

# *¿Resiliencia!*

Robert Casteels

Cover : twenty-four screenshots from Tejas Ewing's film and bar 213 of *ṛṚṣilīāncā!* opus 114C.

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## Genesis and journey

Retrospectively, a continuity can be traced between *ζRasiliancā!* and Casteels's compositions such as Symphony nr 5 *Veneris Transitus Symphoniae* and *ἑβδομηκοντάκις* for the homophonic and homorhythmic idea of the *De Profundis* calls, *Nine dragons* and *Bubbles* for the electro-acoustic pre-recorded tape and video, and *Acqua nel riflesso* for the electro-acoustic live transformations. This continuity was unintentional:

Symphony nr 5 <i>Veneris Transitus Symphoniae</i> opus 87 (2012) [49']	→	<i>ἑβδομηκοντάκις</i> opus 114A (2018) [16'20"]	→	<i>ζRasiliancā!</i> opus 114B (July 2020) [19']	→	<i>ζRasiliancā!</i> opus 114C (October and November 2020)	→	<i>ζRasiliancā!</i> opus 114D (July and September 2021) [19'19"]	→	<i>Bubbles</i> opus 132A (September 2021) [15'15"]	→	<i>Bubbles</i> opus 132B (Sept 2021) [15'15"]	→	<i>String decet</i> opus 134 (May 2021) [5']	→	<i>Acqua nel riflesso</i> opus 136 (September 2021) [22']
		<i>Nine Dragons</i> opus 117 (2018) [9']														

*ἑβδομηκοντάκις* opus 114A in E Majorissime for MIDI orchestra in augmented reality through electro-acoustical treatment is a choreographed and secular *De Profundis*. Robert Casteels completed this composition on 30-V-2018 in Nongsapura (Indonesia) after watching in Singapore on 11-V-2018 *Dead Bodies according to X-Event protocol Les corps morts* (2006) by French choreographers Annie Vigier & Franck Apertet, final piece of *Frontier Danceland's* production entitled *SIDES 2018*. Seven dancers performed outside of the SOTA Theatre Studio, isolated on seven mats without interacting with one another. The seven dancers performed in total silence except for the noise of their bodies and breathing. Their gestural vocabulary evolved gradually from quiet and seemingly normal to spasmodic and violent. The choreography ended with a climactic epilepsy after which the seven dancers collapsed in a state of rigor mortis. In ancient Greek, *hebdomèkontakis* means seventy times. Septuplet is the dominant rhythmic value. With the exception of period 24 that leads to the climax (bar 167 consisting of 77 hemidemisemiquavers), twenty-six periods count seven bar each, each bar counting seven beats. Seven electro-acoustic transformations enrich the MIDI sounds. A single melodic theme appears seven times with its characteristic *De Profundis* interval of an ascending minor ninth. *De profundis clamavi* is the first verse of psalm 130 of the Book of Psalms, a call to God from the depths. The composition *ἑβδομηκοντάκις* is based on two modes (heptatonic mode c, c#, d, f, f#, g and bb from which is derived another mode equivalent to E Major and g# minor) and two polar notes (c# and f#). I treated g# minor as the relative minor key of E Major. No other tonal chords or keys were used, hence the superlative adjective *majorissime* used to qualify E Major. The chimes play a colotomic role. *ἑβδομηκοντάκις* opus 114A remained unperformed but turned out to be the powerful departure point of *ζRasiliancā!* op. 114B, 114C, 114D and 114E. *Bubbles* op. 132A and 132B, string decet op. 134 and *Acqua nel riflesso* op. 136 are the continuation *ζRasiliancā!*.

## *ζRasiliancā!* and Covid-19

In July 2020, Casteels conceived a digital project entitled *ζRasiliancā!*. The National Arts Council, Singapore, funded this project under the scheme entitled the Digital Presentation Grant for the Arts. *ζRasiliancā!* is the only composition Casteels wrote during the whole year of 2020. Sonically and visually, this massive composition echoes our individual responses to the sanitary, ontological and teleological crisis of COVID-19 that affected all of us worldwide. Resilience refers to our capacity to recover from difficulties and to our mental elasticity to spring back or morph into new shapes. The fundamental message of this project is that resilience within the safety net of a strong social cohesion enables us to overcome the onslaught of a massive crisis that was damaging the very fabric of our lives. Hence, the inverted question mark before and the exclamation mark after the title *ζRasiliancā!*. The three inverted letters e in the title refer to the palindrome in the music composition.

*ζRasiliancā!* project unfolded from July to November 2020 as following: researching, applying for funding, sourcing the artists, composing the sound track, sound sculpting this sound track, creating the film, video-recording, creating the interpolations, creating the project's web site, publicizing and organizing the online screenings, holding the web chats, publishing the score. The continuation of the COVID-19 pandemic in 2021 delayed the publication until February 2022.

## The music

The initial soundtrack op. 114B consists entirely of MIDI synthesized sounds. Its musical language includes:

- one melody that undergoes increasing degrees of intervallic deformations and sonic infections,
- two modes (pentatonic: e, g#, a, b and d# and heptatonic: c, c#, d, f, f#, g and bb),
- two supratonal monochords (E Very Major and its g# relatively minor. The Very Major refers to the E majorissime of *ἑβδομηκοντάκις*),
- colotomic signals sounded by a gong,
- four trochaic punctuation (with a process of development and resorption of the trochaic meter),

- terraced dynamics,
- terraced tempi,
- rhythmic palindromes and
- four storms, each one more violent than the preceding one.

Letter A			B	C		D				E	G			H	I	J	
Bar 1	9	30	44	58	64	72	93	102	122	129	171	184	192	193	214	221	225
O'00"		2'26"	3'43"	4'59"		6'03"				10'56"	14'26"	15'31"		16'12"	17'46"	18'07"	
		Theme (first time)				Theme 2°	Theme 3°		Theme 4°		Theme 5°	Theme 6°				Triumphant theme 7° (last occurrence)	
Normality in E very Major			Until 52, flowering in E very Major							Suspension g# relatively minor				Climax in E very Major	Climax in E very Major		Gradual modulation to g# relatively minor
	Tension starts				Storm I	Storm II starts		Storm II ends			Storm III starts		Storm III ends	Storm IV starts	Storm IV ends		

The first trochaic punctuation in bar 1 sounds like two pitches of equal value since no pulse has yet been established. Taking twenty minutes to travel from an E Major triad to a g# minor triad is hardly a harmonic progression

The MIDI orchestra of *¿Rasiliãca!* consists of seven-part choral voices and the following seven quintets: percussion (bells, crotales, vibraphone, triangle and timpani), woodwinds (piccolo, flute, oboe, clarinet and bassoon), brass (trumpet, tenor and bass trombone, horn and tuba), five violins, five violas, five celli and five contrabasses. Percussionist Dennis Sim used the Chinese drum, snare drum, a set of four so-called octoban drums, triangle and a set of five temple blocks in the interpolation opus 114C #1. Octoban drums are deep single-head tom-toms.

### Sound sculpting

The online premiere for *¿Rasiliãca!* op. 114B [19'] took place on 1-X-2020, for *¿Rasiliãca!* op. 114C [19'19"] on 29-X-2020 and for *¿Rasiliãca!* op. 114D [19'19"] on 5-VIII-2021. Ewing's and Vasudev's moving images are identical for op. 114B and op. 114C. Composer Casteels and sound engineer Gao Yang of Pavane Recording Studio submitted parts of op. 114B to sound sculpting or detuning. The wavy lines in the full score indicate these transformations:

<i>¿Rasiliãca!</i> opus 114C [19'19"]							
Transformation #1	Transformation #2	Transformation #3	Transformation #4	Transformation #5	Transformation #6	Transformation #7	Transformation #8
Bar 44 to 52 @3'43"	Bar 72 to 78 @6'03"	Bar 94 to 102 @7'52"	Bar 127 to 136 @10'27"	Bar 150 to 155 @12'41"	Bar 186 to 192 @15'41"	Bar 207 to 213 @16'52"	Bar 228 to the end @18'33"
Effect : black hole	Effect : black hole	Effect : pitch effect 1	Effect : eternal verb	Effect : Lo Fi	Effect : tape flanger feedback	Detuning : pitch size M matters	Effect : eternal verb
From : Eventide	From : Eventide	From : Excalibur	From : Byome	From : Advanced Instr. Research	From : Rob Paper	From : Byome	From : Byome

### Performance texts

From April to June 2020 the Government of Singapore implemented a circuit breaker, i.e. a stay-at-home order and cordon sanitaire as a preventive measure in response to the COVID-19 pandemic in the country. At the early stage of the project, writer Verena Tay asked the artistic team fifteen questions about their experience during the circuit breaker (Examples: what were your top three difficulties that you faced since January 2020 because of the pandemic? What words/images do you associate with the word 'Resilience'? What words/images do you associate with the opposite of 'Resilience'?). The responses inspired Tay to write poems that to her own saying are (quote) "performance texts".

Filmmakers Tejas Ewing and Deepesh Vasudev incorporated Tay reciting her texts. In the interpolation op. 114C #4 mezzo-soprano Sabrina Zuber incorporated Verena's poem entitled *Stages* by combining spoken text, sung text and body movements filmed outdoors. Ewing and Vasudev incorporated Tay's poems in the interpolation op. 114C #5 and in the final film op. 114C.

## The interpolations

Casteels admired, studied and conducted works by Edgar Varèse. In *Déserts* three sequences of 'organized sound' on tape are interpolated into the composition. In *¿Rasiliãncã!* six sequences are superimposed to the composition. The artists chose a section of the op. 114B soundtrack. Constrained by the Covid-19 situation, the artists had to work by themselves in their homes. Pavane Recording Studio recorded them one by one. Zuber responded tonally, Álvarez and Yong modally, whilst Wee chose a jazz aesthetic. Wee also used the composer's family name (C-A-Eb-D-E-E-F-Eb) to build a melodic material (quote) "away from the gravitational force of the score". Each interpolation was made accessible online at 8pm on the Thursdays of the months of October and November 2020. A web chat using zoom followed each screening. The following table summarizes the musical and visual content of each interpolation as well as shows their location within the op. 114C [19'19"]:

Interpolations opus 114C #1 to 6		Live interaction in opus 114D	
From bar 1 to 57	<p style="text-align: center;"><b>Interpolation opus 114C #4 for MIDI orchestra and solo voice in augmented reality</b></p> <p><u>Duration</u> : 5'10"  <u>Online e-premiere</u> on 5-XI-2020 by mezzo-soprano Sabrina Zuber  <u>Dominant colour</u> : black and violet (indoors), natural (outdoors)  <u>Musical idiom</u> : E major  <u>Text</u> : Verena Tay's performance texts entitled <i>Stages, Intent and Time</i>  <u>Soloist's rapport</u> : introvert spirituality</p>	From bar 1 to 57 First interaction by mezzo-soprano Sabrina Zuber	From bar 9 to 52 First interaction by keyboardist Casteels (P38, then P27 + vibrato)
From bar 13 to 168		From bar 73 to 79 Second interaction by keyboardist Casteels (P23, then P33 on tenuto pitch G)	
From bar 55 to 109	<p style="text-align: center;"><b>Interpolation opus 114C #3 for MIDI orchestra and solo piano in augmented reality</b></p> <p><u>Duration</u> : 4'27"  <u>Online e-premiere</u> on 22-X-2020 by pianist Bertram Wee  <u>Element</u> : fire (blossoms, exploding light)  <u>Dominant colour</u> : red, blue and its opposite orange  <u>Abstraction</u> : abstract fireworks and their palindromes, discombobulation of the soloist's body, ghost of hands  <u>Musical idiom</u> : blues scale (e, g#, a, b and d#)  <u>Soloist's rapport</u> : polarity, power collision of might with might, pushing of boundaries</p>	From bar 102 to 113 Third interaction by keyboardist Casteels (P50 on triangle and suspended cymbal)	
From bar 102 to 192		From bar 114 to 120 Fourth interaction by keyboardist Casteels (P38)	
From bar 108 to 164	<p style="text-align: center;"><b>Interpolation opus 114C #2 for MIDI orchestra and solo flute in augmented reality</b></p> <p><u>Duration</u> : 4'52"  <u>Online e-premiere</u> on 15-X-2020 by flautist Roberto Álvarez  <u>Element</u> : air (skies, clouds, undulating blades of grass)  <u>Dominant colour</u> : blue and gold  <u>Abstraction</u> : aerial view of abstract patterns on a blue body of water  <u>Musical idiom</u> : pentatonic mode (e, g#, a, b and d#)  <u>Soloist's rapport</u> : individuality and conviviality</p>	From bar 129 to 136 Fifth interaction by keyboardist Casteels (P47)	
From bar 108 to 164		From bar 108 to 133 Second interaction by mezzo-soprano Sabrina Zuber	
From bar 102 to 192	<p style="text-align: center;"><b>Interpolation opus 114C #1 for MIDI orchestra and solo percussion in augmented reality</b></p> <p><u>Duration</u> : 7'44"  <u>Online e-premiere</u> on 8-X-2020 by percussionist Dennis Sim  <u>Element</u> : water (ripples of waves, deconstruction of a falling droplet, rain droplet, bubbles)  <u>Dominant colour</u> : blue  <u>Abstraction</u> : beehive pattern on the music score  <u>Soloist's rapport</u> : dialogue</p>	From bar 102 to 113 Third interaction by keyboardist Casteels (P50 on triangle and suspended cymbal)	

	From bar 157 to 234 Interpolation opus 114C #6 for MIDI orchestra and solo violin in augmented reality <u>Duration</u> : 6'07" <u>Online e-premiere</u> on 19-XI-2020 by violinist Yong Kai Lin <u>Dominant colour</u> : none, but the mouvement of colour <u>Abstraction</u> : distanciation between the visual aspect of the violin playing and the sound of the violin <u>Musical idiom</u> : atonal <u>Soloist's rapport</u> : soaring above the activity, fight, climax and resolution		From bar 157 to 164 Sixth interaction by keyboardist Casteels (P42)
			From bar 178 to 191 Seventh interaction by keyboardist Casteels (P35)
			From bar 193 to 191 Eighth interaction by keyboardist Casteels (P34)
		From bar 214 to 220 Third interaction by mezzo-soprano Sabrina Zuber	

Regarding the live interaction in opus 114D:

- The numbers in the column on the right refer to the timbre of the *numacompact 2X* keyboard on which Casteels played: P38 *Sound Track*, P27 *Coreanmix*, P23 *Pro Phats*, P33 *Europaduo*, P50 *All Drums*, PP47 *Chorale*, P42 *Bossamood*, P35 *Woodglock* and P34 *Romantic*.
- Bertram Wee improvised on a grand piano using the following additional items: alto recorder head joint, duck call, goose call, megaphone, satay sticks attached to a bullet, superball mallets and vibrators.
- Yong Kai Lin improvised with his acoustic violin connected to an efx/loop pedal.

### Moving images that move

Filmmakers Tejas Ewing and Deepesh Vasudev worked in three stages.

First, they listened repeatedly to the music and discussed how to create an abstract visual story inspired by the feelings generated from the music.

Then, they filmed the entire movie in Singapore, only using mobile phones, a medium that (quote) “empowers everybody to create”. The filmmakers alternated between realistic and abstract material. Their moving images include :

- art works (Latiff Mohidin’s 1964 painting entitled *Karam*, or shipwreck, Lim Leong Seng’s *The Chinese coolie, An Indian Milk Trader* and *Mid-Autumn Festival Lantern Procession*, 2001 live-sized bronze sculptures displayed at Telok Ayer Green) (see images #2, 8, 9 and 10 on the cover of this publication);
- underground urban scenery (see images #1, 13);
- outdoor urban (see images #3, 4, 6, 14, 17, 18, 19 and 24);
- greenery (see images #11, 12, 15 and 16);
- geometrical structures(see images #5, 7, 20, 21, 22 and 23).

