Acqua Nel Riflesso

Robert Casteels

Cover: Sabrina Zuber

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References

- Flamenco drafts refers to the drafts for a ballet Casteels wrote for the Singaporean company *Flamenco Sin Fronteras* led by Antonio Vargas. Casteels composed 7 movements totaling 45 minutes of music before stopping as the story of a ballet was not forthcoming. Casteels did not incorporate the typical flamenco Andalusian Phrygian cadenzas in the subsequent compositions.

- *Bubbles* op. 132A refers to a MIDI composition started on 14-I-2021 and completed on 1-III-2021. Sound engineer Gao Yang of Pavane Recording Studio enhanced the MIDI soundtrack on 31-III-2021. Electro-acoustician Calla Lim completed her electro-acoustical transformation on 30-VI-2021. The Australia-Singapore micro-residency funding programme enabled Casteels to produce *Bubbles* op. 132A as a virtual pas de deux for two dancers and synthesized orchestra with choreographer Stephanie Burridge (AUS-SG), dancer Anka Frankenhaeuser (AUS), dancer Iletto Yarra (PH-SG), filmmaker Clare Chong (SG) and electro-acoustician Calla Lim (SG). The Singapore digital premiere took place on 21-X-2021 as part of the ExxonMobil campus concerts organized by NUS Centre For the Arts. The Australian digital premiere took place on 02-III-2022 as part of BOLD Festival 2022. See https://www.youtube.com/watch?v=hawW_KpoGOw

- *Bubbles* op. 132B refers to a film created entirely in Singapore by Franck Pinckers and his wife Johanna Vlaminck, both Belgian filmmakers established in Singapore. The MIDI component of *Bubbles* opus 132B is identical to *Bubbles* opus 132A. Lou Van Cleynenbreugel, choir conductor and childhood friend of Casteels, sourced for musicians and a recording venue in Belgium. On 1-VI-2021 Carlo Willems (percussion), Dree Peremans (trombone), Jurgen De Bruyn (archlute) and Mathis Van Cleynenbreugel (tenor) recorded their improvisation in the CC *De Kruisboog* in Tienen, Casteels's city of birth. Pinckers integrated these playful improvisations as poetic shadows in his movie. Starting from a thin sphere of liquid enclosing air, the movie progresses to a fortunate situation that is isolated from reality to a reflection about collective identity. The Belgian Ministry of Foreign Affairs in Brussels, Katoen Natie in Singapore and the Belgian Embassy in Singapore sponsored a concert entitled *Bridges*. First planned for 4 and 5-VI-2021, *Bridges* was postponed to 24 and 25-IX-2021 because of the Covid-19 pandemic. Besides the creation of *Bubbles* opus 132B, the performances also included *Nine Dragons* opus 117 and *Resilience* opus 114C.

- *Sar(y)ang* string decet op. 134 refers to a composition written from 1 to 5-V-2021 2021. Scored for double string quintet and lasting five minutes, this optimist composition was completed in five days on the fifth day of the fifth month. Five-beat bars delimitate each of the five sections. Contrabass 2 is the timekeeper establishing the five tempi. Violin 1 presents the uplifting melody. This melody surges in each section and generates the fivefold harmonic material (a minor chord that implodes into its tonal antipode e*b* minor around which linger auxiliary tonalities, e*b* minor explodes into a diatonic pentatone that morphs into a second pentatone that turns out to function as a plagal cadence of the final fifth tonality of E Major). The rhythmic activity fluctuates between five values (3, 5, 7, 9 and 11), which in the end come together in a peaceful homorhythmic flow of quavers.
  Five is a lucky number bestowing good fortune. The title *Sar(y)ang* combines sarang and sayang, the Korean and Malay words for love.
  "To love is nothing
  To be loved is something.
  But to love and be loved is everything"

  는 것은 아무것도 아니다.
  사랑받는 것은 꽤 대단하다.
  하지만 사랑하고 사랑받는 것이 전부이다

- *Acqua nel Riflesso* op. 136 refers to a composition started on 4-VI-2021 and completed on 30-VI-2021. The MIDI component is identical to *Bubbles*. The MIDI soundtrack is split into four parts, submitting at times this sound track to electro acoustical transformation in real time and adding dance, spoken and sung voices, orchestral suspended tubular bells and two pianos. The original idea of piano four-hands changed into two pianos because of the Covid-19 restrictions. The premiere of *Acqua nel Riflesso* took place on 30-IX-2021 at the Esplanade Recital Studio, Singapore with the support of the National Arts, Singapore and the Embassy of Italy in Singapore. The performers were: Robert Casteels (piano 1), Angela Cortez (soprano), Tabitha Gan (piano 2), Emmanuelle Grizot (choreographer and dancer), Mohd Sharul Muhd (choreographer and dancer), Lynette Quek (electro acoustician) and Sabrina Zuber (reciter, mezzo-soprano and movement artist).

Evolution of the compositional material

(Flamenco drafts) (45') *Bubbles* opus 132A (15'15'') *Bubbles* opus 132B (15'15'') *Sar(y)ang* string decet opus 134 (5') *Acqua nel Riflesso* opus 136 (24')
- | - | - | - | Letter A, colotomic chimes
I. Intrada (version 12, completed on 11-XI-2020), letter A, bar 1 to 31 | Section I, bar 3 to 92 | Identical to *Bubbles* opus 132A, with addition of improvisation on the percussion and trombone | Letter D, bar 105 to 113 | Part 1
I. Intrada bar 32 to 38 | Section I, bar 87 to 103 | | | Letter B, part 1
- | - | - | - | Letter C, principal melody
- | - | - | - | Letter D, first nenuphar *I fiumi*
- | - | - | - | Letter E, colotomic chimes
II. Alegrias (version 12, completed on 5-XII-2020), letter B, bar 39 to 49 | Section II, bar 112 to 139, transposed a semitone higher to a minor | Identical to *Bubbles* opus 132A, with addition of improvisation on the archlute and voice | Letter A, bar 1 to 33 in a minor | Part 2
- | - | - | - | Letter F and G, second nenuphar
- | - | - | - | Letter H, principal melody
- | - | - | - | Colotomic chimes
IV. Bulerias Falseta 3 (version 12, completed on 16-XI-2020), letter L, bar 158 to 277 | Section III, bar 154 to 451, with addition of a g# minor tenuto chord at the climax | Identical to *Bubbles* opus 132A, with addition of improvisation on the percussion and trombone | | Toccata part 3
- | - | - | - | Letter J, third nenuphar *Mattina*
- | - | - | - | Letter K, colotomic chimes
VII. Tientos Tango (version 17, completed on 1-I-2021), letter F, bar 70 to 119 | Section IV, bar 454 to 519, transposed a semitone lower to g minor | Identical to *Bubbles* opus 132A, with addition of improvisation on the archlute and voice | Letter C, bar 51 to 105, transposed a major third lower to e*b* minor | Part 4
| | | | Letter L and M coda

Forces involved

(Flamenco drafts)	*Bubbles* opus 132A	*Bubbles* opus 132B	*String decet* opus 134	*Acqua nel Riflesso* opus 136
No video	Video by Clara Chong	Video by Frank Pinckers	No video	No video
No electro-acoustical music	Electro-acoustical transformation by Calla Lim	No electro-acoustical music	No electro-acoustical music	Electro-acoustical transformation by Lynette Quek
No poem	No poem	Poem *Hoort 't is de wind* by Flemish writer Guido Gezelle	No poem	Poems *Mattina* and *I fiumi* by Italian writer Giuseppe Ungaretti
No dance	Choreography by Stephanie Burridge	No dance	No dance	Choreography by Emmanuelle Grizot
No acoustical instruments	No acoustical instruments	Three acoustical instruments (archlute, trombone, percussion)	Only acoustical instruments (double string quintet)	Three acoustical instruments (two pianos, tubular bells)
No human voice	No human voice	Tenor	No human voice	Soprano and mezzo-soprano or tenor

Calla Lim's transformations in opus 132A

Time location	Effect	MIDI instrument
From 0'00" to 0'08"	Supermassive (Andromeda)	Tubular Bells & Vibraphone
From 0'08" to 0'34"	High Resonator (Magic Clock)	Contrabasses
From 0'35" to 0'55"	Low Distortion (Robotic Influence)	
From 0'20" to 0'43"	Resonator (Breathy)	Pizzicato Strings
From 0'45" to 1'09"	High Resonator (Transport Me Up)	Percussions
From 1'22" to 1'33"		
From 1'34" to 1'40"	Resonator (Breathy)	Pizzicato Strings
From 1'55" to 2'03"	High Resonator (Transport Me Up)	Percussions
From 2'17" to 2'32"		
From 2'33" to 3'18"	Double Delay (Surrealism)	Strings
From 2'46" to 3'17"	Supermassive (Sagittarius)	Percussions
From 3'18" to 3'26"	Supermassive (Andromeda)	Tubular Bells & Vibraphone
From 3'27" to 4'45"	Long Verb (Hallway to Hell)	Choir
From 4'46" to 5'03"	High Resonator (Magic Clock)	Cellos
From 5'04" to 5'11"	Supermassive (Andromeda)	Tubular Bells & Vibraphone
From 5'12" to 8'31"	Resonator (Transport Me Around)	Percussions
From 7'58" to 8'45"	High Resonator (Magic Clock)	Contrabasses
From 8'43" to 10'52"	Echo (Repeat After Me)	Marimba & Xylophone
From 8'43" to 9'33"	Resonator (Breathy)	Pizzicato Violins
From 8'46" to 10'52"	Resonator (Transport Me Around)	Percussions
From 10'53" to 11'00"	Supermassive (Andromeda)	Tubular Bells & Vibraphone
From 11'00" to 14'46"	Long Verb (Hallway to Hell	Choir
From 11'13" to 13'47"	High Resonator (Transport Me Up)	Percussions
From 13'17" to 13'48"	Resonator (Breathy)	Pizzicato Strings
From 14'34" to 14'57"	High Resonator (Transport Me Up)	Harp
From 15'07" to 15'13"	Supermassive (Andromeda)	Tubular Bells & Vibraphone

Stephanie Burridge's notes for her choreography in opus 132A

Section 1 Solo: INVERSION (Yarra) - 3 mins			
Time in music	Space	Theme/Emotion	Body/Motivation
0:00-0:08 (calm)	back facing moving upstage	curious	tip toe ; on the edge/tipping ; fragile surface/ground
00:08-0:45 (surprising)	central on the line	chaos	asymmetrical moment ; contained curves (different sizes) ; internalised knots ; tangled ; direct ; turns/swirls ; round
0:46-1:10 (busy)	sudden change in levels low-high relationship boxed	curious	fall/falling ; marbles spilling on the floor ; glass ceiling ; touching/sensing/hands
1:11-1:23 (irregular)	circle #1 ; on the perimeter		driven in one direction ; abrupt physical changes/pauses; large curves
1:24-1:34 (cut)	slice through center	affected by external forces	external hits/punches
1:35-1:42 (regular)	circle #2 ; on the perimeter		driven in one direction ; fingers/hands ; scanning the edge
1:43-2:05 (cut)	exit circle		asymmetrical movement ; curves/round ; primitive movement ; pre siren (bourée) ; gathering
2:06-2:32 (stop/start)	points in space	polarising	points of balance ; pauses/throws ; off-balance
2:33-3:01 (free)	Travel ; expansive	free	lyrical ; form and harmony ; consumes space

[Section 2] All: 8 mins (each task 30 secs)			
Time/video	Space	Theme/Emotion	Body/Motivation
1.	on staircase	isolation	stuck/steps ; immediate ; up/down
2.	confined space	scared	cramped ; fœtal ; rocking

3.	water	floating free	swim, soak ; water on the face
4.	sand	slips through fingers	timers ; time lost
5.	grass	Running	escape ; free
6.	corners	hiding ; ducking ; out of site	sudden ; sneaking looks
7.	wind	tossing ; blown about	fall and recover
8.	stars	dreams ; looking up	reaching ; picking stars
9.	bubbles	blowing	literal, but in various situations
10.	tall building ; roof top	strong ; optimistic ; powerful	held ; strong moments
11.	pounding the floor	frustration	can be stomping ; wringing
12.	curling	sadness	slow, low ; introspective
13.	skip,hop ; run	happiness ; joy ; free	phrase ; repetition ; fast
14.	wide & open	free ; dancing	waltz ; phrase of dance
15.	gathering space	trying to surround space ; like catching a bubble	curved pathways; shapes
16.	Percussive ; cutting	anger ; pacing the room ; silent screams	sharp ; angular

Structure of *Acqua nel Riflesso*

The sound of real and virtual tubular bells marks the formal structure of the entire composition, i.e. four sections corresponding to the original MIDI soundtrack interspersed by three islands called nenuphar (letter D, F and J).
The solo dancer opens the proceedings on the chimes (rehearsal letter A). Part one is a solo dance with the soprano and mezzo-soprano singing four times the poem *Mattina*. The music is chromatic and intense, yet mischievous and light. The first electro acoustical transformation in real time starts at bar 45. At letter B, the music modulates to a stable modal chord through which ripple undulating waves of sound, concluding at letter C with the homophonic main melody.
At letter D, the first nenuphar, the reciter declaims the poem *I fiumi* accompanied by the two pianos.
At letter E, the reciter plays the chimes to start part two for MIDI and pianos, consisting of a drone from which drip compact clusters of sounds. Clusters develop, recede and finally evaporate in another series of waves leading to a forceful piano cadenza. The two pianos parts mirror each other.
At letter F, the second nenuphar, the two pianists perform the compositional material of the entire piece at the same time but independently and in a different order: the colotomic motif of the chimes, the chords and scales of the toccata, *The Irremediable* and Debussy motives, the whole tone link. A small arrow precedes the reference to a musical quote. The Debussy motive refers to bar 1 and 2, 31 and 32, 67 and 68 from his piano prelude *Reflets dans l'eau*. *The Irremediable* refers to Casteels's opus 37, a piece written in 1999 for vibraphone, grand piano, gamelan-tuned piano and keyboard. At letter G, the two pianists agree to reunite, play an augmented version of the toccata's ostinato and conclude the cadenza with solemn chords.
The second pianist plays the chimes to unleash a toccata at bar 154 (part three). Based on a three-bar rhythmic ostinato, the toccata grows by adding instrumental layers until the massive chord at bar 334. Thereafter the toccata recedes to fizzle out at bar 451. Until the climax, the two pianists dialogue with the virtual orchestra. After the climax, the two pianists play independently and accompany the solo dancer. The chords thin out to scales. The toccata dilutes till a trickle of sound by the triangle.
Letter J, the third nenuphar, is devoted to the poem *Mattina*, declaimed in two different English translations by the reciter and sung in Italian by the two singers. The pianists intervene discreetly.
A second electro acoustical transformation unfolds in real time, this time of the sung voices.
At letter K, the first pianist plays the chimes to start the melancholic part four. A single chord with oscillation of upper and lower auxiliary notes streams throughout part four like a river that overflows its banks left and right. The rate of this oscillation accelerates. The pianists play the chords and the main melody. Part four culminates at letter L on the same stable modal chord of letter B, like a river empties itself in the ocean. The dancer returns. The singers sing *Mattina*. The third transformation in real time starts at bar 517 on a series of undulating waves.
The coda (letter M, bar 521) combines snippets of the toccata's ostinato with a last veiled Debussy motive. The two singers close the journey by playing the chimes on the evaporating sounds transformed live (third live transformation).

