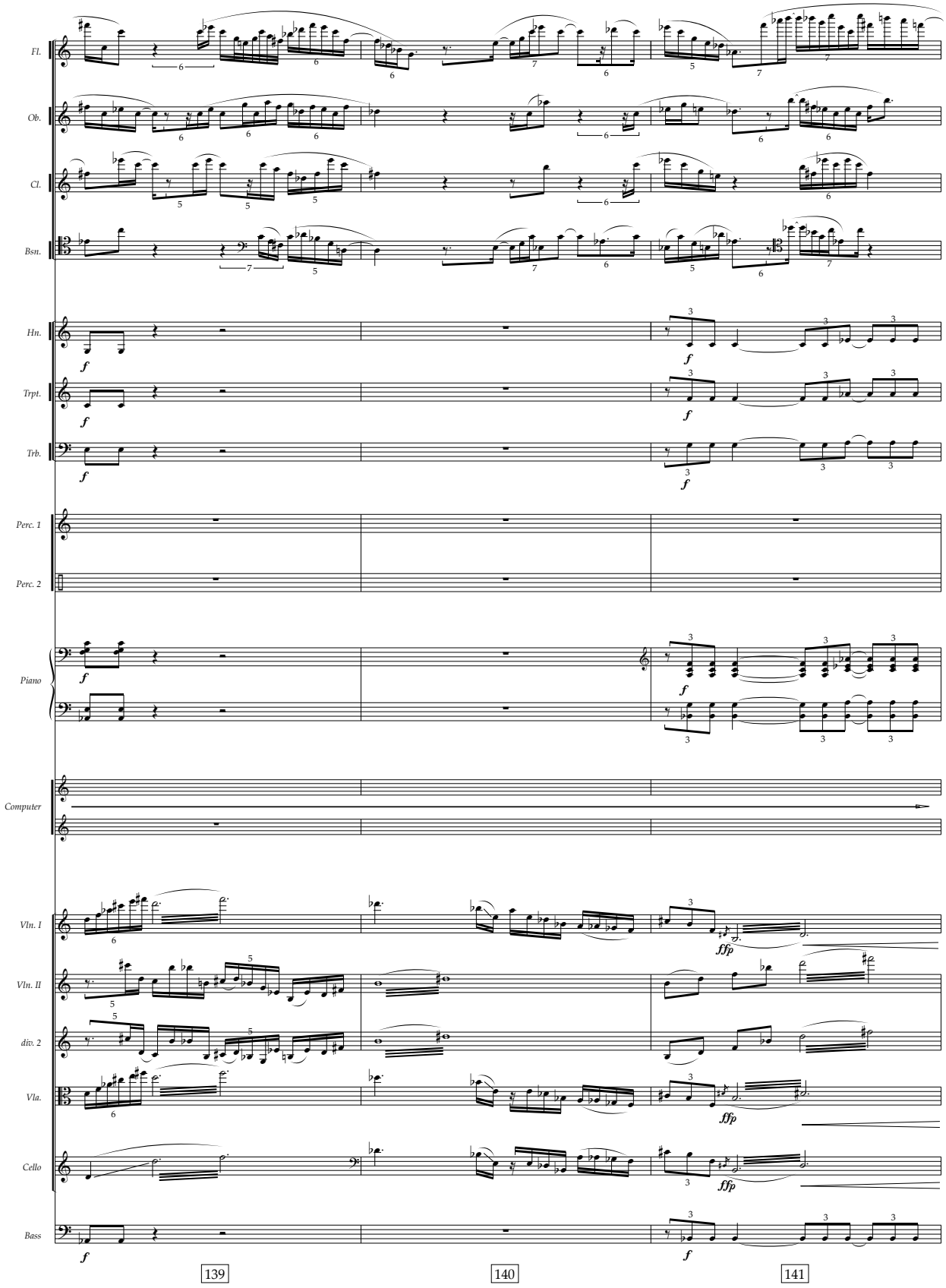

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
ff
125
126
127

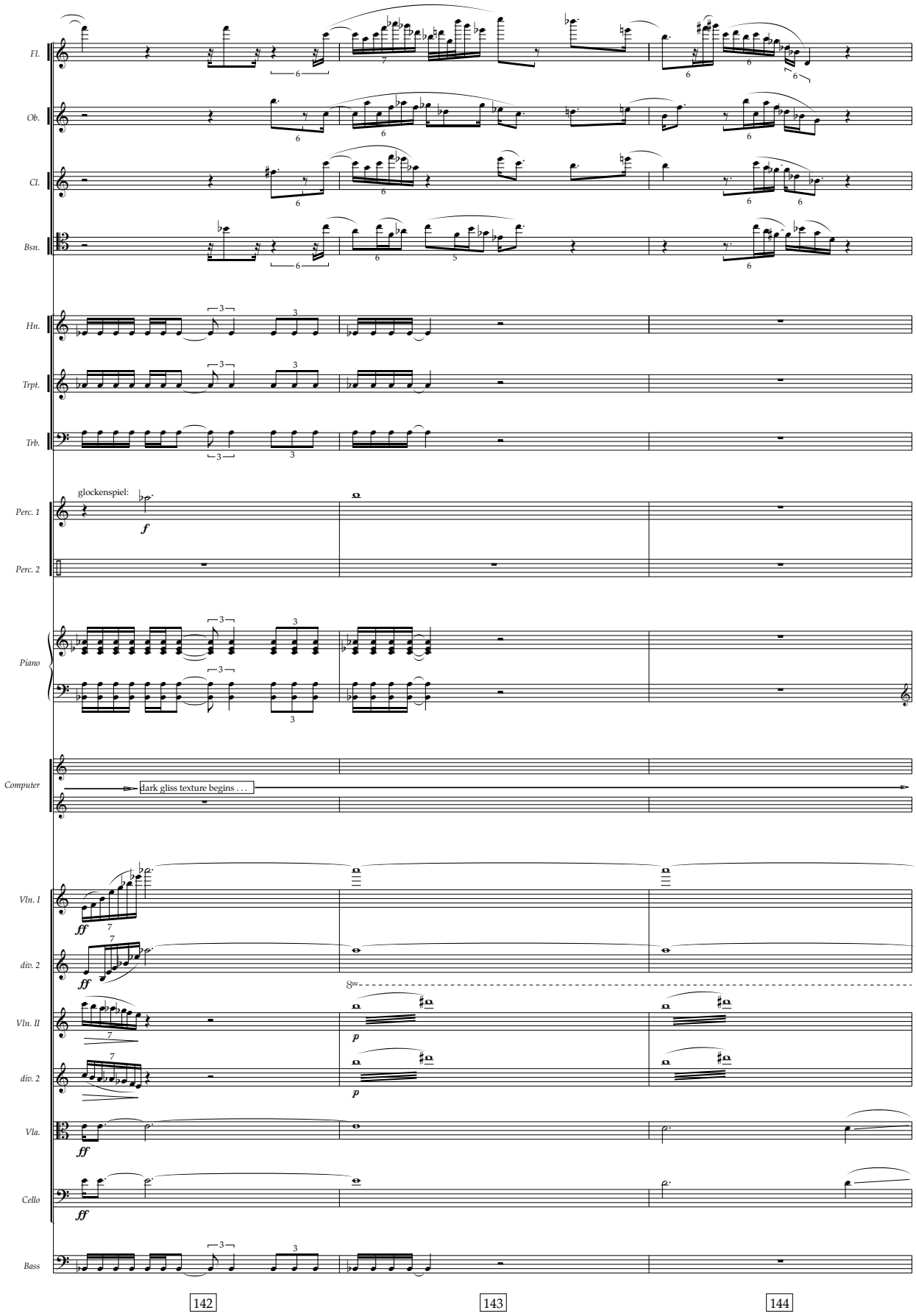

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
fffp
ff
128
129

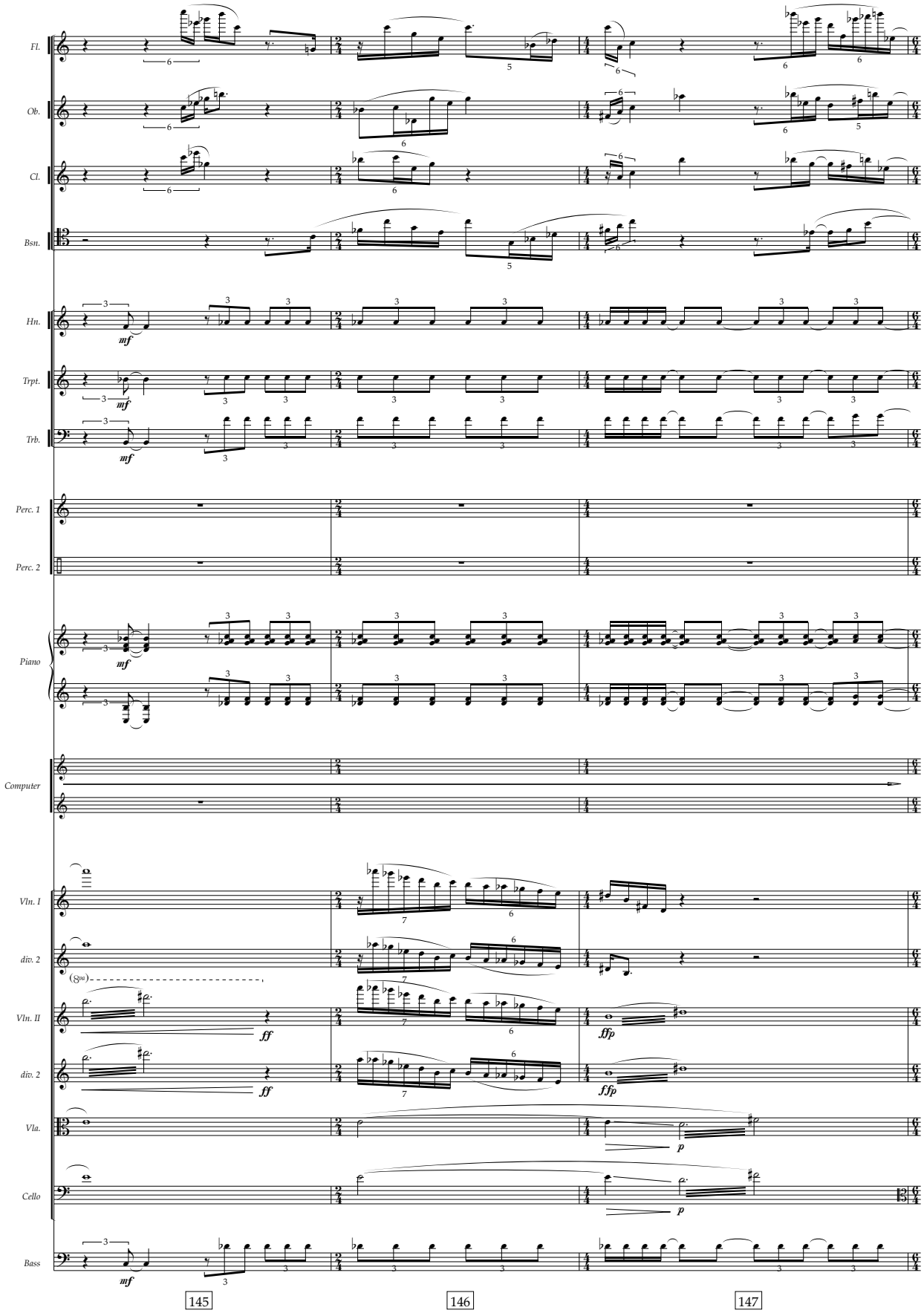

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
glockenspiel:
l.v.
f
p
ff
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
ffp
130
131
132