Thirdly, Ewing and Vasudev manipulated the footage and transformed the images in the same way that Casteels subjected his initial sound track to electro-acoustic transformations. To create the film for each interpolation, the filmmakers endeavored to (quote) “express visually the intangible wave every artist sends out during his performance”. They also made sure that all nine videos have aesthetic links. Ewing stated that (quote) “Colours are an emotional response to the music”. Therefore, not only did they avoid to repeat a colour throughout all interpolations, but they created a unique visual character for each interpolation, whilst retaining a common thread. Referring to interpolation op. 114C #4 Ewing and Vasudev view the film as being (quote) “a living object that ends with Sabrina exhaling the word “breathe” in Italian, her mother tongue”. Mirroring the palindromes in the music composition, the filmmakers included the reversal of images like the very beginning and ending of the film op. 114B or the reversal of abstract fireworks in interpolation op. 114C #3. Our mind plays tricks: you and I see something different when watching the same images. Casteels wonders: what about when you and I listen to the same music? Are we hearing the same music? In interpolations 114C #1 and #5, Ewing and Vasudev nod humorously to Alfred Hitchcock by including brief cameo appearances of themselves, of Casteels, of Calla Lim Kai Yan (assistant at Pavane Recording Studio) and of dancer Sufri resting between his recording takes. At the end, a hexagonal kaleidoscope morphs into a majestic aerial view of the Singapore skyline. The situation opens up. There is hope. We are resilient.

Time location in the last movie on the web site	Realistic material	Abstract material	The 24 screenshots on the publication's cover appear during the following bar numbers in the full score
0' (text)			
0'39"	ascending escalator		
0'40"			8
1'12"		geometrical patterns	
2'06"	artwork alternating with underground car traffic		8
2'47"	underground car traffic alternating with shadows of human traffic		
3'05"	superimposition of black & white and colored urban traffic		
3'44"	traffic in tunnel		
4'28"	open air traffic		
4'41"	floating and deconstructed buildings		
5'14"		superimposition of deconstructed horizontal escalator and expressway	9
5'32"	Horizontal traffic with superimposed traffic in contrary motion		
6'11"		conflicting geometrical patterns	
6'32"			38
6'57"		blue skies emerge superimposed with artwork	38
7'41"		abstract geometrical patterns	67
7'57"		sculptures	
8'10"			67
8'32" and 9'05"			88
	9'07" black out		
9'10 and 9'27"	trees with a background of indistinct conversations by invisible people		124
	10'13" black out		
10'18"	geometrical patterns superimposed with an urban night scene		
11'		geometrical patterns	
11'10"	geometrical patterns superimposed with underground public transport		145
	12'14" black out		
12'15"	silent urban traffic during silent portion of the soundtrack, first in daytime, then at night-time		
	12'43" black out		
12'45"	open air public transport under the rain alternating with sculptures		
13'22"	open air public transport under the rain alternating with painting		
13'31"	open air public transport under the rain		145
13'50"	silent contrasting urban scenes at daytime during silent portion of the soundtrack		
14'33" and 14'36"	urban greenery		147
14'39"	silent contrasting urban scenes at nighttime during silent portion of the soundtrack		
14'59"	frozen sculptures superimposed on urban traffic		
15'59"			148
16'	deconstructed buildings		
16'25"	imploding undulating pedestrian bridge ending with The Float @ Marina Bay		148
	16'47" black out		
16'50"	Singaporean skyline passing by in superimposed contrary motion		
17'00"			149
17'02"		geometrical patterns	
17'12"			149
17'28"			150
	18'04" black out		
18'17"		geometrical patterns	151
18'25"	urban skyline with grass blades		
	18'41" black out		
18'47"	hexagon morphing into an aerial view of Marina Bay Sands		
18'50" and 19'10"			169 and 170
19'14"	descending escalator		

- Beyond the limited interest of a dry description, the following salient points of Ewing's and Vasudev's film struck the composer:
  - the structure of the film scrupulously respects the structure of the music with blackouts serving as colotomic markers just as the colotomic gong in the music composition ;
  - despite the presence of some realistic urban scenes, human beings are conspicuously absent. Yet, their presence is felt, not just in the frozen form of sculptures ;
  - abstraction acutely expresses the confinement we experienced during the Covid-19 crisis ;
  - the content of the film expresses poignantly our sense of aimless wander and the alienation during the crisis.
- Tejas Ewing and Deepesh Vasudev created a dedicated website that contains all the films, <http://resiliencelive.mystrikingly.com>
- Apart from the opening and closing sections, the film of op. 114D is similar to the November 2020 version (opus 114C #6). Tejas and Deepesh replaced the ascending and descending escalators of op. 114C with the eye sequence. Tejas and Deepesh reinserted the sequence of op. 114C #1 with the hexagon morphing into an aerial view of Marina Bay Sands instead of the sequence showing all performers in op. 114C #6.

### Afterlife in 2021

The apparition of the Covid delta variant in Singapore caused the abrupt cancellation at short notice of six performances of op. 114D planned on 14, 15 and 16-V-2021 as well as an additional two on 4 and 5-VI-2021. Movement artist Sabrina Zuber, violinist Yong Kai Lin, pianist Bertram Wee and keyboardist Casteels premiered *Resiliencia!* op. 114D on 10-VII and 11-VII-2021 at the Recital Studio of Esplanade Theatres at the Bay, in the frame of a production entitled *Resonances* produced by Zuber's company Bellepoque. Op. 114D consists of dialogues between live performers and their alter ego on screen. Violinist



Yong Kai Lin and pianist Casteels performed *¿Rāsiliāncā!* op. 114D on 24 and 25-IX-2021 at the Auditorium of 10 Square @ Orchard Central during a concert entitled *Bridges* produced by the Belgian Embassy in Singapore.

### Who controls who?

La question du contrôle dans la création d'une œuvre d'art surgit spontanément durant les conversations en ligne qui suivirent chaque épisode du projet *¿Rāsiliāncā!*. Je n'échappe pas à mon éducation musicale et au fait que les chefs d'orchestre efficaces deviennent par nécessité des maniaques du contrôle. Ma notation représente le plus précisément possible ma pensée musicale, laquelle un chef d'orchestre tentera de créer le plus fidèlement possible avec ses musiciens. L'absence à Singapour de musiciens chevronnés dans la pratique contemporaine m'incita à chercher d'autres voies, comme en témoignent *Hui Rao* op. 31 en 2001, *Holler across the Holler* op. 68 en 2010, *Still Life in blue minor* opus 99 en 2016, *time:space*: op. 103 de 2014 à 2017 et *Nine Dragons* op. 117 en 2018. Certains auditeurs commentèrent que dans ces œuvres la non-présence du chef d'orchestre l'imposait davantage que par son non-absence.

Revenons à *¿Rāsiliāncā!* J'exerçai un contrôle total sur le contenu de la bande sonore puisque j'en fus le compositeur et que l'élément humain en fut totalement absent. Tous les sons sont synthétiques. Je les choisis et les transformai. Je fixai mes contraintes. Je tins à parfois me contredire afin que mon diktat compositionnel ne m'étouffa pas. Je dominaï le déroulement du discours sonore. Je fixai les limites temporelles. J'engageai des artistes, eux-mêmes créateurs. Ces artistes choisirent la partie de la bande sonore sur laquelle ils développèrent leur création en toute liberté. Libres mais encadrés. Covid-19 oblige, l'enregistrement dut se faire artiste par artiste, sans qu'ils eurent l'occasion ni de s'entendre, ni de dialoguer avec leur collègue. Après un travail de montage du son, une nouvelle bande-son avec interprètes en direct fut confiée aux cinéastes, lesquels créèrent le film. Le cinéma est l'art de l'édition. Dans le cas présent, il ne s'agissait pas de filmer un danseur et des musiciens pour archiver une prestation. Apparemment les cinéastes auraient le dernier mot car ils éditent les images, sauf qu'ils sont tributaires de la bande-son qui leur avait été confiée. Donc, le compositeur contrôle la bande-son initiale. Le contenu de cette bande-son contrôle l'interprète. Celui-ci contrôle le contenu de l'enregistrement sur lequel travaillent les vidéastes. Dans cette chaîne, tous les acteurs créatifs s'entre-contrôlent : nous en sommes revenus à l'étymologie du verbe contrôler : au moyen âge, le contrôle désignait la vérification d'un registre à l'aide d'un autre registre. J'aime cette ambiguïté dans laquelle tous se contrôlent d'une certaine manière sans être totalement contrôlés. La question du contrôle atteint une dimension supérieure lors de l'exécution de l'op. 114D parce que les interprètes dialoguèrent avec leur alter ego sur écran. En d'autres termes, s'ils jouaient honnêtement le jeu musical de questions-réponses, leur alter ego les contrôlait puisque le discours musical sur l'écran était fixé et ne pouvait plus changer.

Toute création est un voyage. Peut-être notre vie se résume t'elle en fait qu'à un seul voyage, que l'on raconte à nouveau à travers de nouvelles œuvres ? Un seul voyage, un désir d'échapper à soi-même, un espoir de se fondre avec un collectif. Toute création est le résultat d'innombrables rencontres, les profondes, les fortuites, les intimes, les mondaines. Je pars à la chasse aux sons. Je butine chez d'autres artistes. La tapisserie qui en résulte ne délégitime en rien mon œuvre.

Chaque œuvre invente ses propres règles. Quand je m'investis profondément dans un projet, mon moi disparaît. L'œuvre acquiert une vie en soi. Je peux toujours me cacher entre deux notes, sous un rythme, derrière un accord. Je suis réservé de caractère, mais la musique me permet de me dépasser, de porter un masque et d'exprimer de vive voix ce que je n'oserais dire à voix basse. Même quand mon œuvre tombera dans le domaine public, une partie en restera toujours mon domaine privé.

Crisis is niet enkel dat het verleden sterft, maar vooral dat de toekomst nog niet kan geboren worden. Wie een wereld kan scheppen is sterker dan alles, dat is de waarheid van de schepping. Een geslaagd kunstwerk is een werk dat, na de laatste klank van de laatste maat, in de geest van de luisteraar blijft leven. Maar de schepper ontsnapt niet aan de waarheid dat wie zijn wereld scheidt erin wordt opgesloten. De schepper bouwt zijn gevangenis om tijd te vrijwaren. Een componist is een angsthaas die erin slaagt zijn fobieën in klank om te toveren. De schepper ontsnapt niet aan de waarheid dat zijn werk hem onthult ondanks hem. Wie creatief werkt gaat hoe dan ook vrijwillig in gedwongen quarantaine. Doorgaan doorheen crisissen waarin men denkt dat leven zinloos is. Creatief werken is een bevrijdende rechtvaardiging. Wandel je eigen levenspad zonder spijt. De finale van *¿Rāsiliāncā!* bracht mij naar een positieve gesteldheid, naar gerustheid en naar helderheid. Dat was ook de interpretatie van Tejas Ewing, vandaar het laatste videobeeld: de camera in het oog.

Any music composition contains three levels: the language (modal, tonal, atonal...), the style (resulting from the inborn talent and the acquired technique) and the writing (that reveals the culture, the social class and the societal environment of the composer). Linguist distinguish the paradigmatic or vertical axis, i.e. the choice of the used vocabulary, and the syntagmatic or horizontal axis, i.e. the chosen chain of words to build a sentence. Music works in exactly the same way: replace verticality with chords and horizontality with melody. My works are very structured. Maybe they are too structured. Form is most important. Form traces the outline of the soul.

I am a content provider. I want my music to be an agency of change. I firmly believe that music that endures comes from the musicians who create their own world. Art has a ripple effect that ultimately defines the norm of society. Covid-19 fear was not useless. Isolation meant I could hear myself thinking. Isolation meant I appreciated again human closeness. We believe science can fix everything. Thinking about death is not morbid. Thinking of death heightens the appreciation of every moment. A staccato note is death. Legato is life. Staccato is the ultimate reduction of legato. I am drawn to composition because creation opens windows on other forms of human social existence. When I compose, I travel deeper inside myself, I reach a deeper consciousness. I dislike the concept of inventing. No one invents anything. We unveil that what is already there. Imagination reveals. The multidisciplinary collaboration within *Resiliāncā!* was such that at the end of the creative journey, the viewer/listener is not able to discern what came first, the music or the film. Music is a universal language in which we hope to reconcile.

### Web sites

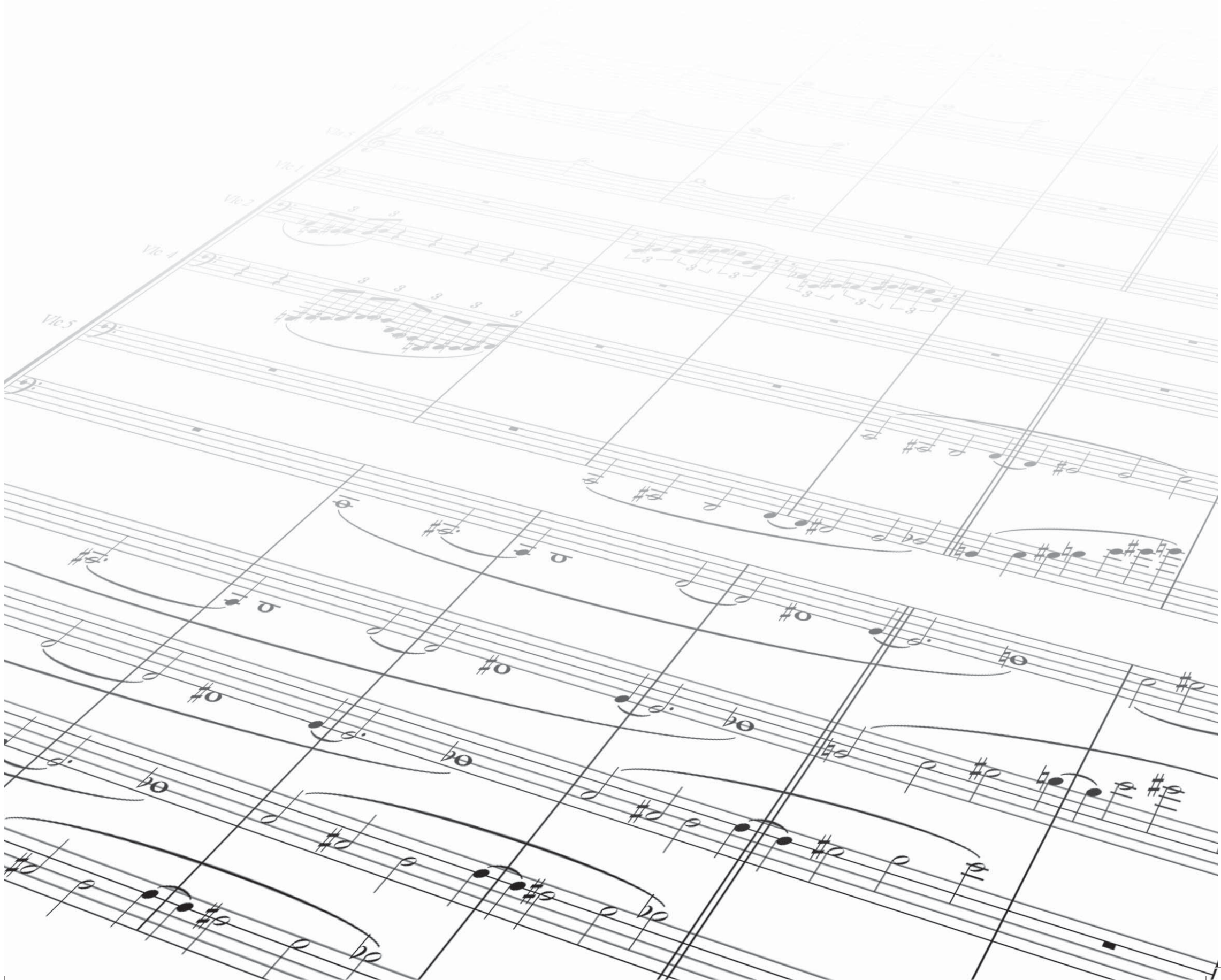
- For op. 114C #1 to 6 <http://resiliencelive.mystrikingly.com>
- For op. 114D <https://www.youtube.com/watch?v=JqglyhrYD7s>

### Acknowledgements

With heartfelt gratitude to each member of the artistic team of the project *Resiliāncā!*, to all participants to the web chats, to the National Arts Council, Singapore for the Digital Presentation Grant for the Arts (DPG), to the Embassy of the Kingdom of Belgium in Singapore and *Katoen Natie* Singapore, to the City of Tienen and its *CC De Kruisboog*.