Poetry within *Acqua nel Riflesso*

Giuseppe Ungaretti was a pioneer of the Modernist movement in Italian poetry. He is widely regarded as one of the leading Italian poets of the twentieth century. I chose two poems. *Mattina* (or Morning) consists of a single sentence of seven syllables: *M'illumino d'immenso*, which can be translated as I turn luminous in an immensity of spaces or I illumine myself with immensity. The real point of Ungaretti's poem is the effect of the physical universe on the human soul. As immense as the universe may be, it is still smaller than the poet's soul embracing it. One doesn't become enlightened without engaging in the process of being illuminated. In his poem *I fiumi* (or Rivers), Ungaretti names four rivers associated to the stations of his life: the *Serchio,* near Lucca in Tuscany, where his ancestors came from, the *Nile*, Egypt, where he was born and spent his childhood, the *Seine,* Paris, where he studied and had his cultural education, and finally the *Isonzo*, near Trieste, where he experienced the brutal horrors of war and gas attacks during the Battle of Caporetto in Slovenia, a defeat for Italy against German and Austro-Hungarian troops.

Performance notes

The full score is in Italian and the parts are in English. The bar numbering follows the MIDI track of *Bubbles* and is therefore interrupted during each nenuphar. The tubular bells are positioned in between the two pianos facing each other. The electro acoustician sits on stage, controls the start and end of the four MIDI tracks (with or without click track for the pianists) and transforms sounds in real time using a lap top. The title of the composition should be the inspiration for the live transformation, i.e. reflective and aquatic. Dynamics level need to be adjusted between MIDI and non MIDI. The duration is approximately 24 minutes.

BUBBLES

Robert Casteels

BUBBLES

duration 15'15"

Robert Casteels

SECTION I: 3'

♩ = 60

Tub. B.
Vib.
Cb1 arco
pizz.
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

5

♩ = 72

Cb1 arco
Cb2 arco
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

8

Bubbles

♩ = 84

Cb1 arco

Cb2 arco

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

11

♩ = 96

Cb1 arco

Cb2 arco

Cb3 arco

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

pizz.

pizz.

pizz.

pizz.

13

Cb1 arco

Cb2 arco

Cb3 arco

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

15 ♩ = 108

Bubbles

♩ = 120

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Cb1
arco

Cb2
arco

Cb3
arco

19

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Ped.

Cb1
arco

Cb2
arco

Th.

21 ♩ = 132

Glock.

Mar.

Vib.

Ped.

Th.

24 ♩ = 144

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Ped.

Th.

Bubbles

26

♩ = 156

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Ped.

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

29

Bubbles ♩ = 168

Ped.

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

31

Ped.

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

33 ♩ = 180

Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

35

Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

Bubbles

36 ♩ = 192

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

Bubbles

38

♩ = 198

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

Bubbles

40

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

42 ♩ = 204

Bubbles

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

44

Bubbles

♩ = 210

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

47

♩ = 204

Org.
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz
Th.

49

Org.
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz
Th.

51 ♩ = 198

Bubbles

♩ = 192

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

55

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

♩ = 186

57

Glock.

Mar.

Vib.

Org.

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb2
pizz

Cb3
pizz

Cb4
pizz

Th.

Bubbles

♩ = 180

59

Glock.

Mar.

Vib.

Org.

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb2
pizz

Cb3
pizz

Cb4
pizz

Th.

61

♩ = 174

Glock.

Mar.

Vib.

Cel.

Pno.

Org.

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

64

Bubbles

♩ = 168

Glock.

Mar.

Vib.

Cel.

Pno.

Org.

Th.

68

♩ = 162

Glock.

Mar.

Vib.

Cel.

Pno.

Org.

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Th.

72 ♩ = 156

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

75 ♩ = 150

Org.

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Th.

78

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Th.

83

Glock.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vln1 arco
Vln2 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz
Th.

6 6 6 6

86

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

87

Org.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vc1 arco

Vc2 arco

Vc3 arco

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Th.

90

Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco

92

Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco

94

Vln1 arco — 19
Vln2 arco — 23
Vln3 arco — 27
Vln4 arco
Vc1 arco
Vc2 arco — 27
Vc3 arco — 23
Vc4 arco — 19
Cb1 arco

95

Vln1 arco — 23
Vln2 arco — 27
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco — 27
Vc4 arco — 23
Cb2 arco

96

Xyl.

Vib.

Vln1
arco

27

Vln2
arco

Vln3
arco

Vc2
arco

Vc3
arco

Vc4
arco

27

Cb3
arco

97 ♩ = 146

Mar.

Vln1
arco

Vln2
arco

Vc3
arco

Vc4
arco

Cb4
arco

98 ♩ = 140

Cel.

Hp.

Vln1
arco

Vc4
arco

Cb4
arco

♩ = 136

99

Glock.

Mar.

Vln1
arco

Vln2
arco

Vc3
arco

Vc4
arco

Cb3
arco

Cb4
arco

♩ = 132

Bubbles

100

Pno.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb2
arco

Cb3
arco

Cb4
arco

101 ♩ = 128

Pno.

Hp.

Vln1
arco

Vln2
arco

Vc3
arco

Vc4
arco

Cb3
arco

Cb4
arco

Bubbles

102 ♩ = 124

Cel.

Hpsd.

Vln1
arco

Vc4
arco

Cb4
arco

103 ♩ = 120

♩ = 57

Mar.

Vib.

Cel.

Pno.

Hp.

Vln1
arco

Vc4
arco

Cb4
arco

105 ♩ = 69 ♩ = 102 ♩ = 86 ♩ = 98 ♩ = 86 ♩ = 60

Tub. B.

Mar.

Vib.

Cel.

Pno.

Hp.

Vln1
arco

Cb1
arco

gliss.

SECTION II: 1'38"

112 ♩ = 144

Tub. B.
Vib.
S.
M-S.
A.
T.
Bar.
B.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco

118

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

13

Vln3
arco

11

Vln4
arco

9

Vc1
arco

7

Vc2
arco

5

Vc3
arco

3

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

123

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

128

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

136

S.
M-S.
A.
T.
Bar.
B.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

138

♩ = 72

Bubbles

S.
M-S.
A.
T.
Bar.
B.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

140

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

Bubbles

S.

M-S.

A.

T.

Bar.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

142

S.

M-S.

A.

T.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

143

S.

M-S.

A.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

144

S.

M-S.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

145

Bubbles

S.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb1
arco

Cb2
arco

Cb3
arco

Cb4
arco

♩ = 57 ♩ = 69 ♩ = 102 ♩ = 86 ♩ = 98 ♩ = 86 ♩ = 60

146

Tub. B.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vc1
arco

gliss.

gliss.

SECTION III: 5'40"

♩ = 216

154

Tri.
Hp.
Hpsd.

160

Tri.
Pno.
Hp.
Hpsd.

166

Tri.
Mar.
Pno.
Hp.
Hpsd.
Vc1
arco

172

Tri.
Mar.
Vc1
arco

178

Tri.
Mar.
Vc1
arco

184

Tri.
Mar.
Vib.

190

Tri.
Mar.
Vib.

195

Tri.
Tub. B.
Mar.
Vib.

201

Tri.
Tub. B.
Mar.
Vib.

206

Tri.
Tub. B.
Mar.
Vib.

211

Tri.
Tub. B.
Glock.
Mar.
Vib.
Hpsd.

216

Tri.
Tub. B.
Glock.
Mar.
Vib.
Hpsd.

222

Tri.
Tub. B.
Glock.
Mar.
Vib.
Hpsd.

228

Tri.
Tub. B.
Glock.
Mar.
Vib.
Hp.
Hpsd.

234

Tri.
Tub. B.
Glock.
Mar.
Vib.
Hp.
Hpsd.

240

Tri.
Tub. B.
Glock.
Mar.
Vib.
Pno.
Hp.
Hpsd.

246

Tri.
Tub. B.
Glock.
Mar.
Vib.
Pno.
Hp.
Hpsd.

252

Tri.
Tub. B.
Glock.
Mar.
Vib.
Pno.
Hp.
Hpsd.

258

Tri.
Tub. B.
Glock.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

264

Tri.
Tub. B.
Glock.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

270

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

276

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

282

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

288

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

294

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.

299

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Ped.
Cb1
arco

305

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1
arco

310

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1
arco

Cb2
arco

315

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1
arco

Cb2
arco

320

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1
arco

Cb2
arco

325

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1
arco

Cb2
arco

Cb3
arco

329

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Ped.
Cb1
arco
Cb2
arco
Cb3
arco

334 ♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ♩ = 216

Xyl.
Mar.
S.
M-S.
A.
T.
Bar.
B.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz
Th.

339

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Th.

344

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Th.

349

Tri.
Tub. B.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Th.

354

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Th.

359

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Th.

364

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Org.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Th.

369

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Vl2 pizz
Th.

374

Tri.

Tub. B.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

Vl1
pizz

Th.

379

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Vl1 pizz
Th.

384

Tri.
Tub. B.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Th.

390

Tri.

Tub. B.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Th.

395

Tri.

Tub. B.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Th.

401

Tri.

Tub. B.

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Th.

406

Tri.
Tub. B.
Glock.
Mar.
Vib.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vln4 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Th.

411

Tri.
Tub. B.
Mar.
Vib.
Pno.
Hp.
Hpsd.
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz

417

Tri.
Tub. B.
Mar.
Vib.
Hp.
Hpsd.
Cb1 arco
Cb2 arco
Cb3 arco
Cb4 arco
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz

422

Tri.
Tub. B.
Mar.
Vib.
Hp.
Hpsd.
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz

427

Tri.
Tub. B.
Mar.
Vib.
Hpsd.
Vl2 pizz
Vl3 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz

433

Tri.
Tub. B.
Mar.
Vib.
Vc1 pizz
Vc2 pizz

438

Tri.
Mar.
Vib.
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz

444

Tri.
Mar.
Vc1 pizz

449

Tri.
Tub. B.
Vib.

♩ = 60

SECTION IV: 3'40"

Bubbles

454 ♩ = 72

Tub. B.
Vib.
S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz

459

Vib.
S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz

463

Bubbles

S.
M-S.
A.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz

466

S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz

468

S.

M-S.

A.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

470

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

472

Mar.

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

475

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

479

S.
M-S.
A.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

481

Vib.

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb3
pizz

Cb4
pizz

483

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb2
pizz

Cb3
pizz

Cb4
pizz

485

S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb3 pizz
Cb4 pizz

Bubbles

Mar.

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb2
pizz

Cb3
pizz

Cb4
pizz

490

Tub. B.
Vib.
S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

493

Bubbles

Tub. B.

Mar.

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1 arco

Vln2 arco

Vln3 arco

Vl1 pizz

Vl2 pizz

Vl3 pizz

Vl4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Bubbles

Tub. B.
Vib.
S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

497

Tub. B.
Mar.
Vib.
S.
M-S.
A.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vl1 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

Bubbles

499

Tub. B.

Vib.

S.

M-S.

A.

Vln1
arco

Vln2
arco

Vln3
arco

Vl1
pizz

Vl2
pizz

Vl3
pizz

Vl4
pizz

Vc1
pizz

Vc2
pizz

Vc3
pizz

Vc4
pizz

Cb1
pizz

Cb2
pizz

Cb3
pizz

Cb4
pizz

500

Tub. B.
Mar.
Vib.
S.
M-S.
A.
T.
Bar.
B.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vc1 arco
Vc2 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

502

Bubbles

Tub. B.
Mar.
Vib.
S.
M-S.
A.
T.
Bar.
B.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vc1 arco
Vc2 arco
Vc3 arco
Cb1 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

503

Bubbles

Tub. B.
Mar.
Vib.
S.
M-S.
A.
T.
Bar.
B.
Cel.
Pno.
Hp.
Hpsd.
Vln1 arco
Vln2 arco
Vln3 arco
Vc1 arco
Vc2 arco
Vc3 arco
Vc4 arco
Cb1 arco
Cb2 arco
Vl1 pizz
Vl2 pizz
Vl3 pizz
Vl4 pizz
Vc1 pizz
Vc2 pizz
Vc3 pizz
Vc4 pizz
Cb1 pizz
Cb2 pizz
Cb3 pizz
Cb4 pizz

504

S.

M-S.

A.

T.

Bar.

B.

Org.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

509

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

Vc4
arco

511

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

19

Vln2
arco

23

Vln3
arco

27

Vln4
arco

Vc1
arco

Vc2
arco

27

Vc3
arco

23

Vc4
arco

19

Cb1
arco

512

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

23

Vln2
arco

27

Vln3
arco

Vln4
arco

Vc1
arco

Vc2
arco

Vc3
arco

27

Vc4
arco

23

Cb2
arco

513

Xyl.

Vib.

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

27

Vln2
arco

Vln3
arco

Vc2
arco

Vc3
arco

Vc4
arco

27

Cb3
arco

514

Bubbles

Mar.

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vc3
arco

Vc4
arco

Cb4
arco

515

S.

M-S.

A.

T.

Bar.

B.

Cel.

Hp.

Vln1
arco

Vc4
arco

Cb4
arco

Bubbles

516

Glock.

Mar.

S.

M-S.

A.

T.

Bar.

B.

Vln1
arco

Vln2
arco

Vc3
arco

Vc4
arco

Cb3
arco

Cb4
arco

517

S.

M-S.

A.

T.

Bar.

B.

Pno.

Hpsd.

Vln1
arco

Vln2
arco

Vln3
arco

Vc2
arco

Vc3
arco

Vc4
arco

Cb2
arco

Cb3
arco

Cb4
arco

518

Bubbles

S.
M-S.
A.
T.
Bar.
B.
Pno.
Hp.
Vln1
arco
Vln2
arco
Vc3
arco
Vc4
arco
Cb3
arco
Cb4
arco

519

S.
M-S.
A.
T.
Bar.
B.
Cel.
Hpsd.
Vln1
arco
Vc4
arco
Cb4
arco

CODA 30"

520

♩ = 216 ♩ = 212 ♩ = 207 ♩ = 201 ♩ = 194 ♩ = 186

Tri.
S.
M-S.
A.
T.
Bar.
B.
Hp.
Hpsd.
Ped.
Cb1
arco

526

♩ = 177 ♩ = 167 ♩ = 156 ♩ = 144 ♩ = 131

Tri.
Hp.
Hpsd.

531

♩ = 117 ♩ = 102 ♩ = 86 ♩ = 69 ♩ = 60

Tri.
Tub. B.
Vib.
Hp.

