

# Acqua Nel Riflesso



Robert Casteels

Cover: Sabrina Zuber

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### Foreword

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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 Burrige (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](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 Vlamincq, 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 *eb* minor around which linger auxiliary tonalities, *eb* 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 Mhd (choreographer and dancer), Lynette Quek (electro acoustician) and Sabrina Zuber (reciter, mezzo-soprano and movement artist).

## Evolution of the compositional material

(Flamenco drafts) (45')	<i>Bubbles</i> opus 132A (15'15'')	<i>Bubbles</i> opus 132B (15'15'')	<i>Sar(y)ang</i> string decet opus 134 (5')	<i>Acqua nel Riflesso</i> 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 <i>Bubbles</i> 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>I fiumi</i>
-	-	-	-	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 <i>Bubbles</i> 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 <i>g#</i> minor tenuto chord at the climax	Identical to <i>Bubbles</i> opus 132A, with addition of improvisation on the percussion and trombone		Toccatto part 3
-	-	-	-	Letter J, third nenuphar <i>Mattina</i>
-	-	-	-	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 <i>g</i> minor	Identical to <i>Bubbles</i> opus 132A, with addition of improvisation on the archlute and voice	Letter C, bar 51 to 105, transposed a major third lower to <i>eb</i> minor	Part 4 Letter L and M coda

Forces involved

(Flamenco drafts)	<i>Bubbles</i> opus 132A	<i>Bubbles</i> opus 132B	<i>String decet</i> opus 134	<i>Acqua nel Riflesso</i> 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 <i>Hoort 't is de wind</i> by Flemish writer Guido Gezelle	No poem	Poems <i>Mattina</i> and <i>I fiumi</i> 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 ; foetal ; 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

Vc1 pizz.

Vc2 pizz.

Vc3 pizz.

Vc4 pizz.

Cb1 pizz.

Cb2 pizz.

Cb3 pizz.

Cb4 pizz.



**♩ = 72**

Cb1 arco

Cb2 arco

Vc1 pizz.

Vc2 pizz.

Vc3 pizz.

Vc4 pizz.

Cb1 pizz.

Cb2 pizz.

Cb3 pizz.

Cb4 pizz.



*Bubbles* ♩ = 84

Cb1 arco

Cb2 arco

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

♩ = 96

Cb1 arco

Cb2 arco

Cb3 arco

V11 pizz

V12 pizz

V13 pizz

V14 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Bubbles

13

Cb1 arco  
Cb2 arco  
Cb3 arco

VI1 pizz  
VI2 pizz  
VI3 pizz  
VI4 pizz

Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz

Cb1 pizz  
Cb2 pizz  
Cb3 pizz  
Cb4 pizz

Detailed description: This page of a musical score, titled 'Bubbles', contains measures 13 and 14. The score is divided into two systems. The first system includes three Contrabass (Cb) parts (Cb1, Cb2, Cb3) playing arco (bowed) and four Violin (VI) parts (VI1, VI2, VI3, VI4) playing pizzicato (pizz). The second system includes four Viola (Vc) parts (Vc1, Vc2, Vc3, Vc4) and four Contrabass (Cb) parts (Cb1, Cb2, Cb3, Cb4) playing pizzicato. The Cb parts in the first system have long, sustained notes with a fermata over the first measure. The VI parts have more active, rhythmic patterns. The Vc and Cb parts in the second system provide a bass line with various rhythmic values and accidentals.

15 ♩ = 108

Bubbles

♩ = 120

The musical score for 'Bubbles' is arranged for a variety of instruments. It begins with a tempo marking of 15 ♩ = 108 and a metronome marking of ♩ = 120. The score is divided into several systems:

- Glock.**: Glockenspiel part, starting with a rest and then playing a melodic line.
- Mar.**: Maracas part, consisting of two staves with rhythmic accompaniment.
- Vib.**: Vibraphone part, featuring a melodic line with vibrato markings.
- Cel.**: Cello part, consisting of two staves with a melodic line.
- Pno.**: Piano part, consisting of two staves with a melodic line.
- Hp.**: Harp part, consisting of two staves with a melodic line.
- Hpsd.**: Harpsichord part, consisting of two staves with a melodic line.
- Cb1 arco**, **Cb2 arco**, and **Cb3 arco**: Three Cello parts, each consisting of a single staff with a long, sustained note.

Bubbles

19

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Ped.

Cb1 arco

Cb2 arco

Th.

The musical score for 'Bubbles' is a multi-staff orchestral piece. It begins at measure 19. The Glockenspiel (Glock.) part features a melodic line with a trill-like figure. The Maracas (Mar.) part consists of a rhythmic accompaniment. The Vibraphone (Vib.) part has a melodic line with a trill-like figure. The Cymbals (Cel.) part features a rhythmic accompaniment. The Piano (Pno.) part has a melodic line with a trill-like figure. The Harp (Hp.) part features a rhythmic accompaniment. The Harpsichord (Hpsd.) part has a melodic line with a trill-like figure. The Pedal (Ped.) part features a rhythmic accompaniment. The Contrabass 1 (Cb1 arco) and Contrabass 2 (Cb2 arco) parts feature a melodic line with a trill-like figure. The Trombone (Th.) part features a rhythmic accompaniment.

Bubbles

21 ♩ = 132

Glock. {  
Mar. {  
Vib. {  
Ped. {  
Th. {

Musical score for measures 21-23. The Glockenspiel part features a melodic line with a triplet of eighth notes. The Maracas part consists of a rhythmic pattern of eighth notes. The Vibraphone part has a melodic line with a triplet of eighth notes. The Pedal part has a sustained bass note. The Trombone part has a sustained bass note.

24 ♩ = 144

Glock. {  
Mar. {  
Vib. {  
Cel. {  
Pno. {  
Hp. {  
Hpsd. {  
Ped. {  
Th. {

Musical score for measures 24-26. The Glockenspiel part features a melodic line with a triplet of eighth notes. The Maracas part consists of a rhythmic pattern of eighth notes. The Vibraphone part has a melodic line with a triplet of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes. The Piano part has a melodic line with a triplet of eighth notes. The Harp part has a melodic line with a triplet of eighth notes. The Harpsichord part has a melodic line with a triplet of eighth notes. The Pedal part has a sustained bass note. The Trombone part has a sustained bass note.

Bubbles

♩ = 156

26

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.

V11 pizz

V12 pizz

V13 pizz

V14 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

31

Ped.

V11 pizz

V12 pizz

V13 pizz

V14 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

Bubbles

33 ♩ = 180

VI1 pizz

VI2 pizz

VI3 pizz

VI4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz



35

VI1 pizz

VI2 pizz

VI3 pizz

VI4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz



36 ♩ = 192

Bubbles

The musical score for 'Bubbles' is arranged for a variety of instruments. The Glockenspiel (Glock.) part features a rhythmic pattern of eighth notes. The Maracas (Mar.) part consists of a steady eighth-note accompaniment. The Vibraphone (Vib.) part has a melodic line with a mix of eighth and sixteenth notes. The Cymbals (Cel.) part provides a rhythmic accompaniment with occasional accents. The Piano (Pno.) part features a melodic line with a mix of eighth and sixteenth notes. The Harp (Hp.) part has a melodic line with a mix of eighth and sixteenth notes. The Harpsichord (Hpsd.) part has a melodic line with a mix of eighth and sixteenth notes. The Organ (Org.) and Trombone (Th.) parts are mostly silent, with a few notes in the final measure.

Bubbles

♩ = 198

38

Glock. {

Mar. {

Vib. {

Cel. {

Pno. {

Hp. {

Hpsd. {

Org. {

Th. {

Bubbles

40

The musical score for 'Bubbles' is arranged for a variety of instruments. The Glockenspiel (Glock.) part features a melodic line with a prominent sixteenth-note run. The Maracas (Mar.) part consists of two staves with rhythmic accompaniment. The Vibraphone (Vib.) part has a melodic line with a similar sixteenth-note run. The Cymbals (Cel.) part features a melodic line with a sixteenth-note run. The Piano (Pno.) part has two staves with a complex melodic and harmonic accompaniment. The Harp (Hp.) part has two staves with a melodic line. The Harpsichord (Hpsd.) part has two staves with a melodic line. The Organ (Org.) and Trombone (Th.) parts each have a single staff with a sustained note.

42 ♩ = 204

*Bubbles*

The musical score is arranged in a vertical system with the following instruments from top to bottom:

- Glock.**: Glockenspiel part with a melodic line.
- Mar.**: Maracas part, consisting of two staves with rhythmic accompaniment.
- Vib.**: Vibraphone part with a melodic line.
- Cel.**: Cello part, consisting of two staves with a melodic line.
- Pno.**: Piano part, consisting of two staves with a complex melodic and harmonic line.
- Hp.**: Harp part, consisting of two staves with a melodic line.
- Hpsd.**: Harpsichord part, consisting of two staves with a melodic line.
- Org.**: Organ part with a single staff.
- Th.**: Trombone part with a single staff.

The score is written in 3/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor).

Bubbles

♩ = 210

44

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

V11 pizz

V12 pizz

V13 pizz

V14 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Th.

Bubbles

47  $\text{♩} = 204$

Org.  
V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz  
Cb1 pizz  
Cb2 pizz  
Cb3 pizz  
Cb4 pizz  
Th.

Detailed description: This block contains the musical score for measures 47 and 48. The score is for a string quartet and organ. The organ part (Org.) has a whole rest in both measures. The string parts (V11-V14, Vc1-Vc4, Cb1-Cb4) play a rhythmic pattern of eighth notes in measure 47, which transitions into a more complex melodic and harmonic pattern in measure 48. The tempo is marked as quarter note = 204. The key signature has one flat (B-flat).

49

Org.  
V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz  
Cb1 pizz  
Cb2 pizz  
Cb3 pizz  
Cb4 pizz  
Th.

Detailed description: This block contains the musical score for measure 49. The organ part (Org.) has a whole rest. The string parts (V11-V14, Vc1-Vc4, Cb1-Cb4) play a complex melodic and harmonic pattern. The tempo is marked as quarter note = 204. The key signature has one flat (B-flat).

51 ♩ = 198

Bubbles

♩ = 192

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.

The musical score is arranged in a grand staff format with ten systems. Each system contains two staves for a specific instrument. The instruments are: Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Cymbals (Cel.), Piano (Pno.), Harp (Hp.), Harpsichord (Hpsd.), Organ (Org.), and Trombone (Th.). The score begins with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The tempo is marked as 51 ♩ = 198. The piece is titled 'Bubbles' and has a tempo of ♩ = 192. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The organ and trombone parts are mostly silent, with a few notes appearing at the end of the piece.

Bubbles

55

The musical score for 'Bubbles' is arranged for a variety of instruments. The Glockenspiel (Glock.) part is a single melodic line. The Maracas (Mar.) are played in a pair, with the right hand playing a rhythmic pattern and the left hand playing a melodic line. The Vibraphone (Vib.) part is a single melodic line. The Cymbals (Cel.) are played in a pair, with the right hand playing a rhythmic pattern and the left hand playing a melodic line. The Piano (Pno.) part is a single melodic line. The Harp (Hp.) part is a single melodic line. The Harpsichord (Hpsd.) part is a single melodic line. The Organ (Org.) and Trombone (Th.) parts are single melodic lines. The score is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode and features a variety of rhythmic patterns and melodic lines. The score is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode and features a variety of rhythmic patterns and melodic lines.



Bubbles

♩ = 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.

Bubbles

♩ = 174

61

Glock.

Mar.

Vib.

Cel.

Pno.

Org.

V11 pizz

V12 pizz

V13 pizz

V14 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. V11 pizz V12 pizz V13 pizz V14 pizz Vc1 pizz Vc2 pizz Vc3 pizz Vc4 pizz Th.

Bubbles

72 ♩ = 156

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Th.



75 ♩ = 150

Org.

V11 pizz

V12 pizz

V13 pizz

V14 pizz

Th.

Bubbles

78

The musical score for 'Bubbles' is written for a large ensemble. It begins at measure 78. The instruments and their parts are as follows:

- Glock.**: Single melodic line with various notes and rests.
- Mar.**: Two staves with complex rhythmic patterns and melodic lines.
- Vib.**: Single melodic line with notes and rests.
- Cel.**: Two staves with melodic lines and rests.
- Pno.**: Two staves with complex rhythmic patterns and melodic lines.
- Hp.**: Two staves with complex rhythmic patterns and melodic lines.
- Hpsd.**: Two staves with complex rhythmic patterns and melodic lines.
- Org.**: Single staff with sustained notes and rests.
- VI1 pizz**, **VI2 pizz**, **VI3 pizz**, **VI4 pizz**: Four staves for violins and violas, mostly containing rests with some melodic entries.
- Th.**: Single staff with sustained notes and rests.