# Εβδομηκοντάκις

Robert Casteels



# ἑβδομηκοντάκις

Choreographed secular *De Profundis* opus 114A in E Majorissime  
for MIDI orchestra in augmented reality through electro-acoustical treatment


Robert Casteels

**A**

period 1 @ 0'00" / each period counts 7 bars / each bar counts 7 crotchets / double bar lines delimitate periods of seven bars each / each bar counting seven crotchets / transformation \*1 (the first of seven) begins and last 38" / transformation \*1 is extracted from period 25 at rehearsal letter H

Time line/  
electro-acoustic  
transformation



$\text{♩} = 77$



Time line/  
electro-acoustic  
transformation

8

period 2 short rhythmic values on mode 1 (c, cis, d, f, fis, g and bes) / metal percussion on the polar notes of mode 1 (cis and fis) / the development of this polar notes takes places in a palindromic way / long values on mode 2 (c, gis, a, b and dis) spreading from low to high



ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

15

period 3: the number of short values in the strings increases and double the pitches of long values

Musical score for measures 15-16. The score includes staves for Glock, Vibraphone, Chimes, Harp, Oboe, Bassoon, Vlc 2, Vlc 3, Vlc 4, Vlc 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '7' above them, indicating a specific rhythmic or pitch transformation. The string section (Vlc and Cb) shows long, sustained notes with some movement in the lower strings.

17

Musical score for measures 17-18. The score includes staves for Glock, Vibraphone, Harp, Oboe, Bassoon, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, Cb 1, Cb 2, and Cb 3. The notation continues with similar rhythmic patterns and transformations as in the previous measures. The string section (Vlc and Cb) maintains long, sustained notes with some movement in the lower strings.

ἑβδομηκοντάκις

19

Glock

Vibraphone

Harp

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Time line/  
electro-acoustic  
transformation

21

period 4

Glock

Vibraphone

Chimes

Harp

Oboe

Bassoon

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

ἑβδομηκοντάκις

23

Musical score for measures 23-24. The score includes parts for Glock, Vibraphone, Harp, Oboe, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 1, and Vlc 2. Measures 23 and 24 are marked with a '7' and a bracket, indicating a seven-measure phrase. The Harp part features a complex rhythmic pattern with many sixteenth notes. The Vlc 1 and Vlc 2 parts have a similar rhythmic pattern. The strings (Vln 4, Vln 5, Vla 1-5) play sustained notes with long slurs. The Oboe part has a few notes in measure 24.

25

Musical score for measures 25-26. The score includes parts for Glock, Vibraphone, Harp, Oboe, Bassoon, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, and Vla 5. Measures 25 and 26 are marked with a '7' and a bracket, indicating a seven-measure phrase. The Harp part continues with its complex rhythmic pattern. The Vln 2 part has a few notes in measure 26. The Vln 3, Vln 4, and Vln 5 parts play sustained notes with long slurs. The Vla 1-5 parts play sustained notes with long slurs. The Vlc 1 and Vlc 2 parts have a similar rhythmic pattern. The Oboe and Bassoon parts have a few notes in measure 26.

ἑβδομηκοντάκις

27

Glock

Vibraphone

Harp

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 5



28

Glock

Vibraphone

Harp

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 5



Time line/  
electro-acoustic  
transformation

29

period 5/ the *De Profundis* theme appears for the 1st time out of seven times with its characteristic *De Profundis* interval of an ascending minor

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Glock:** Features two instances of a seven-note ascending minor scale, each marked with a bracket and the number '7'.
- Vibraphone:** Mirrors the Glock part with two instances of the seven-note ascending minor scale, also marked with '7'.
- Chimes:** Plays a long, sustained note across the first two measures.
- Harp:** Features four instances of the seven-note ascending minor scale, each marked with a bracket and the number '7'.
- Trumpet in Bb, Tenor Trombone, Horn in F, and Tuba:** Each part includes a triplet of eighth notes, marked with a bracket and the number '3', followed by a long, sustained note.
- Vln 1, Vln 2, Vln 3, Vln 4, and Vln 5:** Each violin part plays a long, sustained note. Vln 5 has a seven-note ascending minor scale in the second measure, marked with a bracket and '7'.
- Vla 1:** Features a seven-note ascending minor scale in the first measure, marked with a bracket and '7', followed by a long, sustained note.
- Vlc 3, Vlc 4, and Vlc 5:** Each viola part plays a long, sustained note.

ἑβδομηκοντάκις

31

Glock

Vibraphone

Harp

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

ἑβδομηκοντάκις

Musical score for page 9, featuring various instruments including Glock, Vibraphone, Harp, Tenor Trombone, Horn in F, Tuba, Vln 1, Vln 2, Vla 3, Vla 4, Vla 5, Vlc 1-5, and Cb 1. The score includes measures 33 and 34 with various musical notations such as rests, triplets, and seven-note patterns.

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

35

period 6

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Glock:** Features a 7-measure rhythmic pattern in the first measure of the first system.
- Vibraphone:** Mirrors the 7-measure rhythmic pattern of the Glock.
- Chimes:** Plays a sustained note in the second measure of the second system.
- Harp:** Features 7-measure rhythmic patterns in both the first and second measures of the first system.
- Flute:** Plays a melodic line with triplets in the second measure of the second system.
- Tuba:** Plays a melodic line with a triplet in the first measure of the first system.
- Vln 1:** Features a melodic line with triplets in the second measure of the second system.
- Vln 4:** Features a melodic line with a 7-measure rhythmic pattern in the second measure of the first system.
- Vln 5:** Features a melodic line with a 7-measure rhythmic pattern in the second measure of the first system.
- Vla 1:** Features a melodic line with a 7-measure rhythmic pattern in the first measure of the first system.
- Vla 2, Vla 3, Vla 4, Vla 5:** Play sustained notes with long slurs across the systems.
- Vlc 1, Vlc 2, Vlc 3, Vlc 4:** Play sustained notes with long slurs across the systems.
- Vlc 5:** Features a melodic line with 7-measure rhythmic patterns in the first and second measures of the first system.
- Cb 5:** Features a melodic line with 7-measure rhythmic patterns in the first and second measures of the first system.

ἑβδομηκοντάκις

37

Oboe

Clarinet in B $\flat$

Vln 1

Vln 2

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 3

Cb 4

Cb 5

The musical score is arranged in a standard orchestral format. The Oboe part (top) features a melodic line with triplet markings. The Clarinet in B $\flat$  part (second) provides a rhythmic accompaniment with triplet markings. The Violin I (Vln 1) and Violin II (Vln 2) parts (third and fourth) play a rhythmic pattern with triplet markings. The Viola parts (Vla 1-5) (fifth to ninth staves) play a sustained harmonic accompaniment. The Cello parts (Vlc 1-5) (tenth to fourteenth staves) play a rhythmic pattern with triplet markings. The Contrabass parts (Cb 1-5) (fifteenth to nineteenth staves) play a rhythmic pattern with triplet markings. The score is divided into two measures by a vertical bar line.

ἑβδομηκοντάκις

period 7 @ 3'48" / transformation \*3 lasting 190" begins / E Major cadence / E Major triad is extracted from mode 2

**B**

39

Time line/  
electro-acoustic  
transformation

Chimes

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

45

E Major flowering

Trumpet in B♭

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Cb 1

The musical score is arranged in a vertical stack of staves. At the top, a wavy line represents a 'Time line/electro-acoustic transformation' with a '45' marker. Below this, a box labeled 'E Major flowering' spans across the upper staves. The instruments are listed on the left: Trumpet in B♭, Tenor Trombone, Horn in F, Tuba, Vln 1-5, Vla 1-5, Vlc 1-2, and Cb 1. The notation includes various note values, rests, and dynamic markings. The Viola parts (Vla 1-5) feature complex, multi-measure passages with many beamed notes. The Cello and Double Bass parts (Vlc 1-2, Cb 1) have simpler, more rhythmic lines.

ἑβδομηκοντάκις

47

Time line/  
electro-acoustic  
transformation

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

49

Time line/  
electro-acoustic  
transformation

Chimes

Choir

Trumpet in Bb

Horn in F

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vlc 1

period 8 transformation solo



ἑβδομηκοντάκις

56 **C** period 9 @ 5'04"

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Choir

Harp

Flute

Clarinet in B $\flat$

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

58

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B $\flat$

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

ἑβδομηκοντάκις

60

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B $\flat$

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

ἑβδομηκοντάκις

63 period 10

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in B $\flat$

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5



66

Time line/  
electro-acoustic  
transformation

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

ἑβδομηκοντάκις

**D** 71

Time line/  
electro-acoustic  
transformation

period 11 @ 6'21"/ transformation \*3 ends/ theme appears for the 2nd time/ long values of mode 2 spreading from low to high to low pitches of mode 1 in dotted rhythm

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in Bb

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

ἑβδομηκοντάκις

73

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in B $\flat$

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

ἑβδομηκοντάκις

75

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Clarinet in Bb

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

ἑβδομηκοντάκις

77 period 12

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Clarinet in Bb

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score is arranged in a vertical stack of staves. At the top, a 'Time line/electro-acoustic transformation' staff shows a wavy line representing a transformation over time, with a box labeled 'period 12'. Below this are staves for Glock, Vibraphone, Chimes, Harp, Flute, Clarinet in Bb, and Tuba. The string section includes five Violin staves (Vln 1-5), three Viola staves (Vla 1-3), and five Violoncello staves (Vlc 1-5). The woodwind section includes five Clarinet in Bb staves (Cb 1-5). The score is divided into two measures by a double bar line. The first measure contains various rhythmic patterns and rests, while the second measure shows more complex rhythmic figures and sustained notes. Some staves have '7' or '3' written above or below them, indicating specific techniques or counts.



ἑβδομηκοντάκις

79

Glock

Vibraphone

Harp

Flute

Clarinet in B $\flat$

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

έβδομηκοντάκις

81

Glock

Vibraphone

Harp

Flute

Clarinet in Bb

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

83

Glock

Vibraphone

Harp

Flute

Clarinet in Bb

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

85

period 13

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Glock:** Two staves with rhythmic patterns of eighth notes, marked with a '7' and a fermata.
- Vibraphone:** Two staves with rhythmic patterns of eighth notes, marked with a '7' and a fermata.
- Chimes:** Two staves with a long, sustained note.
- Harp:** Two staves with rhythmic patterns of eighth notes, marked with a '7' and a fermata.
- Flute:** Two staves with rhythmic patterns of eighth notes, marked with a '7' and a fermata.
- Clarinet in Bb:** Two staves with rhythmic patterns of eighth notes, marked with a '7' and a fermata.
- Vla 1:** One staff with a long, sustained note.
- Vla 3:** One staff with a rhythmic pattern of eighth notes, marked with a '7' and a fermata.
- Vla 4:** One staff with a long, sustained note.
- Vla 5:** One staff with a long, sustained note.
- Vlc 1:** One staff with a long, sustained note.
- Vlc 2:** One staff with a long, sustained note.
- Vlc 3:** One staff with a long, sustained note.
- Vlc 4:** One staff with a long, sustained note.
- Vlc 5:** One staff with a long, sustained note.
- Cb 3:** One staff with a rhythmic pattern of eighth notes.
- Cb 4:** One staff with a rhythmic pattern of eighth notes.
- Cb 5:** One staff with a rhythmic pattern of eighth notes.

ἑβδομηκοντάκις

87

Glock

Vibraphone

Harp

Flute

Clarinet in B $\flat$

Vla 1

Vla 2

Vla 3

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

89

The musical score for page 89 is divided into two systems. The first system includes the Glock, Vibraphone, Harp, Flute, and Clarinet in Bb. The Glock and Vibraphone parts feature rhythmic patterns with a '7' marking. The Harp part has a complex texture with multiple '7' markings. The Flute and Clarinet in Bb parts also have '7' markings. The second system includes five Violin (Vla 1-5) and five Cello (Vlc 2-6) staves. The Violin parts are mostly sustained notes with long phrasing. The Cello parts include rhythmic patterns with '7' markings in the lower staves.

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

91

period 14 @ 8'14" theme appears for the 3rd time

The musical score is arranged in a vertical stack of staves. At the top, a 'Time line/electro-acoustic transformation' is indicated. The instruments and their parts are as follows:

- Glock:** Features two instances of a seven-note rhythmic pattern, each marked with a bracket and the number '7'.
- Vibraphone:** Features two instances of a seven-note rhythmic pattern, each marked with a bracket and the number '7'.
- Chimes:** Plays a sustained chord consisting of two notes, held across the entire duration.
- Trumpet in B $\flat$ :** Plays a melodic line with three-note slurs, marked with 'H' and '3'.
- Tenor Trombone:** Plays a melodic line with three-note slurs, marked with 'H' and '3'.
- Horn in F:** Plays a melodic line with three-note slurs, marked with 'H' and '3'.
- Tuba:** Plays a melodic line with three-note slurs, marked with 'H' and '3'.
- Vla 1, 2, 4, 5:** Violins and Violas 1, 2, 4, and 5 play sustained chords, each held across the entire duration.
- Vla 3:** Violin 3 plays a sustained chord, held across the entire duration.
- Vlc 4:** Violoncello 4 plays a seven-note rhythmic pattern, marked with a bracket and '7'.
- Vlc 5:** Violoncello 5 plays a seven-note rhythmic pattern, marked with a bracket and '7'.
- Cb 1:** Contrabass 1 plays a sustained chord, held across the entire duration.
- Cb 2:** Contrabass 2 plays a seven-note rhythmic pattern, marked with a bracket and '7'.
- Cb 3:** Contrabass 3 plays a seven-note rhythmic pattern, marked with a bracket and '7'.

ἑβδομηκοντάκις

93 begin of the transformation \*4 of only the G melodic pitch lasting 71", the rest is left untransformed

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vla 2

Vla 3

Vla 4

Vla 5

Cb 1

Cb 2

Cb 3

Cb 4

The musical score is arranged in a vertical stack of staves. At the top, a 'Time line/electro-acoustic transformation' staff shows a series of diamond markers connected by a wavy line, indicating a transformation process. Below this, the instruments are listed on the left: Glock, Vibraphone, Harp, Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Trumpet in B $\flat$ , Tenor Trombone, Horn in F, Tuba, Vla 2, Vla 3, Vla 4, Vla 5, Cb 1, Cb 2, Cb 3, and Cb 4. The Glock and Vibraphone parts feature rhythmic patterns with a '7' under a bracket. The Harp part has a '2' under a bracket. The Flute, Oboe, Clarinet in B $\flat$ , and Bassoon parts have a '7' under a bracket. The Trumpet in B $\flat$ , Tenor Trombone, Horn in F, and Tuba parts have a '3' under a bracket. The Vla 2, Vla 3, Vla 4, and Vla 5 parts have a '3' under a bracket. The Cb 1, Cb 2, Cb 3, and Cb 4 parts have a '3' under a bracket. The score is divided into two systems by a vertical bar line.



ἑβδομηκοντάκις

95

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vla 4

Vla 5

Vlc 1

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

97

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Tuba

Vlc 1

Vlc 2

Vlc 3

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

99

Time line/  
electro-acoustic  
transformation

Triangle

Chimes

period 15

begin of rhythmic ostinato  
(7 times 7 dotted values in diminution)

Time line/  
electro-acoustic  
transformation

106 period 16

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

108

Triangle

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 5

Detailed description: This page of a musical score, numbered 108, is titled 'ἑβδομηκοντάκις'. It features a variety of instruments. The Triangle part consists of rhythmic patterns. The Glock, Vibraphone, and Harp parts include complex rhythmic figures with '7' markings. The Flute, Oboe, Clarinet in Bb, and Bassoon parts also feature '7' markings and intricate melodic lines. The five Violin parts (Vlc 1-5) and three Clarinet parts (Cb 1, 2, 5) are primarily composed of sustained notes with long slurs, indicating a slow or static texture for these instruments in this section.