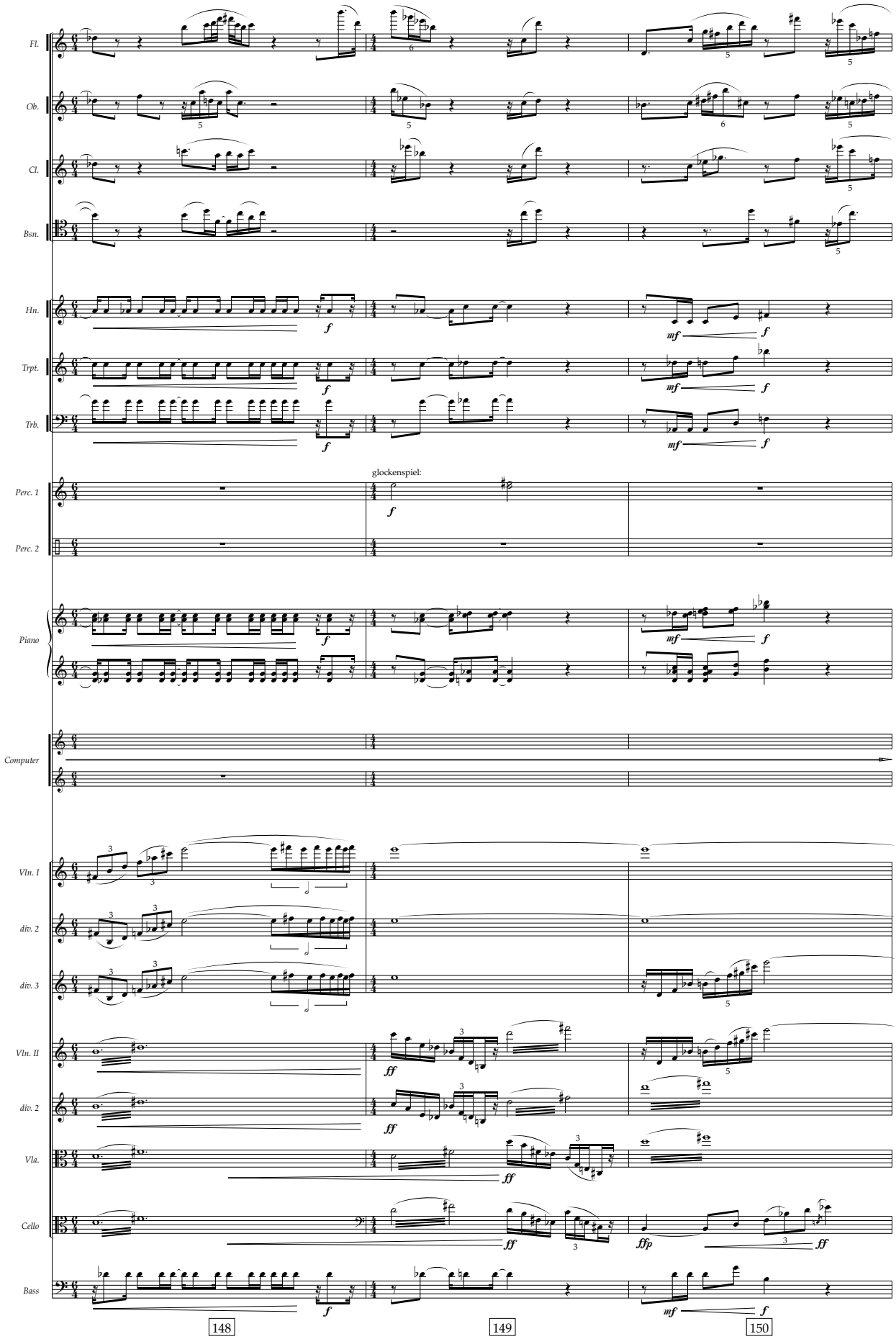

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
f
fffp
ff
133
134
135

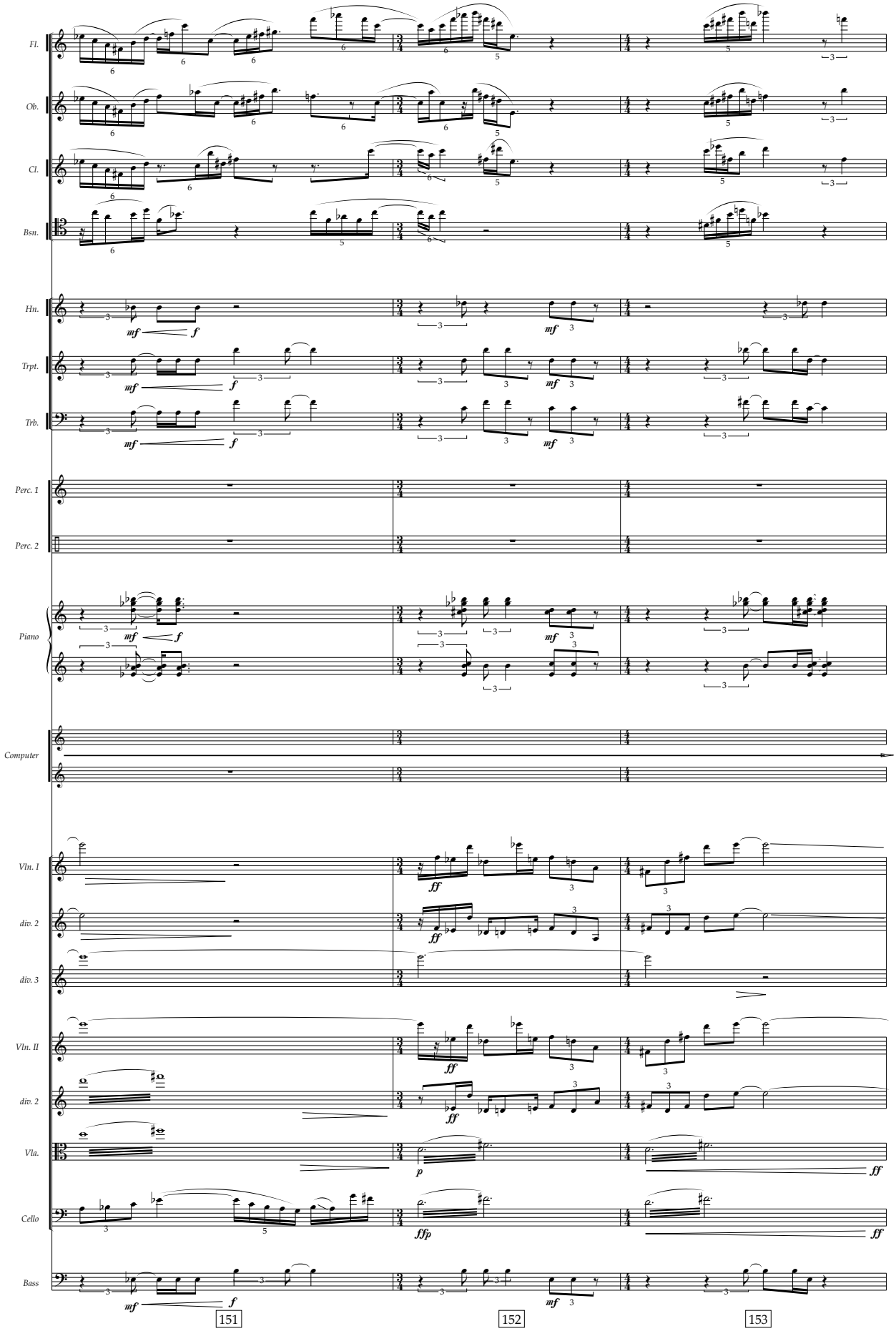

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
ffp
ff
p
136
137
138

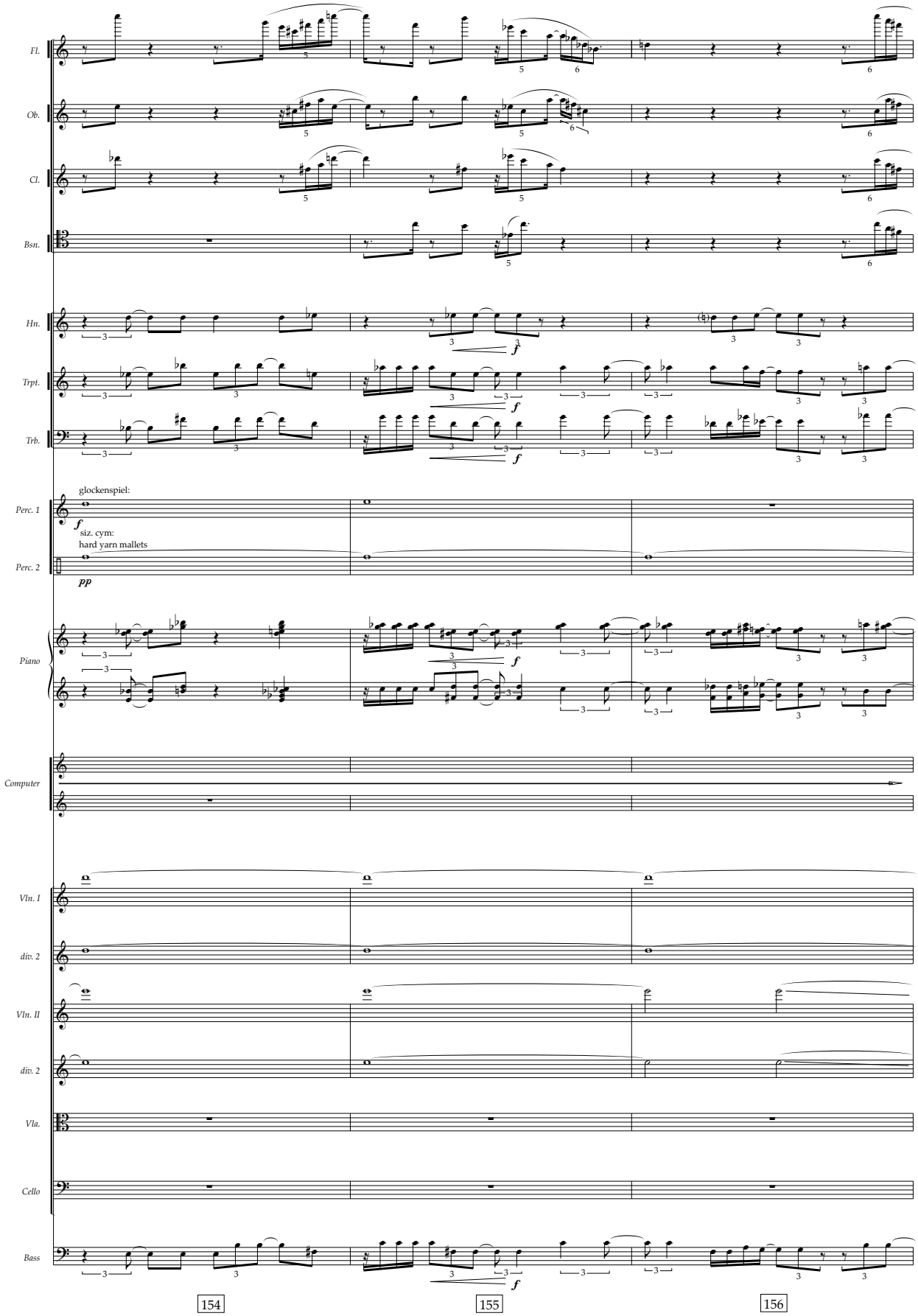

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
div. 2
Vla.
Cello
Bass
f
ffp
139
140
141

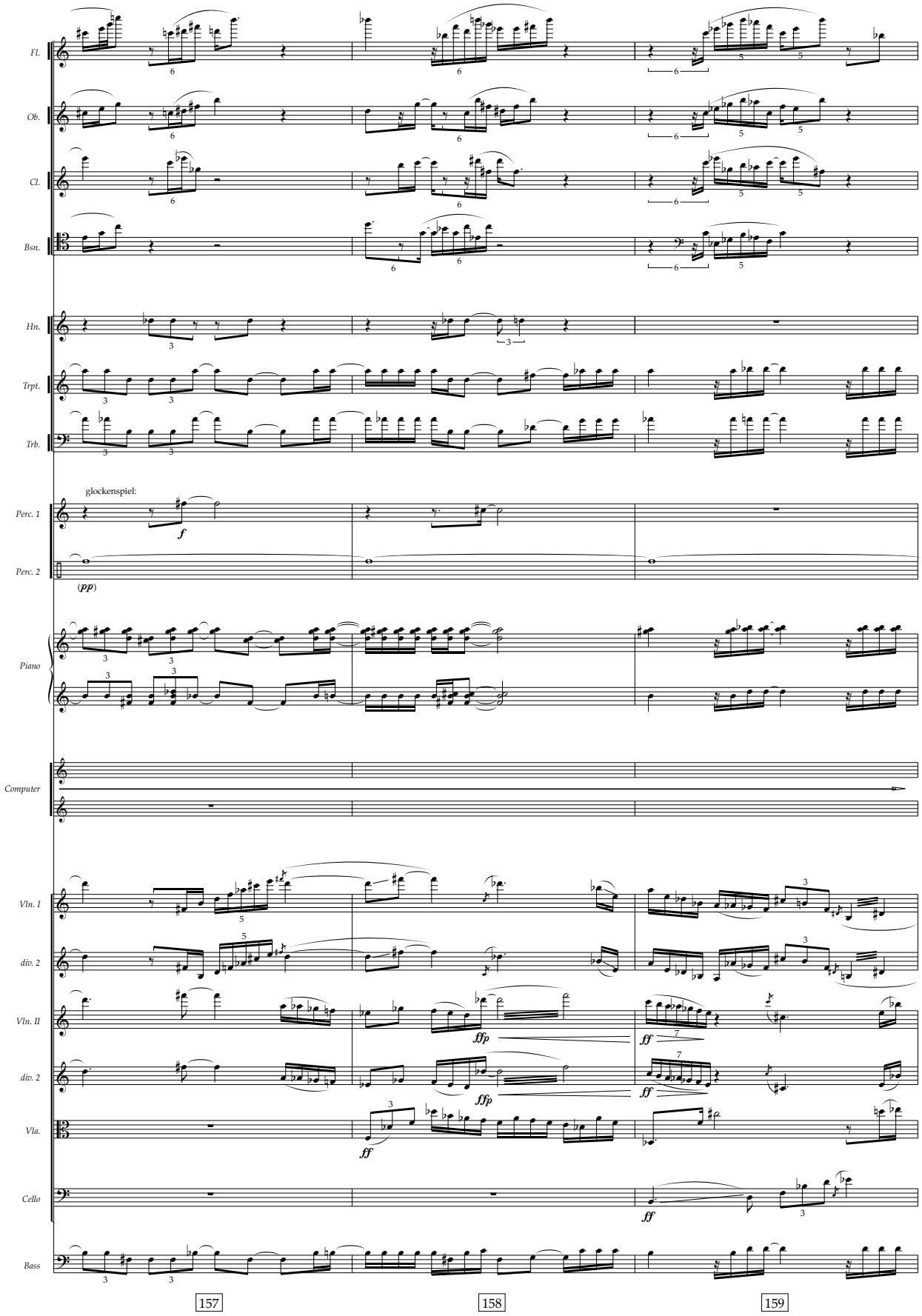

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
glockenspiel:
f
Perc. 1
Perc. 2
Piano
Computer
dark gliss texture begins . . .
Vln. I
ff
div. 2
8va
Vln. II
p
Vla.
Cello
Bass
142
143
144

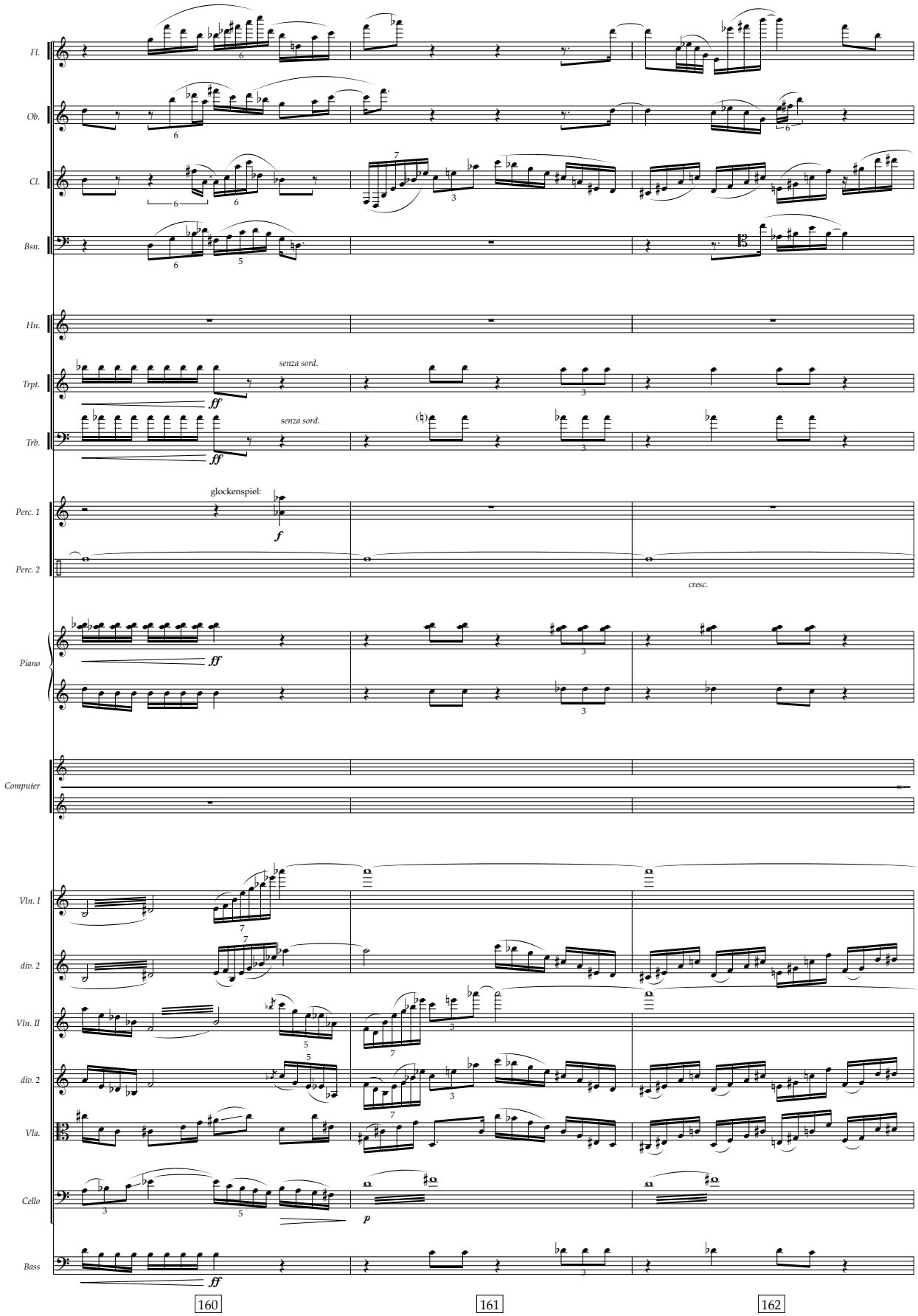

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
Vln. II
div. 2
Vla.
Cello
Bass
mf
ff
fffp
p
145
146
147

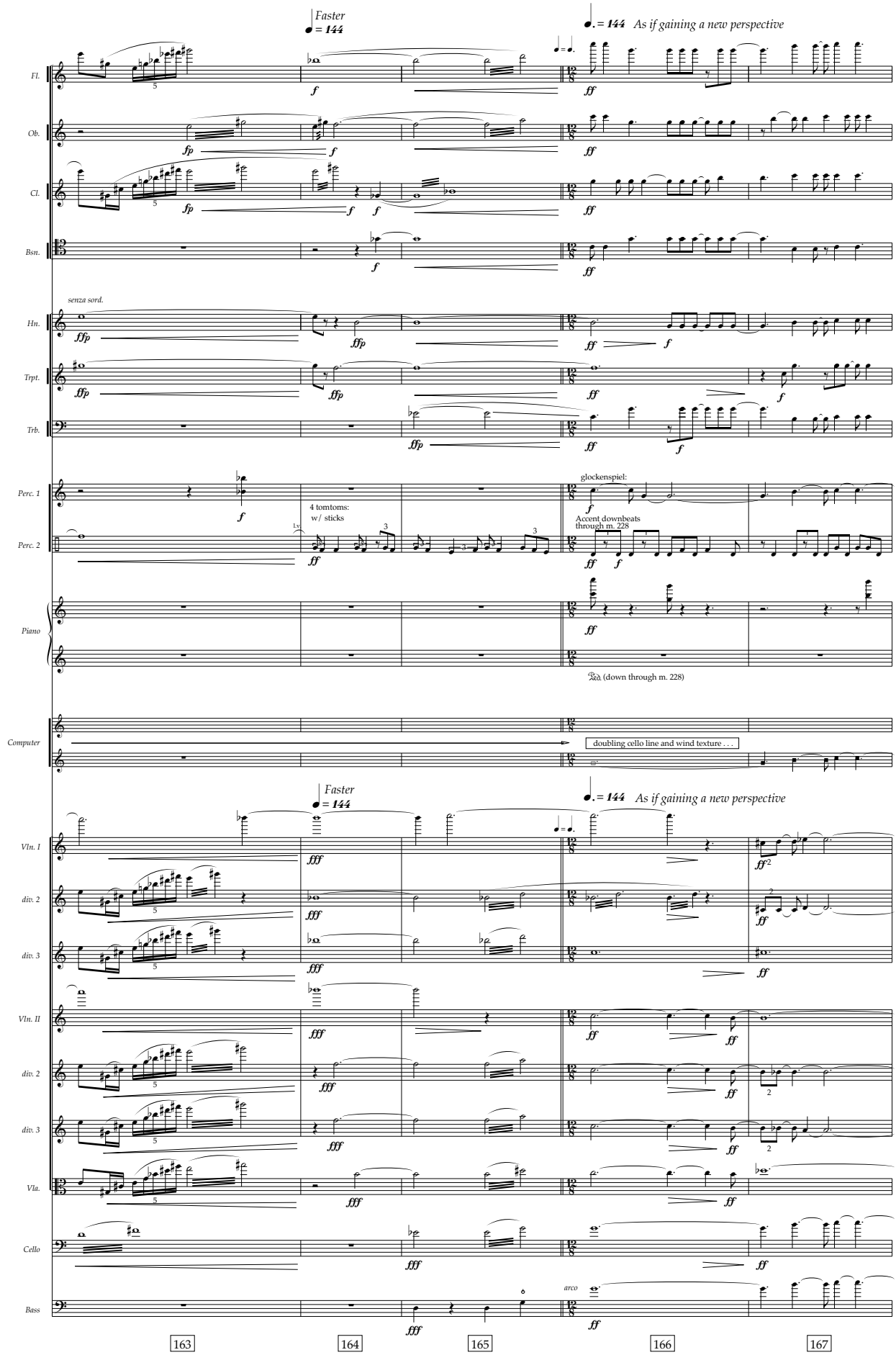

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
glockenspiel:
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
Vla.
Cello
Bass
148
149
150