Bubbles

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

Bubbles

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.



Bubbles

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 *Bubbles*

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

Bubbles

94

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vc1 arco

Vc2 arco

Vc3 arco

Vc4 arco

Cb1 arco

19

23

27



95

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vc1 arco

Vc2 arco

Vc3 arco

Vc4 arco

Cb2 arco

23

27

27

Bubbles

96

Xyl.

Vib.

Vln1 arco

Vln2 arco

Vln3 arco

Vc2 arco

Vc3 arco

Vc4 arco

Cb3 arco



97 ♩ = 146

Mar.

Vln1 arco

Vln2 arco

Vc3 arco

Vc4 arco

Cb4 arco

Bubbles

98 ♩ = 140

Musical score for measures 98-100. The score is for five instruments: Cello (Cel.), Harp (Hp.), Violin 1 (Vln1 arco), Violin 4 (Vc4 arco), and Contrabass 4 (Cb4 arco). The tempo is marked as ♩ = 140. The Cello part begins with a rest and then plays a descending eighth-note scale. The Harp part begins with a rest and then plays a descending eighth-note scale. The Violin 1 part begins with a rest and then plays a descending eighth-note scale. The Violin 4 part begins with a rest and then plays a descending eighth-note scale. The Contrabass 4 part begins with a rest and then plays a descending eighth-note scale.

♩ = 136

Musical score for measures 99-101. The score is for seven instruments: Glockenspiel (Glock.), Maracas (Mar.), Violin 1 (Vln1 arco), Violin 2 (Vln2 arco), Violin 3 (Vc3 arco), Violin 4 (Vc4 arco), and Contrabass 3 (Cb3 arco) and Contrabass 4 (Cb4 arco). The tempo is marked as ♩ = 136. The Glockenspiel part begins with a rest and then plays a descending eighth-note scale. The Maracas part begins with a rest and then plays a descending eighth-note scale. The Violin 1 part begins with a rest and then plays a descending eighth-note scale. The Violin 2 part begins with a rest and then plays a descending eighth-note scale. The Violin 3 part begins with a rest and then plays a descending eighth-note scale. The Violin 4 part begins with a rest and then plays a descending eighth-note scale. The Contrabass 3 part begins with a rest and then plays a descending eighth-note scale. The Contrabass 4 part begins with a rest and then plays a descending eighth-note scale.

♩ = 132  
100

*Bubbles*

Musical score for measures 100-101. The score is for a full orchestra and includes the following parts: Pno. (Piano), Hpsd. (Harp), Vln1 arco (Violin 1), Vln2 arco (Violin 2), Vln3 arco (Violin 3), Vc2 arco (Viola), Vc3 arco (Violoncello), Vc4 arco (Violoncello), Cb2 arco (Double Bass), Cb3 arco (Double Bass), and Cb4 arco (Double Bass). The tempo is marked as ♩ = 132. The music features a complex, rhythmic pattern with many sixteenth notes and slurs, creating a 'bubbly' texture. The Pno. part has a melodic line with slurs. The Hpsd. part has a similar melodic line. The string parts are divided into sections, with some playing arco and others having specific rhythmic patterns.

101 ♩ = 128

Musical score for measures 102-103. The score is for a full orchestra and includes the following parts: Pno. (Piano), Hp. (Harp), Vln1 arco (Violin 1), Vln2 arco (Violin 2), Vc3 arco (Violoncello), Vc4 arco (Violoncello), Cb3 arco (Double Bass), and Cb4 arco (Double Bass). The tempo is marked as ♩ = 128. The music continues with a complex, rhythmic pattern with many sixteenth notes and slurs. The Pno. part has a melodic line with slurs. The Hp. part has a similar melodic line. The string parts are divided into sections, with some playing arco and others having specific rhythmic patterns.

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

SECTION II: 1'38"

Bubbles

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



Bubbles

118

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

13  
11  
9  
7  
5  
3

Bubbles

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

11  
9  
7  
5  
3

Bubbles

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

16/4

Bubbles

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

13  
11  
9  
7  
5  
3  
13  
11  
9  
7  
5  
3

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

V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz  
Cb1 pizz  
Cb2 pizz  
Cb3 pizz  
Cb4 pizz

Bubbles

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

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Mezzo-Soprano, Alto, Tenor) are at the top, each with a treble clef and a whole note. The Baritone part is in the bass clef with a half note. The string sections (Violins 1-4, Violas 1-4, and Contrabasses 1-4) are in the lower staves, each with a treble or bass clef and a whole note. The string parts feature a melodic line with a rising interval and a descending interval, marked with a '7' (tritone) and a '7' (tritone) symbol. The time signature is 3/4, and the key signature is one flat (B-flat).

Bubbles

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



Bubbles

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

Bubbles

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

Detailed description: This block contains the musical score for measures 145 and 146. The score is for a string quartet (Violins 1-4 and Violas 1-4) and a woodwind section (Contrabass 1-4). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The string parts feature a complex, rhythmic pattern of sixteenth and thirty-second notes, often with slurs and accents. The woodwind parts are mostly rests, with some activity in the contrabass section. The score is written in a standard orchestral format with a brace on the left side.

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

146

Tub. B.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vc1 arco

gliss.

Detailed description: This block contains the musical score for measures 146 and 147. The score is for a woodwind section (Tuba B., Vibraphone, Celesta, Piano, Harp, Harpsichord) and a string section (Violin 1). The key signature is one flat and the time signature is 4/4. The woodwind parts are mostly rests, with some activity in the tuba and vibraphone. The string parts feature a complex, rhythmic pattern of sixteenth and thirty-second notes, often with slurs and accents. The score is written in a standard orchestral format with a brace on the left side.

SECTION III: 5'40"

Bubbles

♩ = 216

154

Tri.

Hp.

Hpsd.

160

Tri.

Pno.

Hp.

Hpsd.

166

Tri.

Mar.

Pno.

Hp.

Hpsd.

Vcl arco

172

Tri.

Mar.

Vcl arco

178

Tri.

Mar.

Vcl arco

184

Tri.

Mar.

Vib.

*Bubbles*

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.

Bubbles

216

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

This system contains measures 216 through 221. The Tri. part features a continuous eighth-note triplet pattern. The Tub. B., Glock., Vib., and Hpsd. parts provide harmonic support with sustained chords and rhythmic patterns. The Mar. part has a sparse, dotted-note accompaniment.

222

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

This system contains measures 222 through 227. The Tri. part continues with the eighth-note triplet pattern. The Tub. B., Glock., Vib., and Hpsd. parts maintain their harmonic roles. The Mar. part continues with its dotted-note accompaniment.

228

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

This system contains measures 228 through 233. The Tri. part continues with the eighth-note triplet pattern. The Tub. B., Glock., Vib., and Hpsd. parts maintain their harmonic roles. The Mar. part continues with its dotted-note accompaniment. The Hp. part is introduced in this system with sustained chords.

Bubbles

234

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



240

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

Bubbles

246

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



252

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



Bubbles

258

Musical score for measures 258-263. The score is for a percussion ensemble and includes parts for Triangle (Tri.), Tub. B., Glock., Mar., Vib., Cel., Pno., Hp., and Hpsd. The Triangle part features a rhythmic pattern of eighth notes with triplet markings. The other instruments play chords and textures, with the Glockenspiel playing a steady eighth-note pattern. The key signature has one flat (B-flat).

264

Musical score for measures 264-269. The score continues from the previous page and includes parts for Triangle (Tri.), Tub. B., Glock., Mar., Vib., Cel., Pno., Hp., and Hpsd. The Triangle part continues with the same rhythmic pattern. The other instruments play chords and textures, with the Glockenspiel playing a steady eighth-note pattern. The key signature has one flat (B-flat).

Bubbles

270

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

Detailed description: This block contains the musical score for measures 270 through 275. The score is for a percussion ensemble and includes parts for Triangle (Tri.), Tub. B., Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), Vibraphone (Vib.), Cymbals (Cel.), Piano (Pno.), Harp (Hp.), and Harpsichord (Hpsd.). The Triangle part features a melodic line with eighth-note triplets and accents. The Tub. B., Glock., and Vib. parts play chords with triplets. The Mar., Pno., Hp., and Hpsd. parts provide harmonic support with chords and triplets. The Xyl. part has rests in measures 270-274 and enters in measure 275. The score is written in treble clef with a key signature of one sharp (F#).

276

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

Detailed description: This block contains the musical score for measures 276 through 281. The score continues from the previous block and includes parts for Triangle (Tri.), Tub. B., Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), Vibraphone (Vib.), Cymbals (Cel.), Piano (Pno.), Harp (Hp.), and Harpsichord (Hpsd.). The Triangle part continues with eighth-note triplets and accents. The Tub. B., Glock., and Vib. parts play chords with triplets. The Mar., Pno., Hp., and Hpsd. parts provide harmonic support with chords and triplets. The Xyl. part has rests in measures 276-280 and enters in measure 281. The score is written in treble clef with a key signature of one flat (Bb).

Bubbles

282

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

Detailed description: This page of the score covers measures 282 through 287. The Triangles part features a rhythmic pattern of eighth-note triplets. The Glockenspiel part has a similar triplet pattern. The other instruments (Tuba B., Xylophone, Maracas, Vibraphone, Cymbals, Piano, Harp, and Harpsichord) play sustained chords, primarily in the lower register, with some changes in voicing and dynamics throughout the section.

288

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

Detailed description: This page of the score covers measures 288 through 293. The Triangles part continues with the triplet pattern. The Glockenspiel part also continues with triplets. The other instruments play sustained chords, with some changes in voicing and dynamics throughout the section. The overall texture is dense and rhythmic.

Bubbles

294

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

Detailed description: This block contains the musical score for measures 294 through 298. The score is for a percussion ensemble and includes parts for Triangle (Tri.), Bass Trombone (Tub. B.), Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), Vibraphone (Vib.), Cymbals (Cel.), Piano (Pno.), Harp (Hp.), and Harpsichord (Hpsd.). The Triangle part features a rhythmic pattern of eighth-note triplets. The other instruments provide harmonic support with sustained chords and rhythmic patterns. The key signature has two flats (B-flat and E-flat).

299

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

Detailed description: This block contains the musical score for measures 299 through 303. The instrumentation is similar to the previous block but includes an Organ (Org.), Pedal (Ped.), and Cello/Double Bass (Cbl arco). The Triangle part continues with its triplet pattern. The Organ and Pedal parts are mostly silent, with some activity at the end of the section. The Cello/Double Bass part has a few notes at the end. The key signature has two sharps (F-sharp and C-sharp).

Bubbles

305

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cbl arco

Detailed description: This page of a musical score, numbered 305, is titled 'Bubbles'. It features a variety of instruments: Triangle (Tri.), Bass Trombone (Tub. B.), Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), Vibraphone (Vib.), Cello (Cel.), Piano (Pno.), Harp (Hp.), Harpsichord (Hpsd.), Organ (Org.), Pedal (Ped.), and Cello arco (Cbl arco). The Triangle part is the most active, playing a continuous eighth-note triplet pattern. The Glockenspiel also plays a similar triplet pattern. The other instruments provide harmonic support with chords and sustained notes. The score is written in a key with one sharp (F#) and a common time signature. The page number '305' is located at the top left of the first staff.

Bubbles

310

The musical score for 'Bubbles' is a multi-staff orchestral arrangement. It begins with a tempo marking of 310. The instruments and their parts are as follows:

- Tri.**: Features a melodic line of eighth-note triplets with accents.
- Tub. B.**: Plays sustained chords with a descending melodic line.
- Glock.**: Plays eighth-note triplets with accents.
- Xyl.**: Plays sustained chords with a descending melodic line.
- Mar.**: Plays sustained chords with a descending melodic line.
- Vib.**: Plays sustained chords with a descending melodic line.
- Cel.**: Plays sustained chords with a descending melodic line.
- Pno.**: Plays sustained chords with a descending melodic line.
- Hp.**: Plays sustained chords with a descending melodic line.
- Hpsd.**: Plays sustained chords with a descending melodic line.
- Org.**: Plays sustained chords with a descending melodic line.
- Ped.**: Plays sustained chords with a descending melodic line.
- Cb1 arco**: Plays sustained chords with a descending melodic line.
- Cb2 arco**: Plays sustained chords with a descending melodic line.