ἑβδομηκοντάκις

110

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Time line/  
electro-acoustic  
transformation

112

period 17/ theme appears for the 4th time @ 10'09"

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

transformation \*5 lasting 109" begins with the exception of the long note of the theme

114

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score is arranged in a vertical stack of staves. At the top, a 'Time line/electro-acoustic transformation' is represented by a wavy line with diamond markers. Below it, the Glock and Vibraphone parts feature complex rhythmic patterns with '7' markings. The Harp, Flute, Oboe, Clarinet in B $\flat$ , and Bassoon parts also have '7' markings. The Trumpet in B $\flat$ , Tenor Trombone, Horn in F, and Tuba parts are marked 'not transformed' and feature triplet markings ('3'). The five Contrabass (Cb 1-5) parts are marked with '3' and have long, sustained notes. The score is divided into two measures by a vertical bar line.

116

Time line/  
electro-acoustic  
transformation

Triangle

Glock

Vibraphone

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Cb 3

Cb 4

Cb 5



ἑβδομηκοντάκις

118

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Choir

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Cb 5

ἑβδομηκοντάκις

**E** period 18 @10'48" / cadence on g sharp minor/ g sharp minor triad is extracted from mode 2

120

Time line/  
electro-acoustic  
transformation

Triangle

Chimes

Choir

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

123

Time line/  
electro-acoustic  
transformation

Choir

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

ἑβδομηκοντάκις

125 period 19

Time line/  
electro-acoustic  
transformation

Triangle

Chimes

Choir

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

**F** period 20 @ 12'05" transformation \*5 ends

134

Time line/  
electro-acoustic  
transformation

Triangle

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

ἑβδομηκοντάκις

135

Musical score for measures 135-136. The score includes parts for Triangle, Glock, Vibraphone, Harp, Flute, Oboe, Clarinet in Bb, and Bassoon. The Triangle part has a long note with a fermata. The Glock and Vibraphone parts feature complex rhythmic patterns with many sixteenth notes. The Harp, Flute, Oboe, and Bassoon parts have melodic lines with some sixteenth-note passages. The Clarinet in Bb part has a few notes. The Oboe part has a melodic line with some sixteenth notes. The Bassoon part has a melodic line with some sixteenth notes. There are double bar lines at the end of each system.

137

Musical score for measures 137-138. The score includes parts for Triangle, Glock, Vibraphone, Harp, Flute, and Oboe. The Triangle part has a long note with a fermata. The Glock and Vibraphone parts feature complex rhythmic patterns with many sixteenth notes. The Harp, Flute, and Oboe parts have melodic lines with some sixteenth-note passages. There are double bar lines at the end of each system.

138

Musical score for measures 138-139. The score includes parts for Triangle, Glock, Vibraphone, Harp, Flute, Oboe, Clarinet in Bb, Bassoon, Cb 4, and Cb 5. The Triangle part has a long note with a fermata. The Glock and Vibraphone parts feature complex rhythmic patterns with many sixteenth notes. The Harp, Flute, Oboe, Clarinet in Bb, and Bassoon parts have melodic lines with some sixteenth-note passages. The Cb 4 and Cb 5 parts have long notes with fermatas. There are double bar lines at the end of each system.

ἑβδομηκοντάκις

139

Musical score for measures 139-140. The score includes staves for Glock, Vibraphone, Harp, Flute, Oboe, Clarinet in Bb, Bassoon, Cb 2, Cb 3, Cb 4, and Cb 5. Measures 139 and 140 feature complex rhythmic patterns with many sixteenth notes, often grouped with a '7' indicating a septuplet. The woodwinds and strings play sustained notes, while the percussion instruments play rhythmic patterns.

140

Musical score for measures 140-141. The score includes staves for Triangle, Glock, Vibraphone, Harp, Flute, Oboe, Clarinet in Bb, Bassoon, Vlc 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. Measures 140 and 141 continue the complex rhythmic patterns from the previous page, with similar septuplet markings. The woodwinds and strings play sustained notes, while the percussion instruments play rhythmic patterns.

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

141 period 21

The musical score is arranged in a vertical stack of staves. At the top is the Triangle part, which includes a 'Time line/electro-acoustic transformation' section with a series of vertical lines and a 'period 21' box. Below this are the Chimes, followed by five staves for Violins (Vln 1-5), five staves for Violas (Vla 1-5), five staves for Cellos (Vlc 1-5), and five staves for Contrabasses (Cb 1-5). The score is written in a single system with a common time signature and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The Triangle part features a series of vertical lines and a 'period 21' box. The Chimes part has a few notes in the first measure. The Violin and Viola parts have more complex rhythmic patterns, while the Cello and Contrabass parts have simpler, more rhythmic patterns.

ἑβδομηκοντάκις

**G** period 22 @ 13'21" theme appears for the 5th time/ mode 1 in canonic stretto

148

Time line/  
electro-acoustic  
transformation

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Cb 5

149

Time line/  
electro-acoustic  
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Cb 4

Cb 5

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

150

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

151

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 5

Vla 1

Vla 2

Vla 3

Cb 2

Cb 3

Cb 4

Cb 5



152

Time line/  
electro-acoustic  
transformation

mode 2 in septuplets

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

153

Time line/  
electro-acoustic  
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

154

Time line/  
electro-acoustic  
transformation

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

155 period 23

Time line/  
electro-acoustic  
transformation

Triangle

Chimes

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

156

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

157

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

Time line/  
electro-acoustic  
transformation

158

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

159

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



Time line/  
electro-acoustic  
transformation

160

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

161

theme appears for the 6th time @ 14'30"

Triangle

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

162

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

163

shortened period 24

Triangle

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 1

Vlc 2

Vlc 3

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Time line/  
electro-acoustic  
transformation

164

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 1

Vlc 2

Cb 1

Cb 2

Cb 3

Cb 4

Time line/  
electro-acoustic  
transformation

165

Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 1

Vlc 1

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Detailed description: This page of a musical score, titled 'ἑβδομηκοντάκις' (Seventy), features a complex arrangement of instruments. At the top, a 'Time line/electro-acoustic transformation' is indicated with a wavy line and a diamond symbol. The score begins at measure 165. The instruments are arranged in a standard orchestral layout. The Triangle, Harp, Flute, Oboe, Clarinet in B $\flat$ , and Bassoon parts are highly active, featuring intricate rhythmic patterns and melodic lines, many of which are marked with a '7' indicating a seven-measure rest or a specific rhythmic unit. The Trumpet in B $\flat$  and Tenor Trombone parts are mostly silent, indicated by long horizontal lines. The Horn in F and Tuba parts play simple, sustained notes. The Violin section (Vln 1-4) and Viola (Vla 1) parts are more melodic, with Vln 1 and Vln 2 playing prominent lines. The Violoncello (Vlc) and Contrabasso (Cb) sections provide a solid harmonic and rhythmic foundation, with Vlc 1 and Vlc 4 playing sustained notes and Cb 1 and Cb 2 playing longer, more complex lines. The overall texture is dense and layered, characteristic of a modern orchestral work.



167

Time line/  
electro-acoustic  
transformation  
Triangle

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



168 **H** period 25 @ 15'08" transformation \*6 stops abruptly at the very end of bar 167/  
final cadence in E Major/ atomisation of the chord in arpeggios based on the rhythms of the canonic stretto of the preceding section/  
theme appears for the 7th and last time.

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

169

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

170

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

172

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

ἑβδομηκοντάκις

173 transformation \*7 lasting 49" starts gradually

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

174

Time line/  
electro-acoustic  
transformation

Glock

Vibraphone

Chimes

Choir

Harp

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in Bb

Tenor Trombone

Horn in F

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

# *¿Rasilianca!*

Symphonic poem opus 114B  
for MIDI orchestra in augmented reality,  
seven live creative performers in augmented virtuality,  
moving dance, text and images

Robert Casteels



# ¿Rasilianca!

Symphonic poem opus 114B  
for MIDI orchestra in augmented reality,  
7 live creative performers in augmented virtuality,  
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Robert Casteels

A

$\text{♩} = 126$

period 1 @ 0'00" / each period counts 7 bars/ each bar counts 7 crotchets/ double bar lines delimitate periods of seven bars each/  
colotomic tubular bells on E very Major chord/ blossom of E very Major with gradual shift from pizz. to arco/ trochaic punctuation/ begin of Interpolation opus 144C nr 4

Time/  
c-ac.  
trns.

Bells

Flute

Oboe

Clmnt

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



This page of a musical score contains 25 staves for various instruments. The instruments listed on the left are: Crtls, Vibes, Picc, Flute, Oboe, Clnt, Hrn, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vcl 1, Vcl 2, Vcl 3, Vcl 4, Vcl 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score features several dynamic markings, including *p* (piano) and *pizz.* (pizzicato). There are also articulation marks such as accents and slurs. The Vibes part has a series of seven '7' markings above the staff. The string parts (Vln, Vla, Vcl, Cb) show a consistent rhythmic pattern with accents. The woodwind parts (Picc, Flute, Oboe, Clnt) have triplet markings. The Horn part has a 'pizz.' marking. The Cb parts have 'pizz.' markings. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

**♩ = 119**  
**p**

Ctrls  
Vibes  
Picc  
Flute  
Oboe  
Clmt  
Hrn

Vln 1 arco  
Vln 2 arco  
Vln 3 arco  
Vln 4 arco  
Vln 5 arco

Vla 1  
Vla 2 &<sup>bb</sup>  
Vla 3 &<sup>bb</sup>  
Vla 4 &<sup>bb</sup>  
Vla 5 &<sup>bb</sup>

Vlc 1  
Vlc 2  
Vlc 3  
Vlc 4  
Vlc 5

Cb 1  
Cb 2  
Cb 3  
Cb 4  
Cb 5

$\text{♩} = 112$

This page of a musical score contains 24 staves for various instruments. The instruments listed on the left are: Crtls (Cymbals), Vibes (Vibraphone), Picc (Piccolo), Flute, Oboe, Clmt (Clarinet), Hrn (Horn), Vln 1-5 (Violins), Vla 1-5 (Violas), Vlc 1-5 (Violas), Cb 1-5 (Celli), and Cb 5 (Double Bass). The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play sustained notes with some melodic movement. The brass section (Cb 1-5) has a more active role with rhythmic patterns. The page is marked with a tempo of 112 beats per minute and a page number of 73.

♩ = 105

This page of a musical score contains 21 staves. The instruments are listed on the left: Ctrls, Vibes, Picc, Flute, Oboe, Clmt, Hrn, Vln 1-5, Vla 1-5, Vlc 1-5, Cb 1-5. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*. The woodwind section (Vln 1-5, Vla 1-5, Vlc 1-5, Cb 1-5) has complex rhythmic patterns with many slurs and accents. The string section (Vln 1-5, Vla 1-5, Vlc 1-5, Cb 1-5) features a mix of rhythmic patterns and some *arco* markings. The brass section (Hrn, Cb 1-5) has simpler rhythmic patterns. The percussion section (Ctrls, Vibes, Picc) has specific rhythmic figures, with triplets in the Vibes and Picc parts.

♩ = 98

This page of a musical score includes the following parts and markings:

- Woodwinds:** Crtls (Curtains), Vibes (Vibraphone), Picc (Piccolo), Flute, Oboe, Clrnt (Clarinet), and Hrn (Horn).
- Strings:** Vln 1-5 (Violins), Vla 1-5 (Violas), Vlc 1-5 (Violas), and Cb 1-5 (Cellos).
- Brass:** Cb 1-5 (Contrabass).
- Performance Markings:** *mp* (mezzo-piano) and *8<sup>va</sup>* (ottava).
- Rehearsal Marks:** (8) and 13.
- Tempo:** Indicated by the quarter note equal to 98 (♩ = 98).

♩ = 91

This page of a musical score contains the following parts and markings:

- Woodwinds:** Ctrls (Curtains), Vibes (Vibraphone), Flute, Oboe, Clrnt (Clarinet), Bssn (Bassoon), and Hrn (Horn).
- Strings:** Vln 1 through Vln 5 (Violins), Vla 1 through Vla 5 (Violas), Vlc 1 through Vlc 5 (Violas), Cb 1 through Cb 5 (Cellos).
- Performance Markings:** *p* (piano) is marked at the beginning of the Vln 1 part. The word *arco* (arco) is written above the staves for Vla 1, Vla 2, Vlc 1, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5.
- Other:** A rehearsal mark with the number 13 is present at the end of the Vla 2 staff.

**♩ = 84**

Crtls

Vibes

Flute

Oboe

Clnt

Bssn

Hrn

*pp*  $\sigma..$

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5



♩ = 77

period 2 @ 0'32"/ short rhythmic values on mode 1 (c, cis, d, f, fis, g and bes)/ metal percussion on the polar notes of mode 1 (cis and fis)/ the development of this polar notes takes place in a palindromic way/ long values on mode 2 (c, gis, a, b and dis) spreading from low to high/ colotomic bells start ascending mode 2 in single pitches

Time/  
c.-ac.  
trns.

Ctrls

Vibes

Bells

Vln 1

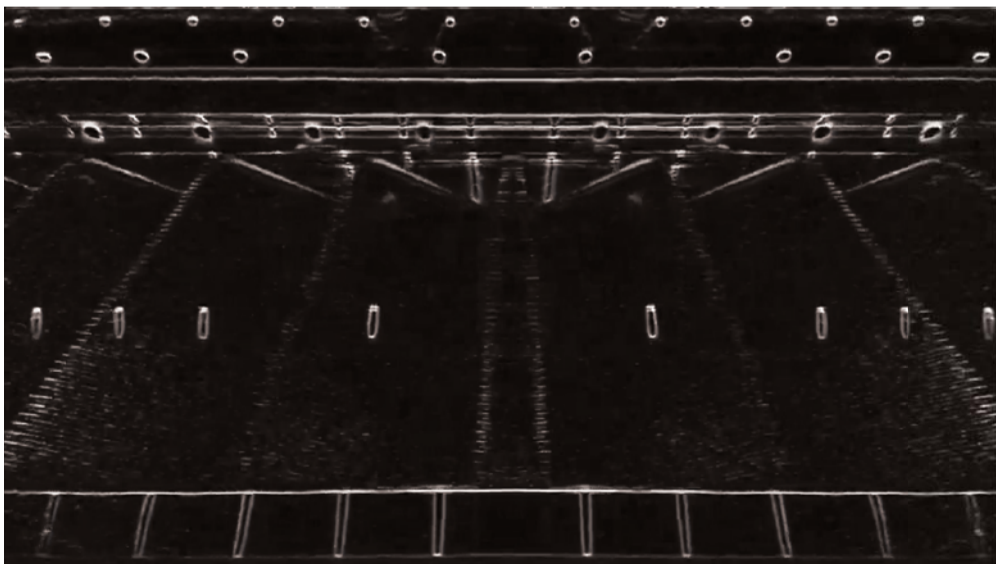
Vln 2

Vln 3

Vln 4

Cb 5

*ppp*





Time/  
c-ac.  
trms.  
end of blossom in g# relatively minor

This page of a musical score contains the following staves and parts:

- Ctrls**: Clarinet part with a 7-measure rest.
- Vibes**: Vibraphone part with a 7-measure rest.
- Vln 1-5**: Violin parts with melodic lines and some double stops.
- Vla 1-5**: Viola parts, with parts 4 and 5 marked *arco*.
- Cb 4**: Contrabass part with a *ppp* dynamic marking.
- Cb 5**: Contrabass part with a *ppp* dynamic marking.

Crtls

Vibes

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Cb 3

Cb 4

Cb 5

*ppp*

begin of Interpolation opus 144C nr 5

Time/  
e.-ac.  
trms.