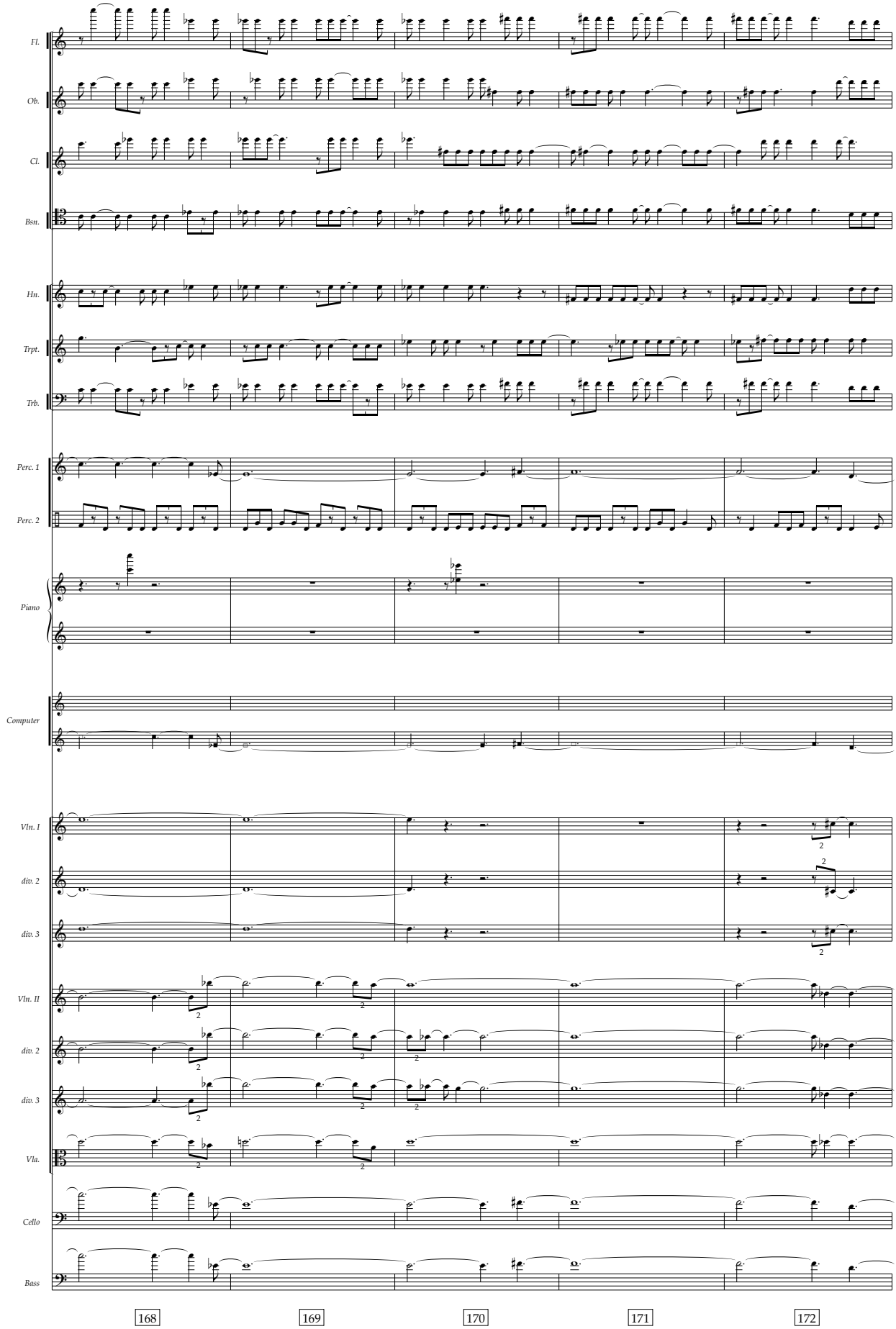

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
Vla.
Cello
Bass
151
152
153

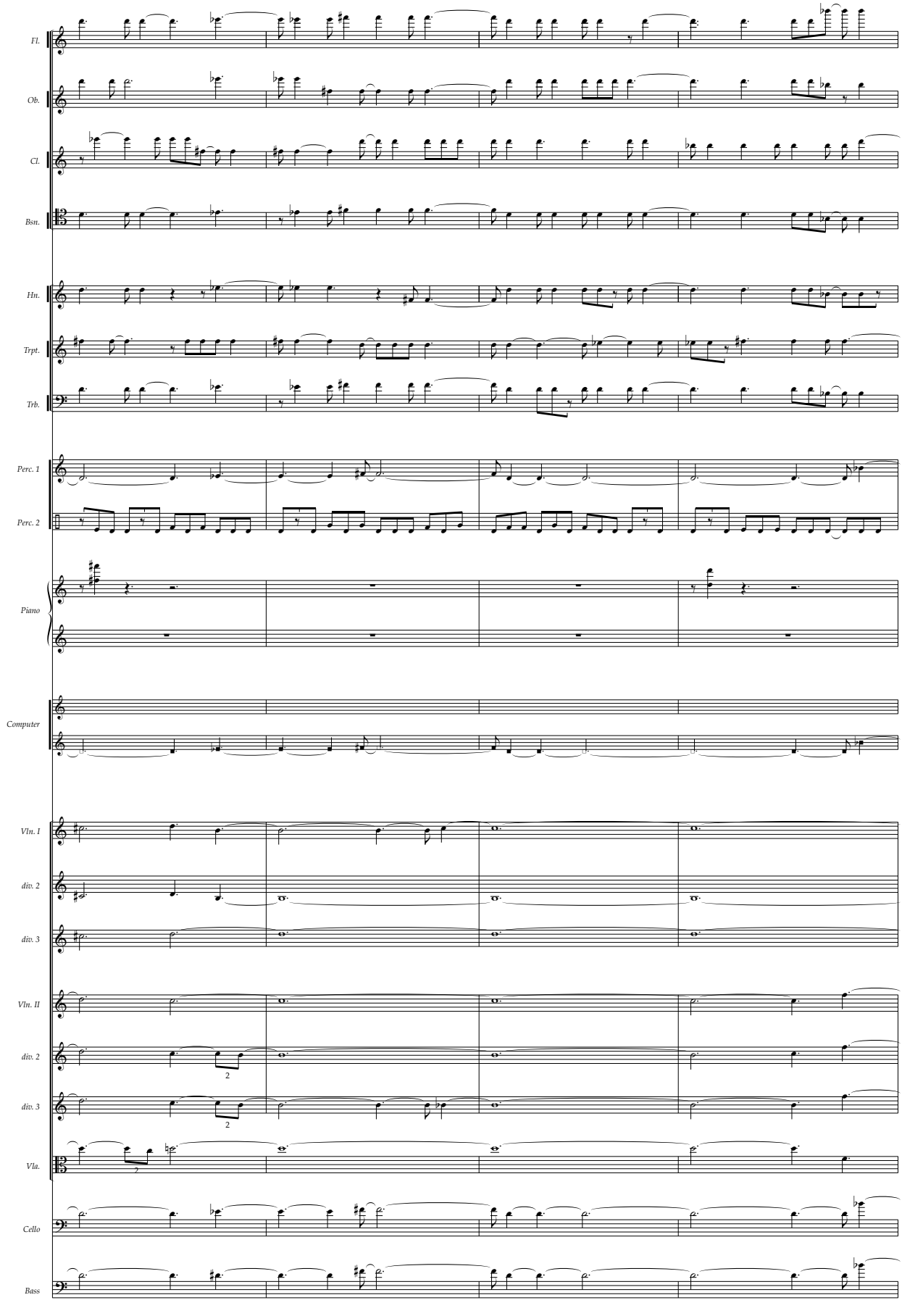

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
glockenspiel:
Perc. 1
siz. cym:
hard yarn mallets
Perc. 2
Piano
Computer
Vln. I
div. 2
Vln. II
div. 2
Vla.
Cello
Bass
154
155
156

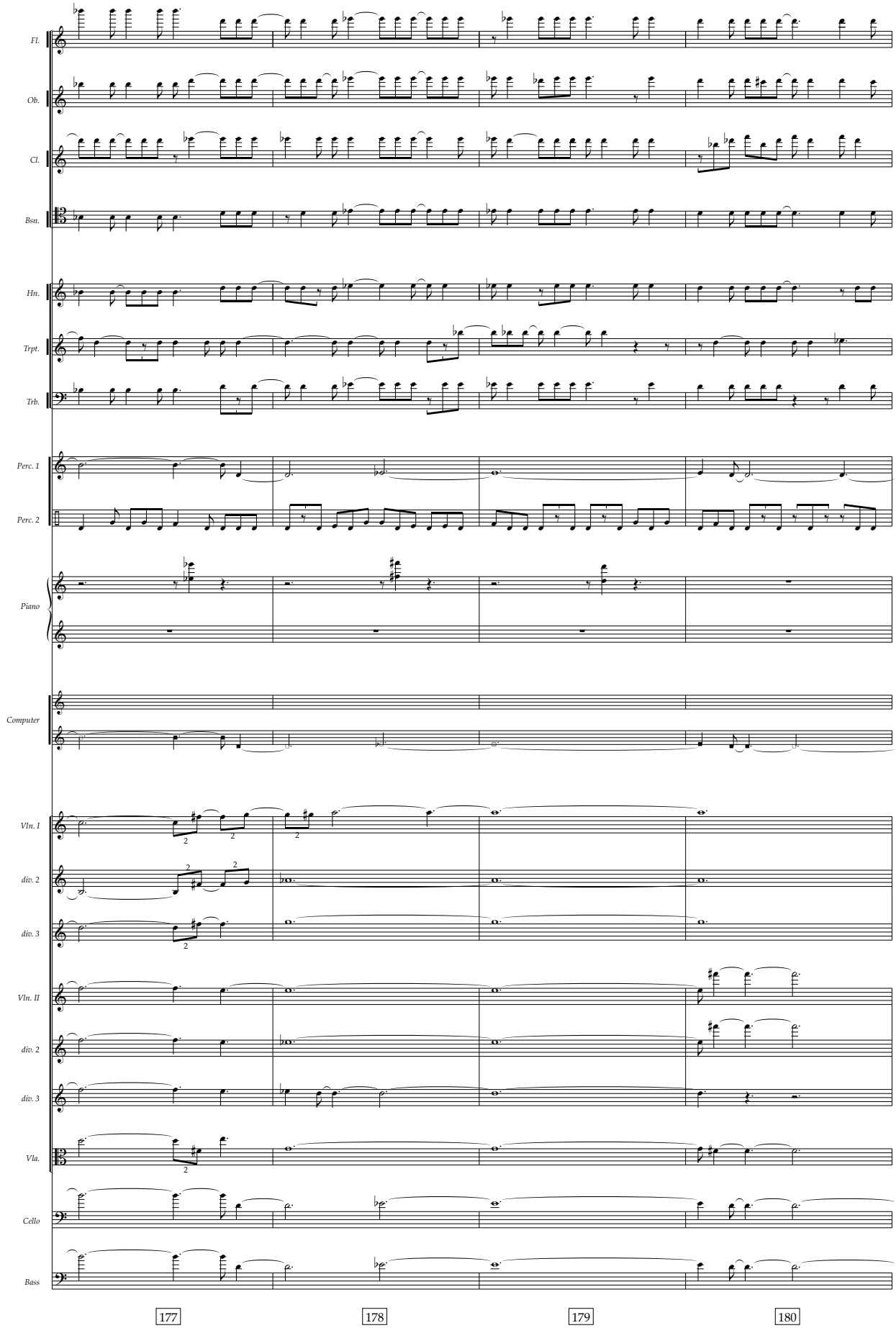

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
glockenspiel:
Perc. 1
Perc. 2
(pp)
Piano
Computer
Vln. I
div. 2
Vln. II
div. 2
Vla.
Cello
Bass
157
158
159

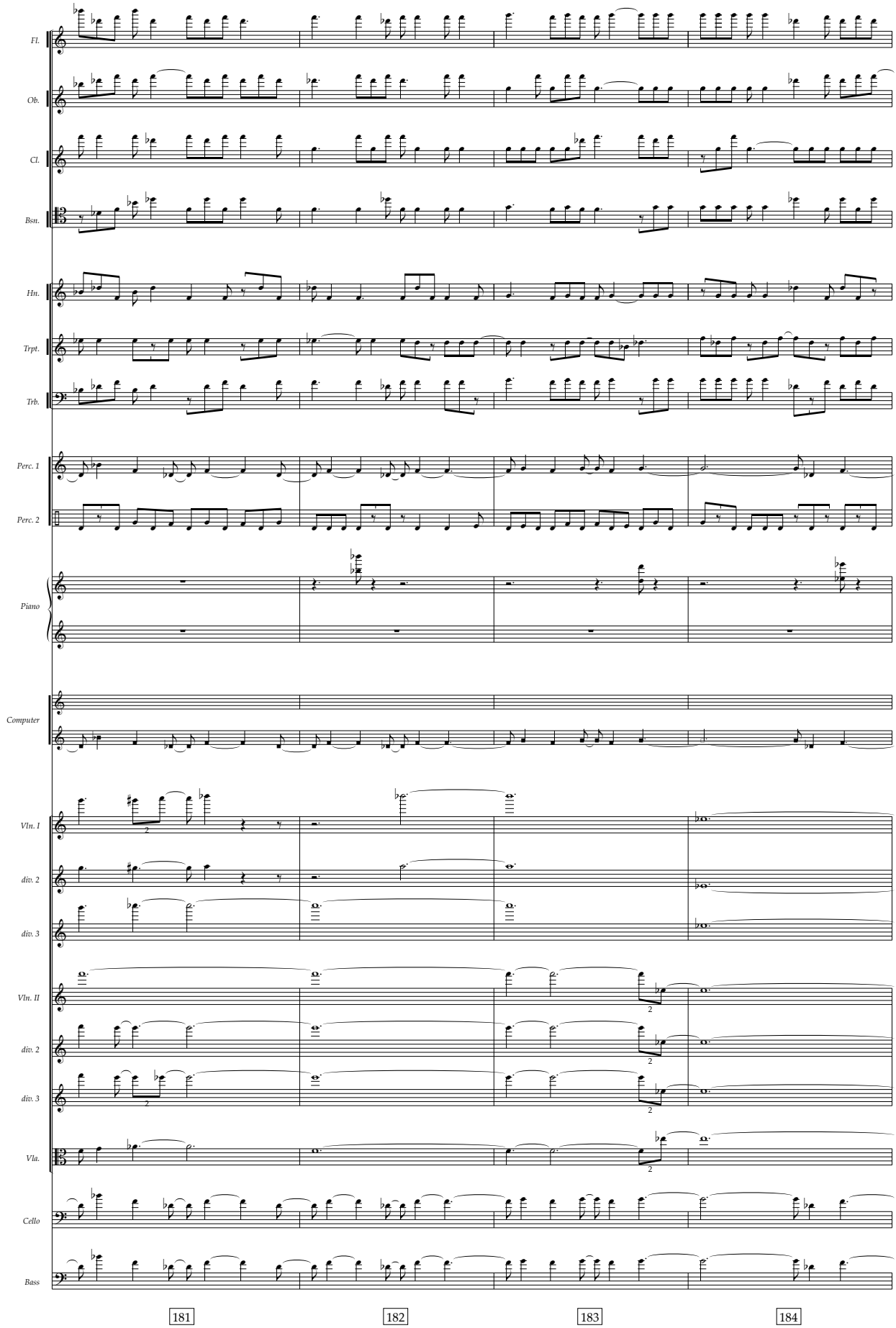

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
senza sord.
ff
Trb.
senza sord.
ff
glockenspiel:
f
Perc. 1
Perc. 2
cresc.
Piano
ff
Computer
Vln. I
div. 2
Vln. II
div. 2
Vla.
Cello
p
Bass
ff
160
161
162