Bubbles

315

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

Detailed description: This page of a musical score, numbered 315, is for the piece 'Bubbles'. It features a variety of instruments. The Triangle (Tri.) part at the top has a melodic line with triplet markings. The Tubas (Tub. B.) play a low, sustained accompaniment. The Glockenspiel (Glock.) has a rhythmic pattern of eighth notes with triplet markings. The Xylophone (Xyl.), Maracas (Mar.), and Piano (Pno.) parts provide harmonic support. The Vibraphone (Vib.), Cello (Cel.), Harp (Hp.), and Harpsichord (Hpsd.) parts play sustained chords. The Organ (Org.) and Pedal (Ped.) parts provide a steady bass line. The two Contrabass parts (Cb1 arco and Cb2 arco) play a low, sustained accompaniment.

Bubbles

320

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1 arco

Cb2 arco



Bubbles

325

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1 arco

Cb2 arco

Cb3 arco

Detailed description: This page of a musical score, titled 'Bubbles', contains measures 325 through 328. The score is arranged in a grand staff format with multiple staves for different instruments. The top staff is for the Triangle (Tri.), which plays a rhythmic pattern of eighth notes in groups of three, with accents. The second staff is for the Bass Trombone (Tub. B.), featuring sustained chords with slurs. The Glockenspiel (Glock.) staff has a rhythmic pattern of eighth notes in groups of three. The Xylophone (Xyl.) and Maracas (Mar.) staves play sustained chords. The Vibraphone (Vib.) staff has sustained chords with slurs. The Cello (Cel.) and Piano (Pno.) staves have sustained chords with slurs. The Harp (Hp.) and Harpsichord (Hpsd.) staves have sustained chords with slurs. The Organ (Org.) staff has sustained chords with slurs. The Pedal (Ped.) staff has sustained chords with slurs. The three Cello parts (Cb1 arco, Cb2 arco, Cb3 arco) are all sustained chords with slurs.

Bubbles

329

Tri.

Tub. B.

Glock.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Ped.

Cb1 arco

Cb2 arco

Cb3 arco

Detailed description: This page of a musical score, numbered 329, is for the piece 'Bubbles'. It features a variety of instruments. The Tri. (Triangle) part is the most active, playing a rhythmic pattern of eighth notes with triplets. The Glock. (Glockenspiel) part also plays a rhythmic pattern of eighth notes with triplets. The Percussion section includes Xyl. (Xylophone), Mar. (Maracas), Vib. (Vibraphone), Cel. (Cymbals), Pno. (Piano), Hp. (Hammered Drum), and Hpsd. (Harp), all providing harmonic support with chords and sustained notes. The Ped. (Pedal) part is a simple bass line. The Cb1, Cb2, and Cb3 arco (Double Basses) parts are also simple, playing sustained notes. The score is in 4/4 time and features a key signature of one flat (B-flat).

Bubbles

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  
V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz  
Cb1 pizz  
Cb2 pizz  
Cb3 pizz  
Cb4 pizz  
Th.

Bubbles

339

Tri.  
Tub. B.  
Glock.  
Xyl.  
Mar.  
Vib.  
Cel.  
Pno.  
Hp.  
Hpsd.  
Org.  
Vc1 arco  
Vc2 arco  
Vc3 arco  
Vc4 arco  
V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Th.

Bubbles

344

Tri.  
Tub. B.  
Glock.  
Xyl.  
Mar.  
Vib.  
Cel.  
Pno.  
Hp.  
Hpsd.  
Org.  
Vc1 arco  
Vc2 arco  
Vc3 arco  
Vc4 arco  
VI1 pizz  
VI2 pizz  
VI3 pizz  
VI4 pizz  
Th.

Bubbles

349

Tri.  
Tub. B.  
Glock.  
Xyl.  
Mar.  
Vib.  
Cel.  
Pno.  
Hp.  
Hpsd.  
Org.  
Vc1 arco  
Vc2 arco  
Vc3 arco  
Vc4 arco  
VI1 pizz  
VI2 pizz  
VI3 pizz  
VI4 pizz  
Th.

Bubbles

354

Tri.

Tub. B.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Org.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vcl1 arco

Vcl2 arco

Vcl3 arco

Vcl4 arco

VI1 pizz

VI2 pizz

VI3 pizz

Th.

Bubbles

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  
VI1 pizz  
VI2 pizz  
VI3 pizz  
Th.



Bubbles

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  
VI1 pizz  
VI2 pizz  
Th.

Bubbles

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  
VI1 pizz  
VI2 pizz  
Th.

Bubbles

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  
VII pizz  
Th.

Bubbles

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  
Vll pizz  
Th.

Bubbles

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.

Bubbles

390

Tri.

Tub. B.

Xyl.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Th.

Bubbles

395

Tri.

Tub. B.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Th.

Bubbles

401

Tri.

Tub. B.

Glock.

Mar.

Vib.

Cel.

Pno.

Hp.

Hpsd.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Th.



Bubbles

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.

Bubbles

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  
V11 pizz  
V12 pizz  
V13 pizz  
V14 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz

The score is divided into two systems. The first system includes Tri., Tub. B., Mar., Vib., Pno., Hp., and Hpsd. The second system includes Vc1-4 arco, Cb1-4 arco, V11-4 pizz, and Vc1-4 pizz. The Tri. part features a melodic line with triplets and accents. The woodwinds and strings provide harmonic support with chords and sustained notes. The pizzicato strings play a rhythmic pattern of eighth notes with triplets.

Bubbles

417

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

Detailed description: This block contains the musical score for measures 417 through 421. The score is for a large ensemble. The Tri. part has a melodic line with triplets. The Tub. B., Vib., Hp., and Hpsd. parts play sustained chords with some movement. The Cb1-4 parts are mostly silent. The Vc1-4 parts play a rhythmic pattern of eighth notes with triplets. The key signature has one sharp (F#).

422

Tri.  
Tub. B.  
Mar.  
Vib.  
Hp.  
Hpsd.  
V11 pizz  
V12 pizz  
V13 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz

Detailed description: This block contains the musical score for measures 422 through 426. The score continues from the previous block. The Tri. part continues with triplets. The Tub. B., Vib., and Hpsd. parts have more complex chordal textures. The V11-13 parts play a rhythmic pattern of eighth notes with triplets. The Vc1-3 parts continue with their rhythmic pattern. The key signature changes to one flat (Bb).

Bubbles

427

Tri.  
Tub. B.  
Mar.  
Vib.  
Hpsd.  
V12 pizz.  
V13 pizz.  
Vc1 pizz.  
Vc2 pizz.  
Vc3 pizz.

433

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

438

Tri.  
Mar.  
Vib.  
V13 pizz.  
V14 pizz.  
Vc1 pizz.  
Vc2 pizz.

444

Tri.  
Mar.  
Vc1 pizz.

449

Tri.  
Tub. B.  
Vib.

♩ = 60

SECTION IV: 3'40"

Bubbles

454 ♩ = 72

Musical score for measures 454-458. The score includes parts for Tub. B., Vib., S., M-S., A., Cel., Pno., Hp., Hpsd., Vln1 arco, Vln2 arco, Vln3 arco, VI1 pizz, VI2 pizz, VI3 pizz, and VI4 pizz. The instrumentation is primarily strings and woodwinds. The strings play sustained notes with long slurs. The woodwinds have some melodic lines, particularly in the VI parts.

459

Musical score for measures 459-463. The score includes parts for Vib., S., M-S., A., Cel., Pno., Hp., Hpsd., Vln1 arco, Vln2 arco, Vln3 arco, VI1 pizz, VI2 pizz, VI3 pizz, and VI4 pizz. The instrumentation is primarily strings and woodwinds. The strings play sustained notes with long slurs. The woodwinds have some melodic lines, particularly in the VI parts.

463

Bubbles

S.  
M-S.  
A.  
Pno.  
Hp.  
Hpsd.  
Vln1 arco  
Vln2 arco  
Vln3 arco  
VI1 pizz  
VI2 pizz  
VI3 pizz  
VI4 pizz

466

S.  
M-S.  
A.  
Cel.  
Pno.  
Hp.  
Hpsd.  
Vln1 arco  
Vln2 arco  
Vln3 arco  
VI1 pizz  
VI2 pizz  
VI3 pizz  
VI4 pizz  
Vc1 pizz  
Vc2 pizz  
Vc3 pizz  
Vc4 pizz

Bubbles

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

Bubbles

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



Bubbles

472

The musical score for 'Bubbles' is arranged for a large ensemble. It begins with a Maraca part (Mar.) playing a steady eighth-note accompaniment. The vocalists (Soprano, Mezzo-Soprano, and Alto) enter with a melodic line, each part featuring a long, sustained note with a fermata. The instrumental section includes Cello (Cel.), Piano (Pno.), Harp (Hp.), and Harpsichord (Hpsd.), all of which play a rhythmic pattern of eighth notes. The string section consists of Violin 1 (Vln1 arco), Violin 2 (Vln2 arco), and Violin 3 (Vln3 arco), which play a sustained melodic line. The Viola section (VI1 pizz, VI2 pizz, VI3 pizz, VI4 pizz) plays a rhythmic pattern of eighth notes. The Violoncello section (Vc1 pizz, Vc2 pizz, Vc3 pizz, Vc4 pizz) plays a rhythmic pattern of eighth notes. The score is written in a key signature of one flat and a 3/4 time signature.

Bubbles

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

Bubbles

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

Bubbles

481

The musical score for 'Bubbles' at measure 481 features the following instruments and parts:

- Vib.**: Vibraphone, playing a sustained chord.
- S.**: Soprano voice, playing a sustained note.
- M-S.**: Mezzo-soprano voice, playing a sustained note.
- A.**: Alto voice, playing a sustained note.
- Cel.**: Cello, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic pattern.
- Hp.**: Harp, playing a rhythmic pattern.
- Hpsd.**: Harpsichord, playing a rhythmic pattern.
- Vln1 arco**, **Vln2 arco**, **Vln3 arco**: Violins 1, 2, and 3, playing sustained notes.
- VI1 pizz**, **VI2 pizz**, **VI3 pizz**, **VI4 pizz**: Violins 1, 2, 3, and 4, playing pizzicato patterns.
- Vc1 pizz**, **Vc3 pizz**, **Vc4 pizz**: Violas 1, 3, and 4, playing pizzicato notes.
- Cb1 pizz**, **Cb3 pizz**, **Cb4 pizz**: Contrabasses 1, 3, and 4, playing pizzicato notes.

Bubbles

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

Bubbles

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

Musical score for 'Bubbles' featuring the following instruments and parts:

- Mar. (Maracas): Treble clef, whole note chord.
- S. (Soprano): Treble clef, whole note.
- M-S. (Mezzo-Soprano): Treble clef, whole note.
- A. (Alto): Treble clef, whole note.
- Cel. (Cello): Treble clef, eighth-note melody.
- Pno. (Piano): Treble clef, eighth-note accompaniment.
- Hp. (Harp): Treble clef, eighth-note accompaniment.
- Hpsd. (Harp Soloist): Treble clef, eighth-note accompaniment.
- Vln1 arco (Violin 1): Treble clef, whole note.
- Vln2 arco (Violin 2): Treble clef, whole note.
- Vln3 arco (Violin 3): Treble clef, whole note.
- Vl1 pizz (Violin 1): Treble clef, eighth-note pizzicato.
- Vl2 pizz (Violin 2): Treble clef, eighth-note pizzicato.
- Vl3 pizz (Violin 3): Treble clef, eighth-note pizzicato.
- Vl4 pizz (Violin 4): Treble clef, eighth-note pizzicato.
- Vc1 pizz (Viola 1): Treble clef, eighth-note pizzicato.
- Vc2 pizz (Viola 2): Treble clef, eighth-note pizzicato.
- Vc3 pizz (Viola 3): Treble clef, eighth-note pizzicato.
- Vc4 pizz (Viola 4): Treble clef, eighth-note pizzicato.
- Cb1 pizz (Contrabass 1): Bass clef, eighth-note pizzicato.
- Cb2 pizz (Contrabass 2): Bass clef, eighth-note pizzicato.
- Cb3 pizz (Contrabass 3): Bass clef, eighth-note pizzicato.
- Cb4 pizz (Contrabass 4): Bass clef, eighth-note pizzicato.