Sar(y)ang

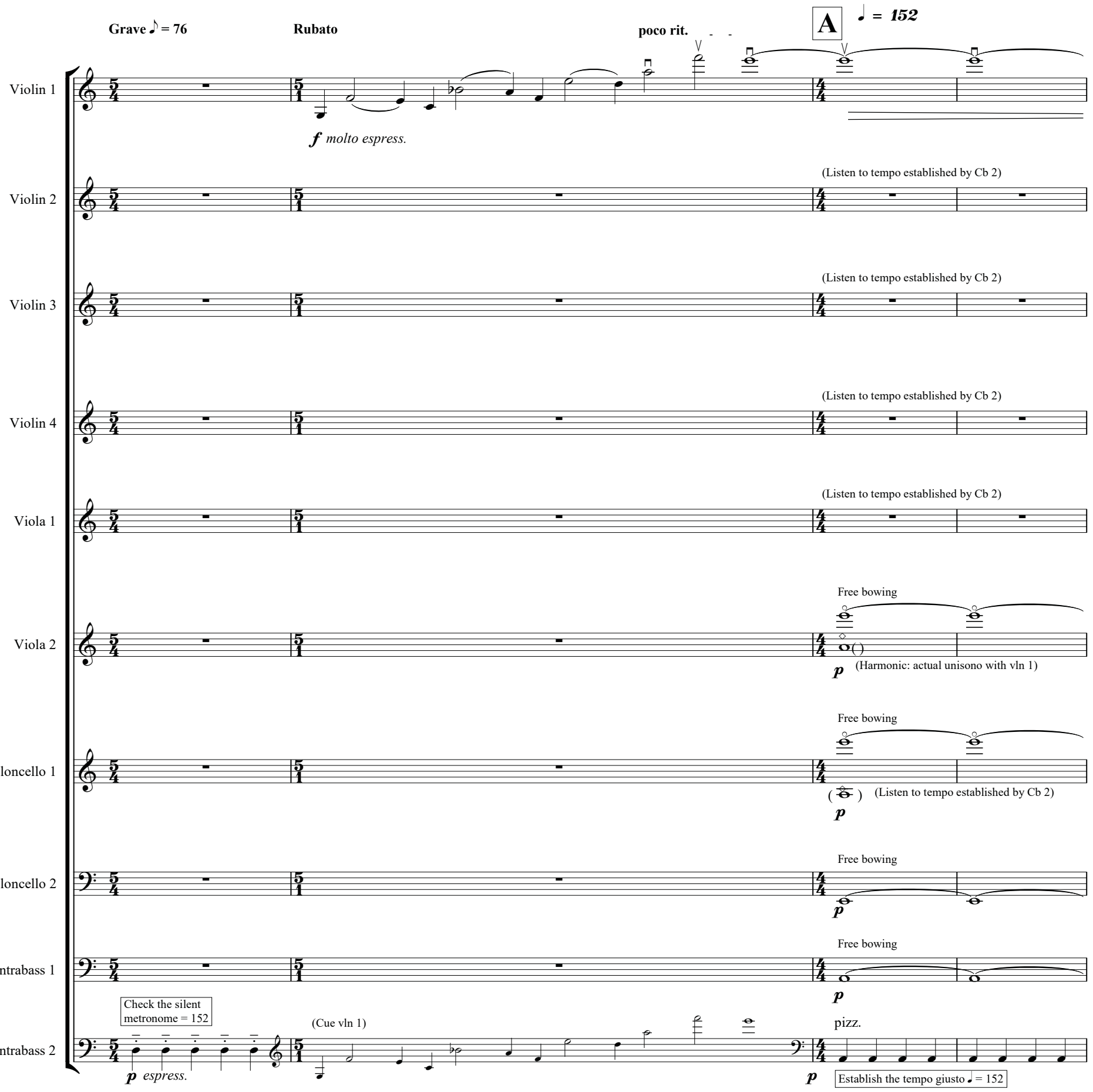
Decet for double string quintet (5')

Scored for double string quintet and lasting five minutes,
this optimist composition was completed in five days on the fifth day of the fifth month
in response to a call of scores for the 3-Nation Concert, South Korea, Singapore and Malaysia.

Five-beat bars delimitate each of the five sections.
Contrabass 2 is the timekeeper establishing the five tempi.
Violin 1 presents the uplifting melody.
This melody appears in each section and generates the fivefold harmonic material
(a minor chord that implodes into its tonal antipode e*b* minor around which linger auxiliary tonalities,
e*b* minor explodes into a diatonic pentatone that morphs into a second pentatone
that turns out to function as a plagal cadence of the final fifth tonality of E Major).
The rhythmic activity fluctuates between five values (3, 5, 7, 9 and 11), which in the end
come together in a peaceful homorhythmic flow of quavers.

Five is a lucky number bestowing good fortune.
The title *Sar(yang)* combines sarang and sayang, the Korean and Malay words for love.
"To love is nothing
To be loved is something.
But to love and be loved is everything" :

는 것은 아무것도 아니다.
사랑받는 것은 꽤 대단하다.
하지만 사랑하고 사랑받는 것이 전부이다



5

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

11

15

Vln 1 — 11 — mp — 11 — 11 — mf — 11 — 11

Vln 2 — 9 — mf — 9 — 9 — ON — f — 9

Vln 3 — 7 — mf — 7 — ON — 7 — f — 7

Vln 4 — 5 — ON — 5 — f — 5 — 5

Vla 1 — 3 — ON — f — 3 — 3 — 3

Vla 2 — f

Vlc 1 — f

Vlc 2 — f

Cb 1 — f

Cb 2 — f — arco, free bowing

19

Vln 1 — ON — f — 11 — 11 — mf — 11 — 11

Vln 2 — 9 — 9 — 9 — mf — 9

Vln 3 — 7 — 7 — 7 — 7

Vln 4 — 5 — 5 — 5 — 5

Vla 1 — 3 — 3 — mf — 3 — 3

Vla 2 — mf

Vlc 1 — mf

Vlc 2 — mf

Cb 1 — mf

Cb 2 — mf

23

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

27

Free bowing
(Cue vln 1 pedalnote E)

B

33

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

Free bowing
pp
(Cue celli)
pizz.
mp cresc.
arco
(Cue vla 1 pedalnote E)
p cresc.
mf cresc.
f molto espress.

40

(Cue vln 3 and 4)
(Cue violas)

Sar(y)ang

♩ = 76

47

C

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

f molto espress.

pizz.

arco

arco sul tasto

pp

(Listen to the tempo established by Cb 2)

(Harmonic: actual unisono with vln 1)

f molto espress. e molto vib.

Establish the tempo giusto ♩ = 76

Check the silent metronome ♪ = 152 = ♩ = 76

53

p

(pizz.)

59

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1 — arco sul pont.
Vla 2 — arco sul pont. *pp*
Vlc 1 — arco sul pont. *pp*
Vlc 2 — *pp*
Cb 1 — *p* (Balance with cb 1 and 2)
Cb 2 — (Balance with vlc 2 and cb 2) *p* (Harmonic sounding a minor 3rd below vlc 2) (Balance with cb 1 and vlc 2) *p* (Harmonic sounding a minor 6th below vlc 2)

64

Vln 1 — arco nat. *p*
Vln 2 — arco nat.
Vln 3 — arco nat. *p* — pizz.
Vln 4 — arco — pizz. *mp*
Vla 1 — arco nat. *f molto espress. e molto vib.* — pizz. *mp*
Vla 2 — arco nat. *f molto espress. e molto vib.*
Vlc 1 — arco nat. *f molto espress. e molto vib.*
Vlc 2 — *mp*
Cb 1 — *mp*
Cb 2 — *mp*

70

Vln 1
arco sul pont.
mf
(Balance with cb 1)
3
p

Vln 2
pizz.
mp
9
9

Vln 3
7
7
7

Vln 4
mp
5
5
5

Vla 1
7
9
11

Vla 2
arco nat.
(Balance with celli)

Vlc 1
arco nat.
mp
(Balance with vla 2 and vlc 2)

Vlc 2
arco nat.
mp
(Balance with vla 2 and vlc 1)

Cb 1
mf
(Balance with vln 1)
(Harmonic sounding a minor 3rd below the top note of vln 1)
3

Cb 2
3
p
(Artificial harmonic sounding a minor 3rd below the top note of vln 1)

73

Vln 1

Vln 2
9
9
arco
f molto espress. e molto vib.

Vln 3
7
7
7
arco
f molto espress. e molto vib.

Vln 4
5
5
5
5

Vla 1
9
7
5
3

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

77

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

3 nat.
mp
(Balance with vln 2 and 3)
3
mp
(Balance with vln 1 and 3)
3
mp
(Balance with vln 1 and 2)
arco
arco
f molto espress. e molto vib.
pizz.
3
mf
pizz.
5
3
mf
mf
mf
mf
mp
(Balance with basses)
(Balance with vlc 2 and cb 1)
(Harmonic sounding a minor 3rd below vlc 2)
3
mp
(Balance with vlc 2 and cb 1)
(Harmonic sounding a minor 6th below vlc 2)

82

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

pizz.
5
mf
pizz.
3
mf
pizz.
5
mf
5
7
7
9
9
11
9
arco sul pont.
p
(Balance with vlc 1)
arco sul pont.
p
(Balance with vla 2)

86

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

arco
f molto espress. e molto vib.
(Balance with vln 4)
mf
(Balance with vln 3)
sul pont.
nat.
f (Balance with vlc 1)
mp
f (Balance with vla 2)
f (Balance with basses)
f (Balance with vlc 2 and cb 2)
f (Balance with vlc 2 and cb 1)

90

(Balance with vln 2)
(Balance with vln 1)
arco sul pont.
(Balance with celli)
(Balance with vla 2 and vlc 2)
(Balance with basses)
(Balance with vla 2 and vlc 1)
(Balance with vlc 2 and cb 2)
(Balance with vlc 2 and cb 1)

95

Vln 1 — arco sul pont. — arco nat. — *f*

Vln 2 — arco sul pont. — pizz. nat. — arco — *f*

Vln 3

Vln 4

Vla 1

Vla 2

Vlc 1

Vlc 2 — *mf* — *f*

Cb 1 — *mf* — *f*

Cb 2 — *mf*

99

Vln 1

Vln 2

Vln 3 — pizz. — *sf*

Vln 4 — arco — *f*

Vla 1 — arco — *f*

Vla 2 — *cresc.* — *ff*

Vlc 1 — *cresc.* — *ff*

Vlc 2 — *cresc.* — *ff*

Cb 1

Cb 2 — Check the silent metronome ♩ = 152

102

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

pizz.
fff
(with basses)
arco
ff ***sf***
sf
sf
ff
ff
pizz.
fff
(with vln 1 and 2)
fff
(with vln 1 and 2)

104

D ♩ = 152

Bartok
pizz.
(Cue vln 3)
sf
f *giocoso*
f *giocoso*
f *giocoso*
sf
sf
sf
sf
Bartok pizz.
ff Establish the tempo ♩ = 152

108

Vln 1
(Cue vln 2)
arco
f giocoso

Vln 2
arco
f giocoso

Vln 3
f giocoso

Vln 4

Vla 1

Vla 2

Vlc 1
f giocoso
(Cue viola 2)
arco

f giocoso
(Cue cello 1)

Vlc 2
arco

Cb 1

Cb 2

112

E ♩ = 160

Vln 1
più f

Vln 2
più f

Vln 3
più f

Vln 4
più f

Vla 1
più f

Vla 2
più f

Vlc 1
più f

Vlc 2
f
più f

Cb 1

Cb 2
Establish the new tempo ♩ = 160
ff

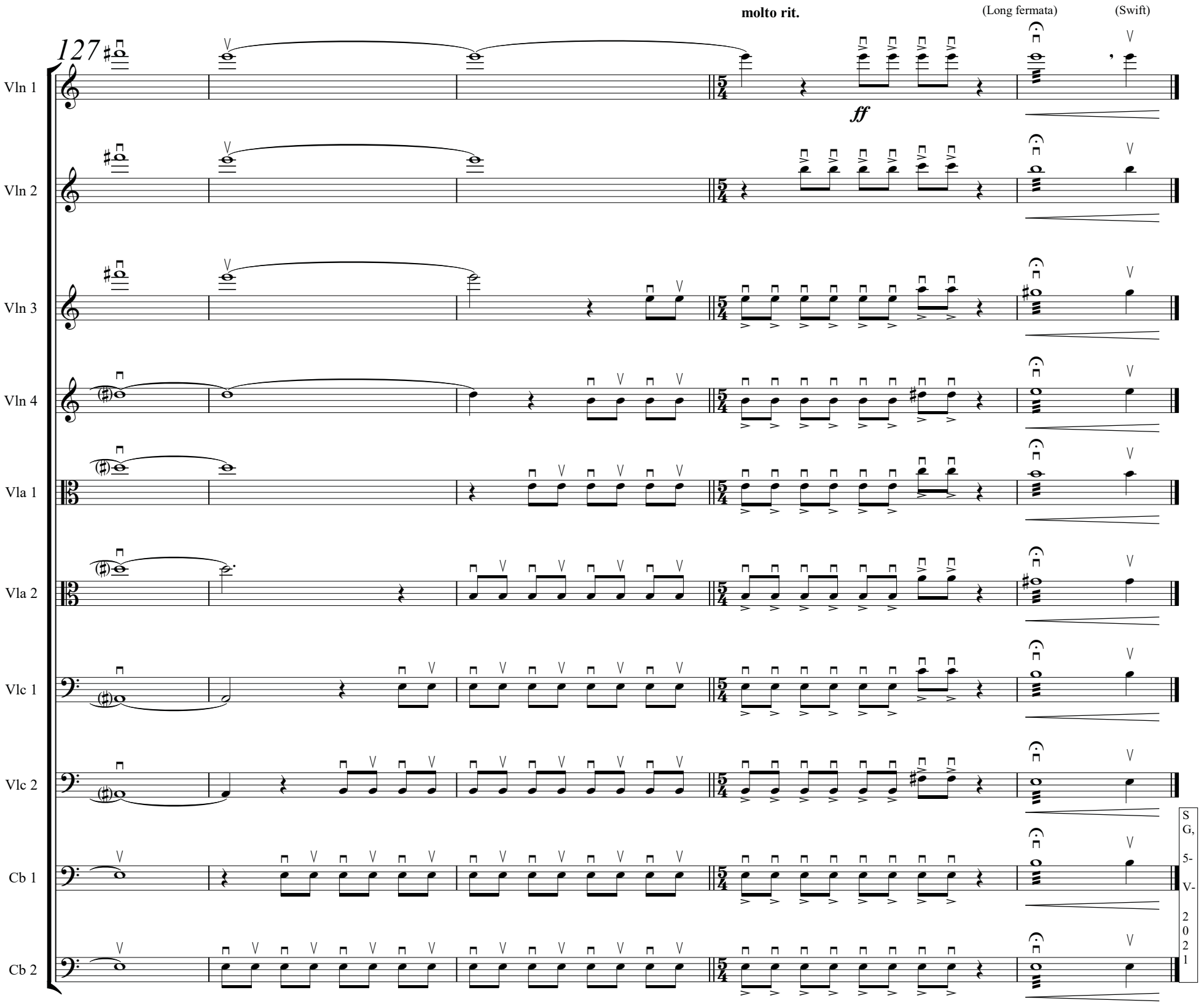
116

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

121

Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2

p subito
f molto espress.
arco


molto rit.
(Long fermata)
(Swift)
127
ff
Vln 1
Vln 2
Vln 3
Vln 4
Vla 1
Vla 2
Vlc 1
Vlc 2
Cb 1
Cb 2
SG, 5-V-2021

Acqua Nel Riflesso

Acqua nel riflesso

Giuseppe Ungaretti

Robert Casteels

A ♩ = 60

Trasformazione elletroacustica

La danzatriche suona la campana

Attacca la traccia n. 1 dopo la campana

Campane (con due tipi di martelletto)

p *solenne, sempre l.v.*

Tubular bells

Vib

Parte I: 3'

Vlc pizz.