The musical score consists of the following parts:

- Ctrls**: Treble clef, rhythmic accompaniment with slurs and accents.
- Vibes**: Treble clef, rhythmic accompaniment with slurs and accents.
- Clint**: Treble clef, rhythmic accompaniment with slurs and accents.
- Vln 1-5**: Violin parts, mostly rhythmic accompaniment with some melodic lines in measures 12-13.
- Vla 1-5**: Viola parts, mostly rhythmic accompaniment with some melodic lines in measures 12-13.
- Vlc 5**: Bass clef, contains a *ppp* dynamic marking and a slur.
- Cb 1-5**: Contrabass parts, contain *ppp* dynamic markings and long slurs across measures 13 and 14.

period 3 @ 1'10" the number of short values in the strings increases and double the pitches of long values

Time/ e.-ac. trms.

Crtls

Vibes

Bells

Oboe

Clnt

Bssn

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Crtls

Vibes

Oboe

Clnt

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Orchestral score for measures 19 and 20. The score includes parts for Crtls, Vibes, Oboe, Clmt, Bssn, Vla 4, Vla 5, Vlk 1-5, Cb 1, and Cb 2. Measures 19 and 20 are marked with a 7-measure rest. The Cb 1 part has a pizz. marking in measure 20. The Vla 4 and Vla 5 parts have arco markings in measure 20. The Vlk 1-5 parts have arco markings in measure 20. The Cb 2 part has a pizz. marking in measure 19.

Orchestral score for measures 21 and 22. The score includes parts for Crtls, Vibes, Clmt, Vla 2, Vla 3, Vla 4, Vla 5, Vlk 1-5, and Cb 4. Measures 21 and 22 are marked with a 7-measure rest. The Cb 4 part has a pizz. marking in measure 22. The Vla 2 part has a ppp marking in measure 22. The Vla 3 part has a ppp marking in measure 22. The Vlk 1-5 parts have arco markings in measure 22. The Cb 4 part has a ppp marking in measure 21.

Time/ e-ac. trms.

period 4 @ 1'48"

This block contains the musical score for measures 23 and 24. It features staves for Ctrls, Vibes, Bells, Oboe, Clmt, Bsn, Vln 5, Vla 1-5, Vlc 1-3. The score includes dynamic markings such as *p*, *pp*, and *pizz.*, and articulation like *acc.* and *7*. A box at the top left indicates "period 4 @ 1'48\"

This block contains the musical score for measures 25 and 26. It features staves for Ctrls, Vibes, Oboe, Clmt, Vln 3-5, Vla 1-5, and Vlc 1. The score includes dynamic markings such as *p*, *pp*, and *pizz.*, and articulation like *7*.

Orchestral score for measures 27 and 28. The score includes parts for Ctrls, Vibes, Oboe, Clrnt, Bssn, Vln 1-5, Vla 1-4, and Vcl 5. Measure 27 features complex rhythmic patterns with 7-measure rests and slurs. Measure 28 shows a shift in dynamics, with strings playing *pp* and the cello/viola section playing *pizz.* with *p* dynamics.

Orchestral score for measure 29. The score includes parts for Ctrls, Vibes, Clrnt, Vln 1-5, Vla 1-2, and Vcl 5. Measure 29 features complex rhythmic patterns with 7-measure rests and slurs. The cello/viola section plays *pizz.* with *p* dynamics, while the strings play *arco pp*.

Time/  
e.-ac.  
trms.

period 5 @ 2'26" the Resonance theme appears for the first time out of eight times with its defining and defying interval of an ascending minor ninth

The musical score for page 30 features the following instruments and parts:

- Ctrls:** Treble clef, *mp*, 7-measure triplet.
- Vibes:** Treble clef, *mp*, 7-measure triplet.
- Bells:** Treble clef, *mp*, sustained notes.
- Flute:** Treble clef, *pp*, 3-measure triplet.
- Oboe:** Treble clef, *mp*, 7-measure triplet.
- Clrnt:** Treble clef, *pp*, 3-measure triplet.
- Hrn:** Treble clef, *pp*, 3-measure triplet.
- Vln 1-5:** Violin staves, mostly sustained notes.
- Vla 1-4:** Viola staves, *mp*, arco, 3-measure triplet.
- Vlc 1-5:** Violoncello staves, *pp*, arco, 3-measure triplet.



This page of a musical score, numbered 31, features a variety of instruments. The woodwind section includes Clarinet in B-flat (Crlts), Vibraphone (Vibes), Flute, Oboe, and Clarinet in C (Clmt). The string section consists of Violin I (Vln 1), Violin II (Vln 2), Violin III (Vln 3), Violin IV (Vln 4), Violin V (Vln 5), Viola I (Vla 1), Viola II (Vla 2), Viola III (Vla 3), Viola IV (Vla 4), Violoncello I (Vlc 1), Violoncello II (Vlc 2), Violoncello III (Vlc 3), Violoncello IV (Vlc 4), and Violoncello V (Vlc 5). The percussion section includes Cymbals (Crlts) and Vibraphone (Vibes). The score contains several complex passages, including a 7-measure arpeggiated figure in the woodwinds and strings, and a 3-measure triplet in the Flute and Horn. The Violin V part is marked *pizz.* and *mp*. The Viola and Violoncello parts feature intricate arpeggiated patterns with 5-measure and 7-measure groupings. The Violoncello III part is marked *arco* and *pp*. The page is a page of a larger score, as indicated by the page number 87 at the bottom.

Orchestral score for measures 32 and 33. The score includes parts for Ctrls, Vibes, Clnt, Hrn, Bss Trbn, Vln 1, Vln 2, Vln 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, and Cb 1. Measure 32 features complex rhythmic patterns with 7-measure rests and triplets in the Ctrls, Vibes, Clnt, and Bss Trbn parts. Measure 33 continues these patterns, with the Cb 1 part featuring a pizzicato triplet. Dynamics include *pp* and *mp*. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Orchestral score for measures 34 and 35. The score includes parts for:

- Ctrls** (Cymbals): Measures 34 and 35.
- Vibes** (Vibraphone): Measures 34 and 35.
- Clnt** (Clarinets): Measures 34 and 35.
- Hrn** (Horn): Measures 34 and 35.
- Tnr Trbn** (Trumpets/Trumpet): Measures 34 and 35.
- Vln 1** (Violin 1): Measures 34 and 35.
- Vln 2** (Violin 2): Measures 34 and 35. Includes *pizz.* and *mp* markings.
- Vla 3** (Viola 3): Measures 34 and 35. Includes *pizz.* and *mp* markings.
- Vla 4** (Viola 4): Measures 34 and 35. Includes *arco* and *pp* markings.
- Vla 5** (Viola 5): Measures 34 and 35. Includes *arco* and *pp* markings.
- Vlk 1** (Violoncello 1): Measures 34 and 35.
- Vlk 2** (Violoncello 2): Measures 34 and 35.
- Vlk 3** (Violoncello 3): Measures 34 and 35.
- Vlk 4** (Violoncello 4): Measures 34 and 35.
- Vlk 5** (Violoncello 5): Measures 34 and 35.
- Cb 1** (Cello 1): Measures 34 and 35.

The score features various musical notations including rests, slurs, and dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). Specific performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present. Measure numbers 34 and 35 are clearly indicated at the top of the page.

Orchestral score for measures 36-37. Instruments include Ctrls, Vibes, Clrnt, Bssn, Tuba, Vln 4, Vln 5, Vla 1, Vla 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, and Cb 5. The score features complex rhythmic patterns with 7-measure rests and 7-measure runs. Dynamics include *mp* and *pizz.* (pizzicato). A 3-measure rest is present in the Tuba part.

Orchestral score for measures 37-38. Instruments include Bells, Flute, Vln 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, and Cb 5. A box above the Bells staff indicates "period 6 @ 3'04\"". The score features complex rhythmic patterns with 3-measure rests and 3-measure runs. Dynamics include *mp* and *pp* (pianissimo). The Cb 5 part is marked *arco*.

Musical score for page 38, featuring Oboe, Violins 1 and 2, Violas 1-3, Cellos 1-2, and Contrabass 4 and 5. The score includes various musical notations such as triplets, dynamics (*mp*, *pp*), and performance instructions like *arco*.



The image displays a page of a musical score, split into two measures: measure 39 on the left and measure 40 on the right. The score is arranged in a system with the following instruments from top to bottom:

- Oboe:** Measure 39 features a triplet of eighth notes. Measure 40 is a whole rest.
- Clarinets (Clnt):** Measure 39 has a triplet of eighth notes starting with a grace note, marked *mp*. Measure 40 has a triplet of eighth notes starting with a grace note.
- Violins (Vla 1-5):** All five violin staves have a whole note in measure 39 and a whole note in measure 40.
- Violas (Vlc 1-5):**
  - Vlc 1:** Whole note in measure 39, whole rest in measure 40.
  - Vlc 2:** Whole rest in measure 39, a triplet of eighth notes in measure 40 marked *mp*.
  - Vlc 4:** A triplet of eighth notes in measure 39 marked *mp*, followed by a whole rest in measure 40.
  - Vlc 5:** A triplet of eighth notes in measure 39, followed by a whole rest in measure 40.
- Cellos (Cb 1-5):**
  - Cb 1:** Whole rest in measure 39, a triplet of eighth notes in measure 40 marked *mp*.
  - Cb 2:** Whole rest in measure 39, a whole note in measure 40 marked *mp* and *arco*.
  - Cb 3:** *arco* and *mp* in measure 39, followed by a whole note in measure 40.
  - Cb 4:** Whole note in measure 39, followed by a whole note in measure 40.
  - Cb 5:** Whole note in measure 39, followed by a whole note in measure 40.

**B** period 7 @ 3'43" transformation \*1 begins/ E very Major (triad is extracted from mode 2°) colotomic bells on E very Major chord

Time/ e.-ac. trns.

Bells *mp*

Bsn

Bss Trbn *mp*

Tuba

Vla 1

Vla 2 arco

Vla 3 arco

Vla 4 arco

Vla 5 arco

Vlc 4 *mp*

Vlc 5

Cb 1

Cb 2

Cb 3

Time/ e.-ac. trns.

Hrn *mp*

Trn Trbn *mp*

Bss Trbn *mp*

Tuba *mp*

Vla 1 pizz.

Vla 2 pizz.

Vla 3 pizz.

Vla 4 pizz.

Vla 5 pizz.

Cb 1

Cb 2

Time/  
e.-ac.  
trms.

Trpt  
*ppp*

Hrn  
*ppp*

Tnr  
Trbn  
*ppp*

Bss  
Trbn  
*ppp*

Tuba  
*ppp*

Vln 1

Vln 2

Vln 3

Vln 4  
arco

Vln 5  
arco

Vla 1  
arco

Vla 2  
arco

Vla 3  
arco

Vla 4  
arco

Vla 5  
arco

Vlc 1

Vlc 2

Cb 1



blossom of E very Major

Time/  
e.-ac.  
trns.

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

The musical score is arranged in a standard orchestral format. The top section consists of woodwinds: Trumpets (Trpt), Horns (Hrn), Tenor Trombone (Tnr Trbn), Bass Trombone (Bss Trbn), and Tuba. Below these are five Violin staves (Vln 1-5) and five Viola staves (Vla 1-5). The bottom section includes two Cello staves (Vlc 1-2). The score begins with a section titled 'blossom of E very Major' which contains a diamond-shaped symbol and a wavy line. The subsequent section features a complex rhythmic pattern with 'pizz.' (pizzicato) markings. The notation includes various note values, rests, and dynamic markings.

Time/  
e.-ac.  
trns.

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1 arco

Vla 2 arco

Vla 3 arco

Vla 4 arco

Vla 5 arco

Vlc 1

Vlc 2

Time/  
e.-ac.  
trns.

Choir

mp

mp

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1  
pizz. 7<sup>\*\*\*</sup>

Vla 2  
pizz.

Vla 3  
pizz.

Vla 4  
pizz.

Vla 5  
pizz.

Vlc 1

Vlc 2

Time/  
e.-ac.  
trns.

Choir

mp mp

Trpt

Hrn

Tr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 3

Vla 4

Vla 5

Vlc 1

period 8 @ 4'21"

Time/  
e.-ac.  
trns.

Bells

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

arco

Choir

Vla 1

Vla 2 arco

Vla 3 arco

Vla 4 arco

Vla 5 arco

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1 pizz.

Cb 2 pizz.

Cb 3 pizz.

Cb 4 pizz.

Cb 5 pizz.

53

54

55

56

begin of Interpolation opus 144C nr 3

Time/  
e.-ac.  
trms.

Choir

end of Interpolation opus 144C nr 4

**C**

period 9 @ 4'59" / colotomic bells start descending mode 2 in double pitches

The musical score is arranged in a standard orchestral format. The top staff is for Time/e-ac. trns. with rhythmic markings. Below are staves for Ctrls, Vibes, Bells, and Choir. The woodwind section includes Flute, Oboe, Clrnt, and Bssn. The brass section includes Tuba, Vla 2-5, Vlc 1-5, and Cb 1-5. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* are used throughout. Performance instructions like *arco* are present for the string section. A section marked with a 'C' in a box indicates a specific period of the piece. The score is divided into measures 57 and 58 by a double bar line.

This musical score page contains two systems of music, labeled 59 and 60. The instruments and parts are listed on the left side of the page:

- Ctrls (Cymbals)
- Vibes (Vibraphone)
- Choir
- Picc (Piccolo)
- Flute
- Oboe
- Clnt (Clarinet)
- Bssn (Bassoon)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln 3 (Violin 3)
- Vln 4 (Violin 4)
- Vln 5 (Violin 5)
- Vla 1 (Viola 1)
- Vla 2 (Viola 2)
- Vla 3 (Viola 3)
- Vla 4 (Viola 4)
- Vla 5 (Viola 5)
- Vlc 1 (Violoncello 1)
- Vlc 2 (Violoncello 2)
- Vlc 3 (Violoncello 3)
- Vlc 4 (Violoncello 4)
- Vlc 5 (Violoncello 5)
- Cb 1 (Contrabass)
- Cb 2 (Contrabass)
- Cb 3 (Contrabass)
- Cb 4 (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte) and *arco* (arco). There are also bracketed sections with the number 7, likely indicating fingerings or specific rhythmic patterns. The page is divided into two measures, 59 and 60, with a double bar line between them.

61 62 63

Ctrls

Vibes

Choir

Picc

Flute

Oboe

Clnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5



$\text{♩} = 154$  storm 1

Time/ e.-ac. trns.

Ctrls

Vibes

Flute

Oboe

Cmnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 140 period 10 @ 5'35"

Time/  
e.-ac.  
trms.

Bells

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

The musical score consists of 18 staves. The top five staves (Bells, Vln 1-5) are mostly silent, with only the Bells staff showing a few notes. The remaining staves (Vla 2-5, Vlc 1-5, Cb 1-4) are filled with complex, rhythmic patterns, primarily consisting of sixteenth and thirty-second notes. Each of these active staves begins with the word 'arco' and a fermata. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The overall texture is dense and rhythmic.

This page of a musical score contains 15 staves. The top five staves are for Violins 1 through 5 (Vln 1-5), all in treble clef. The next three staves are for Violas 3, 4, and 5 (Vla 3-5), also in treble clef. The following three staves are for Violas 1, 2, and 3 (Vla 1-3), in bass clef. The bottom four staves are for Cellos 1, 2, and 3 (Cb 1-3), in bass clef. A tempo marking of ♩ = 126 is at the top left. A 'pizz.' instruction is placed at the beginning of each of the lower string staves (Vla 3-5 and Cb 1-3). The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, with various accidentals and dynamic markings.

♩ = 112

67

Vln 1  
Vln 2  
Vln 3  
Vln 4  
Vln 5  
Vla 4  
Vla 5  
Vlc 1  
Vlc 2  
Vlc 3  
Vlc 4  
Vlc 5  
Cb 1  
Cb 2

arco



♩ = 105

68

Musical score for page 68, measures 1-5. The score includes staves for Violins 1-4, Violas 1-5, and Contrabass 1. The Violas and Contrabass parts are marked "pizz." (pizzicato). The music features complex rhythmic patterns and chromatic movement.

♩ = 98

69

Musical score for page 69, measures 1-5. The score includes staves for Violins 1-4, Violas 1-5, and Contrabass 1. The Violas and Contrabass parts are marked "arco" (arco). The music continues with complex rhythmic patterns and chromatic movement.