Bubbles

490

Musical score for 'Bubbles' starting at measure 490. The score includes parts for Tub. B., Vib., S., M.S., A., Cel., Pno., Hp., Hpsd., Vln1 arco, Vln2 arco, Vln3 arco, VI1 pizz, VI2 pizz, VI3 pizz, VI4 pizz, Vc1 pizz, Vc2 pizz, Vc3 pizz, Vc4 pizz, Cb1 pizz, Cb2 pizz, Cb3 pizz, and Cb4 pizz. The score features various musical notations including rests, triplets, and dynamic markings.



The musical score for 'Bubbles' is arranged for a large ensemble. The instruments and their parts are as follows:

- Tub. B.:** Features a triplet of eighth notes in the second measure.
- Mar.:** Provides a rhythmic accompaniment with a steady eighth-note pattern.
- S., M-S., A.:** Singers with long, sustained notes.
- Cel., Pno., Hp., Hpsd.:** Percussion instruments with rhythmic patterns.
- Vln1-3 arco:** Violins playing sustained notes.
- Vln1-4 pizz:** Violins playing pizzicato patterns.
- Vc1-4 pizz:** Violas playing pizzicato patterns.
- Cb1-4 pizz:** Cellos playing pizzicato patterns.

495

Bubbles

The musical score for 'Bubbles' is arranged for a large ensemble. The instruments and their parts are as follows:

- Tub. B.:** Trumpet in B-flat, playing a melodic line with a triplet of eighth notes in the second measure.
- Vib.:** Vibraphone, playing a melodic line with a triplet of eighth notes in the second measure.
- S., M-S., A.:** Soprano, Mezzo-Soprano, and Alto voices, each playing a sustained note with a long hairpin.
- Cel.:** Cello, playing a melodic line with a triplet of eighth notes in the second measure.
- Pno.:** Piano, playing a melodic line with a triplet of eighth notes in the second measure.
- Hp.:** Harp, playing a melodic line with a triplet of eighth notes in the second measure.
- Hpsd.:** Harpsichord, playing a melodic line with a triplet of eighth notes in the second measure.
- Vln1-3 arco:** Violins 1, 2, and 3, playing a melodic line with a triplet of eighth notes in the second measure.
- V1-4 pizz:** Violins 1, 2, 3, and 4, playing a pizzicato melodic line with a triplet of eighth notes in the second measure.
- Vc1-4 pizz:** Violas 1, 2, 3, and 4, playing a pizzicato melodic line with a triplet of eighth notes in the second measure.
- Cb1-4 pizz:** Contrabasses 1, 2, 3, and 4, playing a pizzicato melodic line with a triplet of eighth notes in the second measure.

Bubbles

497

Tub. B.

Mar.

Vib.

S.

M-S.

A.

Cel.

Pno.

Hp.

Hpsd.

Vln1 arco

Vln2 arco

Vln3 arco

VI1 pizz

VI3 pizz

VI4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

Bubbles

499

Musical score for 'Bubbles' featuring the following instruments and parts:

- Tub. B. (Tuba): Treble clef, rests, then a chord of Bb2, Bb3, and Eb4.
- Vib. (Vibraphone): Treble clef, chord of Bb2, Bb3, Eb4, then a long sustained chord.
- S. (Soprano): Treble clef, whole note Bb2.
- M-S. (Mezzo-Soprano): Treble clef, whole note Bb2.
- A. (Alto): Treble clef, whole note Bb2.
- Vln1 arco (Violin 1): Treble clef, 3rd measure, notes Bb2, Bb3, Eb4, then a long sustained chord.
- Vln2 arco (Violin 2): Treble clef, 3rd measure, notes Bb2, Bb3, Eb4, then a long sustained chord.
- Vln3 arco (Violin 3): Treble clef, 3rd measure, notes Bb2, Bb3, Eb4, then a long sustained chord.
- VI1 pizz (Violin 1 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- VI2 pizz (Violin 2 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- VI3 pizz (Violin 3 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- VI4 pizz (Violin 4 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- Vc1 pizz (Violin 1 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- Vc2 pizz (Violin 2 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- Vc3 pizz (Violin 3 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- Vc4 pizz (Violin 4 pizzicato): Treble clef, rests, then a rhythmic pattern of eighth notes starting at measure 4.
- Cb1 pizz (Cello 1 pizzicato): Bass clef, notes Bb1, Bb2, then a whole note Bb2.
- Cb2 pizz (Cello 2 pizzicato): Bass clef, rests, then a whole note Bb2.
- Cb3 pizz (Cello 3 pizzicato): Bass clef, rests, then a whole note Bb2.
- Cb4 pizz (Cello 4 pizzicato): Bass clef, whole note Bb2.

Bubbles

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

VII pizz

VI2 pizz

VI3 pizz

VI4 pizz

Vc1 pizz

Vc2 pizz

Vc3 pizz

Vc4 pizz

Cb1 pizz

Cb2 pizz

Cb3 pizz

Cb4 pizz

502

Bubbles

The musical score for 'Bubbles' is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, strings, and percussion. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as 'Allegretto'.

The instruments and their parts are as follows:

- Tub. B.**: Tuba, playing a melodic line with a triplet.
- Mar.**: Maracas, providing a rhythmic accompaniment.
- Vib.**: Vibraphone, playing a melodic line with a triplet.
- S.**: Soprano voice, with a long, sustained note.
- M-S.**: Mezzo-soprano voice, with a long, sustained note.
- A.**: Alto voice, with a long, sustained note.
- T.**: Tenor voice, with a long, sustained note.
- Bar.**: Baritone voice, with a long, sustained note.
- B.**: Bass voice, with a long, sustained note.
- Cel.**: Cello, playing a melodic line.
- Pno.**: Piano, playing a melodic line.
- Hp.**: Harp, playing a melodic line.
- Hpsd.**: Harpsichord, playing a melodic line.
- Vln1 arco**, **Vln2 arco**, **Vln3 arco**: Violins, playing arco (bowed) parts.
- Vc1 arco**, **Vc2 arco**, **Vc3 arco**: Violas, playing arco (bowed) parts.
- Cb1 arco**: Contrabass, playing arco (bowed) part.
- Vl1 pizz**, **Vl2 pizz**, **Vl3 pizz**, **Vl4 pizz**: Violins, playing pizzicato (plucked) parts.
- Vc1 pizz**, **Vc2 pizz**, **Vc3 pizz**, **Vc4 pizz**: Violas, playing pizzicato (plucked) parts.
- Cb1 pizz**, **Cb2 pizz**, **Cb3 pizz**, **Cb4 pizz**: Contrabasses, playing pizzicato (plucked) parts.

503

Bubbles

The musical score for 'Bubbles' is a complex orchestral and chamber work. It features a variety of instruments, each with its own part. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The instruments and their parts are as follows:

- Tub. B.**: Tuba, playing a steady, rhythmic pattern of quarter notes.
- Mar.**: Maracas, providing a consistent rhythmic accompaniment.
- Vib.**: Vibraphone, playing a melodic line with a triplet of eighth notes.
- S.**: Soprano voice, with a long, sustained note.
- M-S.**: Mezzo-soprano voice, with a long, sustained note.
- A.**: Alto voice, with a long, sustained note.
- T.**: Tenor voice, with a long, sustained note.
- Bar. B.**: Baritone voice, with a long, sustained note.
- Cel.**: Celesta, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano, playing a complex, rhythmic accompaniment.
- Hp.**: Harp, playing a rhythmic pattern of eighth notes.
- Hpsd.**: Harpsichord, playing a rhythmic pattern of eighth notes.
- Vln1 arco**, **Vln2 arco**, **Vln3 arco**: Violins, playing a melodic line with triplets.
- Vc1 arco**, **Vc2 arco**, **Vc3 arco**, **Vc4 arco**: Violas, playing a melodic line with triplets.
- Cb1 arco**, **Cb2 arco**: Contrabasses, playing a melodic line with triplets.
- Vl1 pizz**, **Vl2 pizz**, **Vl3 pizz**, **Vl4 pizz**: Violins, playing a rhythmic pattern of eighth notes.
- Vc1 pizz**, **Vc2 pizz**, **Vc3 pizz**, **Vc4 pizz**: Violas, playing a rhythmic pattern of eighth notes.
- Cb1 pizz**, **Cb2 pizz**, **Cb3 pizz**, **Cb4 pizz**: Contrabasses, playing a rhythmic pattern of eighth notes.

Bubbles

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



Bubbles

509

S.  
M-S.  
A.  
T.  
Bar.  
B.

Vln1 arco  
Vln2 arco  
Vln3 arco  
Vln4 arco  
Vc1 arco  
Vc2 arco  
Vc3 arco  
Vc4 arco

11 15 19 23 27 23 27 19 23 15 11

Bubbles

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

Bubbles

512

S.

M-S.

A.

T.

Bar.

B.

Vln1 arco

Vln2 arco

Vln3 arco

Vln4 arco

Vc1 arco

Vc2 arco

Vc3 arco

Vc4 arco

Cb2 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

The musical score for 'Bubbles' is arranged in a standard orchestral format. At the top, the Glockenspiel (Glock.) and Maracas (Mar.) parts are shown. The Glockenspiel part begins with a rest, followed by a melodic line of eighth notes that rises and then falls. The Maracas part enters later with a similar melodic line. Below these are the vocal staves for Soprano (S.), Mezzo-Soprano (M-S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.), all of which contain whole rests. The string section includes Violin 1 arco (Vln1 arco), Violin 2 arco (Vln2 arco), Violin 3 arco (Vc3 arco), and Violin 4 arco (Vc4 arco). The woodwind section includes Contrabass 3 arco (Cb3 arco) and Contrabass 4 arco (Cb4 arco). The string and woodwind parts feature complex rhythmic patterns with many beamed notes, creating a 'bubbly' texture. The score concludes with a double bar line and repeat signs.

Bubbles

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



Bubbles

CODA 30"

520

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

Tri.    S.    M-S.    A.    T.    Bar.    B.    Hp.    Hpsd.    Ped.    Cbl 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 optimistic 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 *eb* minor around which linger auxiliary tonalities,  
*eb* 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

Grave ♩ = 76      Rubato      poco rit.      **A** ♩ = 152

Violin 1 *f molto espress.*

Violin 2 (Listen to tempo established by Cb 2)

Violin 3 (Listen to tempo established by Cb 2)

Violin 4 (Listen to tempo established by Cb 2)

Viola 1 (Listen to tempo established by Cb 2)

Viola 2 Free bowing *p* (Harmonic: actual unisono with vln 1)

Violoncello 1 Free bowing *p* (Listen to tempo established by Cb 2)

Violoncello 2 Free bowing *p*

Contrabass 1 Free bowing *p*

Contrabass 2 Check the silent metronome = 152 (Cue vln 1) *p espress.* *pizz.* *p* Establish the tempo giusto ♩ = 152

Sar(y)ang

5

Musical score for measures 5-10. The score includes staves for Vln 1, Vln 2, Vln 3, Vln 4, Vla 1, Vla 2, Vlc 1, Vlc 2, Cb 1, and Cb 2. Vln 3 and Vln 4 play 7-note and 5-note patterns. Vla 1 plays 3-note triplets. Vln 1 and Vln 2 are silent. Vlc 1 and Vlc 2 play sustained notes. Cb 1 and Cb 2 play sustained notes. Dynamics include *p* and *mp*.

11

Musical score for measures 11-14. The score includes staves for Vln 1, Vln 2, Vln 3, Vln 4, Vla 1, Vla 2, Vlc 1, Vlc 2, Cb 1, and Cb 2. Vln 1 and Vln 2 play 11-note patterns. Vln 3 and Vln 4 play 7-note and 5-note patterns. Vla 1 plays 3-note triplets. Vln 1 and Vln 2 are silent. Vlc 1 and Vlc 2 play sustained notes. Cb 1 and Cb 2 play sustained notes. Dynamics include *p*, *mp*, and *mf*.

Sar(y)ang

15

Musical score for measures 15-18. The score is for a string ensemble consisting of Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabasses 1-2. The key signature has one flat (B-flat). The time signature is 4/4. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *mp*, *mf*, *f*, and *ON*. Performance instructions include *arco, free bowing* for the double basses. Fingerings (7, 9, 5, 3) and breath marks (V) are indicated throughout the score.