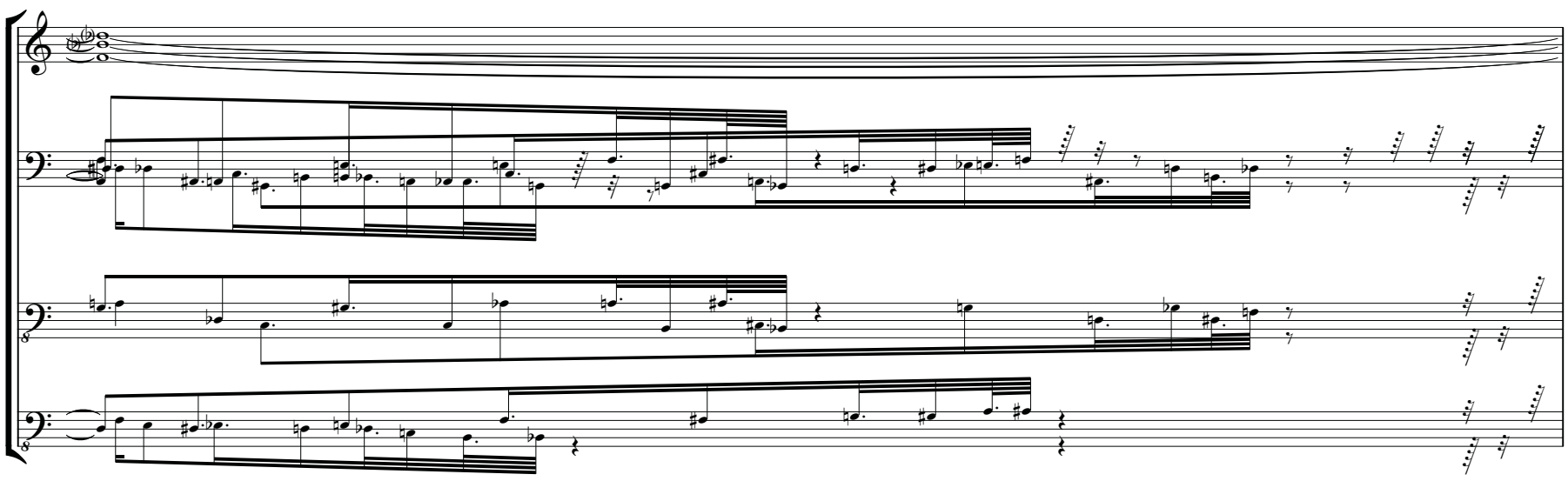
Cb pizz

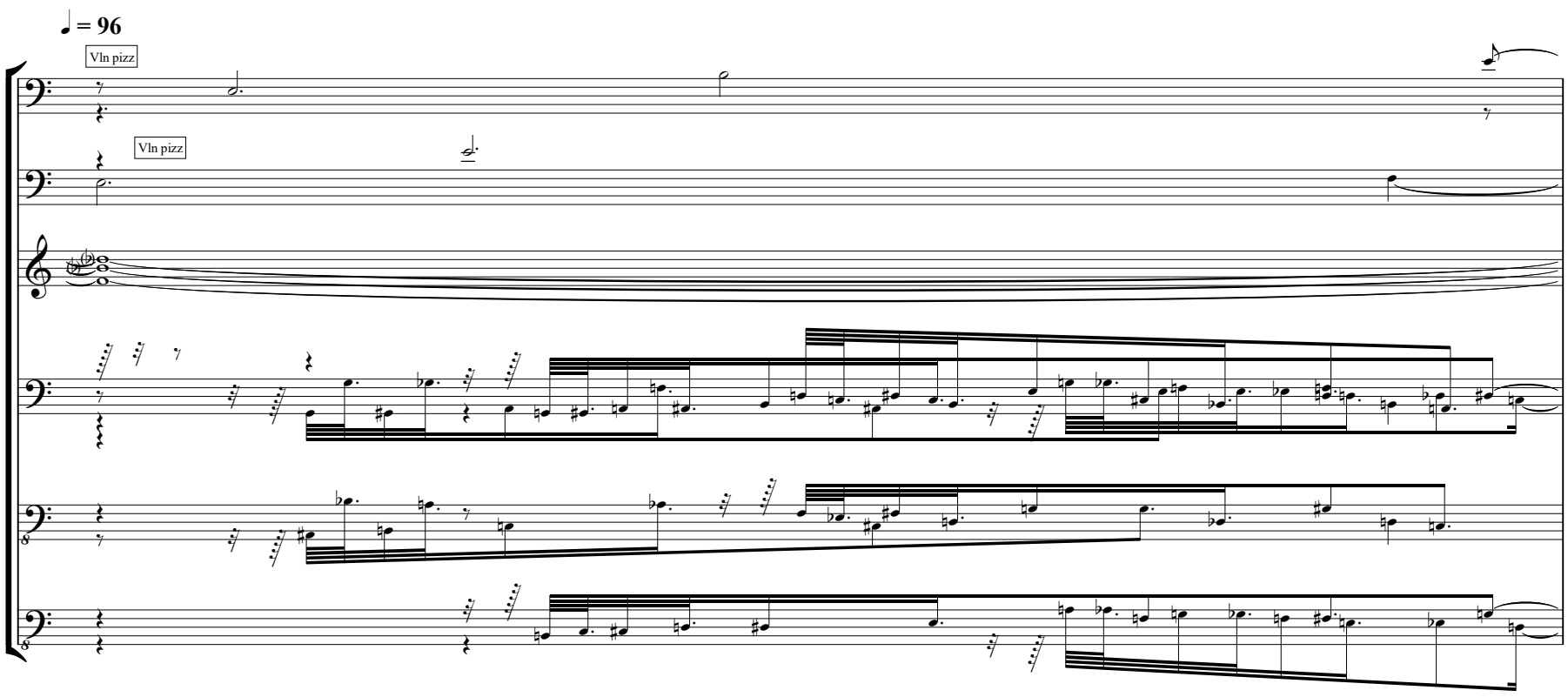
Cb pizz

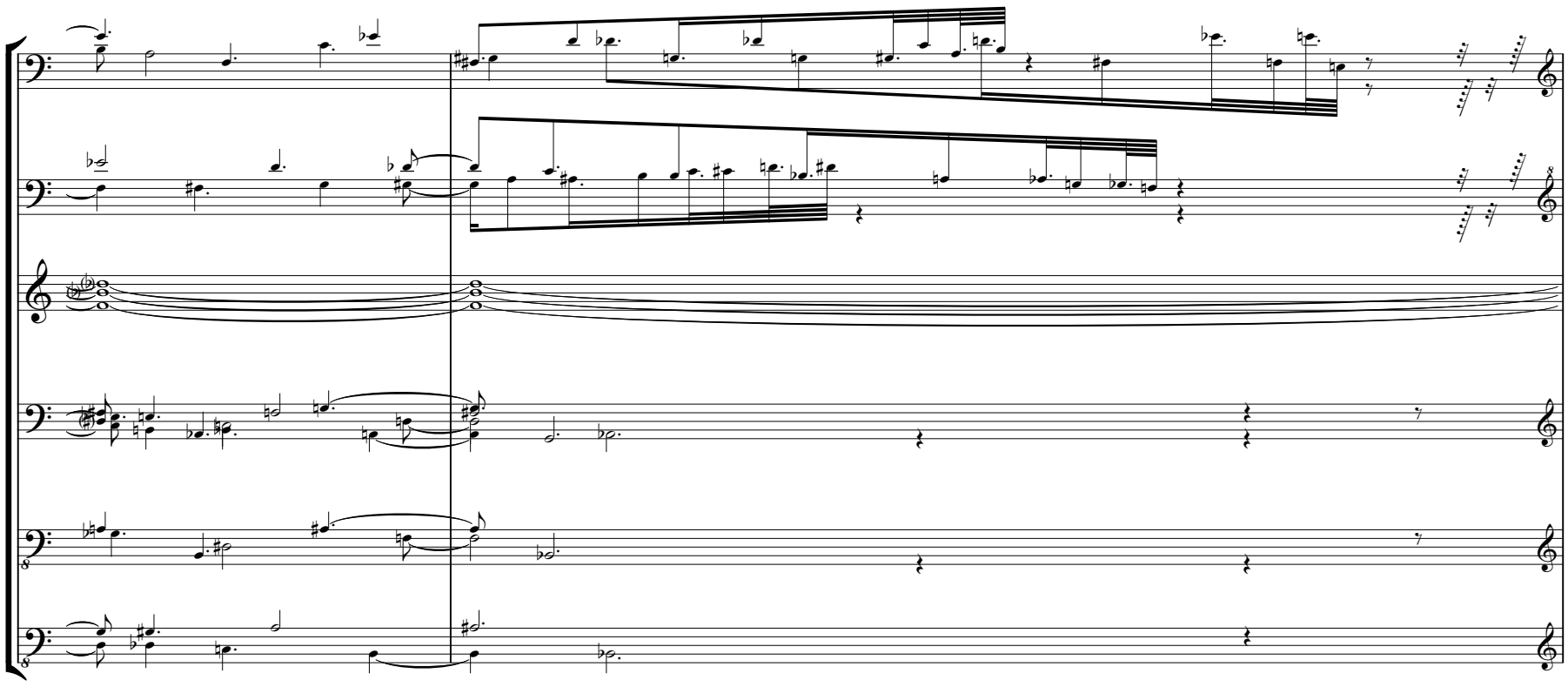
♩ = 72

♩ = 84

©RCasteels (2021)




♩ = 96
Vln pizz
Vln pizz



♩ = 108

Celesta

Glck

Vib

Hrspchrd

Mrmb

Pno

Hrp

♩ = 120

Orgn Ped

Trasformazione elletroacustica

Temp/
Elltr

Per tutta la durata di A, le voci solisti cominciano dopo il tema principale nella traccia, non cantano in sincronia tra di loro e sono indipendenti dalla traccia.