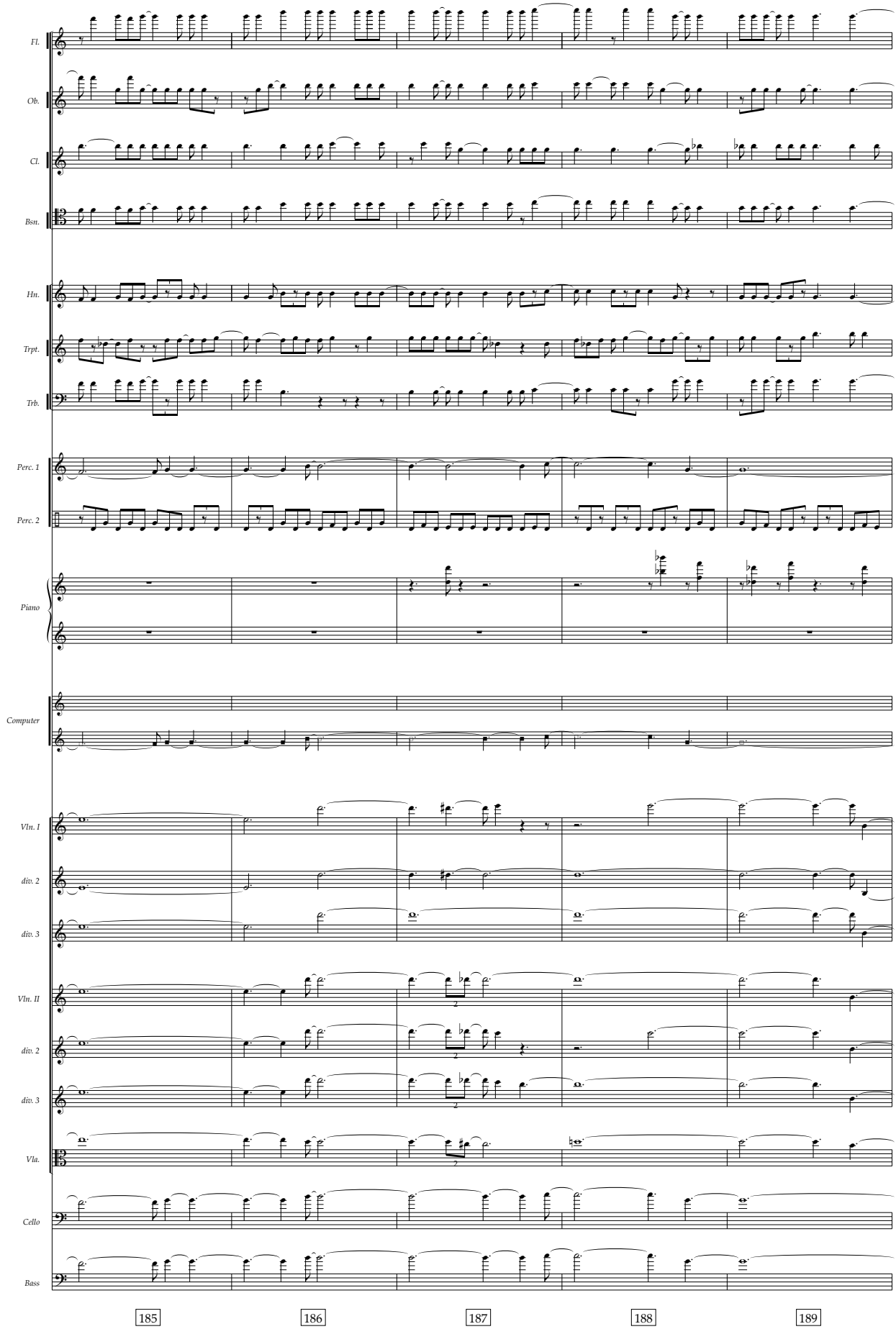

Faster
♩ = 144
♩. = 144 As if gaining a new perspective
Fl.
Ob.
Cl.
Bsn.
senza sord.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
4 tomtoms:
w/ sticks
glockenspiel:
Accent downbeats
through m. 228
Piano
(down through m. 228)
Computer
doubling cello line and wind texture . . .
Faster
♩ = 144
♩. = 144 As if gaining a new perspective
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vla.
Cello
Bass
arco
163
164
165
166
167

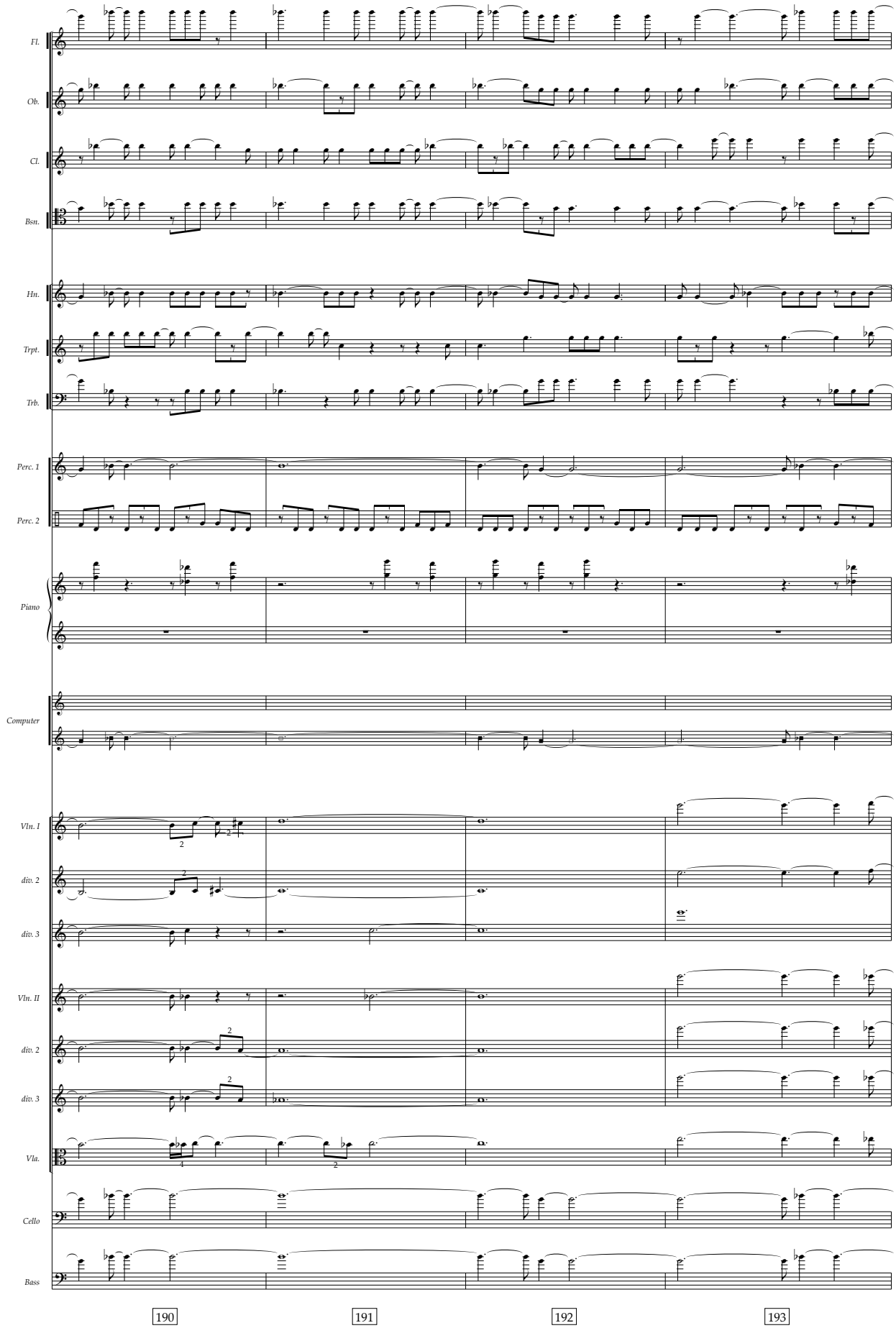

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vla.
Cello
Bass
168
169
170
171
172

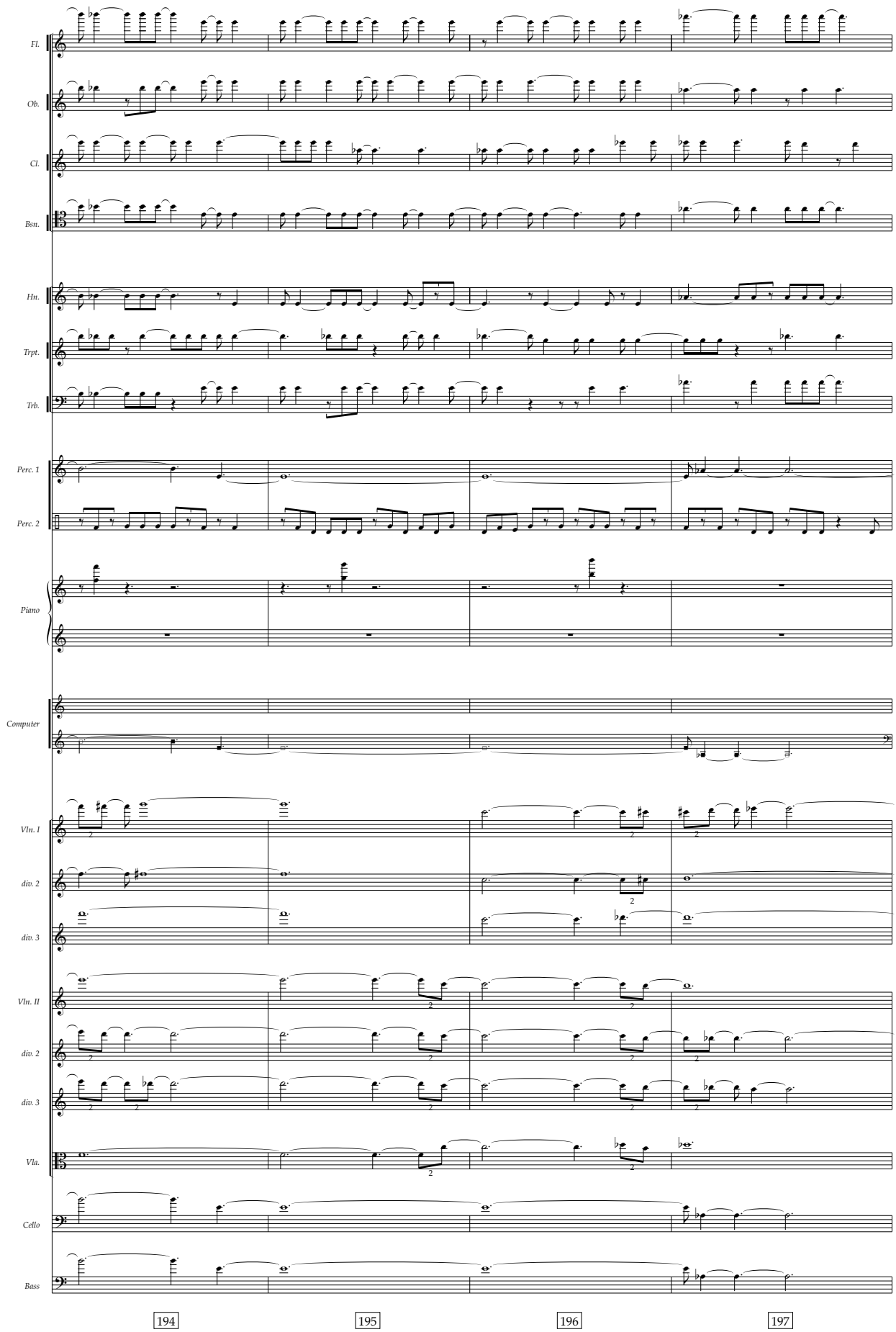

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vla.
Cello
Bass
173
174
175
176