19

Musical score for measures 19-22. The score continues for the same string ensemble as above. The key signature remains one flat. The time signature is 4/4. The score continues with complex rhythmic patterns and dynamic markings such as *f*, *mf*, and *ON*. Performance instructions include *arco, free bowing* for the double basses. Fingerings (7, 9, 5, 3) and breath marks (V) are indicated throughout the score.

*Sar(y)ang*

23

Vln 1 *mp* *mf* *p* *mp*

Vln 2 *mp* *mp* *mp* *mp*

Vln 3 *mf* *mf* *mp* *mp*

Vln 4 *mf* *mf* *mp* *mp*

Vla 1 *mf* *mf* *mf* *mf*

Vla 2 *mp* *mp* *mp* *mp*

Vlc 1 *mp* *mp* *mp* *mp*

Vlc 2 *mp* *mp* *mp* *mp*

Cb 1 *mp* *mp* *mp* *mp*

Cb 2 *mp* *mp* *mp* *mp*

27

Vln 1 *mp* *mp* *pp* Free bowing

Vln 2 *mp* *mp* *pp* Free bowing

Vln 3 *mp* *mp* *pp* Free bowing

Vln 4 *mp* *mp* *pp* Free bowing

Vla 1 *mp* *mp* *p* *pp*

Vla 2 *p* (Cue vln 1 pedalnote E)

Vlc 1 *p* (Cue vln 1 pedalnote E)

Vlc 2 *p* (Cue vln 1 pedalnote E)

Cb 1 *p* (Cue vln 1 pedalnote E)

Cb 2 *p* (Cue vln 1 pedalnote E)

**B**

Sar(y)ang

33

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vcl 1

Vcl 2

Cb 1

Cb 2

Free bowing

pp

(Cue cellos)

pizz.

arco

pizz.

arco

(Cue via 1 pedalnote E)

p cresc. 11

mp cresc. 11

pizz.

arco

(Cue via 1 pedalnote E)

p cresc.

f molto espress.

mp cresc. 7

pizz.

arco

(Cue via 1 pedalnote E)

p cresc.

f molto espress.

mp cresc. 5

pizz.

arco

(Cue via 1 pedalnote E)

p cresc.

mp cresc. 3

40

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vcl 1

Vcl 2

Cb 1

Cb 2

(Cue vln 3 and 4)

(Cue vln 3 and 4)

(Cue violas)

(Cue violas)

pizz.

arco

f molto espress.

mf cresc. 11

f molto espress.

pizz.

arco

mf cresc. 9

f molto espress.

mf cresc. 7

pizz.

arco

f molto espress.

mf cresc. 9

f molto espress.

mf cresc. 5

pizz.

arco

f molto espress.

mf cresc. 3

mf cresc. 3

Sar(y)ang

♩ = 76

(Listen to the tempo established by Cb 2)

47

Vln 1 *f molto espress.* pizz. *f* arco sul tasto *pp*

Vln 2 *f molto espress.* pizz. *f* arco sul tasto *pp*

Vln 3 arco pizz. *f* arco sul tasto *pp*

Vln 4 arco pizz. *f*

Vla 1 *f*

Vla 2 *f*

Vlc 1 *f* (Harmonic: actual unisono with vln 1) pizz. *f* arco

Vlc 2 *f* (Harmonic: actual unisono with vln 1) pizz. *f* arco

Cb 1 *f* arco *f molto espress. e molto vib.*

Cb 2 Establish the tempo giusto ♩ = 76 arco

Check the silent metronome ♩ = 152 = ♩ = 76

53

Vln 1 pizz. *p*

Vln 2 pizz. *p*

Vln 3 pizz. *p*

Vln 4 pizz. *p*

Vla 1 (pizz.) *p*

Vla 2 arco *pp*

Vlc 1 *f molto espress. e molto vib.* *pp*

Vlc 2 *f molto espress. e molto vib.* *pp*

Cb 1

Cb 2

59 Sar(y)ang

Vln 1 *11*

Vln 2 *9*

Vln 3 *7*

Vln 4 *5*

Vla 1 arco sul pont. *pp*

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 *p* (Balance with vlc 2 and cb 2)  
(Harmonic sounding a minor 3rd below vlc 2)

Cb 2 *p* (Balance with cb 1 and vlc 2)  
(Harmonic sounding a minor 6th below vlc 2)

64

Vln 1 arco nat. *p*

Vln 2 arco nat. *p*

Vln 3 arco nat. *p*

Vln 4 arco *p*

Vla 1 arco nat. *f molto espress. e molto vib.*

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 *Sar(y)ang*

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

Vln 2 pizz. *mp* *9*

Vln 3 *mp* *7* *7* *7*

Vln 4 *mp* *5* *5* *5*

Vla 1 *7* *9* *11*

Vla 2 arco nat. (Balance with cello) *mp*

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

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

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

Cb 2 *p* *3*

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

73

Vln 1

Vln 2 *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

Sar(y)ang

77

nat.  $\overbrace{\hspace{1cm}}^3$

*mp*

(Balance with vln 2 and 3)

$\overbrace{\hspace{1cm}}^3$

*mp*

(Balance with vln 1 and 3)

$\overbrace{\hspace{1cm}}^3$

(Balance with vln 1 and 2) *mp*

arco  $\overbrace{\hspace{1cm}}^{\vee}$  arco  $\overbrace{\hspace{1cm}}^{\vee}$

*f* molto espress. e molto vib.

pizz.  $\overbrace{\hspace{1cm}}^3$

*mf*

$\overbrace{\hspace{1cm}}^5$

*mf*

*mf*

*mf*

$\overbrace{\hspace{1cm}}^3$

*mp*

(Balance with basses)

$\overbrace{\hspace{1cm}}^3$

(Balance with vlc 2 and cb 1)  
(Harmonic sounding a minor 3rd below vlc 2)

*mp*

$\overbrace{\hspace{1cm}}^3$

(Balance with vlc 2 and cb 1)  
(Harmonic sounding a minor 6th below vlc 2)

*mp*

82

pizz.

*mf*

$\overbrace{\hspace{1cm}}^5$

$\overbrace{\hspace{1cm}}^7$

pizz.

*mf*

$\overbrace{\hspace{1cm}}^3$

$\overbrace{\hspace{1cm}}^5$

pizz.

*mf*

$\overbrace{\hspace{1cm}}^5$

$\overbrace{\hspace{1cm}}^7$

$\overbrace{\hspace{1cm}}^9$

$\overbrace{\hspace{1cm}}^{11}$

$\overbrace{\hspace{1cm}}^9$

arco sul pont.

*p*

(Balance with vlc 1)

arco sul pont.

*p*

(Balance with vlc 2)

$\overbrace{\hspace{1cm}}^{\vee}$

$\overbrace{\hspace{1cm}}^{\vee}$

$\overbrace{\hspace{1cm}}^{\vee}$

$\overbrace{\hspace{1cm}}^{\vee}$

Sar(y)ang

86

Vln 1 *f* molto espress. e molto vib.

Vln 2 *f* molto espress. e molto vib.

Vln 3 *mf* arco (Balance with vln 4)

Vln 4 *mf* arco (Balance with vln 3)

Vla 1 *f* (Balance with vlc 2)

Vla 2 *f* (Balance with vlc 1)

Vlc 1 *f* (Balance with vlc 2)

Vlc 2 *f* (Balance with basses)

Cb 1 *f* (Balance with vlc 2 and cb 2)

Cb 2 *f* (Balance with vlc 2 and cb 1)

90

Vln 1 *mf* (Balance with vln 2)

Vln 2 *f* molto espress. e molto vib. *mf* (Balance with vln 1)

Vln 3 arco sul pont. *mp*

Vln 4 arco sul pont. *mp*

Vla 1 *f* (Balance with celli)

Vla 2 *mf* (Balance with vlc 2 and vlc 1)

Vlc 1 *mf* (Balance with vlc 2 and vlc 1)

Vlc 2 *p* (Balance with basses) *mf* (Balance with vlc 2 and vlc 1)

Cb 1 *p* (Balance with vlc 2 and cb 2)

Cb 2 *p* (Balance with vlc 2 and cb 1)

Sar(y)ang

95

arco sul pont. arco nat.

arco sul pont. pizz. nat. arco

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

*mf* *f* *f* *f*

99

pizz. arco

arco

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

*sf* *f* *f* *f* *cresc.* *ff* *ff* *ff*

Check the silent metronome ♩ = 152

Sar(y)ang

102

Violin 1: *fff* (with basses) pizz.  
Violin 2: *fff* (with basses) arco pizz.  
Violin 3: *ff sf*  
Violin 4: *ff*  
Viola 1: *ff*  
Viola 2: *ff*  
Violoncello 1: *ff*  
Violoncello 2: *ff*  
Cello 1: *fff* pizz. (with vln 1 and 2)  
Cello 2: *fff* (with vln 1 and 2)

104

**D** ♩ = 152

Violin 1: Bartok pizz.  
Violin 2: (Cue vln 3)  
Violin 3: *sf* *f giocoso*  
Violin 4: *sf* *f giocoso*  
Viola 1: *sf* *f giocoso*  
Viola 2: *sf*  
Violoncello 1: *sf*  
Violoncello 2: *sf* Bartok pizz.  
Cello 1: *ff*  
Cello 2: *ff* Establish the tempo ♩ = 152

108 *Sar(y)ang*

(Cue vln 2)

arco

*f giocoso*

arco

*f giocoso*

arco

*f giocoso* (Cue viola 2)

arco

*f giocoso* (Cue cello 1)

arco

112

**E**  $\text{♩} = 160$

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*ff*

Establish the new tempo  $\text{♩} = 160$

Sar(y)ang

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.*

*p subito*

*f molto espress.*

*p subito*

*f molto espress.*

*p subito*

*f molto espress.*

*p subito*

*f molto espress.*

*p subito*

*f molto espress.*

*p subito*

*f molto espress.*

arco

*f molto espress.*

arco

*f molto espress.*

Sar(y)ang

127

*molto rit.* (Long fermata) (Swift)

*ff*

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

S  
G,  
5-  
V.  
2  
0  
2  
1



# Acqua Nel Riflesso



# Acqua nel riflesso

Giuseppe Ungaretti

Robert Casteels

**A**  $\text{♩} = 60$   $\text{♩} = 60$

Trasformazione elettroacustica

Campane (con due tipi di martelletto)