♩ = 91

70

Vln 1

Vln 2

Vln 3

Vlc 2

Vlc 3

Vlc 4

pizz.

♩ = 84

71

Vln 1

Vln 2

Vlc 3

72

**D**

Time/e.-ac. trns.

period 11 @ 6'03" theme appears for the 2nd time/ long values of mode 2 spreading from low to high to low/ pitches of mode 1 in trochaic meter/ begin of the transformation \*2

Crtls

Vibes

Bells

Oboe

Clnt

Bssn

Trpt

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Cb 3

mf

pizz.

gradual resorption of the trochaic meter

This page of a musical score, page 109, features a variety of instruments. At the top, a wavy line indicates a 'gradual resorption of the trochaic meter'. The instruments listed on the left are: Time/c-ac./trms., Crtls., Vibes., Flute, Oboe, Clrnt., Bsns., Trpt., Tnr Trbn., Bss Trbn., Tuba, Vln 1, Vln 2, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlk 1, Vlk 2, Vlk 3, Vlk 4, Vlk 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The woodwind and brass sections (Flute, Oboe, Clrnt., Bsns., Trpt., Tnr Trbn., Bss Trbn., Tuba) have staves with complex rhythmic patterns, including triplets and sixteenth notes. The string section (Vlns, Vlans, Vlk, Cbs) is playing a pizzicato (pizz.) pattern with a dynamic range from *ppp* to *ff*. The percussion section (Crtls., Vibes., Trms.) is also present. The score includes various musical notations such as slurs, ties, and dynamic markings.

Time/  
e.-ac.  
trms.

This page of a musical score includes the following parts and markings:

- Woodwinds:** Crtls, Vibes, Flute, Oboe, Clrnt, Bssn. Oboe and Clrnt parts include *mf* markings and 7-measure phrases.
- Brass:** Trpt, Trb, Bss Trbn, Tuba. Trpt part includes a 3-measure phrase.
- Strings:** Vln 1, Vln 2, Vln 3 (marked *mf*), Vla 2, Vla 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, Cb 1. Violin and Viola parts include dynamic markings: *ppp*, *pp*, *p*, *mf*, and *f*.



Time/  
e.-ac.  
trns.

Ctrls

Vibes

Flute

Oboe

Clmt

Bssn

Trpt

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

*mf*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

*pp p mp mf f*

Detailed description: This page of a musical score, numbered 75, contains 21 staves. The top section includes woodwinds (Ctrl, Vibes, Flute, Oboe, Clmt, Bssn) and brass (Trpt, Tnr Trbn, Bss Trbn, Tuba). The bottom section includes strings (Vln 1-4, Vla 3-5, Vlc 1-5). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and triplets. Dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f* are used throughout to indicate volume changes. A *mf* marking is present on the Vln 4 staff. The score is written in a standard musical notation with clefs, key signatures, and time signatures.

Time/  
e-ac.  
trms.

This page of a musical score includes the following parts and markings:

- Time/e-ac./trms.**: A wavy line at the top of the page.
- Ctrls**: Treble clef, contains a 7-measure rest followed by a 7-measure melodic phrase.
- Vibes**: Treble clef, contains a 7-measure rest followed by a 7-measure melodic phrase.
- Clint**: Treble clef, contains a 7-measure rest followed by a 7-measure melodic phrase.
- Bssn**: Bass clef, contains a 7-measure rest followed by a 7-measure melodic phrase.
- Trpt**: Treble clef, contains a 3-measure rest followed by a long note.
- Hrn**: Treble clef, contains a 3-measure rest followed by a long note, marked *mf*.
- Tnr Trbn**: Bass clef, contains a 3-measure rest followed by a long note.
- Bss Trbn**: Bass clef, contains a long note.
- Tuba**: Bass clef, contains a long note.
- Vln 1-5**: Violin parts, each containing a long note. Vln 5 is marked *mf*.
- Vla 4-5**: Viola parts, containing a melodic line with dynamics *p*, *mp*, *mf*, and *f*.
- Vlc 1-4**: Violoncello parts, containing a melodic line with dynamics *p*, *mp*, *mf*, and *f*.

Time/  
e.-ac.  
trns.

Ctrls

Vibes

Flute

Oboe

Clint

Bssn

Trpt

Hrn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

arco  
Vla 1  
*mf*

Vla 5

Vlc 1

Vlc 2

Vlc 3

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

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

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

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

Time/  
e.-ac.  
trms.

Ctrls

Vibes

Flute

Oboe

Clmnt

Bssn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vlc 1

Vlc 2

arco  
*mf*

*pp*

*pp*

Detailed description of the musical score on page 78: The score is arranged in a standard orchestral format. The percussion section at the top includes Ctrls and Vibes, both with 7-measure slurs. The woodwind section includes Flute, Oboe, and Clmnt, with various rhythmic patterns and slurs. The brass section includes Bssn and Tuba, with the Tuba part featuring triplet markings. The string section includes five Violin staves (Vln 1-5) and two Viola staves (Vla 1-2). The Violin staves show sustained notes with hairpins. The Viola 2 part is marked 'arco' and 'mf'. The Violoncello section includes Vlc 1 and Vlc 2, both with 'pp' dynamic markings. The score is written in a single system with a double bar line at the end.

period 12 @ 6'37" / gradual growth of the trochaic meter

Time/  
e.-ac.  
trms.

The musical score for period 12 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Ctrls:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Vibes:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Bells:** Plays a sustained low-frequency tone.
- Flute:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Oboe:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Clrnt:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Bsn:** Features a 7-measure rhythmic pattern in the middle of the staff.
- Vln 1:** Features a 7-measure rhythmic pattern in the middle of the staff, marked *pizz.*
- Vln 2, 3, 4, 5:** Play sustained notes with a gradual crescendo and decrescendo.
- Vla 1, 2:** Play sustained notes with a gradual crescendo and decrescendo.
- Vla 3:** Plays a sustained note, marked *arco* and *mf*.
- Vlc 1, 2:** Features a 7-measure rhythmic pattern in the middle of the staff, marked *ppp*.

Ctrl's

Vibes

Flute

Oboe

pizz.

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

arco

Vlc 1

Vlc 2

Vlc 3

*mf*

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

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

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

This page of a musical score includes the following parts and markings:

- Woodwinds:** Clarinet in B-flat (Clrt), Clarinet in A (Clrat), Bassoon (Bsn), Flute, Oboe, and Vibraphone (Vibes). Each part features a seven-measure melodic phrase starting at measure 81, marked with a bracket and the number '7'.
- Strings:** Violin 3 (Vln 3) has a pizzicato (pizz.) section starting at measure 81, marked with a bracket and '7', and a dynamic marking of *mf*. Violin 4 (Vln 4), Violin 5 (Vln 5), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Viola 4 (Vla 4), and Viola 5 (Vla 5) are playing sustained notes. Viola 5 is marked *arco* and *mf*.
- Low Woodwinds:** Contrabassoon 1 (Cb 1), Contrabassoon 2 (Cb 2), and Contrabassoon 3 (Cb 3) are playing a rhythmic pattern of eighth notes, with dynamics *p*, *mp*, *mf*, and *f* indicated.
- Double Basses:** Double Bass 3 (Vlc 3), Double Bass 4 (Vlc 4), and Double Bass 5 (Vlc 5) are playing a rhythmic pattern of eighth notes, with dynamics *p*, *mp*, *mf*, and *f* indicated.

82

Ctrls

Vibes

Flute

Oboe

Clnt

Bssn

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Cb 1

Cb 2

Cb 3

Cb 4

pizz.

arco

*mf*

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

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

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

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

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

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

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

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

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



This page of a musical score includes the following parts and markings:

- Woodwinds:** Crts, Vibes, Flute, Oboe, Clnt, Bssn. Each part features a 7-measure rest followed by a 7-measure melodic phrase.
- Violins:** Vln 3, Vln 4, Vln 5. Vln 3 and Vln 4 are marked *pizz.* and play a rhythmic pattern with dynamics *ppp*, *pp*, *p*, *mf*, and *f*. Vln 5 has a 7-measure rest followed by a melodic phrase starting at *mf*.
- Violas:** Vla 1, Vla 2, Vla 3, Vla 4, Vla 5. All parts are marked *arco* and play a long, sustained note.
- Celli:** Cb 1, Cb 2, Cb 3, Cb 4, Cb 5. All parts play a rhythmic pattern with dynamics *ppp*, *pp*, *p*, *mf*, and *f*.



This page of a musical score includes the following parts and markings:

- Woodwinds:** Ctrls, Vibes, Flute, Oboe, Clnt, Bsns. Flute and Oboe have a 7-measure rest. Clnt and Bsns have a 7-measure rest starting later in the page.
- Strings:** Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4. Vln 1 has a 7-measure rest. Vln 2-5 and Vla 1-2 have dynamic markings: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*. Vla 1-2 also have a *pizz.* marking.
- Brass:** Cb 2, Cb 3, Cb 4, Cb 5. Cb 3-5 have dynamic markings: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*. Cb 3 and Cb 4 have *pizz.* markings.
- Other:** Bsns has a *pizz.* marking. Vlc 4 has an *arco* marking.

Time/  
e.-ac.  
trns.

period 13 @ 7'13" colotomic tubular bells on descending mode 1

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Ctrls:** Treble clef, contains a 7-measure melodic phrase.
- Vibes:** Treble clef, contains a 7-measure melodic phrase.
- Bells:** Treble clef, contains a single note with a fermata.
- Flute:** Treble clef, contains a 7-measure melodic phrase.
- Oboe:** Treble clef, contains a 7-measure melodic phrase.
- Clmt:** Treble clef, contains a 7-measure melodic phrase.
- Bssn:** Bass clef, contains a 7-measure melodic phrase.
- Vla 3:** Treble clef, contains a 7-measure melodic phrase, marked *pizz.* and *mf*.
- Vla 4:** Treble clef, contains a single note with a fermata.
- Vla 5:** Bass clef, contains a single note with a fermata.
- Vlc 1:** Bass clef, contains a single note with a fermata.
- Vlc 2:** Bass clef, contains a single note with a fermata.
- Vlc 3:** Bass clef, contains a single note with a fermata.
- Vlc 4:** Bass clef, contains a single note with a fermata.
- Vlc 5:** Bass clef, contains a single note with a fermata, marked *arco* and *mf*.
- Cb 3:** Bass clef, contains a rhythmic pattern with dynamics *p*, *mp*, *mf*, and *f*.
- Cb 4:** Bass clef, contains a rhythmic pattern with dynamics *p*, *mp*, *mf*, and *f*.
- Cb 5:** Bass clef, contains a rhythmic pattern with dynamics *p*, *mp*, *mf*, and *f*.

This page of a musical score includes the following parts and markings:

- Ctrls:** Treble clef, rests, then a 7-measure melodic phrase.
- Vibes:** Treble clef, rests, then a 7-measure melodic phrase.
- Flute:** Treble clef, 7-measure melodic phrase, then rests.
- Oboe:** Treble clef, rests, then a 7-measure melodic phrase, then rests.
- Clmt:** Treble clef, rests, then a 7-measure melodic phrase.
- Bssn:** Bass clef, rests, then a 7-measure melodic phrase.
- Vla 1:** Viola 1 part, arco marking, mf dynamic, then pizz. marking.
- Vla 4:** Viola 4 part, 7-measure melodic phrase, mf dynamic.
- Vla 5:** Viola 5 part, arco marking.
- Vlc 1-5:** Violin parts 1 through 5, arco markings.
- Cb 4:** Contrabass 4 part, rests, then a melodic phrase with dynamics *p*, *mp*, *mf*, and *f*.
- Cb 5:** Contrabass 5 part, rests, then a melodic phrase with dynamics *p*, *mp*, *mf*, and *f*.

Orchestral score for page 88, featuring parts for Ctrls, Vibes, Flute, Oboe, Vla 1, Vla 2, Vla 5, Vlc 1-5, and Cb 5. The score includes dynamic markings such as *mf*, *pizz.*, *p*, *mp*, *mf*, and *f*, and includes a *arco* instruction for the first violin.



This page of a musical score includes the following parts and markings:

- Woodwinds:** Cor Anglais (Crtls), Vibraphone (Vibes), Flute, Oboe, Clarinet (Clnt), and Bassoon (Bssn). Each part features a 7-measure melodic phrase.
- Violins:** Violin 1 (Vla 1), Violin 2 (Vla 2), and Violin 3 (Vla 3). Violin 3 is marked *arco* and *mf*.
- Violas:** Viola 1 (Vlc 1), Viola 2 (Vlc 2), Viola 3 (Vlc 3), Viola 4 (Vlc 4), and Viola 5 (Vlc 5). Viola 1 is marked *pizz.* and *mf*.
- Brass:** Five parts of Contrabass (Cb 1 to Cb 5). Cb 1, 2, and 3 have dynamic markings *p*, *mp*, and *mf f* respectively.

This page of a musical score includes the following parts and details:

- Ctrls:** Treble clef, rests, followed by a 7-measure rhythmic pattern.
- Vibes:** Treble clef, rests, followed by a 7-measure rhythmic pattern.
- Flute:** Treble clef, 7-measure rhythmic pattern, then rests.
- Oboe:** Treble clef, rests, followed by a 7-measure rhythmic pattern, then rests.
- Clmnt:** Treble clef, rests, followed by a 7-measure rhythmic pattern.
- Bssn:** Bass clef, rests, followed by a 7-measure rhythmic pattern.
- Vla 1, 2, 3, 4:** Violins 1-4. Vln 1 and 2 have a whole note with a fermata. Vln 3 and 4 are marked *arco* and *mf*.
- Vlc 2:** Violoncello 2. Bass clef, *pizz.* (pizzicato) with a 7-measure rhythmic pattern, marked *mf*.
- Vlc 3, 4, 5:** Violoncelli 3-5. Vlc 3 has a whole note with a fermata. Vlc 4 and 5 have whole notes with fermatas.



Musical score for page 91, measures 1-4. The score includes parts for Ctrls, Vibes, Flute, Oboe, Clnt, Bssn, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 3, Vlc 4, and Vlc 5. The Flute, Oboe, Clnt, and Bssn parts feature a seven-measure melodic phrase starting in measure 2. The Vla 4 part is marked *arco* and *mf*. The Vlc 3 part is marked *pizz.* and *mf*. The Vlc 4 part is marked *arco*. The Vlc 5 part is marked *arco*.

Musical score for page 92, measures 1-4. The score includes parts for Ctrls, Vibes, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 4, Vlc 5, Cb 1, and Cb 2. The Ctrls and Vibes parts feature a seven-measure melodic phrase starting in measure 2. The Vlc 4 part is marked *pizz.* and *mf*. The Vlc 5 part is marked *arco*. The Cb 1 part is marked *arco* and *mf*. The Cb 2 part is marked *pizz.* and *mf*.

period 14 @ 748" theme appears for the 3rd time and with single contamination/ colotomic bells start ascending mode 2 in triple pitches/ gradual growth of trochaic meter

This page of a musical score contains the following instruments and parts:

- Ctrls** (Cymbals): Percussion part with a 7-measure triplet.
- Vibes** (Vibraphone): Percussion part with a 7-measure triplet.
- Bells**: Percussion part with a triplet of notes.
- Flute**: Woodwind part with a 3-measure triplet.
- Oboe**: Woodwind part with a 3-measure triplet.
- Clmnt** (Clarinet): Woodwind part with a 3-measure triplet.
- Bssn** (Bassoon): Woodwind part with a 3-measure triplet.
- Trpt** (Trumpet): Brass part with a 3-measure triplet.
- Hrn** (Horn): Brass part with a 3-measure triplet.
- Tnr Trbn** (Tenor Trombone): Brass part with a 3-measure triplet.
- Bss Trbn** (Bass Trombone): Brass part with a 3-measure triplet.
- Tuba**: Brass part with a 3-measure triplet.
- Vln 1** (Violin I): String part with a pizzicato section and a 3-measure triplet.
- Vln 3** (Violin III): String part with a 3-measure triplet.
- Vln 4** (Violin IV): String part with a 3-measure triplet.
- Vla 1-5** (Viola I-V): Viola parts with sustained notes.
- Vlc 1-5** (Violoncello I-V): Cello parts with sustained notes and a pizzicato section.
- Cb 1-5** (Contrabass I-V): Contrabass parts with sustained notes and a pizzicato section.