Sprn/
Mzz-sprn

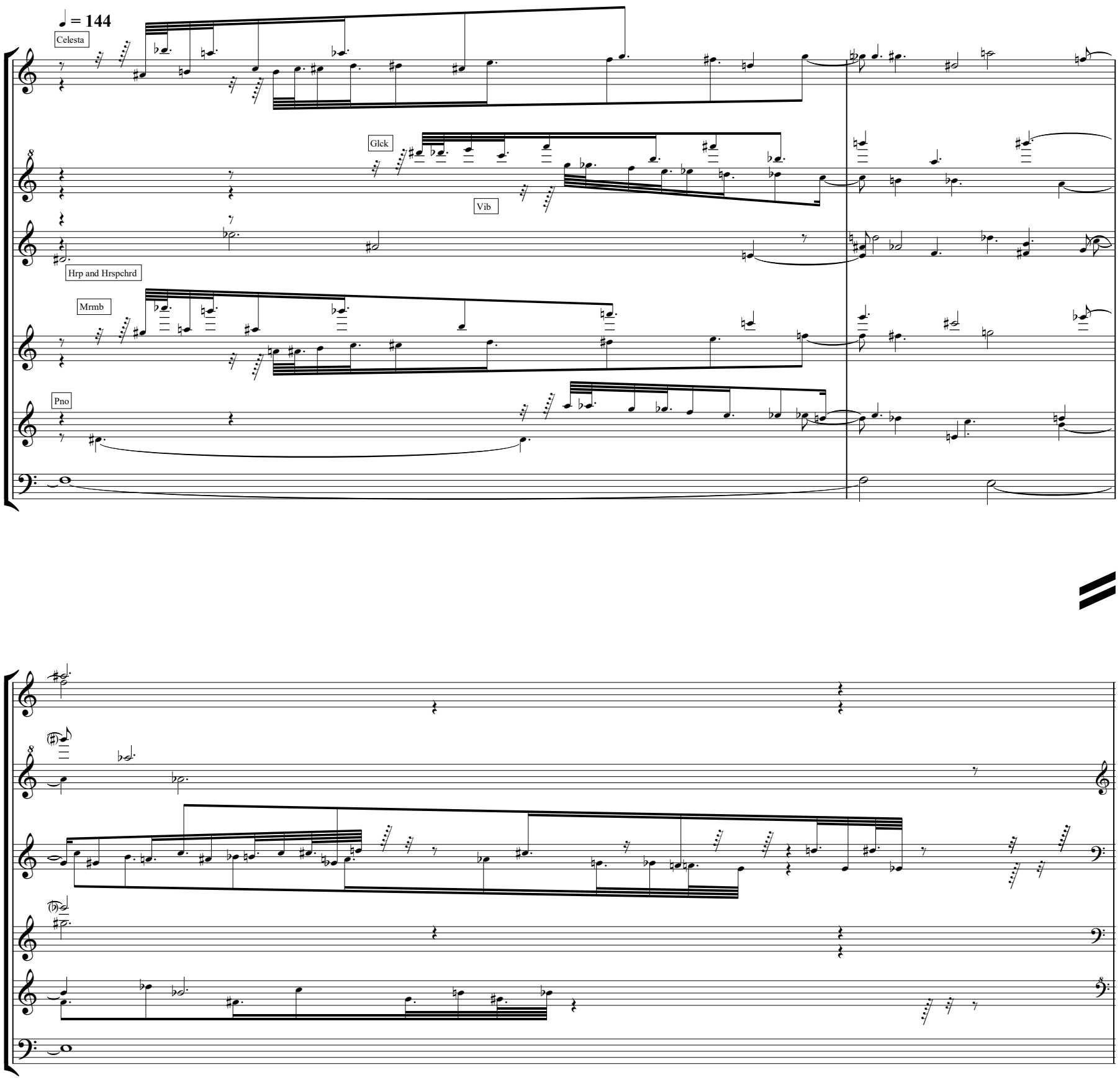
+ Sop. d'im - men - so

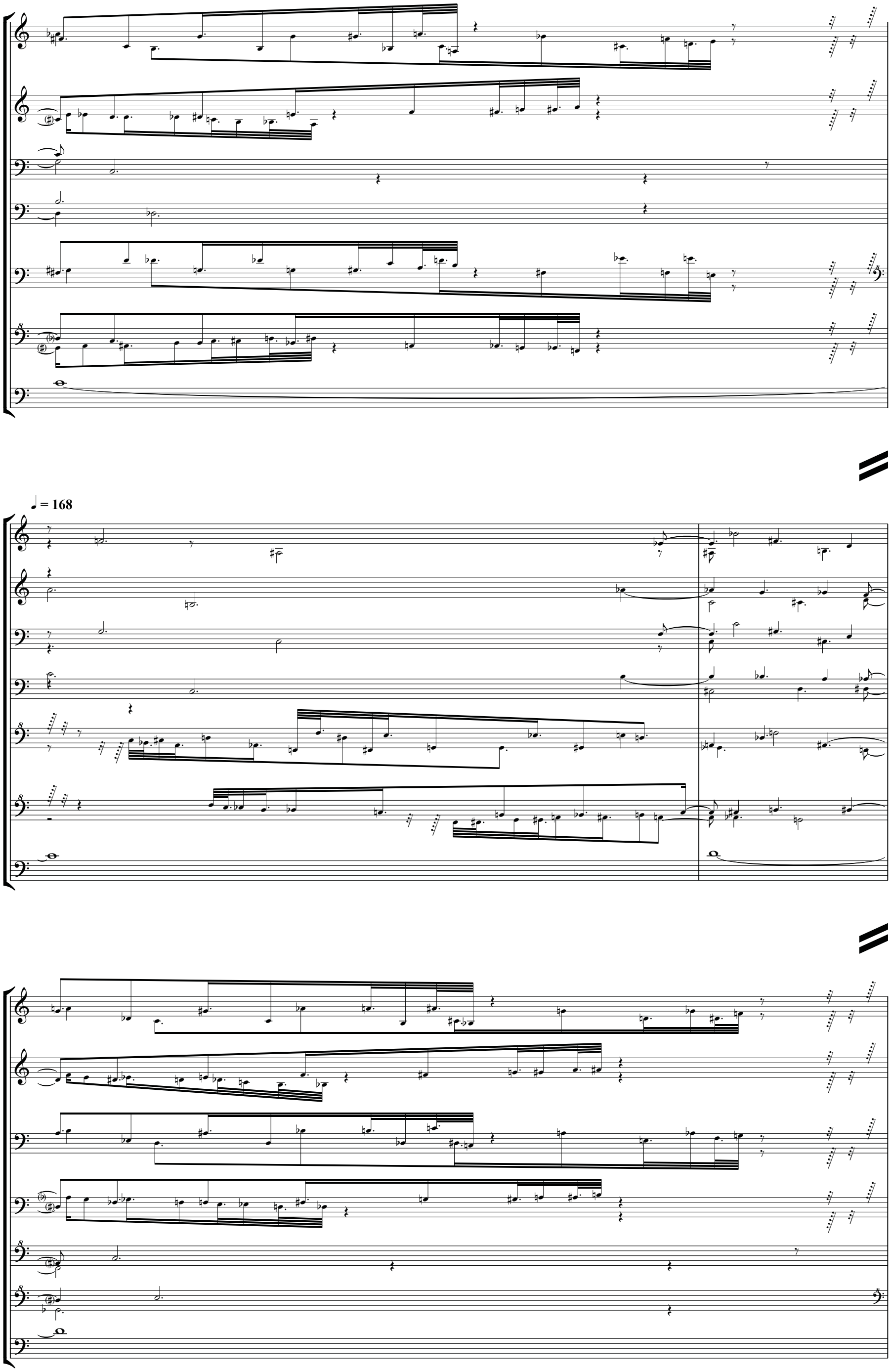
M'il - - - - - - lu - - mi - - no

Tnr

M'il - - - lu - - mi - - no

♩ = 132


♩ = 144
Celesta
Glck
Vib
Hrp and Hrspchrd
Mrmb
Pno
H
Vln pizz
Vln pizz
Vlc pizz.
Vlc pizz.
Cb pizz
Cb pizz


♩ = 168

♩ = 180

♩ = 192

Celesta

Glck

Vib

Hrp

Hrspchrd

Mrmb

Pno

Orgn Ped

Trasformazione elletroacustica

Temp/
Elltr

Sprn/
Mzz-sprn

II

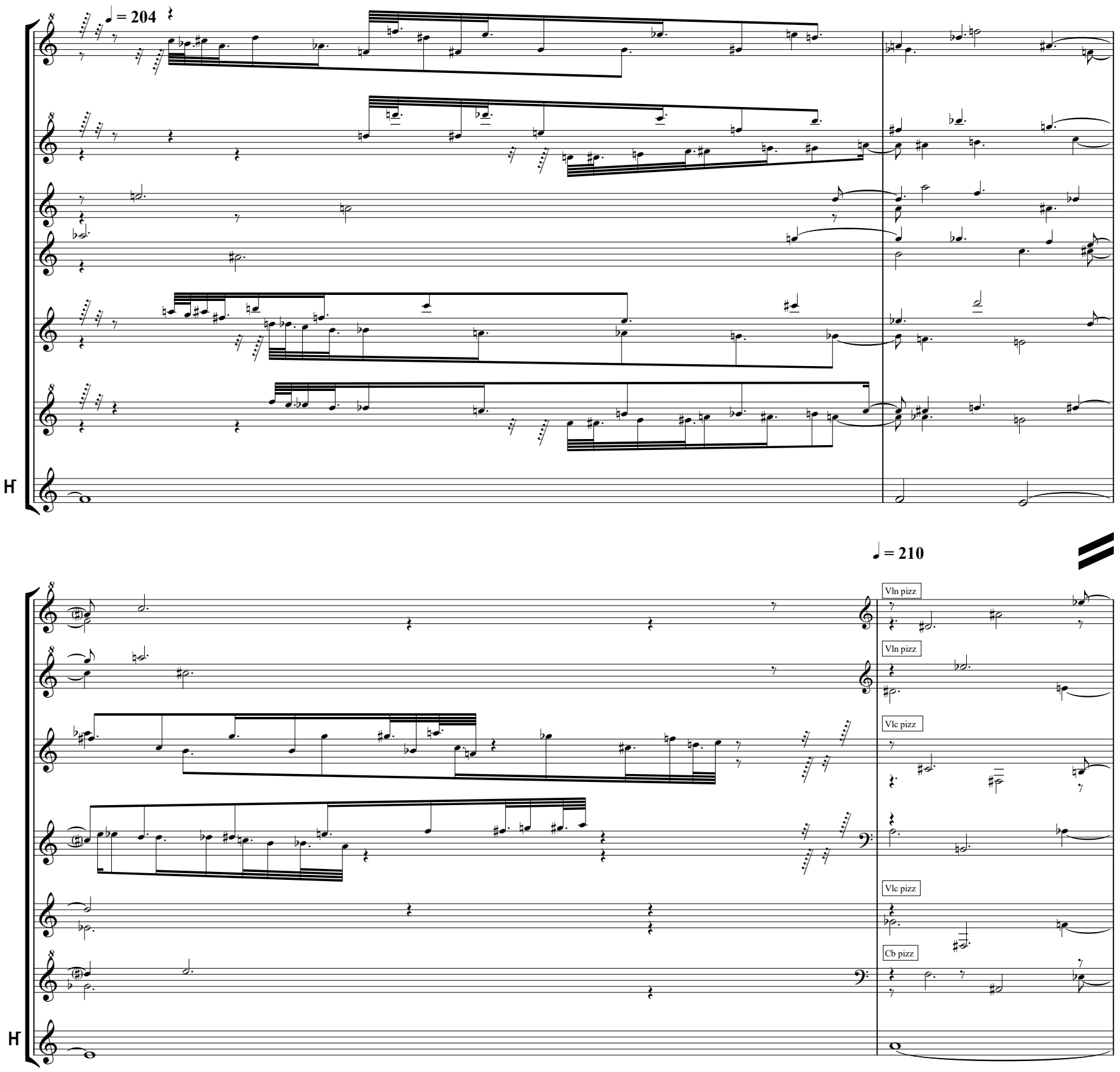
Tnr

+ Sop. d'im - men - so

M'il - - - - - - lu - - mi - - no

M'il - - - - - - lu - - mi - - no

♩ = 198


♩ = 204
♩ = 210
Vln pizz
Vln pizz
Vlc pizz
Vlc pizz
Cb pizz

♩ = 204

Hr

Celesta

Glck

Vib

Hrp

Mrmb

Pno

Hrspchrd

♩ = 198

Acqua nel riflesso

♩ = 192

Orgn Ped

Trasformazione elletroacustica

Temp/
Elltr

Sprn/
Mzz-sprn

III

Tnr

M'il - lu - mi - no d'im - men - so

+ Sop.

M'il - lu - mi - no d'im - men - so

M'il - lu - mi - no d'im - men - so

♩ = 186

Vln pizz

Glck

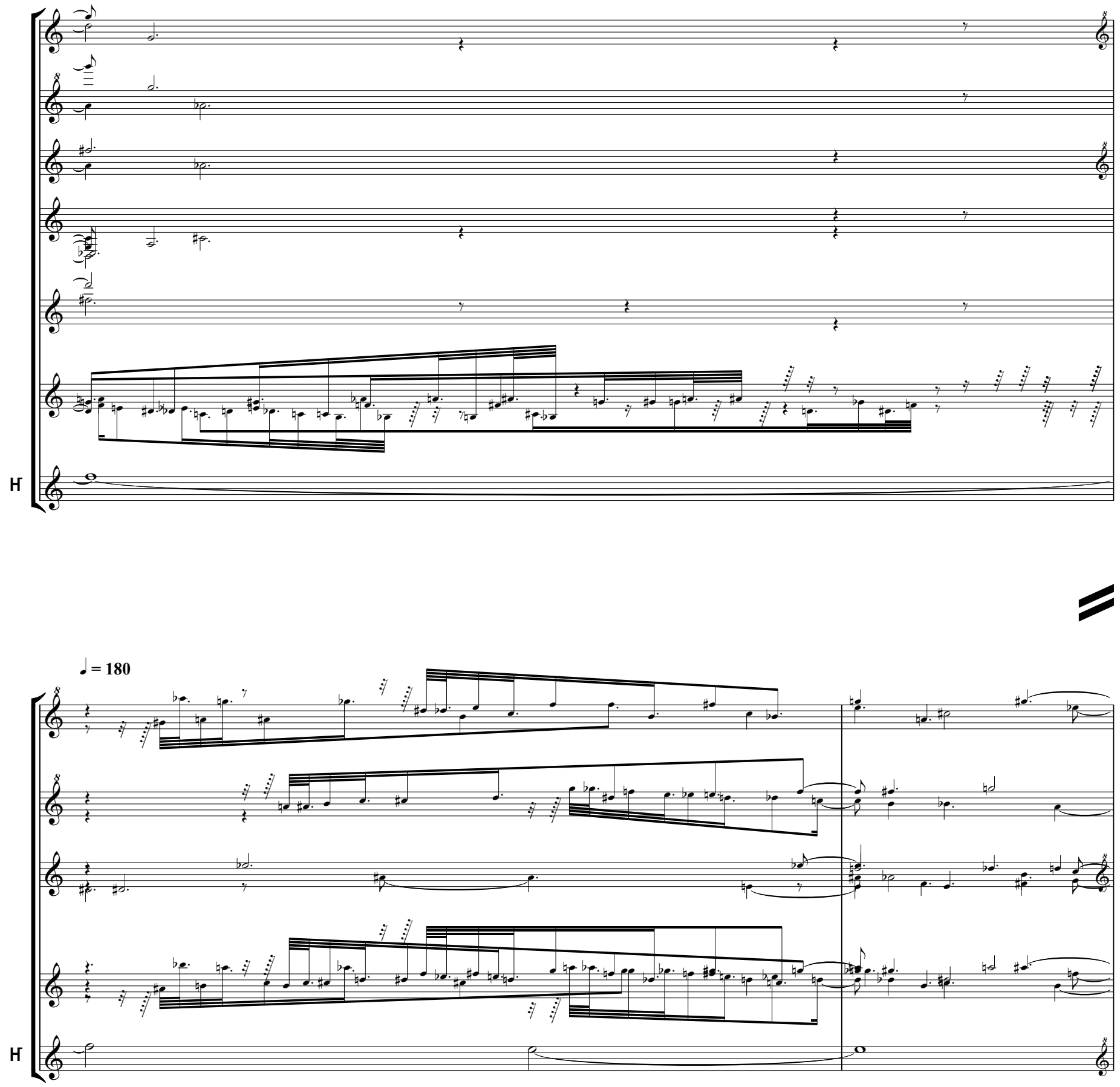
Vib

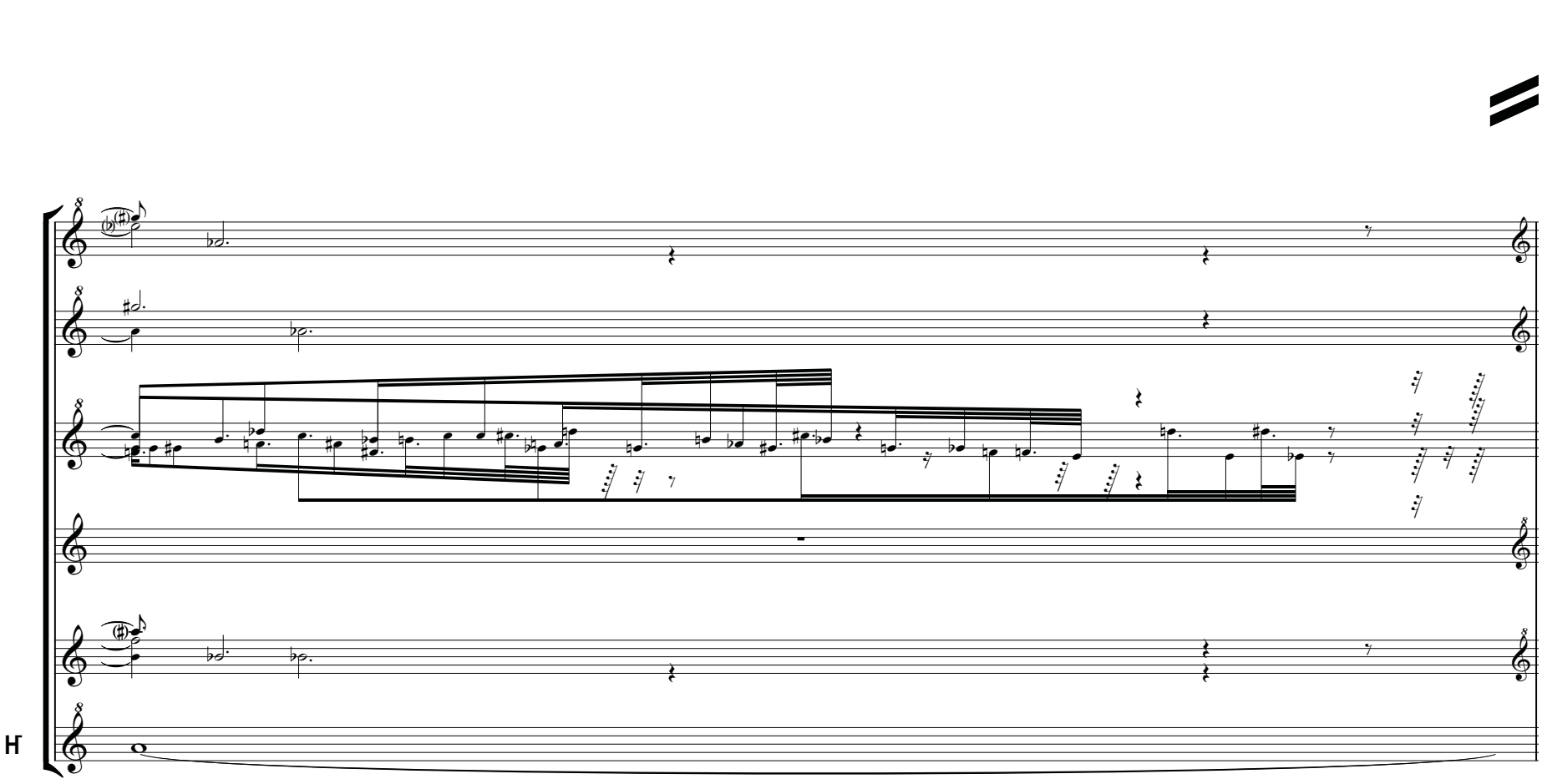
Vln pizz

Cb pizz

Mrmb

Vlc pizz


♩ = 180



♩ = 174

Celesta

Glck

Vib

Pno

Mrmb

H

♩ = 168

Vln pizz

Vln pizz

Vlc pizz

Vlc pizz

Trasformazione elletroacustica

Temp/
Elltr

Sprn/
Mzz-sprn

IV H

Tnr

+ Sop.