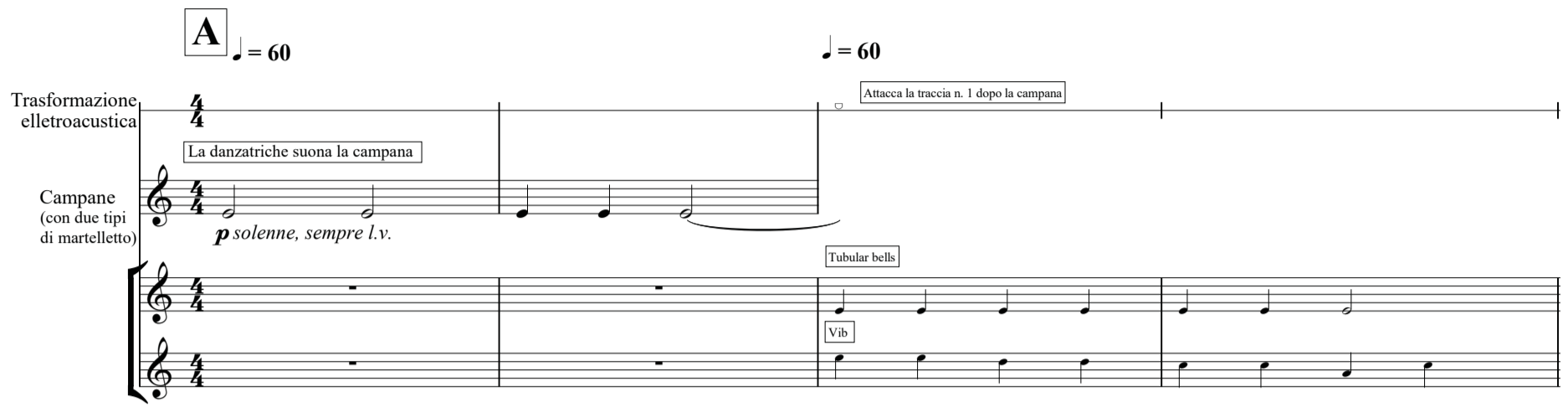
La danzatriche suona la campana

*p* *solenne, sempre l.v.*

Tubular bells

Vib

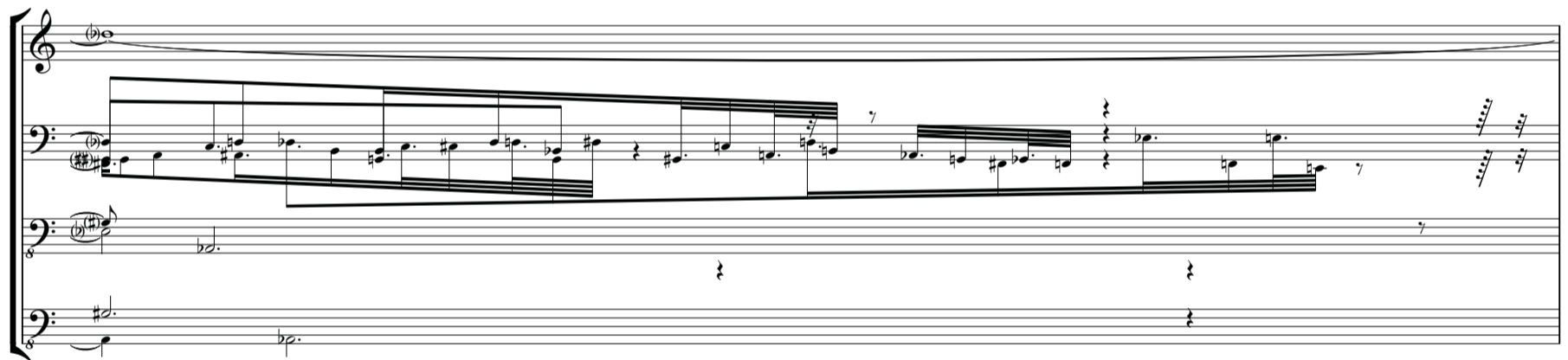
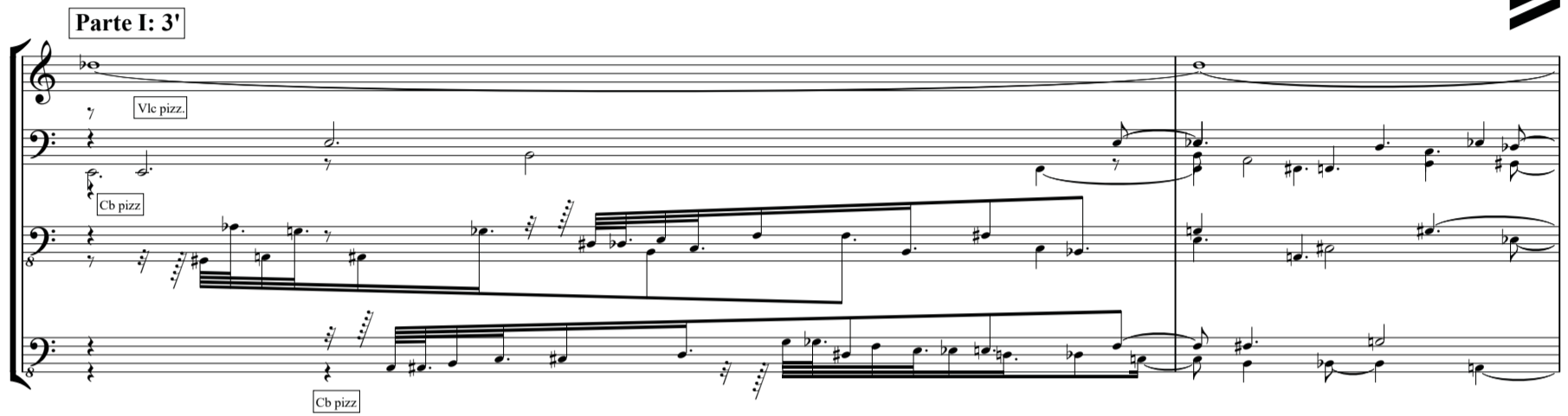
Attacca la traccia n. 1 dopo la campana



**Parte I: 3'**

Vlc pizz

Cb pizz



$\text{♩} = 72$



$\text{♩} = 84$



Acqua nel riflesso

The first system of the musical score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and some triplets. There are dynamic markings like *pp* and *ppp* throughout the system.

The second system of the musical score consists of five staves. The top staff is a grand staff. The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. A tempo marking  $\text{♩} = 96$  is present at the beginning. There are two boxes labeled "Vln pizz" above the second and third staves. The music continues with complex rhythmic patterns and dynamic markings.

The third system of the musical score consists of five staves. The top staff is a grand staff. The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music continues with complex rhythmic patterns and dynamic markings.

Acqua nel riflesso

♩ = 108

Celesta  
Glock  
Vib  
Hrspchrd  
Mmb  
Pno  
Hrp

♩ = 120

Orgn Ped

Temp/  
Elitr

Trasformazione elettroacustica

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

I H

Tnr

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

♩ = 132

Hrspchrd

Acqua nel riflesso

♩ = 144

Celesta

Glock

Vib

Hrp and Hrspchrd

Mrb

Pno

H

♩ = 156

Vln pizz

Vlc pizz

Cb pizz

H

*Acqua nel riflesso*

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, harmonic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

♩ = 168

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The tempo is marked as ♩ = 168. The music continues with intricate melodic and harmonic development. A large 'H' is written at the beginning of the system, possibly indicating a rehearsal mark or a specific performance instruction.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music concludes with a final melodic flourish and harmonic resolution. A large 'H' is written at the beginning of the system.

Acqua nel riflesso

♩ = 180

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets. The key signature has one sharp (F#). The tempo is marked as quarter note = 180.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes, and some triplets. The key signature has one sharp (F#).

♩ = 192

Celesta

Glock

Vib

Hrp

Hrspchrd

Mrb

Pno

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes, and some triplets. The key signature has one sharp (F#). The tempo is marked as quarter note = 192. The instruments are labeled as Celesta, Glock, Vib, Harp, Hrspchrd, Mrb, and Pno.

Acqua nel riflesso

Organ Ped  
H

Musical score for Organ and Pedal. The Organ part consists of five staves with various musical notations including notes, rests, and dynamic markings. The Pedal part is a single staff with notes and rests.

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Trasformazione elettroacustica

+ Sop. d'im - men - so

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

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

Vocal score with lyrics. It includes staves for Soprano (Sop.), Alto (Alto), and Tenor (Tnr). The lyrics are: "M'il - - - lu - - - mi - - - no" and "M'il - - - - - - - - - lu - - - mi - - - no". There is a box labeled "Trasformazione elettroacustica" with an arrow pointing to the vocal lines. Above the Soprano staff, the text "+ Sop. d'im - men - so" is written.

♩ = 198

H

Musical score for Organ and Pedal. The Organ part consists of five staves with various musical notations including notes, rests, and dynamic markings. The Pedal part is a single staff with notes and rests.

H

Musical score for Organ and Pedal. The Organ part consists of five staves with various musical notations including notes, rests, and dynamic markings. The Pedal part is a single staff with notes and rests.



Acqua nel riflesso

♩ = 204

H

♩ = 210

Vln pizz  
Vln pizz  
Vle pizz  
Vle pizz  
Cb pizz

H

H

Acqua nel riflesso

♩ = 204

First system of musical notation, measures 198-204. It features a piano (p.) dynamic marking and a half piano (hp) dynamic marking. The score includes a vocal line (H) and several instrumental staves with complex rhythmic patterns and slurs.

Second system of musical notation, measures 205-211. It continues the instrumental and vocal parts from the first system, with various dynamic markings such as piano (p.) and mezzo-piano (mp).

♩ = 198

Third system of musical notation, measures 198-204. This system includes specific instrument labels: Celesta, Glck, Vib, Hrp, Mrmb, Pno, and Hrspchrd. The tempo is marked as ♩ = 198. The score shows intricate instrumental textures for each of these instruments.

Acqua nel riflesso

$\text{♩} = 192$

Orgn Ped

Temp/  
Elltr

Trasformazione elettroacustica

Sprn/  
Mzz-sprn

III H  
Tnr

+ Sop. d'im - men - so

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

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

H

$\text{♩} = 186$

Vln pizz

Glock

Vib

Vln pizz

Cb pizz

Mrb

Vlc pizz

H

Acqua nel riflesso

System 1 of the musical score. It consists of seven staves. The top six staves are for various instruments, with the first staff containing a treble clef and a key signature of one flat. The bottom staff is a bass line, marked with an 'H' and a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a dynamic marking of *pp.* (pianissimo).

System 2 of the musical score. It consists of seven staves. The top six staves are for various instruments, with the first staff containing a treble clef and a key signature of one flat. The bottom staff is a bass line, marked with an 'H' and a bass clef. A tempo marking of  $\text{♩} = 180$  is present at the beginning of the system. The music continues with complex rhythmic patterns and dynamic markings.

System 3 of the musical score. It consists of seven staves. The top six staves are for various instruments, with the first staff containing a treble clef and a key signature of one flat. The bottom staff is a bass line, marked with an 'H' and a bass clef. The music continues with complex rhythmic patterns and dynamic markings.

Acqua nel riflesso

♩ = 174

Celesta

Glock

Vib

Pno

Mmb

H

♩ = 168

H

Vln pizz

Vlc pizz

Vle pizz

H

H

Temp/  
Eltr

Sprn/  
Mzz-sprn

IV H

Tnr

Trasformazione elettroacustica

+ Sop.

d'im - men - so.

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

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

Acqua nel riflesso

♩ = 156

Musical score for the first system, measures 1-4. The score is for a full orchestra. The instruments listed are Celesta, Glock, Vib, Hrp, Hrspchrd, and Pno. The tempo is marked as ♩ = 156. The music features complex rhythmic patterns and melodic lines across the various instruments.

Musical score for the second system, measures 5-8. The score continues with the Vln pizz instrument. The tempo is marked as ♩ = 150. The music features complex rhythmic patterns and melodic lines across the various instruments.

Musical score for the third system, measures 9-12. The score continues with the Glock, Vib, Celesta + Hrp, Pno + Hrspchrd, and Mfmb instruments. The music features complex rhythmic patterns and melodic lines across the various instruments.

Acqua nel riflesso

Violin 1 (Vln pizz) and Violin 2 (Vln pizz) parts. The Harp (H) part is also present. The system contains three measures of music.

Large ensemble section including:

- Celesta + Vlc1 pizz
- Glock + Vln1 pizz
- Vib + Vln4 pizz
- Mrb + Vln2 pizz
- Mrb + Vln3 pizz
- Hrpschrd + Cb pizz
- Hrpschrd + Cb3 pizz
- Pno + Vlc3 pizz
- Pno + Vlc4 pizz
- Hrp + Cb1 pizz
- Hrp + Cb2 pizz
- Orgn Ped + thérémin

The system contains three measures of music.

Celesta + Vlc2 pizz and Violin arco (Vln arco) parts. The system contains three measures of music.

Acqua nel riflesso

**B**

The first system of the musical score features six staves. The top two staves are for Violin (Vln) arco, with the first staff also marked 'Vln arco'. The third and fourth staves are for Viola (Vlc) arco. The fifth and sixth staves are for Violin (Vln) pizzicato (pizz). The bottom staff is for Viola (Vlc) arco. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. A double bar line is present at the end of the system.

The second system of the musical score features six staves. The top three staves are for Violin (Vln) arco. The fourth staff is for Viola (Vlc) arco. The fifth staff is for Harp (Hrp). The sixth staff is for Harpsichord (Hrpschrd). The music continues with complex rhythmic patterns and includes a double bar line at the end of the system.

The third system of the musical score features six staves. The top three staves are for Violin (Vln) arco. The fourth staff is for Viola (Vlc) arco. The fifth and sixth staves are for Violin (Vln) pizzicato (pizz). The music continues with complex rhythmic patterns and includes a double bar line at the end of the system.



Acqua nel riflesso

15  
19  
23  
27  
27  
23  
19  
15

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of continuous eighth-note patterns. Measure numbers 15, 19, 23, and 27 are indicated above the staves. The bottom staff has a measure number 15 below it.

19  
23  
27  
27  
23  
19  
Cb arco

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features more complex rhythmic patterns, including some sixteenth-note runs. Measure numbers 19, 23, and 27 are indicated above the staves. The bottom staff has a measure number 19 below it and a box labeled "Cb arco" above a specific passage.