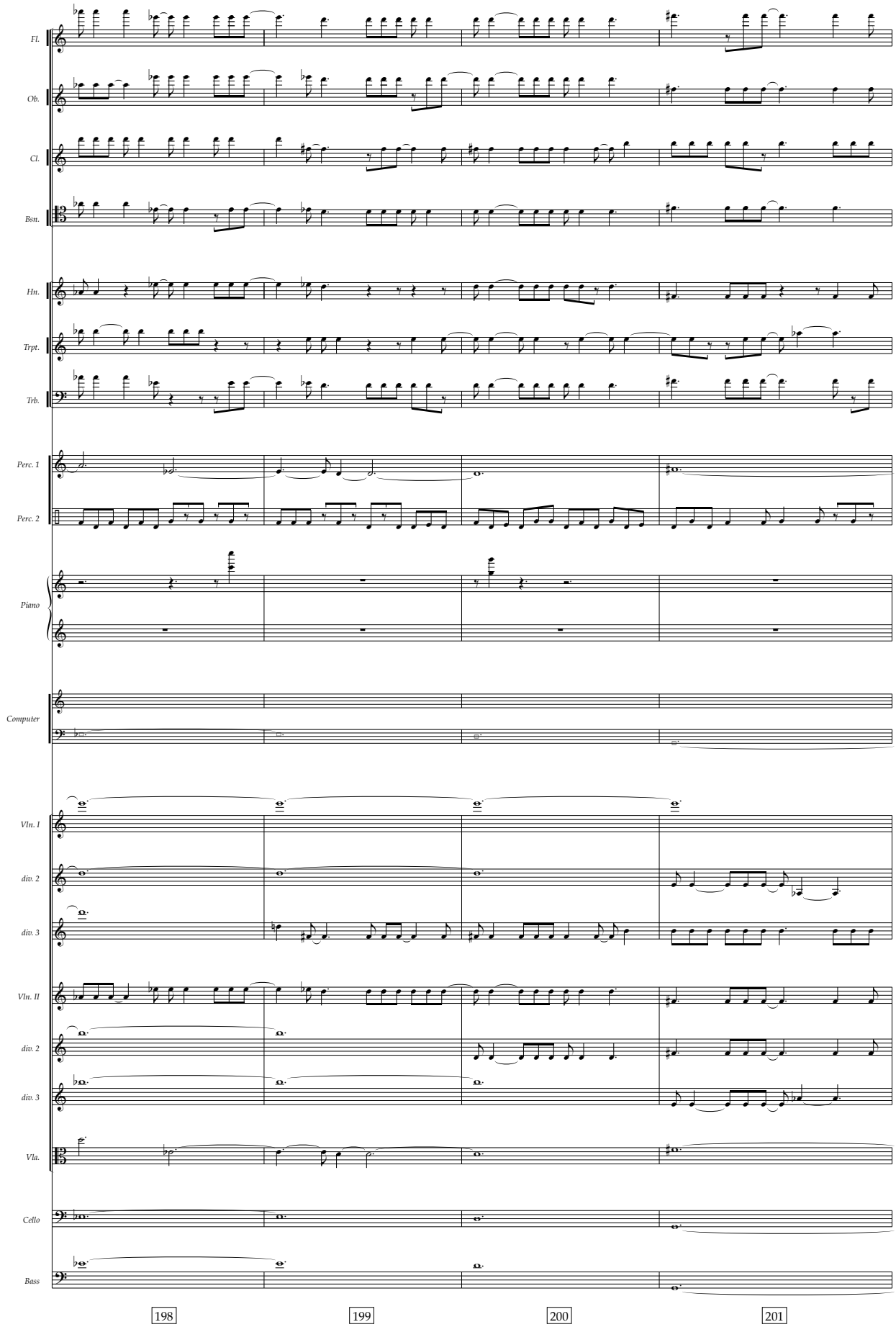

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
177
178
179
180

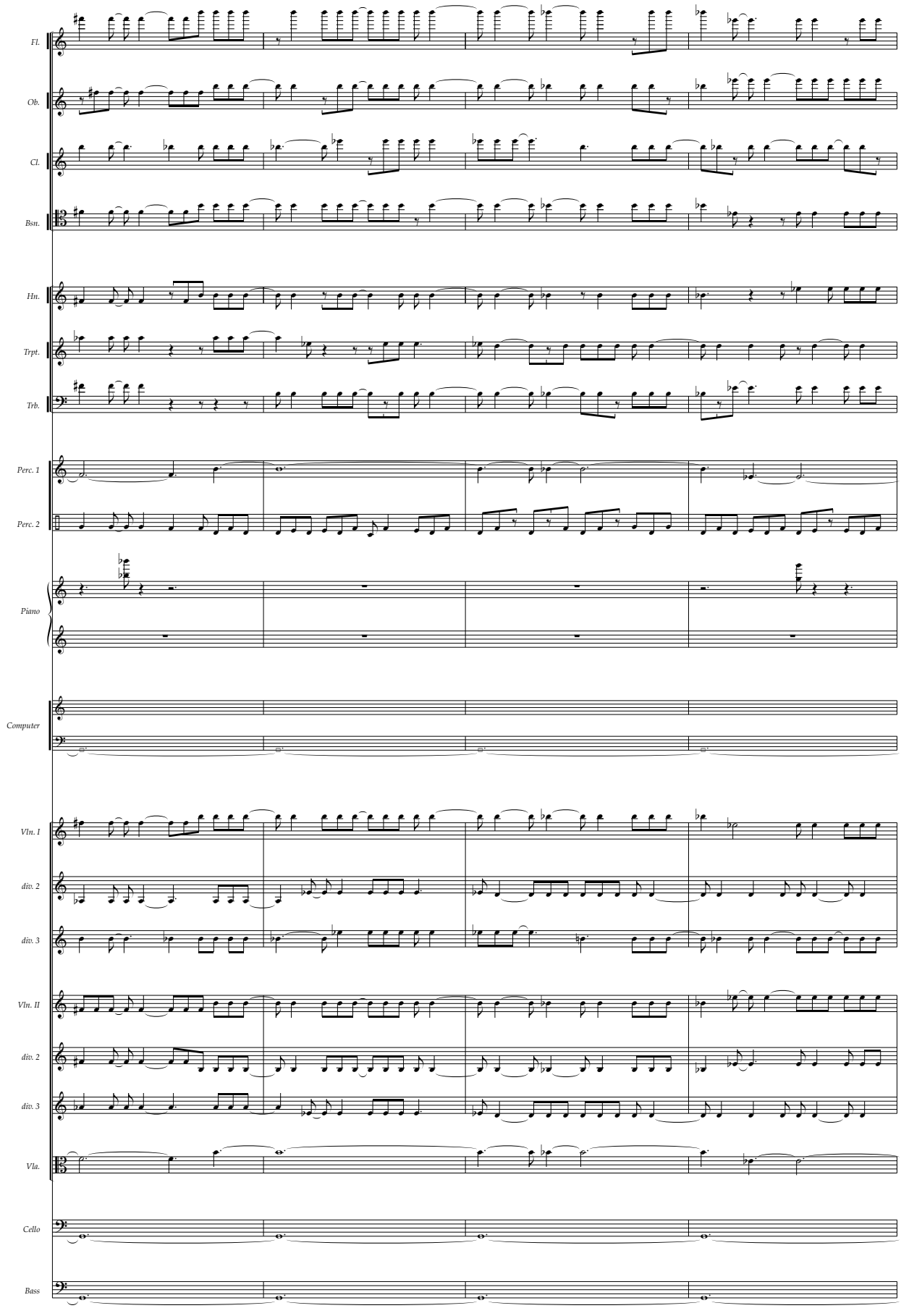

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
181
182
183
184

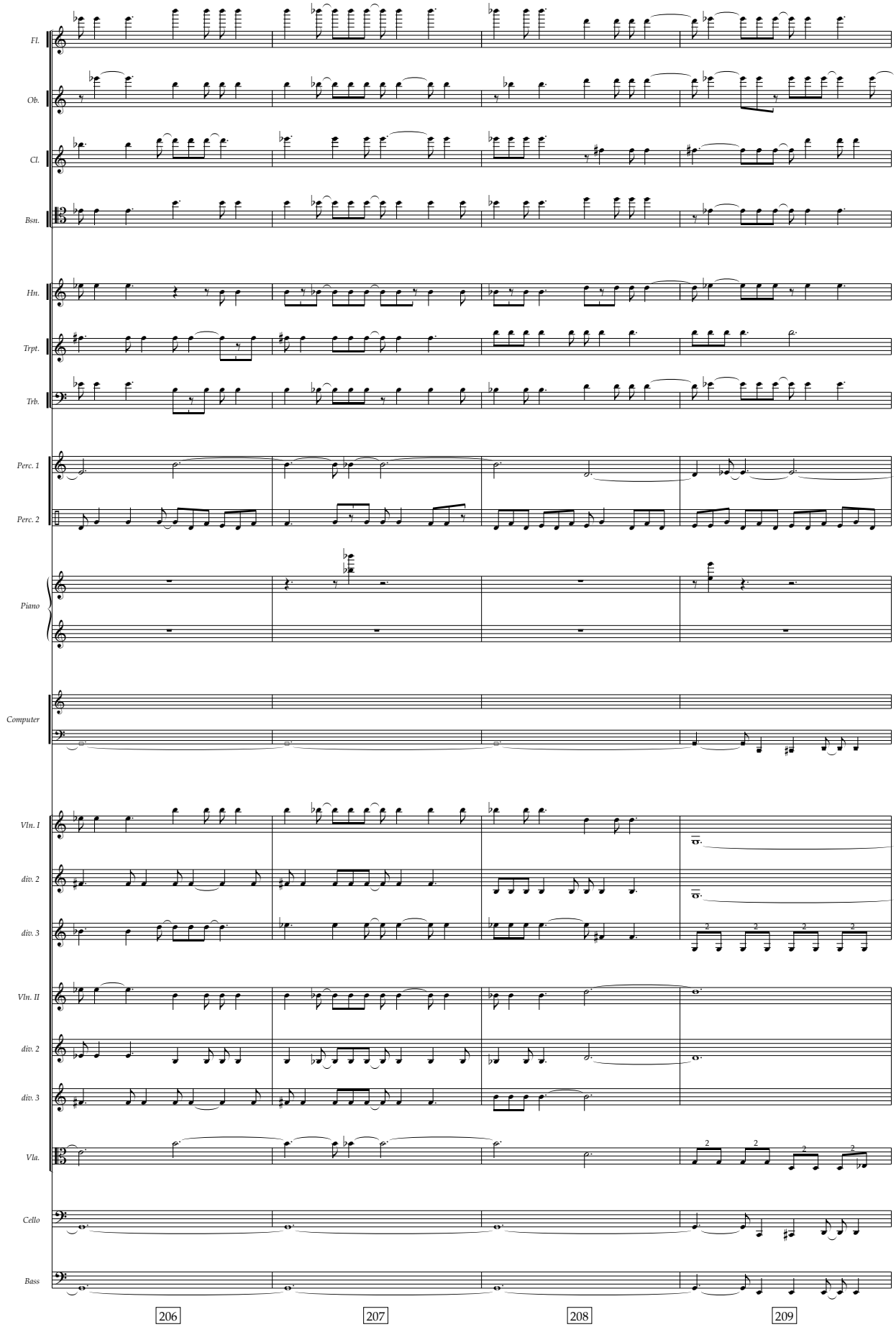

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vla.
Cello
Bass
185
186
187
188
189