M'il - - - - - lu - mi - no. d'im - men - so.

M'il - lu - mi - no d'im - men - so.

♩ = 156

Celesta

Glck

Vib

Hrp

Hrspchrd

Pno

Vln pizz

♩ = 150

Vln pizz

Glck

Vib

Celesta + Hrp

Pno + Hrspchrd

Mrmb

Vln pizz

Vln pizz

Celesta + Vlc1 pizz

Glck + Vln1 pizz

Vib + Vln4 pizz

Mrmb + Vln2 pizz

Mrmb + Vln3 pizz

Hrpschrd + Cb pizz

Hrpschrd + Cb3 pizz

Pno + Vlc3 pizz

Pno + Vlc4 pizz

Hrp + Cb1 pizz

Hrp + Cb2 pizz

Orgn Ped + thérémin

6

Celesta + Vlc2 pizz

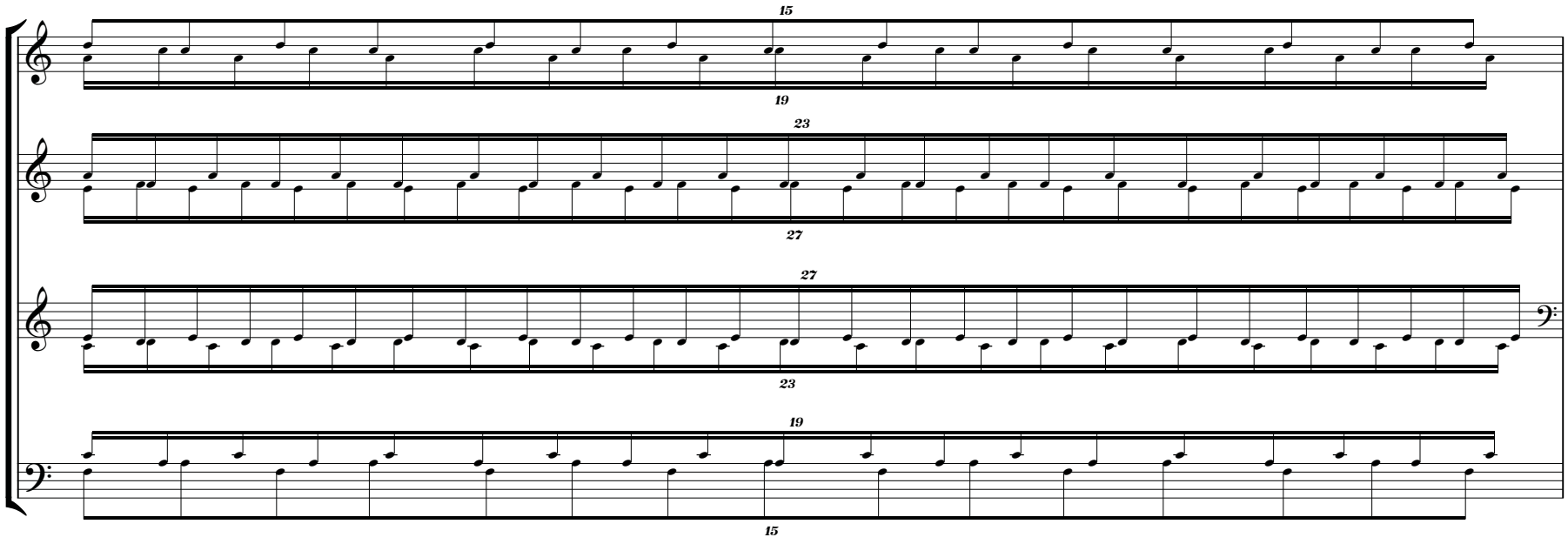
Vln arco

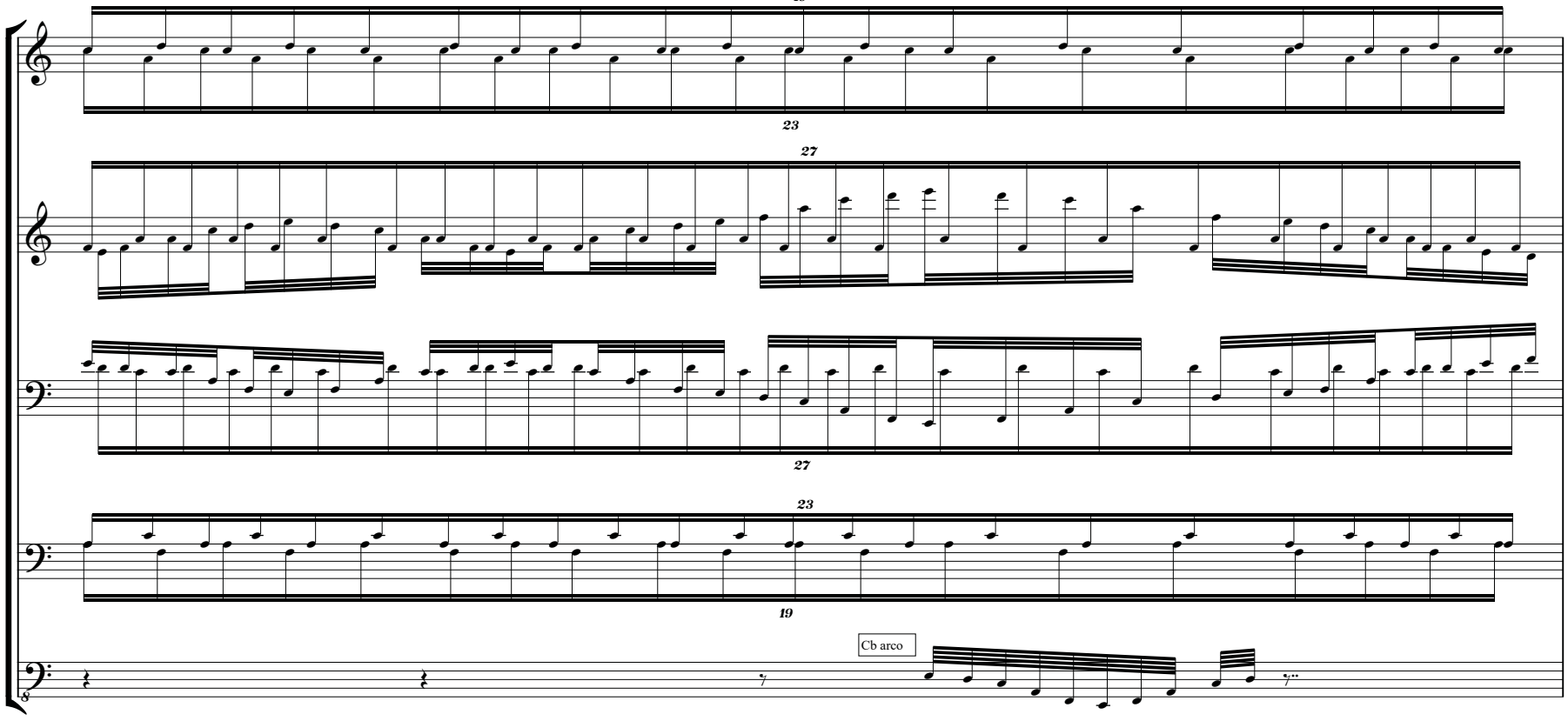
6

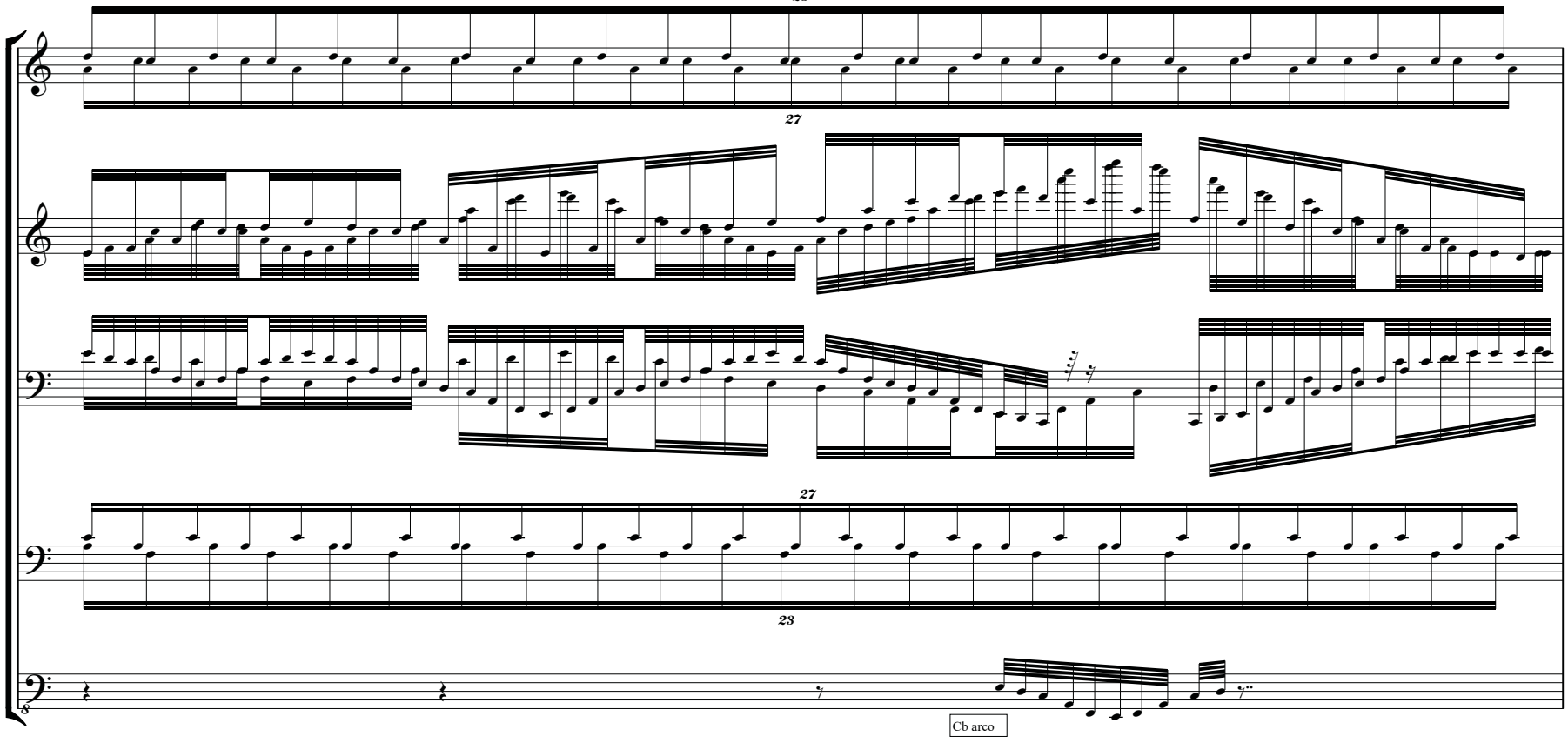
6

B

Vln arco
Vln arco
Vlc arco
Vlc pizz.
Vln pizz
Vln pizz
Vln arco
Vlc arco
Vlc arco
Hrp
Hrspchrd