23  
27  
27  
23  
Cb arco

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. Measure numbers 23 and 27 are indicated above the staves. The bottom staff has a measure number 23 below it and a box labeled "Cb arco" above a specific passage.

Acqua nel riflesso

27

The first system of the musical score consists of five staves. The top two staves are for strings, the third for bass, and the fourth and fifth for percussion. The percussion part includes Xyl (Xylophone), Vib (Vibraphone), and Cb arco (Cello arco). The music features a complex rhythmic pattern with many sixteenth notes and a melodic line that rises and then falls. A double bar line is present at the end of the system.

♩ = 146

The second system of the musical score consists of five staves. The percussion part includes Mrmb (Maracas) and Cb arco (Cello arco). The music continues with a similar rhythmic and melodic structure to the first system. A double bar line is present at the end of the system.

♩ = 140

Temp/  
Elltr

Trasformazione elettroacustica

The third system of the musical score consists of five staves. The percussion part includes Hrp (Harp), Celesta, and Cb arco (Cello arco). The music features a complex rhythmic pattern with many sixteenth notes and a melodic line that rises and then falls. A double bar line is present at the end of the system.

Acqua nel riflesso

Temp/  
Elltr

♩ = 136

This system of music features a complex arrangement of instruments. The top staff is a string quartet (Violin I, Violin II, Viola, and Violoncello) playing a dense, rhythmic pattern. Below it are two more string staves. The percussion section includes Glockenspiel (Glock), Maracas (Mar), and Cello arco (Cb arco). The music is characterized by rapid sixteenth-note passages and a steady, driving rhythm.

Temp/  
Elltr

♩ = 132

The second system continues the musical texture with the addition of Harpsichord (Hrpschd) and Piano (Pno). The string quartet maintains its intricate rhythmic pattern. The Harpsichord and Piano parts provide harmonic support and melodic counterpoints. The percussion remains active, contributing to the overall rhythmic complexity.

Temp/  
Elltr

♩ = 128

The third system features the addition of Harp (Hrp) and Cello arco (Cb arco). The tempo has slowed to 128 beats per minute. The string quartet continues with its rhythmic motif, while the Harp and Cello arco parts add new layers of texture and movement to the composition.

Acqua nel riflesso

Temp/ Elltr

♩ = 124

25/32

Celesta

Hrpschrd

Cb arco

Temp/ Elltr

♩ = 120

25/32

Mrbm, Celesta, Pno, Hrp, Vln 1, Cb 1

Vib

Vle4 arco

Cb arco

C

♩ = 57

♩ = 69

♩ = 102

4/4

H

La prima ninfea: I fiumi

**D** Senza tempo, colla parte

Temp/ Elltr

♩ = 86

♩ = 98

♩ = 86

Fine della traccia n. 1

Nrrtrc

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 fu - mi!

I fu - mi!

Pnfit I

I pianoforti seguono il poem

Pnfit II

*p* espress.

Acqua nel riflesso

Nrrtrc

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

Pnfit I

Pnfit II

*p* *sfz*

Nrrtrc

Ma quelle occulte  
Mani  
Che m'intridano  
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*

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

Pnfit I

Pnfit II

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

Alla fine del poema, la narratrice va alla campana

Nrrtrc

Pnfit I

Pnfit II

+ cuffie

+ cuffie

Temp/ Elltr

Cmpn

**E**  $\text{♩} = 60$

La narratrice suona la campana

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

Tub bells

Vib

Acqua nel riflesso

Parte II: 1'24"

♩ = 144

Pnfit I  
+ cuffie  
*f* come le campane  
Uno pedale per 20 battute

Pnfit II  
*f* come le campane  
Uno pedale per 21 battute

Voices  
cluster  
cluster  
cluster

String arco  
Strg arco  
Strg arco

7 5 3 9 11 9 7 5 3

Pnfit I

Pnfit II

cluster  
cluster  
cluster

13 13 13

11 9 7 11 9 7 11 9 7

5 3 5 3 5 3

Pnfit I

Pnfit II

cluster  
cluster  
cluster

11 11 11

9 9 9

7 7 7

5 5 5

3 3 3

Acqua nel riflesso

Pnfit I

Pnfit II

cluster

cluster

cluster

cluster

9

7

5

3

Pnfit I

Pnfit II

cluster

cluster

cluster

cluster

cluster

cluster

cluster

cluster

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

Pnfit I

Pnfit II

espress. e cresc.

espress. e cresc.

Strg pizz

13

9

11

5

3

7

11

13

9

11

7

5

3

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

4+3+4+5

4

Acqua nel riflesso

♩ = 72 doppio più lento

Pnfit I

Pnfit II

espress. e cresc.

espress. e cresc.

Strg pizz

Strg pizz

Strg pizz

Strg pizz

Strg pizz

Pnfit I

gliss.

pp dolcissimo

Strg arco

Strg arco

Strg arco

Strg arco



Acqua nel riflesso

Pnfit I

Pnfit II

*pp* *dolcissimo*

*gliss.*

Pnfit I

Pnfit II

*gliss.*

Pnfit I

Pnfit II

*gliss.*

Acqua nel riflesso

Pnfit I

Pnfit II

gliss.



Temp/  
Elltr

Pnfit I

Pnfit II

Fine della traccia n. 2

gliss.

gliss.

Acqua nel riflesso

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 indipendenti.

**F Andantino**  
→ Debussy  
- cuffie  
espress.

Pnfrt I  
f  
RH  
LH  
legato

**Andante**  
→ Descending melody  
espress.

**Andantino**  
espress.

RH  
LH  
legato

**Vivace**  
→ hovering  
g# not so minor  
molto avvolto

Pnfrt I  
cresc.

**Scorrevole**  
→ scalic toccata

**Con moto**  
ff → WT link

Suona tre volte  
ff marcato 9:8<sup>b</sup>  
→ chordal toccata

→ culminating, g# not so min

Pnfrt I  
legato cresc. senza ped.

**Con moto**  
→ The Irremediable

**Presto**  
f staccato senza Ped.

Suona due volte  
f marcato 9:8<sup>b</sup>

Suona due volte  
mf stacc. senza Ped.

Pnfrt I  
Ped.

**Andante**  
H  
espress.  
→ Ascending melody

**Con moto**  
mf

**Strepitoso**  
mf

**Presto**  
Suona tre volte  
mp stacc. senza Ped.

Pnfrt I  
Ped.

**Con moto**  
p

**Maestoso**  
pp

con il secondo pianoforte

tr molto cresc.

→ Colotomic chimes

Pnfrt I  
Ped.



Acqua nel riflesso

**G** Maestoso  $\text{♩} = 120$

Pnfit I  $\text{fff}$  un pedale sostenuto → Polaric note E → Anti-polaric note D#

Pnfit II  $\text{fff}$  un pedale sostenuto

Alla lettera G, i due pianisti suonano in sincronia a  $\text{♩} = 120$

*fff*

rit. . . . .

Pnfit I

Pnfit II

Pnfit I

Pnfit II *ff* *f*

Pnfit I *mf*

Pnfit II *mp*

**Lento**

Pnfit I *mp* *p* *ppp* + cuffie \*

Pnfit II *p leg. espr. misterioso* *pp* *ppp* + cuffie \*

**H**  $\text{♩} = 57$   $\text{♩} = 69$   $\text{♩} = 102$   $\text{♩} = 86$

Temp/ Elltr

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

Pnfit I *p freely*

Pnfit II *p freely* Va alla campana

Celesta, Pno, Hrp, Hrpschrd, Vlc

$\text{♩} = 98$   $\text{♩} = 86$

Il secondo pianista suona la campana

Cmpn

Pnfit I

Tubular bells

Vib

Acqua nel riflesso

Toccata Parte III: 5'40"

♩ = 108

**I**

Hrp

Pno

**II**

+ Hrpschrd

+ Pno

**III**

**IV** *come campane*

Pnfit I

Pnfit II

Mmb

Vlc

Pnfit I

Pnfit II

Mmb

**V**

Pnfit I

Pnfit II

Mmb + Vib

Acqua nel riflesso

Pnfrt I

Pnfrt II

Pnfrt I

Pnfrt II

Pnfrt I

Pnfrt II

VI

Mrb + Vib + Tub bells

Pnfrt I

Pnfrt II

Pnfrt I

Pnfrt II

VII

Glock

Mrb + Vib + Tub bells + Hrspchrd

Pnfrt I

Pnfrt II

RH

Acqua nel riflesso

Pnft I

Pnft II

LH

Pnft I

Pnft II

VIII

Mrb + Vib + Tub bells  
+ Hrspchrd + Hrp

Pnft I

Pnft II

Pnft I

Pnft II

RH

IX

LH

Mrb + Vib + Tub bells  
+ Hrspchrd + Hrp + Pno



Acqua nel riflesso

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Mmb + Vib + Tub bells + Hrspehrd + Hrp + Pno + Celesta

RH

Pnfit I

Pnfit II

Acqua nel riflesso

Pnfit I

Pnfit II

XI

[Mrb + Vib + Tub bells + Hrspchrd + Hrp + Pno + Celesta + Xyl]

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Pnfit I

Pnfit II

XII LH

Pnfit I

Pnfit II

Acqua nel riflesso

Pnfit I

Pnfit II

XIII

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

Mrb, Vib, Xyl

Orgn + Cb

H

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Acqua nel riflesso

Pnfit I

Pnfit II

XIV

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Acqua nel riflesso

♩ = 60

♩ = 72 ♩ = 84 ♩ = 96

Cmpn

L'ellectroacustica 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

Pnfrt I

**fff** marcatissimo strepitoso

scorrevole

RH1

LH5

10

10

10

ondeggiando

→ lettera J ↓

Acqua nel riflesso

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

Pnfrt II

Pnfrt II

Pnfrt II

Pnfrt II

Pnfrt II

Pnfrt II

Pnfrt II

Pnfrt II

→ 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.

H

H

Acqua nel riflesso

This musical score is for the piece "Acqua nel riflesso". It consists of six systems of staves, each containing a grand staff (treble and bass clefs) and a lower staff with a common time signature. The music is characterized by frequent triplet patterns in the upper staves. The lower staves provide a steady accompaniment. Various instruments are indicated by text boxes: Glockenspiel and Violin 4 pizzicato in the first system; Horns (H) in the second system; Horns (H) and Violin 3 pizzicato in the third system; Horns (H) and Violin 3 pizzicato in the fourth system; Horns (H) in the fifth system; and Organ in the sixth system. The score is marked with dynamic accents and includes repeat signs at the end of each system.

Acqua nel riflesso

- Vln 2 pizz

System 1: Violin 2 (pizzicato) and Harp. The violin part features a continuous eighth-note triplet pattern. The harp part consists of sustained chords and arpeggiated figures. A double bar line is present at the end of the system.

System 2: Continuation of the violin and harp parts. The violin part maintains the triplet pattern. The harp part includes a melodic line in the right hand. A double bar line is present at the end of the system.

System 3: Continuation of the violin and harp parts. The violin part maintains the triplet pattern. The harp part includes a melodic line in the right hand. A double bar line is present at the end of the system.

System 4: Continuation of the violin and harp parts. The violin part maintains the triplet pattern. The harp part includes a melodic line in the right hand. A double bar line is present at the end of the system.

Mrbm only

System 5: Continuation of the violin and harp parts. The violin part maintains the triplet pattern. The harp part includes a melodic line in the right hand. A double bar line is present at the end of the system.



Acqua nel riflesso

The musical score is organized into five systems, each containing four staves. The instruments are indicated by labels: H (Harp), Glnk (Glockenspiel), Celesta, Vln, Thrmn (Violins and Trombones), Vlc pizz (Violins pizzicato), Cb (Cello), Pno (Piano), and Hip (Harp). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as accents and hairpins. The key signature is one sharp (F#) and the time signature is 3/8. The score concludes with a double bar line and repeat signs.