Time/ e.-ac. trns.

Crtls

Vibes

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

*p mp mf f*

*p mp mf f*

*pizz. p mp mf f*

*p mp mf f*

*arco*









♩ = 154

period 15 @ 8'23" storm 2

100

Time/  
e-ac.  
trms.

Bells

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score on page 134 consists of 15 staves. The top staff is for Bells, followed by five Violin staves (Vla 1-5) and five Viola staves (Vlc 1-5). The bottom five staves are for Cello (Cb 1-5). All string staves are marked 'arco'. The score is written in a complex, rhythmic style with many accidentals and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 154. The page is numbered 100 at the top and 134 at the bottom.



Time/  
e-ac.  
trns.

Picc

Flute

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score for page 101 is a complex orchestral arrangement. It features two woodwind parts at the top: Piccolo and Flute, both playing a rhythmic pattern of eighth notes with a forte (*fff*) dynamic. Below them are five violin staves (Vla 1-5) and five viola staves (Vcl 1-5), all marked *pizz.* (pizzicato). The string section consists of five cellos (Cb 1-5) and five violas (Vcl 1-5), also marked *pizz.*. The score is written in a key with one sharp (F#) and a 3/4 time signature. The music is characterized by dense, rhythmic textures and frequent use of accidentals. A large brace at the top of the page indicates a section of music that spans across multiple measures.

♩ = 70

102

103

104

105

106

107

108

109

110

Time/  
e.-acc.  
trns.



trochaic punctuation that sounds like 2 equal notes  
begin of Interpolation opus 144C nr 1

period 16

end of Interpolation opus 144C nr 3

begin of Interpolation  
opus 144C nr 2

Bells

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



Musical score for page 116, featuring the following instruments and parts:

- Ctrls**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Vibes**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Clnt**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Bssn**: Bass clef, rests followed by a melodic line with a 7-measure slur.
- Vlc 1-5**: Bass clef, sustained notes with dynamic markings: Vlc 3 has a sharp sign, Vlc 4 has "arco", and Vlc 5 has a sharp sign and "mf".
- Cb 4**: Bass clef, sustained note.
- Cb 5**: Bass clef, sustained note.

Musical score for page 117, featuring the following instruments and parts:

- Ctrls**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Vibes**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Flute**: Treble clef, melodic line with a 7-measure slur.
- Oboe**: Treble clef, melodic line with a 7-measure slur.
- Clnt**: Treble clef, rests followed by a melodic line with a 7-measure slur.
- Bssn**: Bass clef, rests followed by a melodic line with a 7-measure slur.
- Vlc 1-5**: Bass clef, sustained notes with dynamic markings: Vlc 3 has a sharp sign, Vlc 4 has "arco", and Vlc 5 has a sharp sign and "mf".
- Cb 1**: Bass clef, sustained note with "mf" marking.
- Cb 5**: Bass clef, sustained note.

Crts

Vibes

Flute

Oboe

Clmnt

Bssn

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

arco

Cb 2

*mf*

Crts

Vibes

Flute

Oboe

Clmnt

Bssn

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

*mf*

start of stretto in triangle, 7 times 24 ♩ + 8 ♩

Time/ e.-ac. trms.

Triangle

Ctrls

Vibes

Clmt

Bssn

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

*mf*

Ctrls

Vibes

Flute

Oboe

Clmt

Bssn

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

*mf*

period 18 @ 10'21" theme appears for the 4th time with double contamination

Time/  
e.-ac.  
trns.

Ctrls

Vibes

Bells

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Tutti Vln

Vk 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Musical score for page 123, featuring various instruments. The score includes:

- Triangle
- Ctrls
- Vibes
- Flute
- Oboe
- Clrnt
- Bssn
- Trpt
- Hrn
- Trn Trbn
- Bss Trbn
- Tuba
- Tutti Vln
- Cb 1
- Cb 2
- Cb 3
- Cb 4
- Cb 5

The score contains complex musical notation, including triplets (3), quintuplets (5), and septuplets (7). The brass section (Trpt, Hrn, Trn Trbn, Bss Trbn, Tuba) is marked "not transformed".



Triangle

Ctrls

Vibes

Flute

Oboe

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Cb 2

Cb 3

Cb 4

Cb 5

The musical score for page 124 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The Triangle part is at the top, followed by Ctrls and Vibes. The Flute and Oboe parts are in the middle, and the Trpt, Hrn, Tnr Trbn, Bss Trbn, and Tuba parts are in the lower middle. The Cb 2, Cb 3, Cb 4, and Cb 5 parts are at the bottom. The score includes many articulation marks, such as slurs, accents, and dynamic markings. There are also some numerical markings, such as '7' and '3', which likely refer to specific measures or techniques. The overall style is that of a professional orchestral score.



125

Crcls

Vibes

Flute

Oboe

Cmnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Cb 3

Cb 4

Cb 5

126

Crcls

Vibes

Flute

Oboe

Cmnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Cb 4

Cb 5

Time/  
c.-ac.  
trns.

transformation \*4 begins

Ctrls

Vibes

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Cb 5

period 19 @ 10"56" / cadence on g# relatively minor/  
g# minor triad is extracted from mode 2/  
colotomic bells on chord/

128

E

129

Time/  
c.-ac.  
trms.

Triangle

Crtls

Vibes

Bells

Choir

Clmt

Bssn

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5



134

135

136

137

138

139

140

141

142

Time/  
e.-ac.  
trns.

Bells

Choir

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

period 20 @ 11'31" colotomic tubular bells on ascending mode 1

*p*

3 3 3 3

**F**

143

Time/  
e.-ac.  
trns.

Crcls

Vibes

Bells

Picc

Flute

Oboe

Clnt

Bssn

period 21 @ 12'06" colotomic bells begin of mode 1

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

7

7

7

7

7

7

7

7

Orchestral score for measures 144-145. The score includes parts for Crtls, Vibes, Picc, Flute, Oboe, Clnt, and Bssn. Measure 144 features a complex rhythmic pattern with a 7-measure rest in the Crtls part. Measure 145 continues the pattern with a 7-measure rest in the Vibes part.

Orchestral score for measures 145-146. The score includes parts for Crtls, Vibes, Picc, Flute, Oboe, Clnt, and Bssn. Measure 145 features a complex rhythmic pattern with a 7-measure rest in the Crtls part. Measure 146 continues the pattern with a 7-measure rest in the Vibes part.



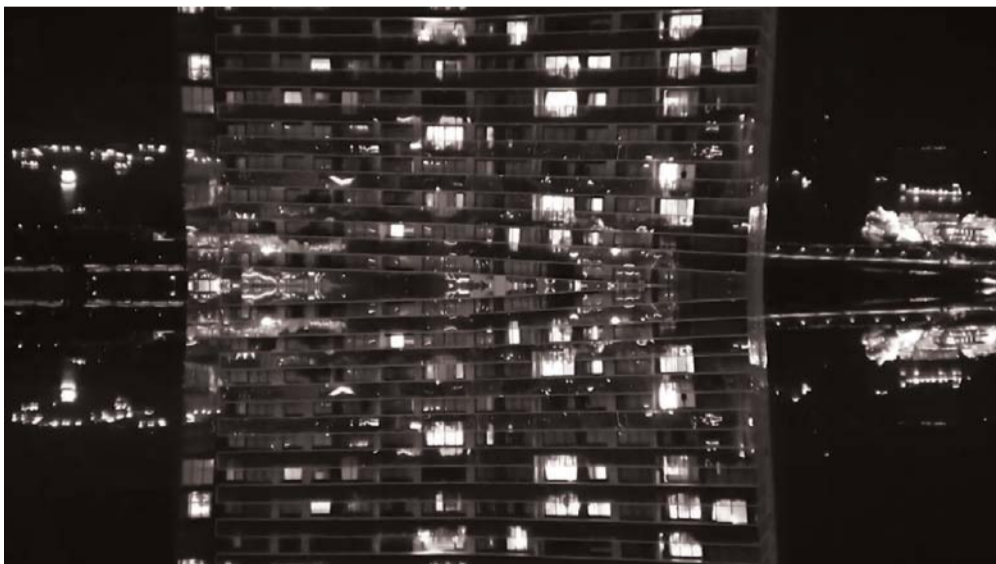
Orchestral score for measures 146-147. The score includes parts for Ctrls, Vibes, Picc, Flute, Oboe, and Cb 5. The music features complex rhythmic patterns with many beamed notes and rests. A *pp* dynamic marking is present at the start of measure 147. A double bar line is located at the end of measure 147.

Continuation of the orchestral score for measures 147-150. The score includes parts for Ctrls, Vibes, Picc, Flute, Oboe, Clnt, Bsn, Cb 4, and Cb 5. The music continues with complex rhythmic patterns. A *pp* dynamic marking is present at the start of measure 147. A double bar line is located at the end of measure 150.





Musical score for page 148, featuring woodwinds and strings. The score includes parts for Crtls, Vibes, Picc, Flute, Oboe, Clnt, Bsns, Cb 2, Cb 3, Cb 4, and Cb 5. The woodwinds (Crtls, Vibes, Picc, Flute, Oboe, Clnt, Bsns) play a melodic line with a 7-measure rest. The strings (Cb 2, Cb 3, Cb 4, Cb 5) play a sustained harmonic with a 7-measure rest. The dynamic marking *pp* is present.



149

Ctrls

Vibes

Picc

Flute

Oboe

Clnt

Bsns

Vlc 5

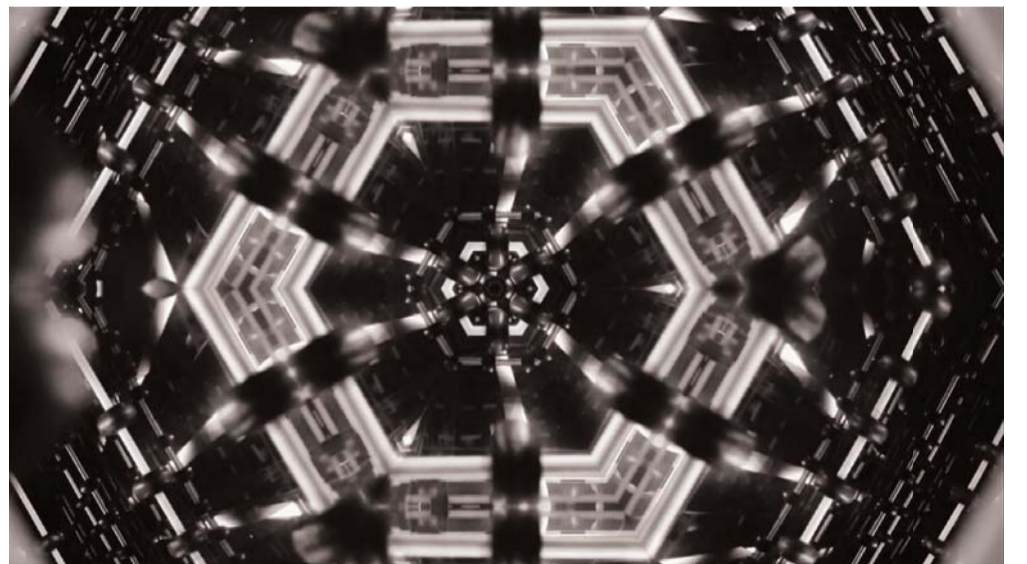
Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



150 151

Time/  
e-ac.  
trns.

period 22 @ 12'41"

transformation \*5 begins

Bells

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

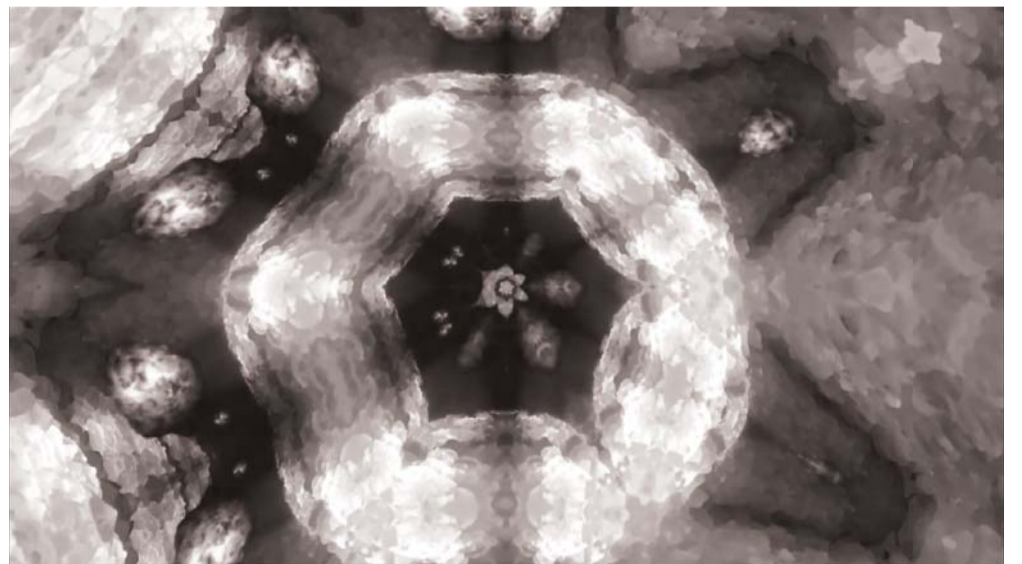
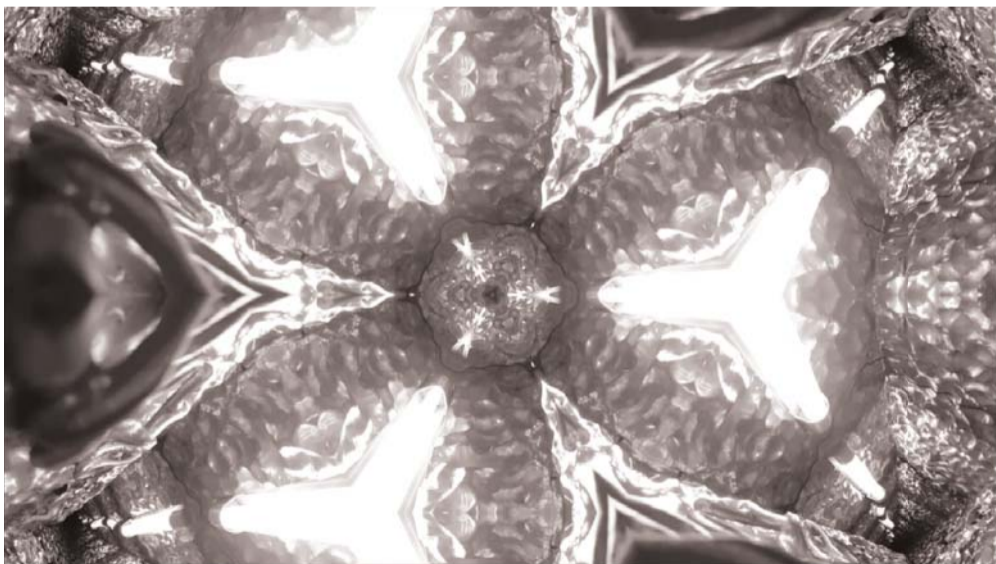
Cb 1

Cb 2

Cb 3

Cb 4

Cb 5



Time/  
e.-ac.  
trns.

trochaic punctuation

Vln 1  
Vln 2  
Vln 3  
Vln 4  
Vln 5  
Vla 1  
Vla 2  
Vla 3  
Vla 4  
Vla 5  
Vlc 1  
Vlc 2  
Vlc 3  
Vlc 4  
Vlc 5  
Cb 1  
Cb 2  
Cb 3  
Cb 4  
Cb 5

arco  
pizz.  
p  
mp  
mf  
f  
ff

period 23 @ 13'16" colotomic bells three pitches from mode 1/ start of stretto in triangle, 7 times 12 ♪ + 4 ♪

begin of Interpolation opus 144C nr 6

Time/  
e.-ac.  
trns.