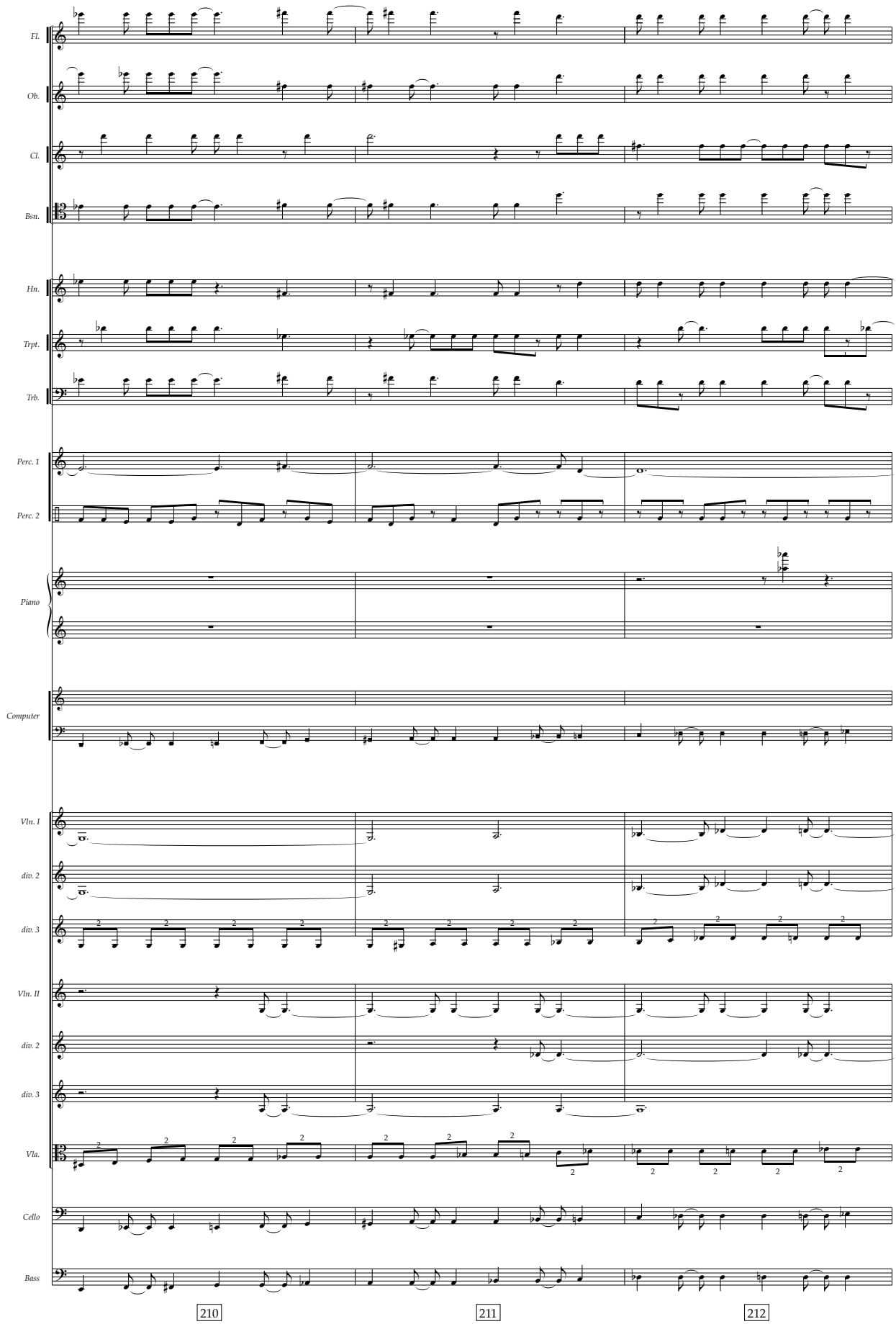

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
190
191
192
193

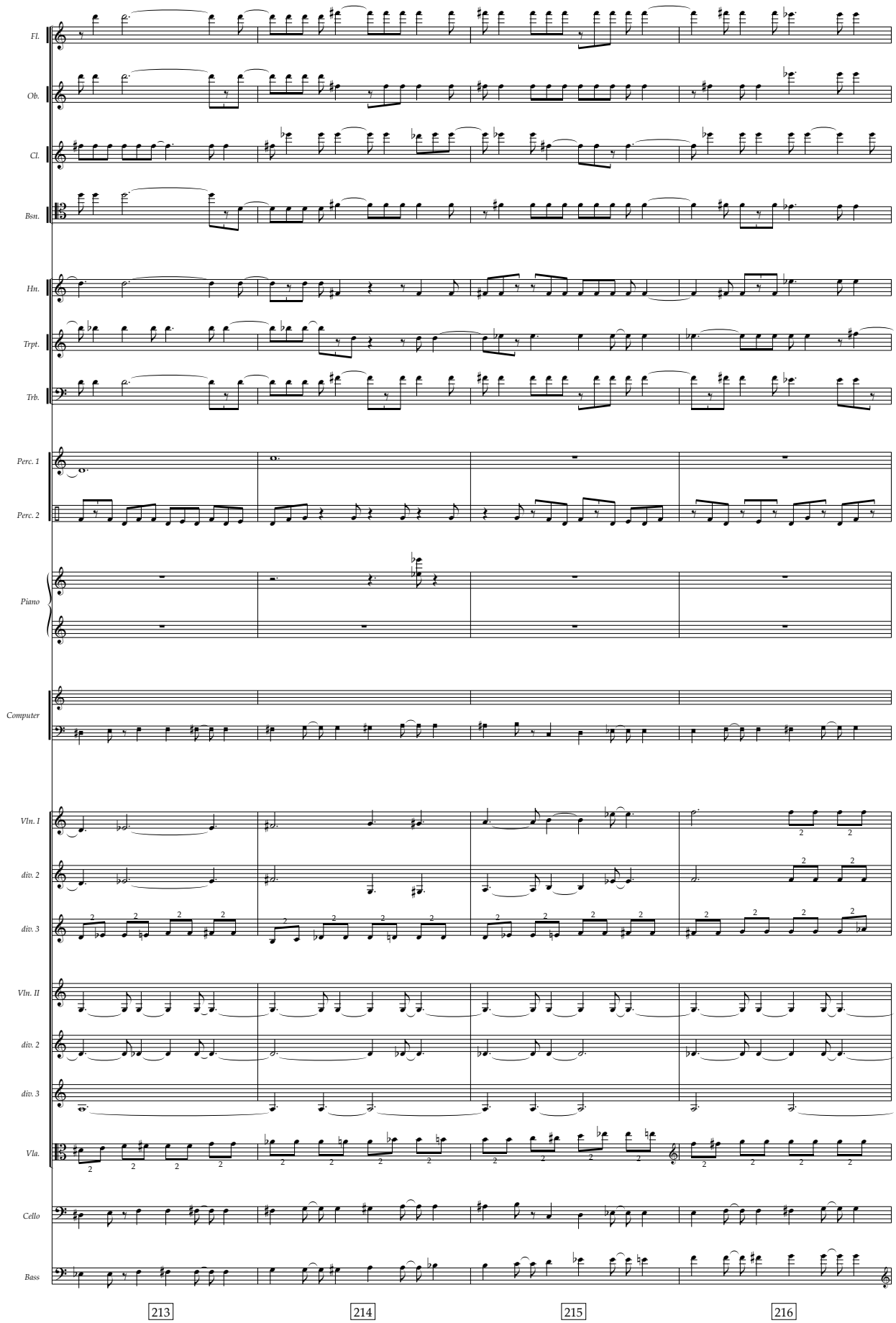

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
194
195
196
197

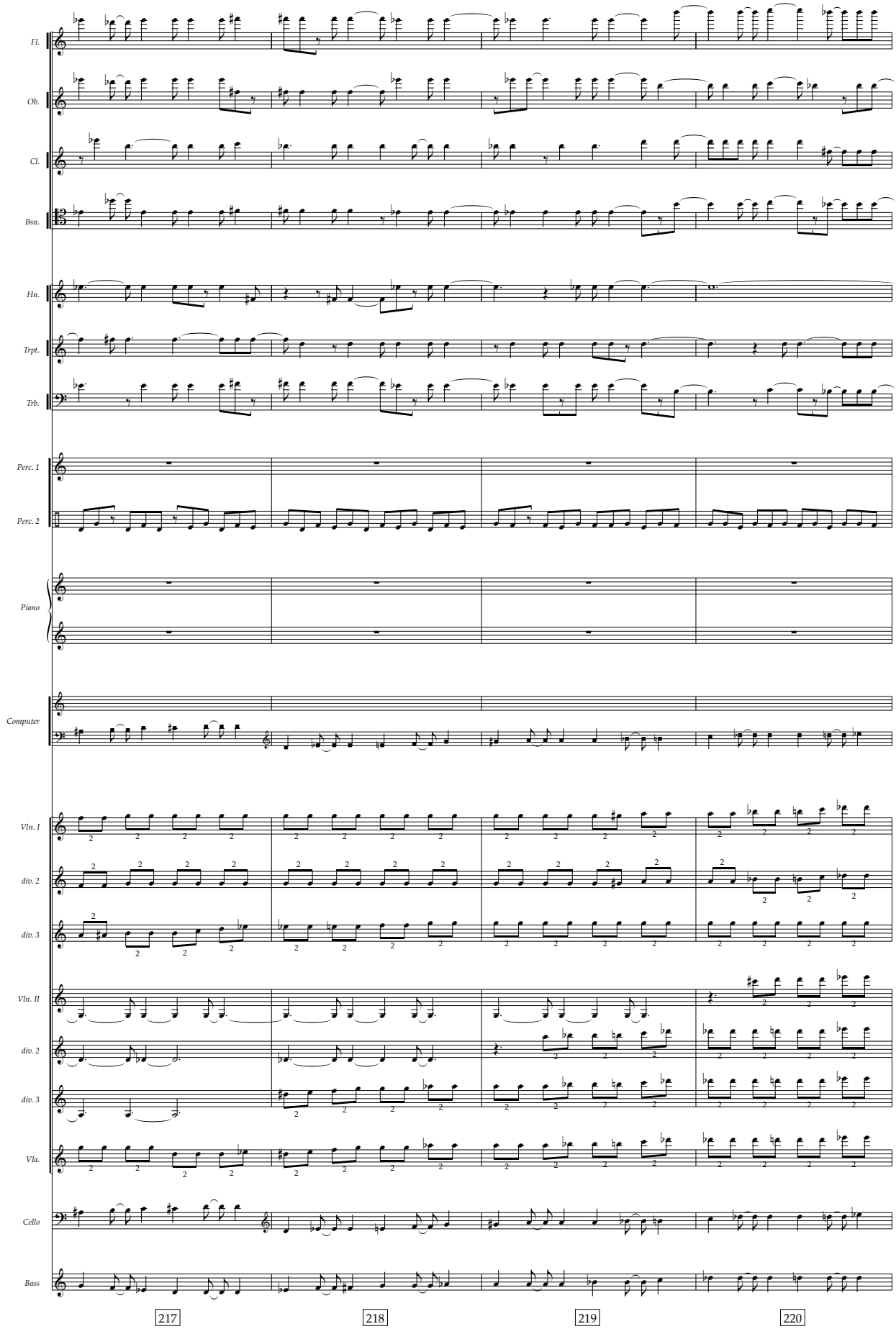

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
198
199
200
201

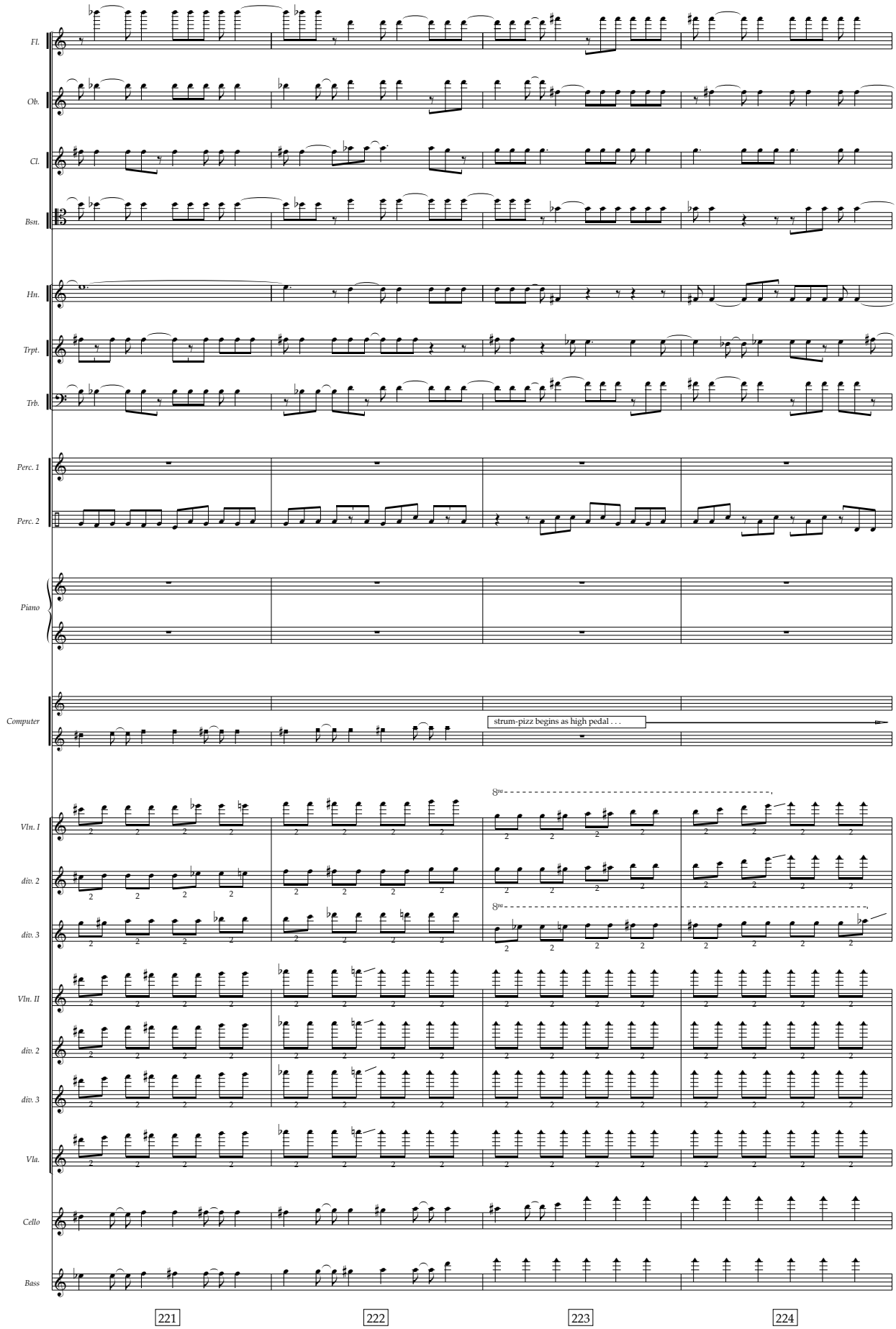

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
202
203
204
205

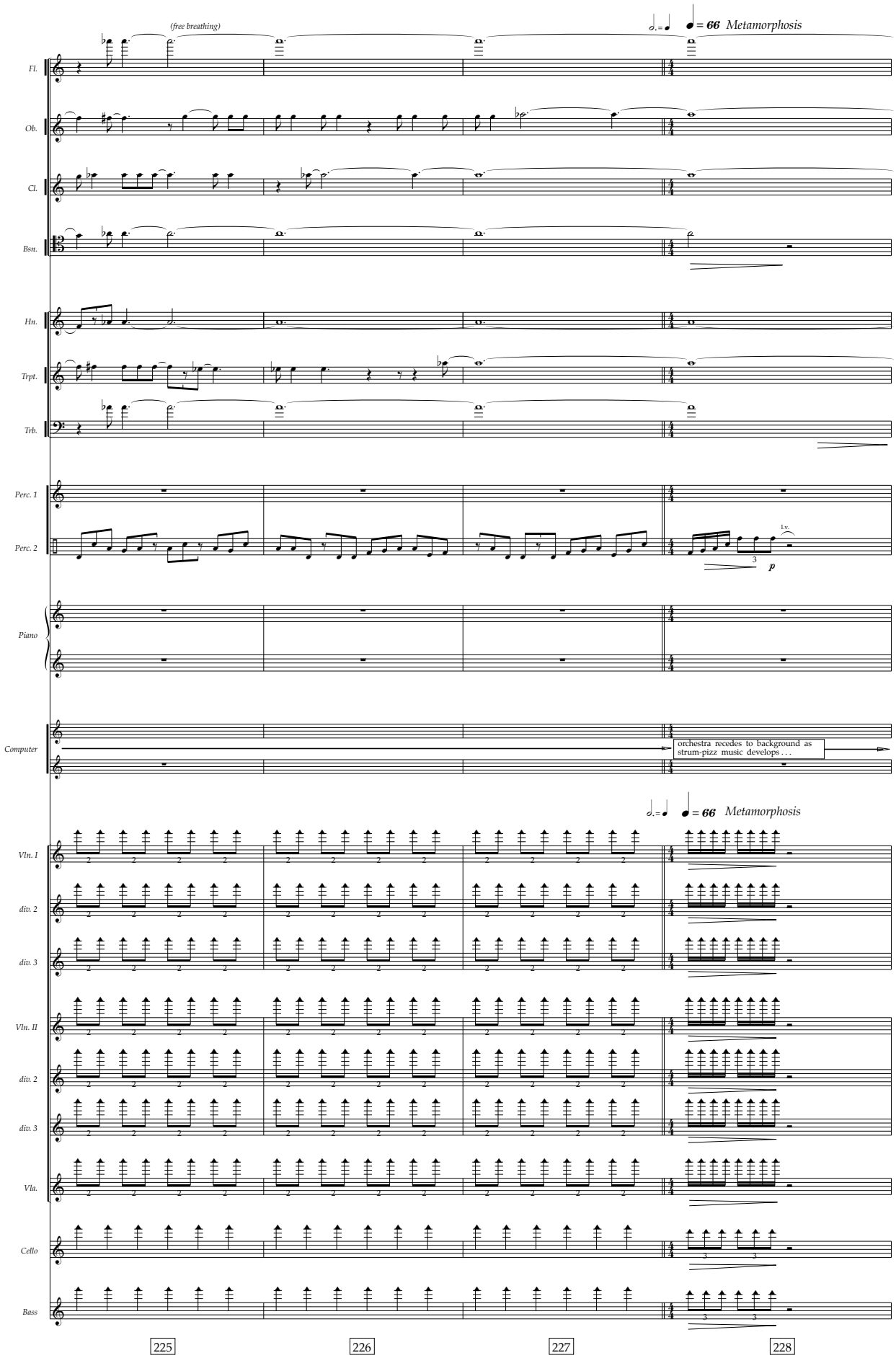

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
206
207
208
209

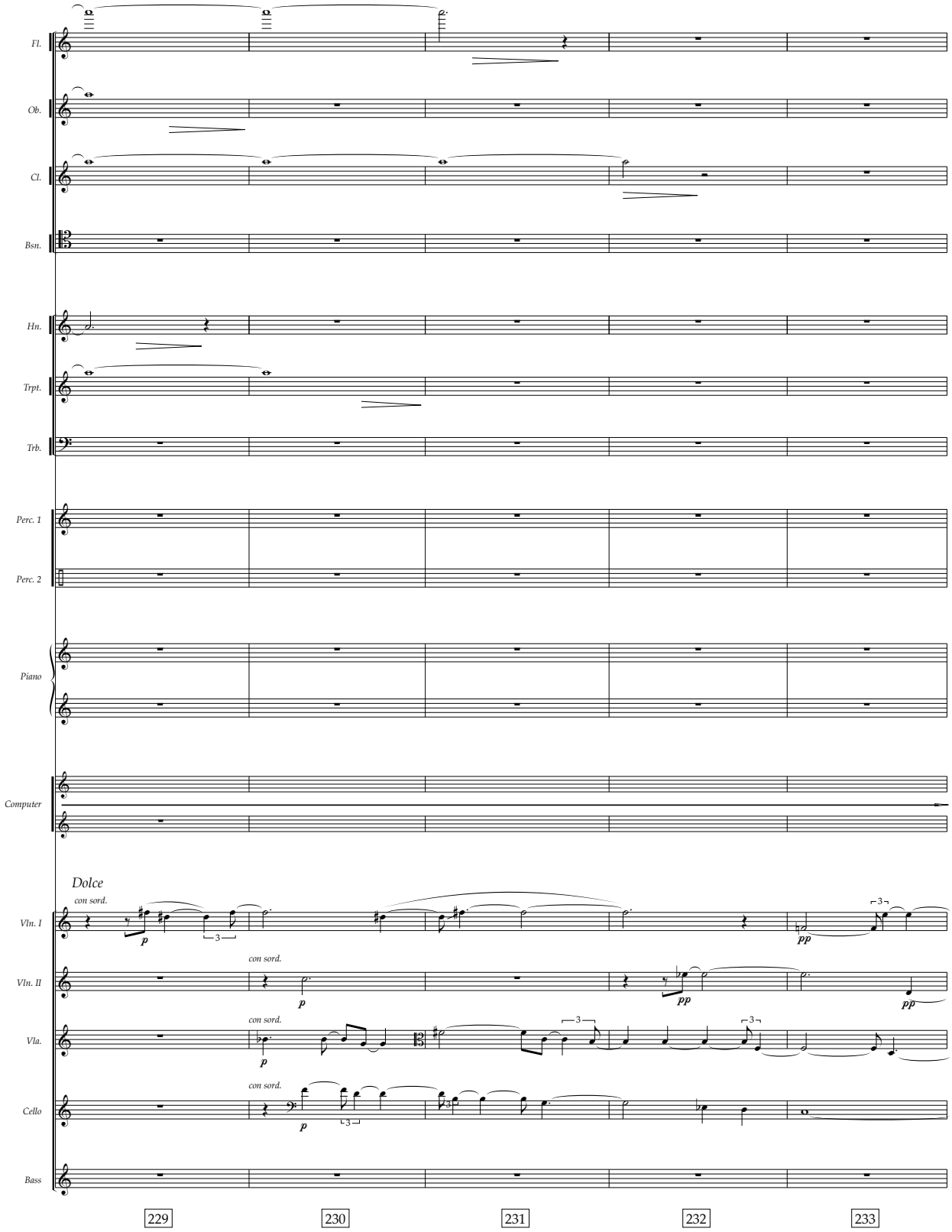

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
210
211
212

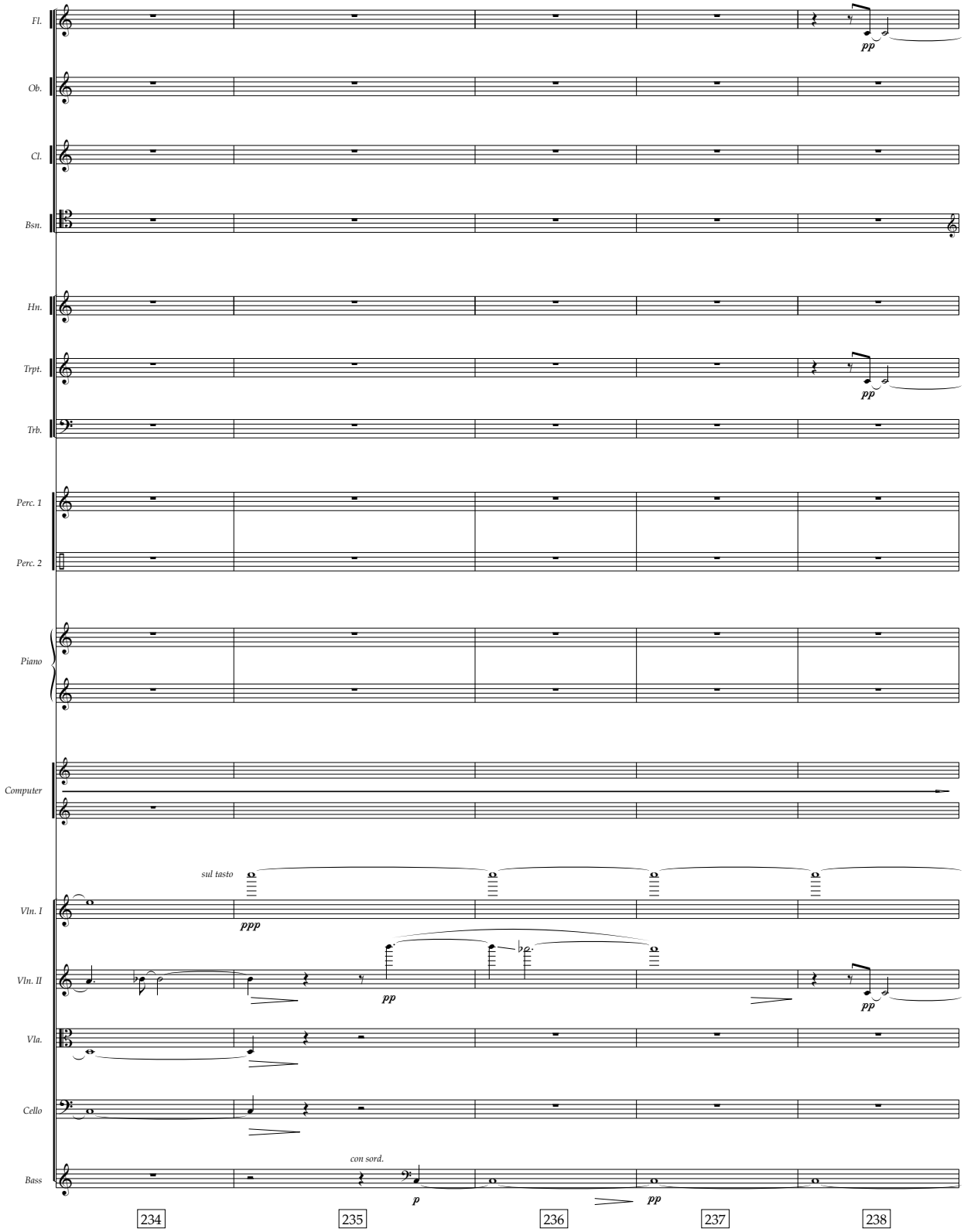

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
213
214
215
216