Acqua nel riflesso

Temp/  
Elltr

Fine della traccia n. 3

La terza ninfea: Mattina

**J** Largo

Trasformazione elettroacustica

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

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

*p espress. rubato*  
*ped.*

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

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

*Immensity fills me with light*

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

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

*p espress. molto rubato*  
*ped.*

Il primo pianista va alla campana

*I enlighten myself with immensity*

Acqua nel riflesso

Temp/Eltr  $\frac{4}{4}$  **K**  $\text{♩} = 60$

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

Il primo pianista suona la campana

+ cuffie

Tubular bells

Vib

Parte IV: 3'40''

$\text{♩} = 72$

Cmpn

Pnfrt II

*p legato*

Pno, Hrp, Hrpschrd

Vln arco  
Vces

Vln pizz

Vln pizz

+ cuffie

Pnfrt I

H *mf dolce*

*mp espress.*

Pnfrt II

Celesta, Pno

Vln pizz

Hrp, Hrpschrd

Vln pizz

Acqua nel riflesso

H Pnfrt I

Pnfrt II

Vln pizz

Vlc pizz

Pno, Hrp, Hrpschrd

Pnfrt I

Pnfrt II

Celesta

Hrp

Hrpschrd

Vln pizz

Vlc pizz

*p legato*

Pnfrt I

H Pnfrt II

*f dolce*

*mf espress.*

Vln arco

Celesta

Hrp

Hrpschrd

Vln pizz

Vlc pizz

Pno, Hrp

Mrrb

Acqua nel riflesso

Musical score for the first system of 'Acqua nel riflesso'. The score is arranged in two systems. The first system includes parts for Pnfit I (Piano First), H Pnfit II (Piano Second), and a string section. The second system includes parts for Hrpschrd (Harpsichord), Hrp (Harp), Celesta, and Pno (Piano). The Pnfit I part features a melodic line with triplets. The string section includes parts for Vln pizz (Violin pizzicato), Vlc pizz (Viola pizzicato), and Hrpschrd. The Hrpschrd and Hrp parts have a rhythmic pattern. The Celesta and Pno parts have a rhythmic pattern. The Vln pizz and Vlc pizz parts have a rhythmic pattern.

Musical score for the second system of 'Acqua nel riflesso'. The score is arranged in two systems. The first system includes parts for Pnfit I (Piano First) and a string section. The second system includes parts for Pno, Hrp, Hrpschrd, + Vln arco (Violin arco), Vln pizz (Violin pizzicato), Vlc pizz (Viola pizzicato), and Cb pizz (Cello pizzicato). The Pnfit I part features a melodic line with a crescendo and a triplet. The string section includes parts for Vln arco, Vln pizz, Vlc pizz, and Cb pizz. The Pno, Hrp, and Hrpschrd parts have a rhythmic pattern.

Acqua nel riflesso

Musical score for the first system of 'Acqua nel riflesso'. The score includes parts for Pnfit I, Pnfit II, Vln arco, Celesta, Pno, Hrp, and Hrpschrd. Pnfit I has a triplet of chords. Pnfit II is marked *ff dolce* and *f espress.* The Vln arco part features a long, sustained melodic line. The Celesta, Pno, Hrp, and Hrpschrd parts provide rhythmic and harmonic accompaniment.

Musical score for the second system of 'Acqua nel riflesso'. The score includes parts for Pnfit I, Pnfit II, Celesta, Pno, Vln pizz, Vln arco, Hrp, Hrpschrd, Vlc pizz, and Cb pizz. Pnfit I has a triplet of chords. Pnfit II has a triplet of chords. The Vln arco part continues with a long, sustained melodic line. The Celesta, Pno, Vln pizz, Hrp, Hrpschrd, Vlc pizz, and Cb pizz parts provide rhythmic and harmonic accompaniment.

Acqua nel riflesso

Musical score for the first system of "Acqua nel riflesso". The score is arranged in two systems. The first system includes parts for Pnfrt I, Pnfrt II, and a group of instruments (Pno, Hrp, Hpschrd). The second system includes parts for Pno, Celesta, Hrp, and Hpschrd. The Pnfrt I part features a triplet of notes. The Pnfrt II part has a dynamic marking of *mp*. The Pno part has a dynamic marking of *mp*. The Hrp part has a dynamic marking of *mp*. The Hpschrd part has a dynamic marking of *mp*. The Celesta part has a dynamic marking of *mp*. The score is written in a key signature of one flat and a time signature of 3/4. The first system ends with a double bar line and a repeat sign.

Musical score for the second system of "Acqua nel riflesso". The score is arranged in two systems. The first system includes parts for Pnfrt II, Mrmb, Cb pizz, Vln arco, Vln pizz, Vlc pizz, Pno, Vlc pizz, Celesta, Hrp, and Hpschrd. The second system includes parts for Vln pizz, Vln arco, Vln pizz, Vlc pizz, Pno, Vlc pizz, Celesta, Hrp, and Hpschrd. The Pnfrt II part has a dynamic marking of *mp*. The Mrmb part has a dynamic marking of *mp*. The Cb pizz part has a dynamic marking of *mp*. The Vln arco part has a dynamic marking of *mp*. The Vln pizz part has a dynamic marking of *mp*. The Vlc pizz part has a dynamic marking of *mp*. The Pno part has a dynamic marking of *mp*. The Vlc pizz part has a dynamic marking of *mp*. The Celesta part has a dynamic marking of *mp*. The Hrp part has a dynamic marking of *mp*. The Hpschrd part has a dynamic marking of *mp*. The score is written in a key signature of one flat and a time signature of 3/4. The second system ends with a double bar line and a repeat sign.

Acqua nel riflesso

Musical score for the first system of 'Acqua nel riflesso'. The score is written for a large ensemble. The top staff is for Pnfit II, featuring a melodic line with triplets and a fermata. Below it are staves for Pno, Hrp, Hrpschrd and Vees, Vln arco. The middle section includes Vln pizz, Celesta, and Pno. The bottom section includes Vlc pizz, Hrp, Hrpschrd, Vlc, Cb pizz, and Cb pizz. The music is in a key with one flat and a 3/4 time signature.

Musical score for the second system of 'Acqua nel riflesso'. The top staff is for Pnfit I, with dynamics *ff dolce* and *ff espress.*. The second staff is for Pnfit II, with a *cresc.* marking and triplets. The middle section includes Vib, Tubular bells, Vln arco, Vln pizz, Mrmb, and Celesta. The bottom section includes Cb1 pizz, Vln pizz, Cb2 pizz, Vlc pizz, Pno, Hrp, Hrpschrd, Vlc pizz, and Cb3,4 pizz. The music continues with complex rhythmic patterns and dynamics.



Acqua nel riflesso

Musical score for the first system of 'Acqua nel riflesso'. The score is arranged in a grand staff with two piano parts (Pnfit I and Pnfit II) at the top. Below them are staves for various instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello I (Vcl I), Violoncello II (Vcl II), Double Bass (Cb), Double Bass (Cb3,4), Vibraphone (Vib), Tubular Bells (Tub. Bells), Maracas (Mrmb), Celesta, Piano (Pno), Harp (Hrp), and Harpsichord (Hrpschrd). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as 'Vln arco', 'Vln pizz', 'Vlc pizz', and 'Cb1 pizz' are present throughout the system.

Musical score for the second system of 'Acqua nel riflesso'. This system continues the orchestration from the first system, featuring the same instruments: Pnfit II, Vln I, Vln II, Vla, Vcl I, Vcl II, Cb, Cb3,4, Vib, Tub. Bells, Mrmb, Celesta, Pno, Hrp, and Hrpschrd. The notation includes intricate rhythmic figures and dynamic markings. Performance instructions like 'Vib', 'Cb2 pizz', and 'Vcl pizz' are clearly visible. The system concludes with a double bar line and repeat signs on the left and right sides.

*Acqua nel riflesso*

Pnfit I

Pnfit II

Pnfit I

Pnfit II

Acqua nel riflesso

Pnfit I

Pnfit II

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

Pnfit I

Pnfit II

Strgs arco

Vces

L

Trasformazione elettroacustica

H

M'il - lu - mi no

M'il - lu - mi no

*f dim.*

*p*

*ff dim.*

*mp*

*p dolce armonioso*

Pedale di 5 battute

Pedale di 4 battute

Strgs arco

Strgs arco

Strgs arco

Vces

Vces

Acqua nel riflesso

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

M'il - lu - mi

M'il - lu - mi

7 11 15 19 23

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

no

no

15 19 23 27 15

Acqua nel riflesso

Temp/  
Elltr

*p dolce armonioso*

Pnfit I

Pnfit II

19

23 27

27

23

19

Cb arco

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit I

Pnfit II

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

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

Suonare la fioritura sulla battuta

23

27

27

23

Acqua nel riflesso

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

Pnfit I

Pnfit II

no d'im - - - men

no d'im - - - men

*legato*

27

Xylo

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

Pnfit I

Pnfit II

so

so

Cb4 arco

\*

Acqua nel riflesso

Temp/  
Elltr

Pnfit  
I

Pnfit  
II

*p dolce armonioso*

Ped.

This system contains the first system of the score. It includes staves for Piano I and II, Celesta, Harp, and strings. The piano part features a long, sustained chord with a fermata. The celesta and harp play a rhythmic pattern of eighth notes. The strings play a similar rhythmic pattern. The tempo is marked 'Temp' and the conductor's baton is shown.

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

Glock

Mrb

Cb3 arco

Cb4 arco

This system contains the second system of the score. It includes staves for Soprano/Mezzo-soprano, Tenor, Piano I and II, Glockenspiel, Mallet Percussion, and Double Bass. The vocalists sing the lyrics 'M'il - - - - - lu - - - - -'. The piano part features a long, sustained chord with a fermata. The glockenspiel and mallet percussion play a rhythmic pattern of eighth notes. The double bass plays a similar rhythmic pattern. The tempo is marked 'Temp' and the conductor's baton is shown.

Acqua nel riflesso

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

Hrpschrd

Pno

Vlc2 arco

Cb2 arco

Cb3 arco

Cb4 arco

The musical score is arranged in a system with multiple staves. At the top, there are two vocal staves: Sprn/Mzz-sprn and Tnr. Both have lyrics 'mi - - - - - no'. Below them are two piano staves, Pnfit I and Pnfit II. Pnfit I has a melodic line with some grace notes. Pnfit II has a sustained chordal accompaniment. The lower part of the score features a complex instrumental arrangement. It includes a Harpsichord (Hrpschrd) with a rapid, rhythmic pattern. A Piano (Pno) part is also present, with a similar rhythmic texture. A Violin 2 (Vlc2 arco) part is shown in the bass clef, mirroring the piano's rhythm. At the bottom, three Cello parts (Cb2 arco, Cb3 arco, Cb4 arco) are shown, also in the bass clef, with similar rhythmic patterns. The score is written in a standard musical notation style with various clefs and dynamic markings.



Acqua nel riflesso

Temp/  
Elltr

Sprn/  
Mzz-sprn

Tnr

Pnfit  
I

Pnfit  
II

Pno

Hrp

Cb3 arco

Cb4 arco

\*

The musical score is arranged in a system with multiple staves. At the top, there are staves for 'Temp/Elltr', 'Sprn/Mzz-sprn', and 'Tnr'. The 'Sprn/Mzz-sprn' and 'Tnr' staves both have a 'd'im' marking. Below these are staves for 'Pnfit I' and 'Pnfit II'. The 'Pnfit II' staff has a '\*' symbol at the end. The lower section of the score features a grand staff with 'Pno' and 'Hrp' parts, and two cello parts labeled 'Cb3 arco' and 'Cb4 arco'. The score includes various musical notations such as notes, rests, and dynamic markings.

Acqua nel riflesso

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

Pnfrt I

Pnfrt II

*pp* *dolcissimo*

*gliss.*

*gliss.*

Celesta

Hrpschrd

Cb4 arco

Coda: l'allineamento verticale nello spartito integrale non corrisponde con esattezza al risultato sonoro.

**M** I due pianisti suonano doppio più rapido  $\text{♩} = 72$  fino all'fine senza ritardando, in sincronia tra di loro ed indipendenti dalla traccia audio. Senza clicca sulla traccia.

(♩ = 216) (♩ = 212) (♩ = 207) (♩ = 201) (♩ = 194)

Temp/ Elltr

Sprn/ Mzz-sprn

Tnr

Pnfrt I

Pnfrt II

- cuffie

- cuffie

Hrp + Hrpschrd

Orgn ped. + Cb1 arco

so.

so.

I cantanti vanno alla campana

Acqua nel riflesso

Temp/ Elltr

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

Pnfit I

Pnfit II

Hrp only

Temp/ Elltr

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

Pnfit I

Pnfit II

Temp/ Elltr

(♩ = 69) (♩ = 60) **Vivo**

Cmpn

Pnfit I

Tubular bells

Vib

Fine della traccia n. 4

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

*ff*

*fff secco*

S  
i  
n  
g  
a  
p  
o  
r  
c  
e  
3  
0  
-  
V  
I  
-  
2  
0  
2  
1



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