15
19
23
27
27
23
19
15


19
23
27
27
23
19
Cb arco


27
27
27
23
Cb arco

27

27

Xyl

Vib

Cb arco

♩ = 146

Mrmb

Cb arco

♩ = 140

Temp/
Elltr

Trasformazione elletroacustica

Hrp

Celesta

Cb arco

Temp/
Elltr

♩ = 136

Glck

Mar

Cb arco

Temp/
Elltr

♩ = 132

Hrspchd

Pno

Cb arco

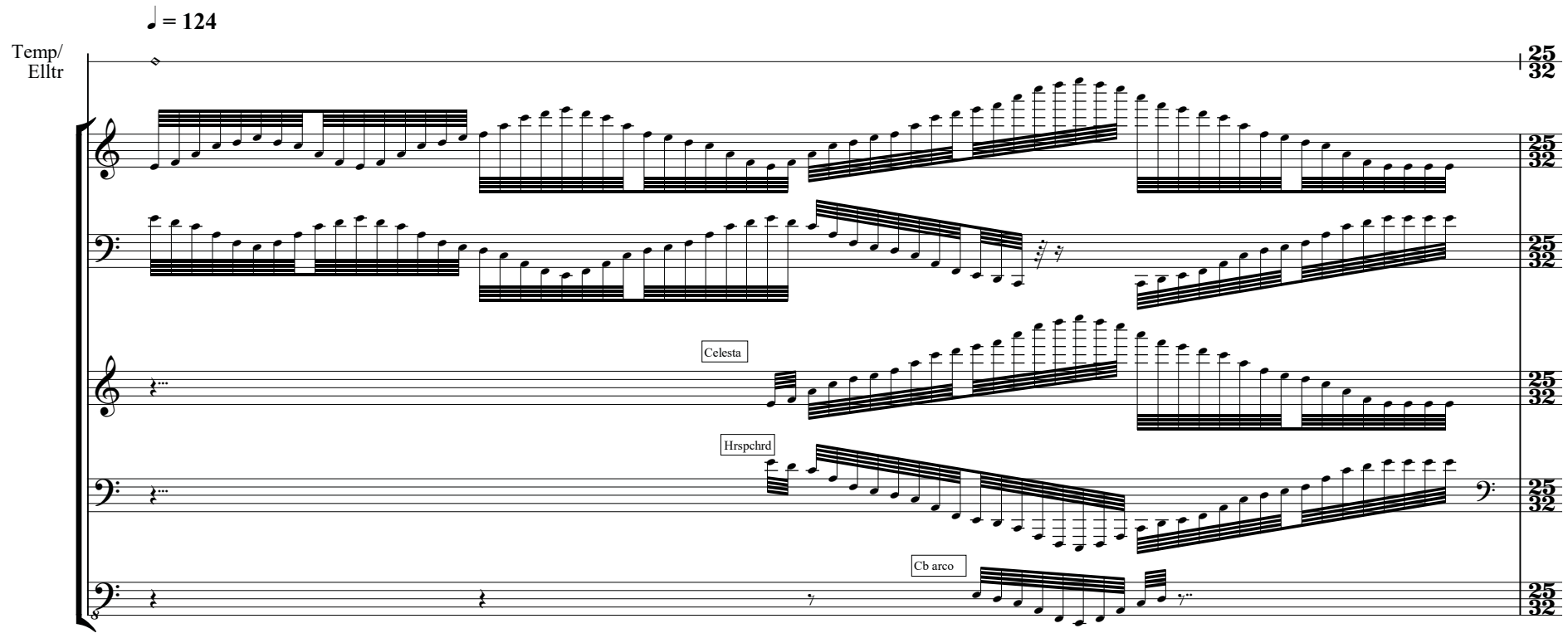
Temp/
Elltr

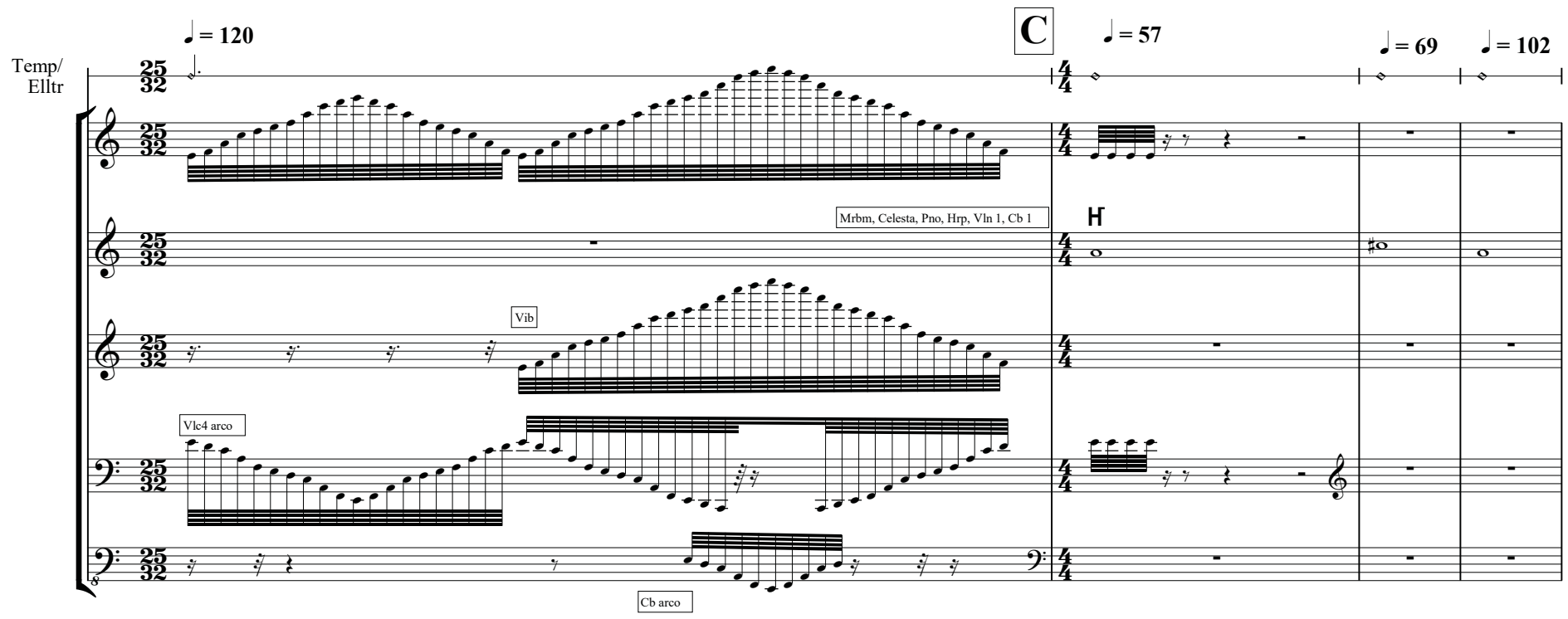
♩ = 128

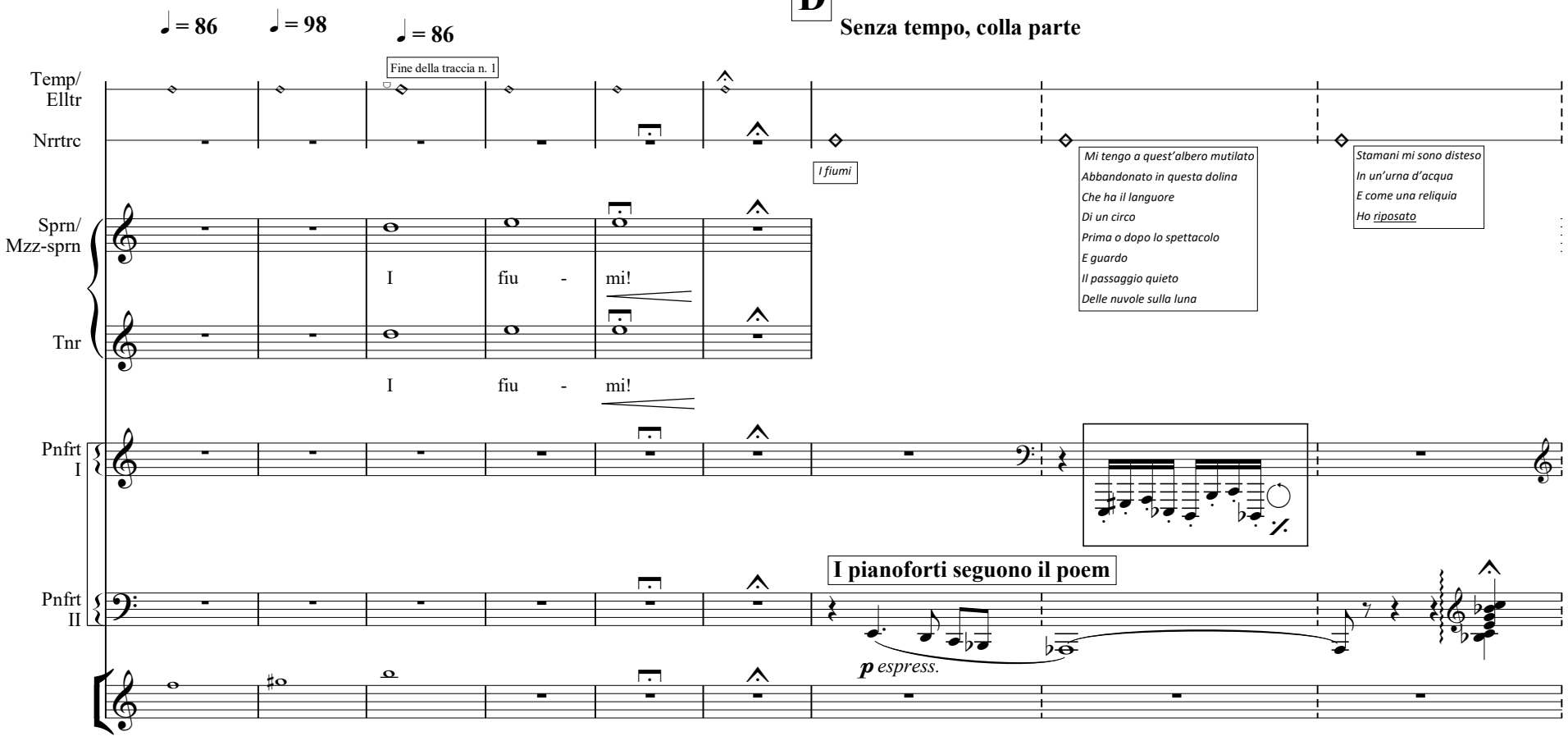
Pno

Hrp

Cb arco


♩ = 124
Temp/
Elltr
Celesta
Hrspchrd
Cb arco


♩ = 120
C
♩ = 57
♩ = 69
♩ = 102
Temp/
Elltr
Mrbm, Celesta, Pno, Hrp, Vln 1, Cb 1
Vib
Vlc4 arco
Cb arco


La prima ninfea: *I fiumi*
D
Senza tempo, colla parte
♩ = 86
♩ = 98
♩ = 86
Temp/
Elltr
Nrrtrc
Fine della traccia n. 1
I fiumi
Mi tengo a quest'albero mutilato
Abbandonato in questa dolina
Che ha il languore
Di un circo
Prima o dopo lo spettacolo
E guardo
Il passaggio quieto
Delle nuvole sulla luna
Stamani mi sono disteso
In un'urna d'acqua
E come una reliquia
Ho riposato
Sprn/
Mzz-sprn
Tnr
I fiu - mi!
I fiu - mi!
Pnfrt
I
Pnfrt
II
I pianoforti seguono il poem
p *espress.*

Nrrtrc

L'Isonzo scorrendo
Mi levigava
Come un suo sasso
Ho tirato su
Le mie quattro ossa
E me ne sono andato
Come un acrobato
Sull'acqua

Ho tirato su
Le mie quattro ossa
E me ne sono andato
Come un acrobata
Sull'acqua

Mi sono accoccolato
Vicino ai miei panni
Sudici di guerra
E come un beduino
Mi sono chinato a ricevere

Il sole

Questo è l'Isonzo
E qui meglio
Mi sono riconosciuto
Una docile fibra
Dell'universo

Il mio supplizio

È quando
Non mi credo
In armonia

Pnfrt I

Pnfrt II

p

sfz

Nrrtrc

Ma quelle occulte
Mani
Che m'intridono
Mi regalano
La rara Felicità

Ho ripassato
Le epoche
Della mia vita

Questi sono
I miei fiumi

Questo è il Serchio
Al quale hanno attinto
Duemil'anni forse
Di gente mia campagnola
E mio padre e mia madre

Questo è il Nilo
Che mi ha visto
Nascere e crescere
E ardere d'inconsapevolezza
Nelle distese pianure

Questa è la Senna
E in quel suo torbido
Mi sono rimescolato
E mi sono conosciuto

fff

fff

4

Nrrtrc

Questi sono i miei fiumi
Contati nell'Isonzo

Questa è la mia nostalgia
Che in ognuno
Mi traspare
Ora ch'è notte
Che la mia vita mi pare
Una corolla
Di tenebre

Pnfrt I

Pnfrt II

f

mf

mp

p

Alla fina del poema, la narratrice va alla campana

Nrrtrc

Pnfrt I

Pnfrt II

+ cuffie

+ cuffie

E ♩ = 60

Temp/ Elltr

La narratrice suona la campana

Dopola campana, attacca la traccia n. 2 con clicca sulla traccia

Cmpn

Tub bells

Vib

Parte II: 1'24"

♩ = 144

Pnfrt I

+ cuffie

f *come le campane*

Uno pedale per 20 battute

Pnfrt II

f *come le campane*

Un pedale per 21 battute

Voices

Voices

String arco

Strg arco

Strg arco

cluster

cluster

cluster

Pnfrt I
Pnfrt II
cluster
espress. e cresc.
Strg pizz

♩ = 72 doppio più lento

Pnfrt I

Pnfrt II

espress. e cresc.

espress. e cresc.

Strg pizz

Strg pizz

Strg pizz

Strg pizz

Pnfrt I

gliss.

pp *dolcissimo*

Strg arco

Strg arco

Strg arco

Strg arco

Pnfrt I

Pnfrt II

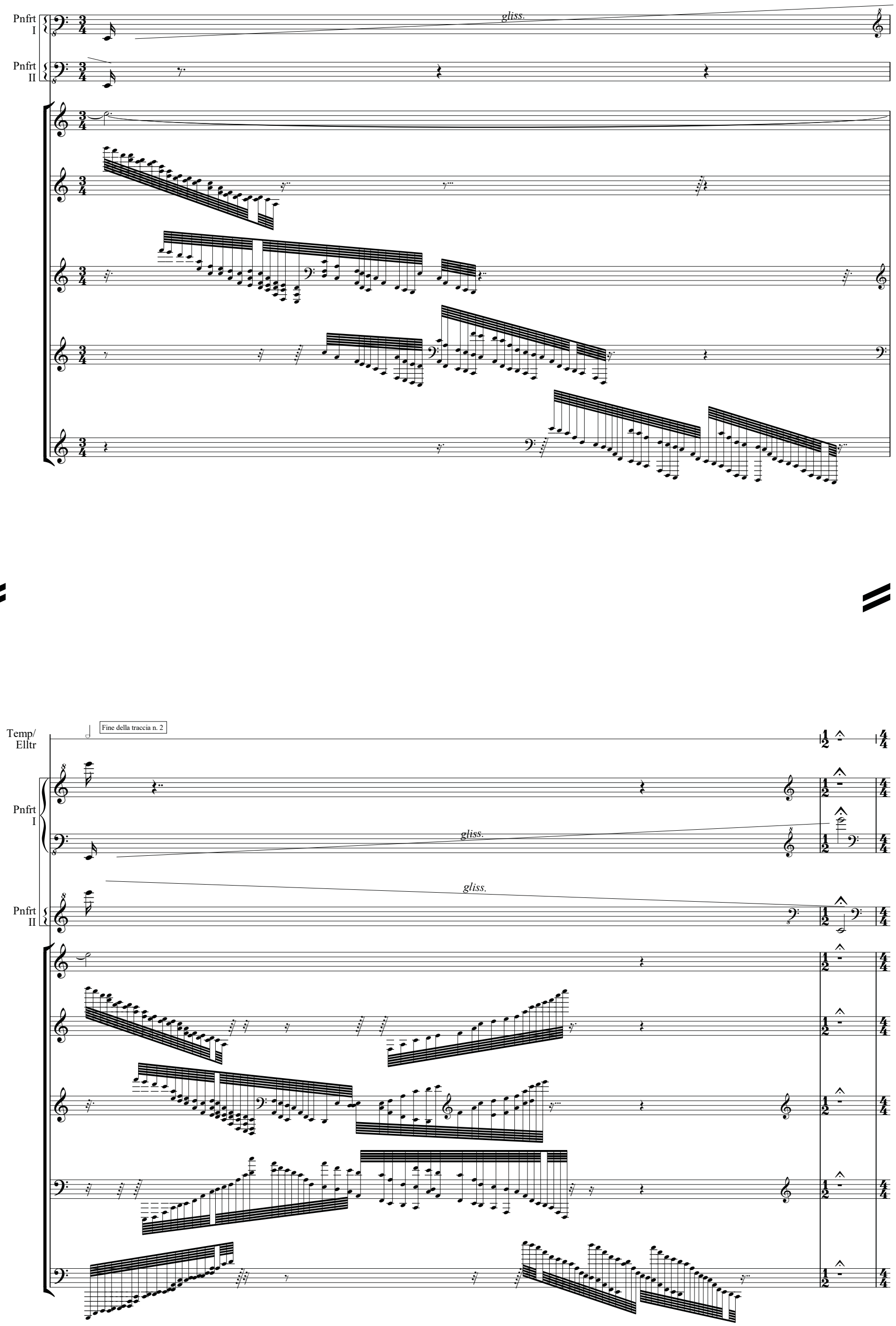
pp *dolcissimo*

gliss.

gliss.

gliss.

gliss.