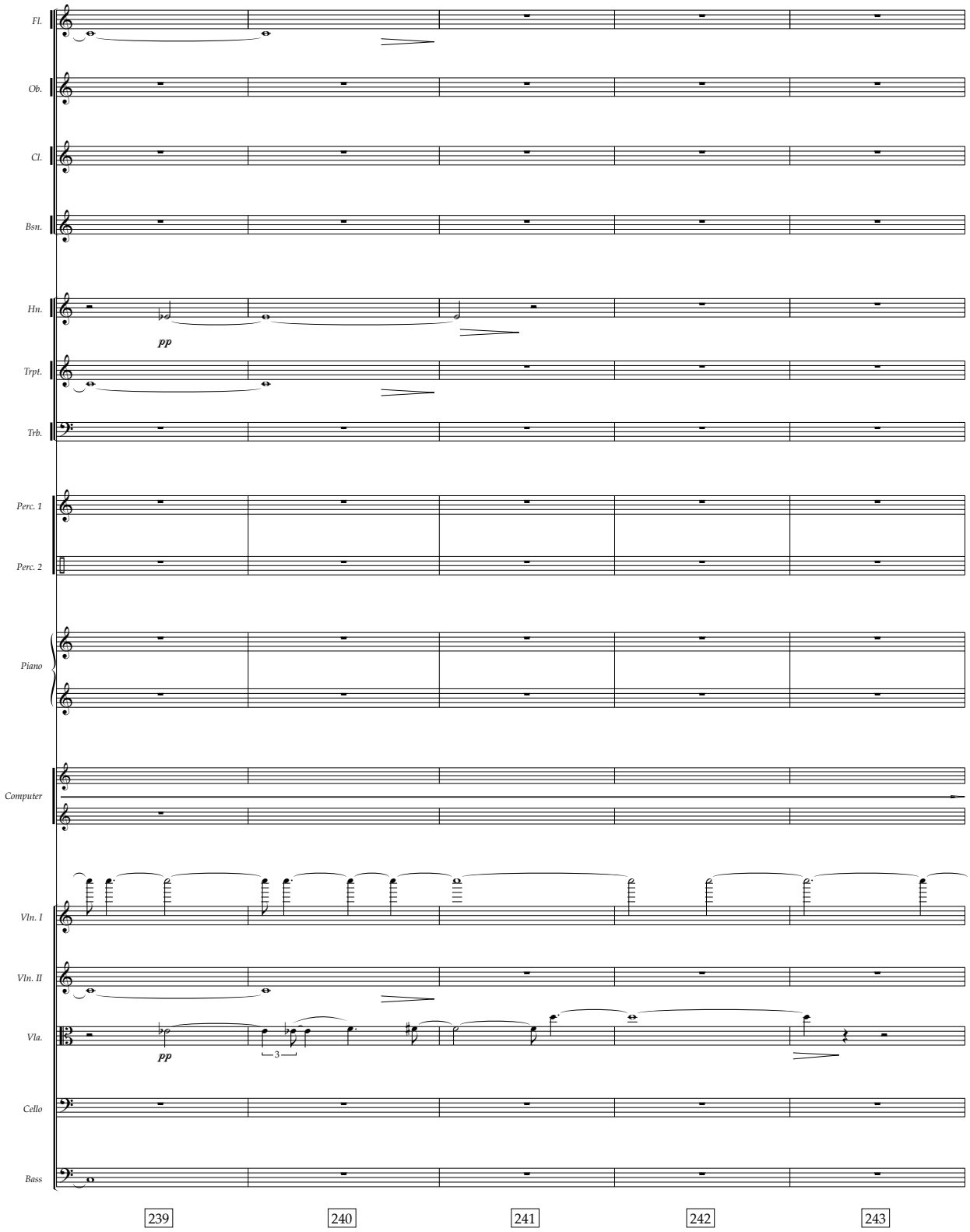

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
217
218
219
220

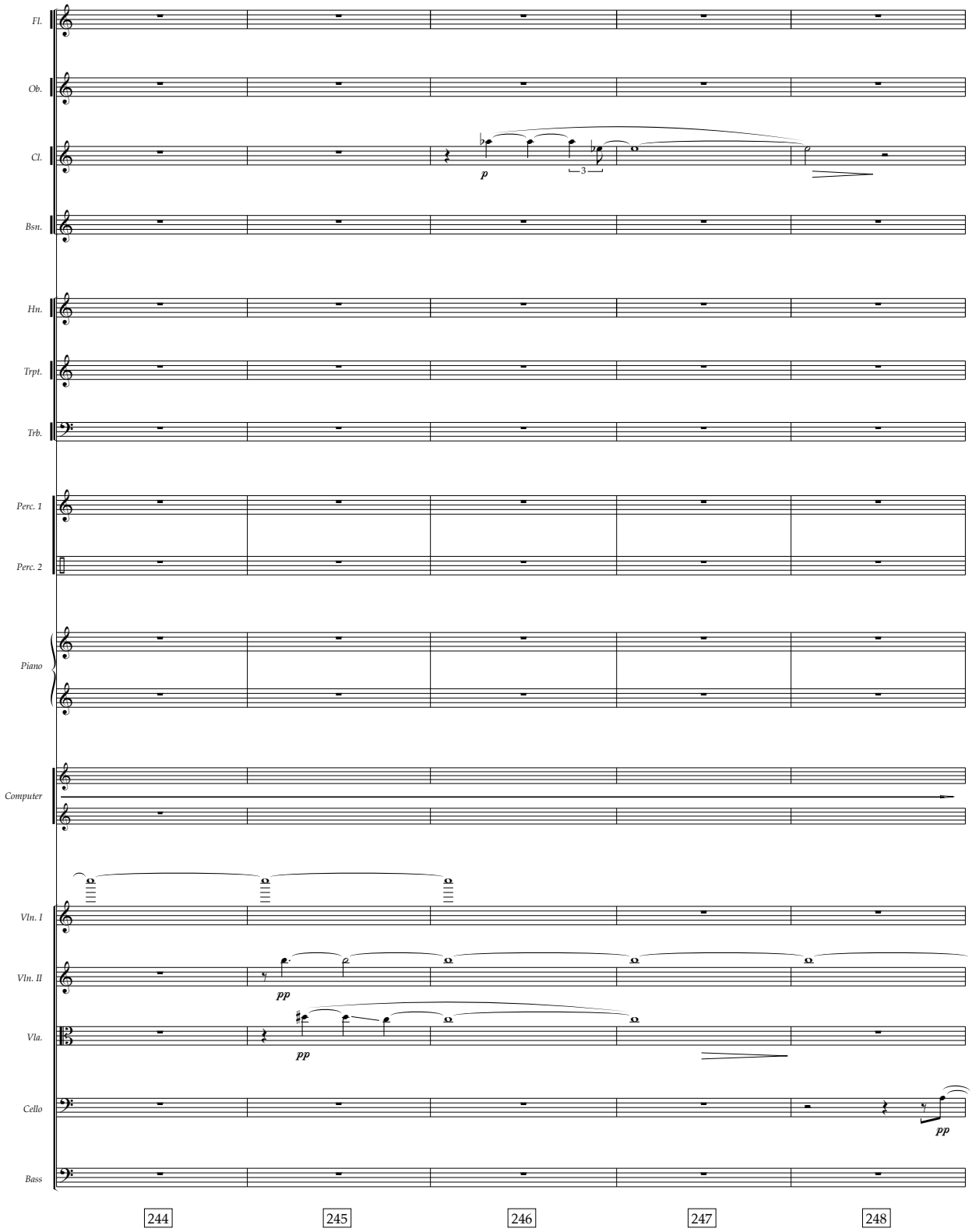

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
strum-pizz begins as high pedal . . .
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vln.
Cello
Bass
221
222
223
224

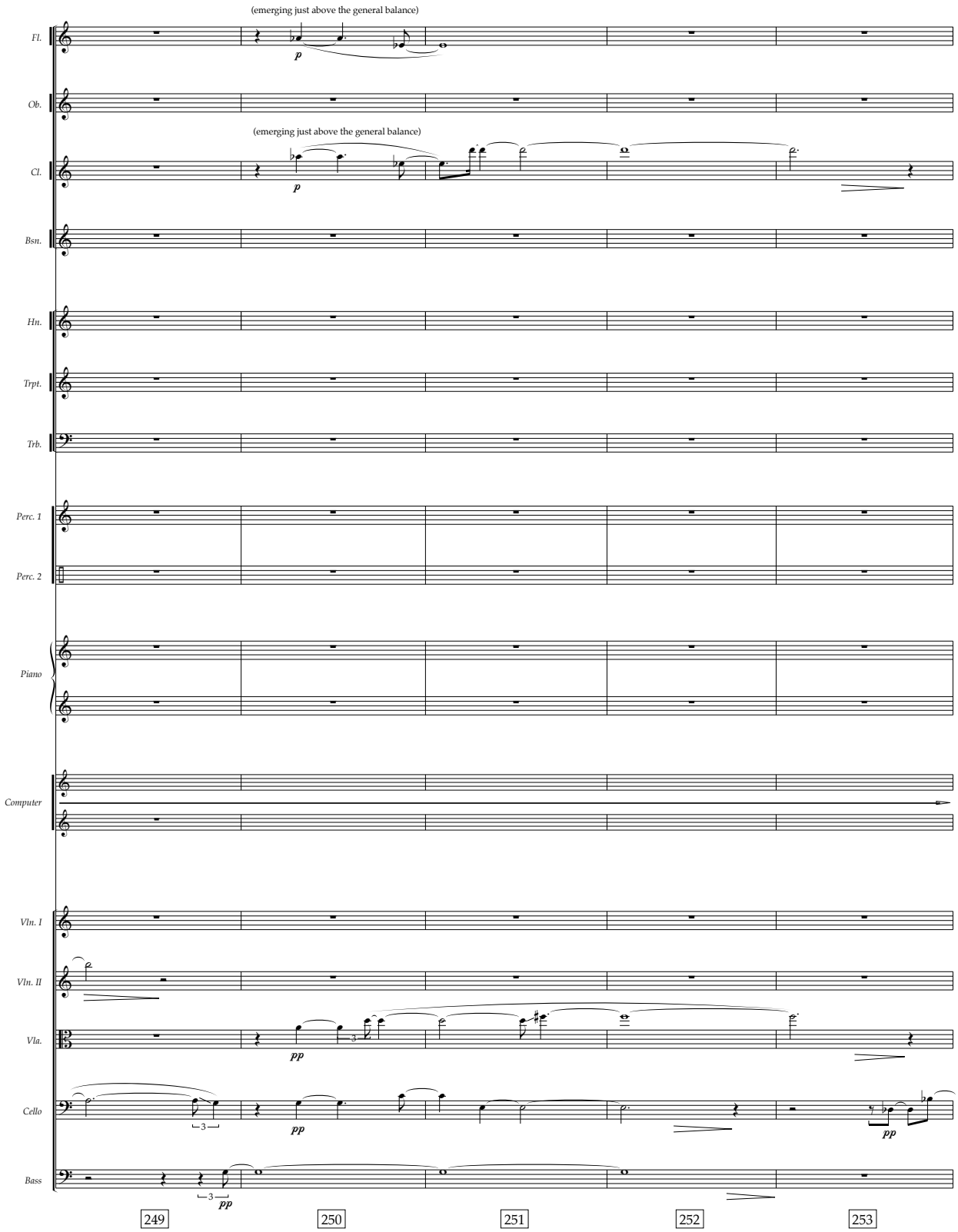

(free breathing)
= 66 Metamorphosis
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
l.v.
p
Piano
Computer
orchestra recedes to background as strum-pizz music develops . . .
= 66 Metamorphosis
Vln. I
div. 2
div. 3
Vln. II
div. 2
div. 3
Vla.
Cello
Bass
225
226
227
228

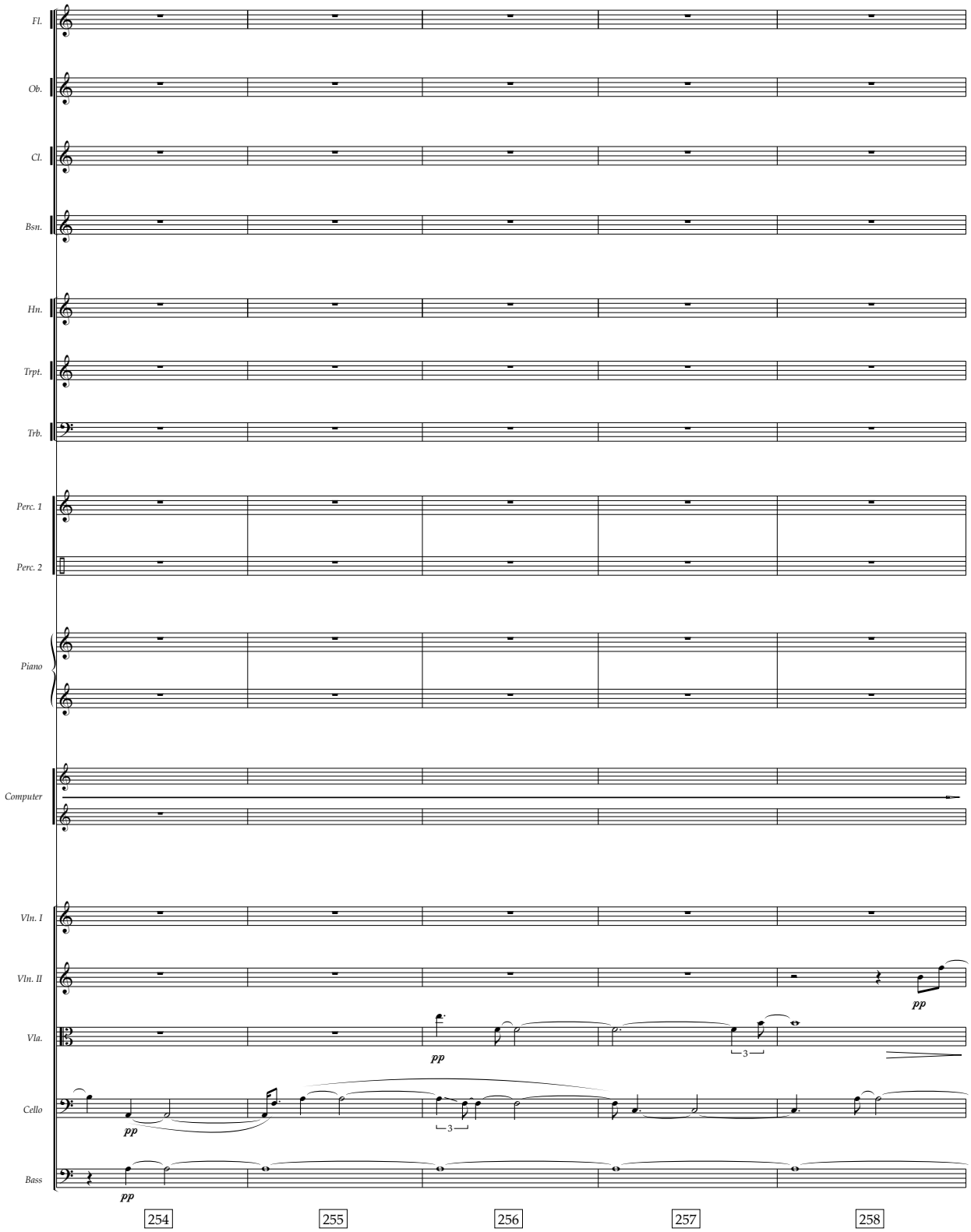

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Dolce
con sord.
Vln. I
Vln. II
Vla.
Cello
Bass
p
pp
3
229
230
231
232
233

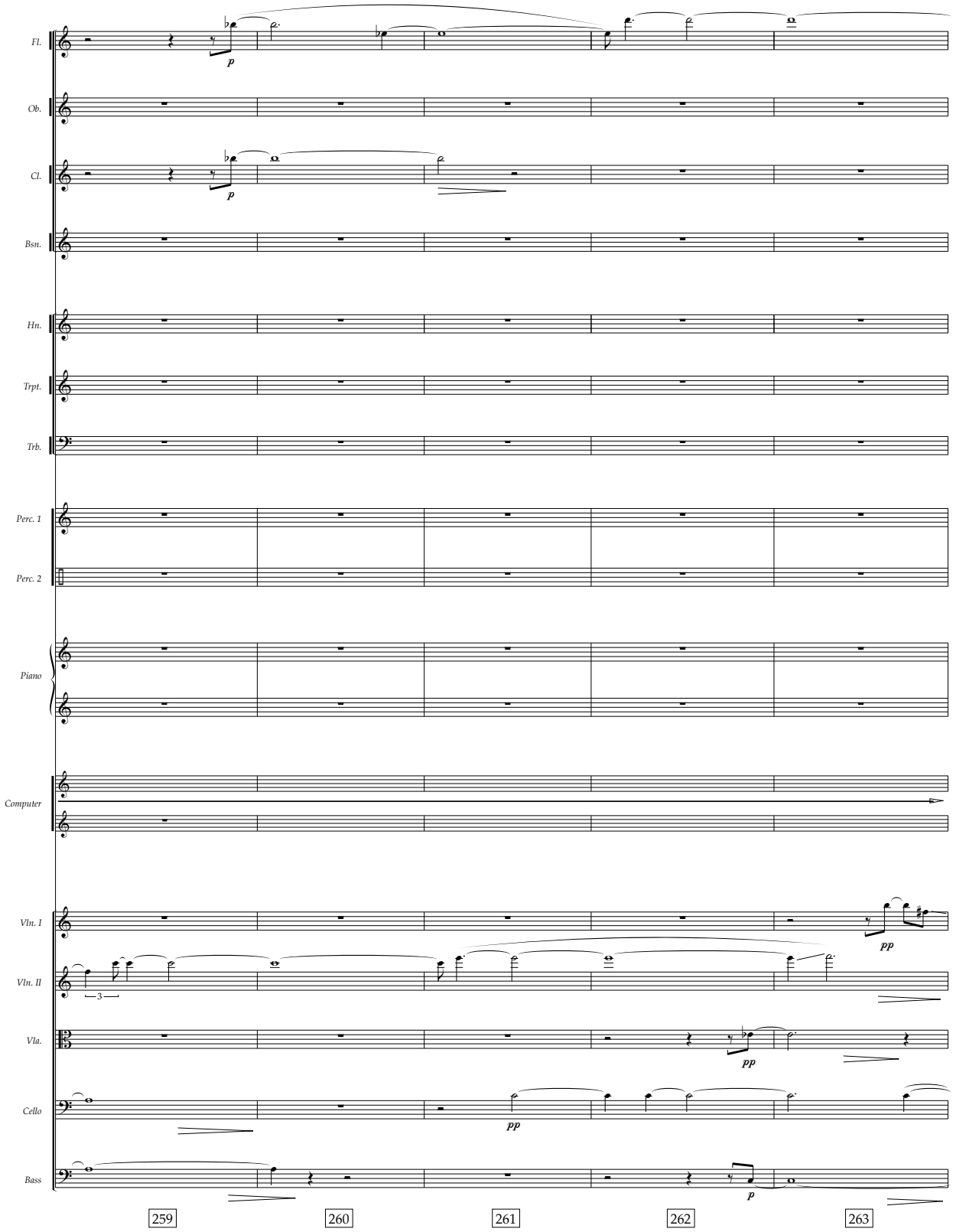

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
sul tasto
ppp
pp
pp
pp
con sord.
p
pp
234
235
236
237
238

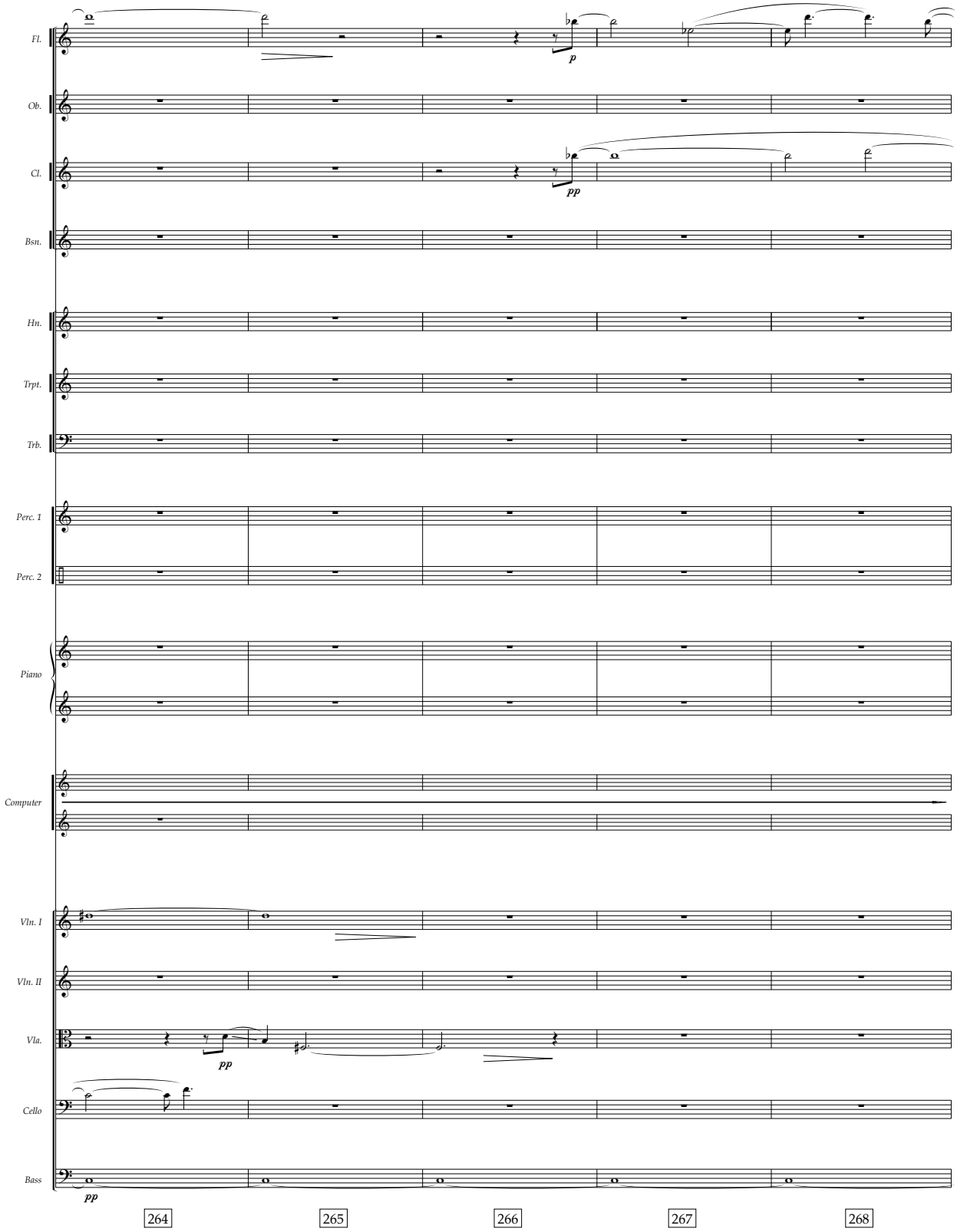

Fl.
Ob.
Cl.
Bsn.
Hn.
pp
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
pp
3
Cello
Bass
239
240
241
242
243

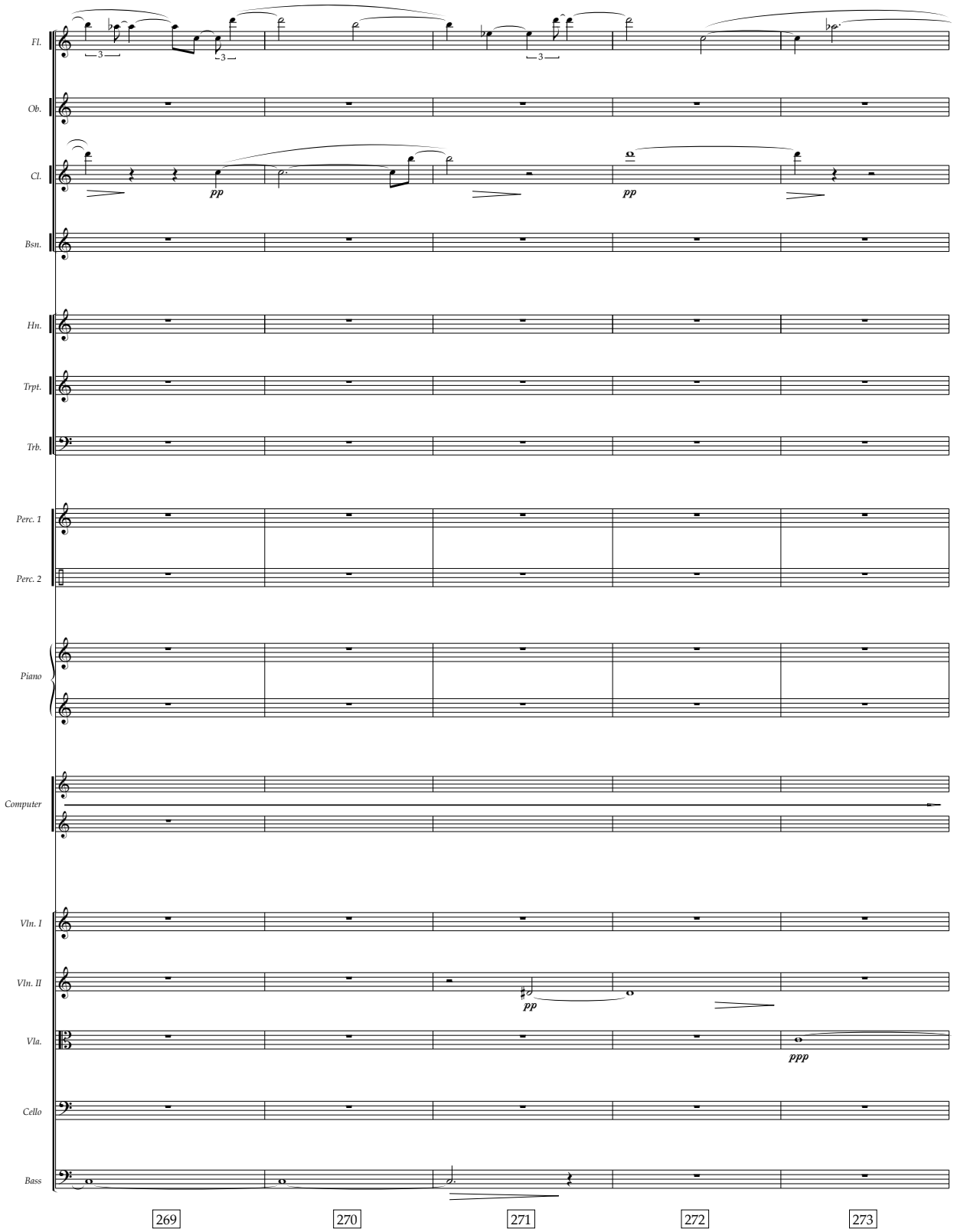

Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
p
3
pp
pp
pp
244
245
246
247
248

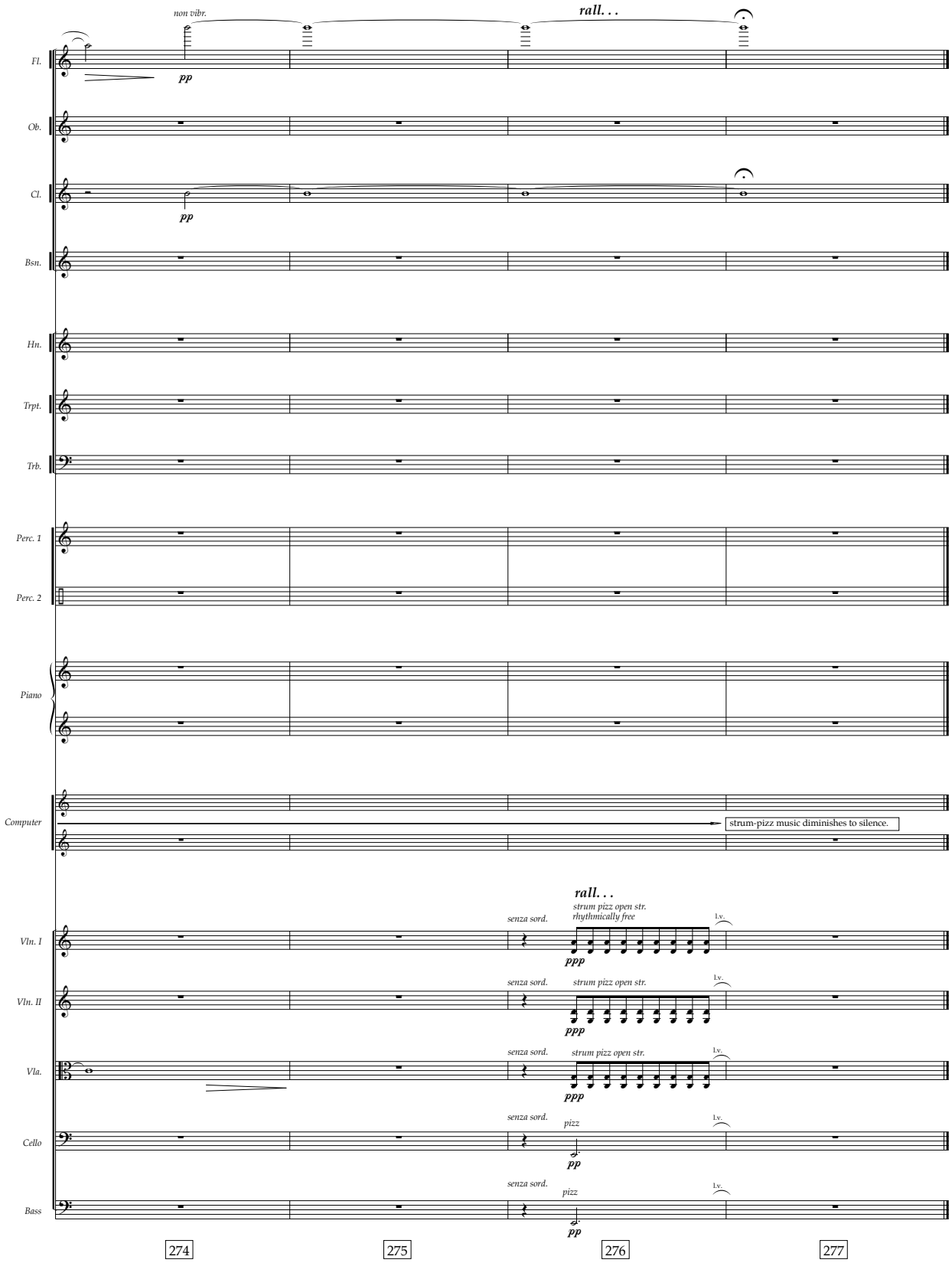

(emerging just above the general balance)
Fl.
p
Ob.
(emerging just above the general balance)
Cl.
p
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
pp
Cello
pp
pp
Bass
pp
249
250
251
252
253


Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
pp
pp
pp
pp
3
3
254
255
256
257
258


Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
p
p
pp
pp
pp
p
3
259
260
261
262
263


Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
p
pp
pp
pp
264
265
266
267
268


Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
Vln. I
Vln. II
Vla.
Cello
Bass
pp
pp
pp
ppp
269
270
271
272
273


non vibr.
rall. . .
Fl.
pp
Ob.
Cl.
pp
Bsn.
Hn.
Trpt.
Trb.
Perc. 1
Perc. 2
Piano
Computer
strum-pizz music diminishes to silence.
rall. . .
strum pizz open str.
rhythmically free
senza sord.
ppp
l.v.
Vln. I
Vln. II
Vla.
Cello
pizz
pp
Bass
274
275
276
277