Pnfrt I
Pnfrt II
gliss.
Temp/ Elltr
Fine della traccia n. 2
Pnfrt I
gliss.
gliss.
Pnfrt II

**La seconda ninfea:
la pagina 26 è lo
spartito del primo pianoforte**

**Per tutta la durata di F, i due pianisti suonano frammenti dei temi presentati in ordine differente.
Barre di battuta, semiminime o cesure corte separano ogni frammento.
Pianisti interpretano ogni frammento con carattere e tempo independenti.**

F **Andantino**

Pnfrt I

→ WT link

- cuffie

→ Debussy

espress.

RH

LH

legato

Andante

→ Descending melody

espress.

Andantino

espress.

RH

LH

legato

Vivace

→ hovering g♯ not so minor

molto avvolto

cresc.

Scorrevole

→ scalic toccata

RH1

LH5

legato cresc. senza ped.

Con moto

ff → WT link

Suona tre volte

ff marcato

→ chordal toccata

→ culminating g♯ not so min

Con moto

→ The Irremediable

Presto

f staccato senza Ped.

f

Suona due volte

f marcato

Presto

Suona due volte

mf stacc. senza Ped.

Andante

espress.

→ Ascending melody

Con moto

mf

Strepitoso

mf

Presto

Suona tre volte

mp stacc. senza Ped.

Con moto

p

Maestoso

→ Colotomic chimes

pp

molto cresc.

con il secondo pianoforte

→ pagina 151

La seconda ninfea:
la pagina 27 è
lo spartito del secondo pianoforte

Per tutta la durata di F, i due pianisti suonano frammenti dei temi presentati in ordine differente.
Barre di battuta, semiminime o cesure corte separano ogni frammento.
Pianisti interpretano ogni frammento con carattere e tempo independenti.

F **Maestoso**

Strepitoso

Pnfrt II

→ WT link

f

- cuffie

Ped.

→ Colotomic chimes

Suona due volte

9:8

ff marcato

→ chordal toccata

→ culminating g♯ not so min

Vivace

molto avvolto

→ hovering g♯ not so minor

Scorrevole

8va

(senza pedale)

LH1

→ scalic toccata

Presto

f staccato senza Ped.

Andantino

→ Debussy

espress.

RH

legato

LH

Con moto

→ WT link

ff

Strepitoso

f marcato

Con moto

f

Presto

Suona tre volte

mf staccato senza Ped.

Andante

espress.

→ Ascending melody

Con moto

mf

Suona tre volte

mf

Andantino

espress.

RH

legato

LH

Con moto

p

Andante

espress.

con il primo pianoforte

molto cresc.

→ pagina 151

G **Maestoso** ♩ = 120

Pnfrt I

Pnfrt II

Alla lettera G, i due pianisti suonano in sincronia a ♩ = 120

→ Polaric note E

→ Anti-polaric note D♯

fff *un pedale sostenuto*

fff *un pedale sostenuto*

fff

rit.

ff

f

mf

Pnfrt II

mp

Lento

Pnfrt I

mp

p

ppp **+ cuffie**

p *leg. espr. misterioso*

pp

ppp **+ cuffie**

H ♩ = 57 ♩ = 69 ♩ = 102 ♩ = 86

Temp/ Elltr

Dopo la campana, attacca la traccia n. 3 con clicca sulla traccia

Pnfrt I

p *freely*

Pnfrt II

p *freely*

Va alla campana

Celesta, Pno, Hrp, Hrpschrd, Vlc

♩ = 98

Il secondo pianista suona la campana

♩ = 86

Cmpn

Pnfrt I

Tubular bells

Vib

Toccata Parte III: 5'40"

♩ = 108

Hrp

I

+ Hrpschrd

II

+ Pno

III

Pnfrt I

Pnfrt II

IV

come campane

come campane

Mrmb

Vlc

Pnfrt I

Pnfrt II

Pnfrt I

Pnfrt II

V

Mrmb + Vib

Pnfrt I

Pnfrt II

VI

Mrmb + Vib + Tub bells

VII

Glck

Mrmb + Vib + Tub bells + Hrspchrd

RH

Pnfrt I

Pnfrt II

LH

VIII

Mrmb + Vib + Tub bells + Hrspchrd + Hrp

IX

RH

Mrmb + Vib + Tub bells + Hrspchrd + Hrp + Pno

Pnfrt I

Pnfrt II

X

LH

RH

Mrmb + Vib + Tub bells + Hrspchrd + Hrp + Pno + Celesta

Pnfrt I

Pnfrt II

XI

Mrmb + Vib + Tub bells + Hrspchrd + Hrp + Pno + Celesta + Xyl

XII

LH

Pnfrt I

Pnfrt II

XIII

15

Tub bells + Hrspchrd + Hrp + Pno + Celesta + Orgn

Mrmb, Vib, Xyl

Orgn + Cb

Pnfrt I

Pnfrt II

XIV

15

Pnfrt I

Pnfrt II

15

Pnfrt I

Pnfrt II

15

Acqua nel riflesso

♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96

Cmpn

L'elletroacustica suona la campana

ff

Pnfrt I

- cuffie

Pnfrt II

- cuffie

Tutti

Xyl, Mrmb, Strgs pizz

→ lettera I

Lo spartito del primo pianoforte per la lettera I
I pianisti sono asincroni tra di loro e rispetto alla traccia.

I ♩ = 108

fff marcatissimo strepitoso

scorrevole

LH 1

RH1

LH5

ondeggiando

→ lettera J

Lo spartito del secondo pianoforte per la lettera I
I pianisti sono asincroni tra di loro e rispetto alla traccia.

I

Pnfrt II

fff *marcatissimo strepitoso*

scorrevole

ondeggiando

→ lettera J

Lo spartito generale senza pianoforti della lettera I
I pianisti sono asincroni tra di loro e rispetto alla traccia.
Senza clicca sulla traccia.

I

Glck, Vlni pizz

Tub bells, Vib, Cel, Pno, Hrspchrd, Hrp, Orgn

Xyl, Mrmb, Pno RH

Thrmn
Vlc

15

- Glock, - Vln 4 pizz

Thrmn + Vlc + Vlni arco

- Vln 3 pizz

- Orgn

- Vln 2 pizz

Mrmb only

Glck

Vln, Thrmn

- Celesta

Vlc

Vlc pizz

+ Cb

- Pno

- Hrp

- Hrpschrd

- Tub. bells

Temp/
Elltr

Fine della traccia n. 3

La terza ninfea: ***Mattina***

J **Largo**

Temp/
Elltr

Trasformazione elletroacustica

L'im - men - si - té m'il - lu - - mi - ne.

Sprn/
Mzz-sprn

M'il - lu - mi - ne.

Tnr

L'im men si - té m'il - lu - mi - ne. M'il - lu - mi - no

Pnfrt
I

p *espress. rubato*

Ped.

Il primo pianista va al secondo pianoforte è parla dentro la tavola armonica del secondo pianoforte

Pnfrt
II

Il secondo pianista va al primo pianoforte
è parla dentro la tavola armonica
del primo pianoforte

Immensity fills me with light

Temp/
Elltr

d'im - men - si - té

Sprn/
Mzz-sprn

d'im - men - - so .

Tnr

M'il lu - mi - no d'im - men - so.

I enlighten myself with immensity

Il primo pianista va alla campana

Pnfrt
I

Pnfrt
II

p *espress. molto rubato*

Ped.

K ♩ = 60

Temp/ Elltr

Dopo la campana, attacca la traccia n. 4
con clicca sulla traccia

Il primo pianista suona la campana

Cmpn

+ cuffie

Pnfrt II

Tubular bells

Vib

Parte IV: 3'40"

♩ = 72

Cmpn

Pnfrt II

p legato

Pno, Hrp, Hrspchrd

Vln arco
Vcees

Vln pizz

Vln pizz

+ cuffie

Pnfrt I

mf dolce

mp espress.

Pnfrt II

Celesta, Pno

Vln pizz

Hrp, Hrpschrd

Vln pizz

Pnfrt I

Pnfrt II

Vln pizz

Vln pizz

Vln pizz

Pno, Hrp, Hrpschrd

Pnfrt I

Pnfrt II

p *legato*

Celesta

Pno

Hrp

Hrpschrd

Vln pizz

Vln pizz

Vlc pizz

Vlc pizz

Pnfrt I

Pnfrt II

f *dolce*

mf *espress.*

Vlni arco

Celesta

Pno

Hrp

Hrpschrd

Vln pizz

Vln pizz

Vlc pizz

Vlc pizz

Mrmb

Pno, Hrp

Pnfrt I

Pnfrt II

Vln pizz

Vln pizz

Vlc pizz

Celesta

Pno

Hrp

Hrpschrd

Hrpschrd

Hrp

Celesta

Pno

Vlc pizz

Pnfrt I

poco cresc.

mp

Una pedale per 7 battute

Pno, Hrp, Hrpschrd

+ Vln arco

Vln pizz

Vln pizz

Vlc pizz

Cb pizz

Pnfrt I

Pnfrt II

ff *dolce*

f *espress.*

Vlni arco

Celesta

Pno

Hrp

Hrpschrd

Vln pizz

Vlc pizz

Cb pizz

Vln arco

Pnfrt I

Pnfrt II

3

Pno, Hrp, Hpschrd

Pno

Celesta

Hrp

Hrpschrd

N

Pnfrt II

mp

Mrmb

Cb pizz

Vln pizz

Vln arco

Cb pizz

Vln pizz

Cb pizz

Vlc pizz

Cb pizz

Pno

Vlc pizz

Celesta

Hrp

Hrpschrd

Pnfrt II

Pno, Hrp, Hrpschrd

Vces, Vln arco

Vln pizz

Celesta

Vln pizz

Pno

Vlc pizz

Hrp

Vlc, Cb pizz

Hrpschrd

Cb pizz

Pnfrt I

H

fff *dolce*

ff *espress.*

Pnfrt II

cresc.

Vib

Tubular bells

Vln arco

Vln pizz

Mrmb

Cb1 pizz

Vln pizz

Celesta

Cb2 pizz

Vlc pizz

Pno

Vlc pizz

Hrp

Cb3,4 pizz

Hrpschrd

H
Pnfrt I
Pnfrt II
Vib
Tub. Bells
Vln arco
Cb1 pîzz
Vln pizz
Cb1 pizz
Vln pizz
Vln pizz
Vib
Cb2 pizz
Vln pizz
Mrmb
Celesta
Vlc pizz
Tub. bells
Vlc pizz
Pno
Hrp
Cb3, 4 pizz
Hrpschrd
Vlc3,4 Cb 3,4 pizz
Pnfrt II
Vib
Cb2 pîzz

Pnfrt I

Pnfrt II

f

Pnfrt I

Pnfrt II

Pnfrt I

Pnfrt II

L

Temp/ Elltr

Trasformazione elletroacustica

Sprn/ Mzz-sprn

Tnr

M'il - lu - mi no

M'il - lu - mi no

Suonare la fioritura sulla battuta

Pnfrt I

f dim.

p

Ped.

Pedale di 5 battute

Pnfrt II

fff dim.

mp

p dolce armonioso

Ped.

Pedale di 4 battute

Strgs arco

Strgs arco

Strgs arco

Vces

Vces

Temp/
Elltr

Sprn/
Mzz-sprn

Tnr

M'il - lu - - - - mi -

M'il - lu - - - - mi -

Pnfrt
I

Pnfrt
II

Temp/
Elltr

Sprn/
Mzz-sprn

Tnr

no

no

Pnfrt
I

Pnfrt
II

Temp/
Elltr

p dolce armonioso

Pnfrt
I

Ped.

Pnfrt
II

19

23 27

27

23

19

Cb arco

Temp/
Elltr

Sprn/
Mzz-sprn

M'il - - - lu - - - mi - - - - - - -

Tnr

M'il - - - lu - - - mi - - - - - - -

Pnfrt
I

Pnfrt
II

Suonare la fioritura sulla battuta

23

27

27

23

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

no d'im - - - men - - - - - -

no d'im - - - men - - - - - -

legato

Pnfrt I

Pnfrt II

27

Xylo

27

so

so

Cb4 arco

Temp/ Elltr

Pnfrt I

Pnfrt II

p *dolce armonioso*

Ped.

Hrp

Celesta

Temp/ Elltr

Sprn/ Mzz-sprn

M'il - - - - - - - - - - lu - - -

Tnr

M'il - - - - - - - - - - lu - - -

Pnfrt I

Pnfrt II

Glck

Mrmb

Cb3 arco

Cb4 arco

Temp/
Elltr

Sprn/
Mzz-sprn

mi - - - - - - no

Tnr

mi - - - - - - no

Pnfrt
I

Pnfrt
II

Hrpschrd

Pno

Vlc2 arco

Cb2 arco

Cb3 arco

Cb4 arco

Temp/
Elltr

Sprn/
Mzz-sprn

d'im - - - - - - - - - - - - -

Tnr

d'im - - - - - - - - - - - - -

Pnfrt
I

Pnfrt
II

Pno

Hrp

Cb3 arco

Cb4 arco

Temp/ Elltr

Sprn/ Mzz-sprn

men

Tnr

men

Pnfrt I

Pnfrt II

gliss.

gliss.

pp *dolcissimo*

Celesta

Hrpschrd

Cb4 arco

M

Coda: l'allineamento verticale nello spartito integrale non corrisponde con esatezza al risultato sonoro.
I due pianisti suonano doppio più rapido 𝅗𝅥 = 72 fino all fine senza ritardando, in sincronia tra di loro ed independenti dalla traccia audio.
Senza clicca sulla traccia.

(𝅗𝅥 = 216) **(𝅗𝅥 = 212)** **(𝅗𝅥 = 207)** **(𝅗𝅥 = 201)** **(𝅗𝅥 = 194)**

Temp/ Elltr

Sprn/ Mzz-sprn

so.

Tnr

so.

I cantanti vanno alla campana

- cuffie

Pnfrt I

gliss.

- cuffie

Pnfrt II

Hrp + Hrpschrd

Orgn ped. + Cb1 arco

(♩ = 186) (♩ = 177) (♩ = 167) (♩ = 156) (♩ = 144)

Temp/ Elltr

Pnfrt I

Pnfrt II

Hrp only

(♩ = 131) (♩ = 117) (♩ = 102) (♩ = 86)

Temp/ Elltr

Pnfrt I

Pnfrt II

(♩ = 69) (♩ = 60)

Fine della traccia n. 4

Vivo

Temp/ Elltr

Cmpn

Pnfrt I

I cantanti suonano la campana.
Ripetono in diminuendo fino alla scomparsa del suono elletroacustico.

ff

fff secco

Tubular bells

Vib

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