Triangle  
Bells

period 24 @ 13'51"

end of Interpolation opus 144C nr 2

end of Interpolation opus 144C nr 5

Time/  
e.-ac.  
trns.

Triangle  
Bells



G

period 25 @ 14'26" theme appears for the 5th time with triple contamination/ mode 1 in canonic stretto/ colotomic bells mode 1 in chord of 4 pitches/ begin storm 3

Time/  
e-ac.  
trms.

The musical score is arranged in a standard orchestral format with the following staves from top to bottom:

- Bells
- Bsn
- Trpt
- Hrn
- Tnr Trbn
- Bss Trbn
- Tuba
- Tutti Vln
- Vla 1
- Vla 2
- Vla 3
- Vla 4
- Vlc 1
- Vlc 2
- Vlc 3
- Vlc 4
- Vlc 5
- Cb 1
- Cb 5

Key performance markings include **f** (forte), **pizz.** (pizzicato), **arco** (arco), and **H** (harmonic). The score features complex rhythmic patterns, including triplets and septuplets, and dynamic contouring across the various instruments.



Time/  
e.-ac.  
trns.

growth of trochaic meter

The musical score for page 173 is arranged in a standard orchestral format. It includes the following parts and their key features:

- Oboe:** Features a melodic line with triplets and a dynamic marking of *f*.
- Clarinets (Clmt):** Play a rhythmic accompaniment consisting of triplets.
- Bassoon (Bssn):** Provides a low-frequency accompaniment with triplets.
- Trumpet (Trpt), Horn (Hrn), Trombone (Tnr Trbn), Bass Trombone (Bss Trbn), and Tuba:** These brass instruments are shown with rests, indicating they are silent during this section.
- Viola 1 (Vla 1) and Viola 2 (Vla 2):** Both parts play pizzicato (pizz.) patterns with dynamics ranging from *p* to *f*.
- Violoncello 5 (Vlc 5) and Contrabass 1 (Cb 1):** Both parts play complex, rapid patterns with a '7' marking, likely indicating a seven-measure rest or a specific rhythmic figure.
- Contrabass 3 (Cb 3):** Plays an *arco* (arco) part with a dynamic marking of *f*.
- Contrabass 4 (Cb 4) and Contrabass 5 (Cb 5):** Play simple, low-frequency accompaniment.



Triangle

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 5

Vln 1

Vln 2

Vln 3

Vlk 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

*p mp mf f*

arco

*f*

Time/  
e.-ac.  
trns.

mode 2 in septuplets/ start of stretto in triangle, 7 times 6 + 2

Triangle

Flute

Oboe

Clmt

Bssn

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vlc 4

Vlc 5

arco

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Triangle

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Trb

Bss Trbn

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*ppp* *pp* *p* *mf* *f*

*f*

arco

7







Musical score for page 180, featuring the following instruments and parts:

- Triangle:** A single note with a long sustain line.
- Clrnt (Clarinet):** Melodic line with *mf* dynamic and seven fingerings (7) indicated.
- Bssn (Bassoon):** Melodic line with seven fingerings (7) indicated.
- Vla 5 (Viola 5):** Melodic line with *f* dynamic, seven fingerings (7), and *8<sup>vb</sup>* markings.
- Vlk 1 (Violin 1):** Melodic line with *f* dynamic.
- Vlk 2 (Violin 2):** Melodic line.
- Vlk 3 (Violin 3):** Melodic line.
- Vlk 4 (Violin 4):** Melodic line.
- Vlk 5 (Violin 5):** Melodic line.
- Cb 1 (Cello 1):** Melodic line.
- Cb 2 (Cello 2):** Melodic line.
- Cb 3 (Cello 3):** Melodic line.
- Cb 4 (Cello 4):** Melodic line.
- Cb 5 (Cello 5):** Melodic line with a measure number of 15 at the start.

Triangle

Oboe

Clnt

Bssn

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score for page 181 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The Triangle part is simple, with a few notes. The Oboe, Clarinet, Bassoon, and Violin 4 parts are highly active, featuring intricate patterns of eighth and sixteenth notes, often with slurs and accents. The Violin 5 part is more melodic, with a few notes and a dynamic marking of *f*. The Violin 1 and 2 parts are also melodic, with a few notes and a dynamic marking of *f*. The Violin 3 part is more active, with a few notes and a dynamic marking of *f*. The Violin 4 part is highly active, with a few notes and a dynamic marking of *f*. The Violin 5 part is more melodic, with a few notes and a dynamic marking of *f*. The Cello 1 part is more melodic, with a few notes and a dynamic marking of *f*. The Cello 2 part is more melodic, with a few notes and a dynamic marking of *f*. The Cello 3 part is more melodic, with a few notes and a dynamic marking of *f*. The Cello 4 part is highly active, with a few notes and a dynamic marking of *f*. The Cello 5 part is more melodic, with a few notes and a dynamic marking of *f*.



Musical score for page 167, featuring various instruments including Triangle, Flute, Oboe, Clarinet, Bassoon, Violins, Violas, and Cellos. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *pizz.* and *arco*. The music is written in a complex, multi-measure style with many accidentals and slurs.

**Triangle**

**Flute** *mf*

**Oboe**

**Clmt**

**Bssn**

**Vla 3** *f* *pizz.*

**Vla 4** *f* *arco*

**Vla 5**

**Vlc 1**

**Vlc 2**

**Vlc 3**

**Vlc 4**

**Vlc 5**

**Cb 1**

**Cb 2**

**Cb 3**

**Cb 4**

**Cb 5**

Time/  
e-ac.  
trms.  
start of stretto in triangle, 7 times 3 + 1 ♩

This page of a musical score contains 18 staves for various instruments. The top staff is for Triangle, with a tempo marking of 3 + 1 ♩. The second staff is for Vibes, marked with a forte *f* dynamic and a 7-measure rest. The third staff is for Flute, also marked *f* and with a 7-measure rest. The fourth staff is for Oboe, marked *f* and with a 7-measure rest. The fifth staff is for Clarinet, marked *f* and with a 7-measure rest. The sixth staff is for Bassoon, marked *f* and with a 7-measure rest. The seventh staff is for Violin 2, marked *f* and with a 7-measure rest, with a *pizz.* (pizzicato) instruction. The eighth staff is for Violin 3, marked *f* and with a 7-measure rest, with an *arco* (arco) instruction. The ninth staff is for Violin 4, with a 7-measure rest. The tenth staff is for Violin 5, with a 7-measure rest. The eleventh staff is for Violin 1, with a 7-measure rest. The twelfth staff is for Violin 2, with a 7-measure rest. The thirteenth staff is for Violin 3, with a 7-measure rest. The fourteenth staff is for Violin 4, with a 7-measure rest. The fifteenth staff is for Violin 5, with a 7-measure rest. The sixteenth staff is for Contrabass 1, with a 7-measure rest. The seventeenth staff is for Contrabass 2, with a 7-measure rest. The eighteenth staff is for Contrabass 3, with a 7-measure rest. The nineteenth staff is for Contrabass 4, with a 7-measure rest. The twentieth staff is for Contrabass 5, with a 7-measure rest.

theme appears for the 6th time @ 15'31" with quadruple contamination

Time/ e-ac. trns.

Triangle

Vibes

Picc

Flute

Oboe

Clmnt

Bssn

Trpt

Hrn

Trn Trbn

Bss Trbn

Tuba

Tutti Vln

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

Musical score for page 170, featuring various instruments including Triangle, Vibes, Picc, Flute, Oboe, Clmt, Bssn, Trpt, Hrn, Trb, Bss Trbn, Tuba, Tutti Vln, Vla 1-4, Vlc 1-4, and Cb 1-5. The score includes complex rhythmic patterns, such as septuplets (marked with '7') and triplets (marked with '3'). The woodwind section (Picc, Flute, Oboe, Clmt, Bssn) and strings (Vln, Vla, Vlc, Cb) play intricate melodic and harmonic lines. The brass section (Trpt, Hrn, Trb, Bss Trbn, Tuba) features sustained notes and triplet figures. The percussion section (Triangle, Vibes) provides a rhythmic foundation. The score is written in a standard musical notation style with various clefs and key signatures.

Time/  
e.-ac.  
trns.

shortened period 27 @ 15'41" colotomic bells mode 1 in full chord of 6 pitches

Triangle

Vibes

Bells

Flute

Oboe

Clmt

Bssn

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vlc 1

Vlc 2

Vlc 3

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

The musical score is arranged in a standard orchestral format. The top section includes percussion (Triangle, Vibes, Bells) and woodwinds (Flute, Oboe, Clarinet, Bassoon). The middle section contains brass instruments (Trumpet, Horn, Trombone, Tuba). The bottom section features strings (Violins 4 and 5, Violas 1, 2, and 3, Cellos 1, 2, and 3, and Contrabasses 1, 2, 3, 4, and 5). The score is written in a key signature of one sharp (F#) and a common time signature. The percussion parts (Triangle, Vibes, Bells) feature complex rhythmic patterns with many beamed notes and are marked with a forte dynamic (*ff*) and a '7' above the notes. The woodwind and string parts also feature complex rhythmic patterns and are marked with *ff*. The brass parts are mostly sustained notes or simple rhythmic figures. The string parts include various rhythmic patterns and sustained notes, with some parts marked with *ff*.

start of stretto in triangle, 7 times  $3\downarrow + 1\downarrow$

This page of a musical score contains 20 staves for various instruments. The top staff is for the Triangle, which begins with a rhythmic pattern of three downward strokes followed by one downward stroke, repeated seven times. The Vibes, Flute, Oboe, Clarinet, and Bassoon staves feature complex, rapid passages with many beamed notes and slurs. The Trumpet, Horn, Trombone, and Tuba staves have more sparse, sustained notes. The Violin and Viola sections have multiple staves with intricate melodic and harmonic lines. The Cello and Double Bass staves provide a solid harmonic foundation with sustained notes and some rhythmic patterns.

Musical score for page 188, featuring various instruments including Triangle, Vibes, Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Bass Trombone, Tuba, Violins, Viola, Violoncello, and Contrabass. The score includes complex rhythmic patterns, such as septuplets (marked with '7') in the woodwind and vibraphone parts, and melodic lines in the strings and brass. The instrumentation includes Triangle, Vibes, Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Bass Trombone, Tuba, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Violoncello 1, Violoncello 4, Violoncello 5, Contrabass 1, Contrabass 2, and Contrabass 3.

Tempo markings: ♩ = 76, ♩ = 74, ♩ = 72, ♩ = 70, ♩ = 68, ♩ = 66, ♩ = 64

start of stretto in triangle, 7 times 3 + 1

The score is arranged in a standard orchestral format. The Triangle part at the top features a 'stretto' section with a 7-measure phrase repeated 7 times, followed by a 1-measure phrase. The Vibes, Flute, Oboe, Clarinet, and Bassoon parts play a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The woodwind parts (Trpt, Hrn, Trb, Bss Trbn, Tuba) provide a steady accompaniment. The string section (Vln 1, Vln 2, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Cb 1, Cb 2) plays a melodic line with various articulations and dynamics. The tempo markings at the top indicate a gradual deceleration from 76 to 64 beats per minute.



♩ = 62

♩ = 60

♩ = 58  
190

♩ = 56

bar 190, 191 and 192 = 133 hemidemisiquavers (= 64th notes) as 133 = 19 x 7

Time/ e-ac. trns.

Triangle

Vibes

Picc

Flute

Oboe

Clint

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1 pizz.

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Time/ e-ac. trns.

Triangle

Flute

Oboe

Clint

Bssn

Trpt

Hrn

Trn Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

191

192

♩=108    ♩=100    ♩=96    ♩=92    ♩=88    ♩=60

end of Interpolation opus 144C nr 1

♩ = 77

period 28 @ 16'12" transformation \*6 stops abruptly at the very end of bar 184/  
blossom in E very Major/ atomisation of the chord in arpeggios based on the rhythms  
of the canonic stretto of the preceding section/ colotomic tubular bells on ascending mode 2

Time/  
c.-ac.  
trms.

The musical score is arranged in a standard orchestral layout. At the top left, a tempo marking indicates a quarter note equals 77 beats per minute. A text box provides performance instructions regarding a transformation in period 28 and the use of tubular bells. The score includes staves for Ctrls (Cymbals), Vibes (Vibraphone), Bells (Tubular Bells), Choir, Flute, Oboe, Clarinet (Clnt), Bassoon (Bsn), Violins 1-5 (Vln 1-5), Violas 1-5 (Vla 1-5), Tutti Violoncello (Tutti Vlc), and Contrabasses 1-5 (Cb 1-5). The Ctrls part features a complex rhythmic pattern with '7' markings. The Vibes part has triplet markings ('3'). The Flute, Oboe, and Clnt parts include triplet markings ('3'). The Bsn part has a triplet marking ('3'). The string parts (Vln, Vla, Vlc, Cb) are marked with 'arco' and 'fff' dynamics. The score concludes with a final dynamic marking of 'f'.

♩ = 76

194

♩ = 75

195

bars 194, 195 and 196 are detuned by -19 cents

Time/  
e.-ac.  
trms.

Orchestral score for measures 194 and 195. The score includes parts for Ctrls, Vibes, Bells, Choir, Flute, Oboe, Clmnt, Bssn, Vln 1-5, Vla 1-5, Vlc 1-5, and Cb 1-5. The tempo is 76 bpm for measure 194 and 75 bpm for measure 195. A note indicates that bars 194, 195, and 196 are detuned by -19 cents. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *f*. The woodwinds and strings play sustained notes, while the percussion and bells provide rhythmic accompaniment.

♩ = 74

196

♩ = 73

197

bars 197, 198 and 199 are detuned by -38 cents

Time/e-ac. trns.

Ctrls *mf* *mp*

Vibes *mf* *mp*

Bells *mf* *mp*

Choir *mf* *mp*

Flute *mf* *mp*

Oboe *mf* *mp*

Clint *mf* *mp*

Bssn *mf* *mp*

Vln 1 *mp*

Vln 2 *mp*

Vln 3 *mp*

Vln 4 *mp*

Vln 5 *mp*

Vla 1 *mf*

Vla 2 *mf*

Vla 3 *mf*

Vla 4 *mf*

Vla 5 *mf*

Vlc 1 *mf* *mp* *pizz.*

Vlc 2 *mf* *mp* *pizz.*

Vlc 3 *mf* *mp* *pizz.*

Vlc 4 *mf* *mp* *pizz.*

Vlc 5 *mf* *mp*

Cb 1 *f*

Cb 2 *f*

Cb 3 *f*

Cb 4 *f*

Cb 5 *f*

$\text{♩} = 72$

The musical score is arranged in a vertical stack of staves. At the top left, the tempo is indicated as  $\text{♩} = 72$ . The instruments listed on the left side of the score are: Ctrls, Vibes, Bells, Choir, Flute, Oboe, Clmnt, Bssn, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score contains various musical notations, including triplets (marked with '3'), dynamic markings (such as *p* for piano), and the instruction *arco* for the violas and violas. The music is written in a complex, multi-measure format, typical of a full orchestral score.

This page of a musical score contains the following parts and staves:

- Ctrls**: Clarinet in C, featuring a triplet of eighth notes.
- Vibes**: Vibraphone, featuring a triplet of eighth notes.
- Bells**: Bells, featuring a triplet of eighth notes.
- Choir**: Two staves for the choir, with a long, sustained note.
- Flute**: Flute, featuring a triplet of eighth notes.
- Oboe**: Oboe, featuring a triplet of eighth notes.
- Clmnt**: Clarinet in Bb, featuring a triplet of eighth notes.
- Bssn**: Bassoon, featuring a triplet of eighth notes.
- Vln 1-5**: Violins 1 through 5, with various melodic lines and slurs.
- Vla 1-5**: Violas 1 through 5, with sustained notes and slurs.
- Vlc 1-5**: Violoncellos 1 through 5, with sustained notes and slurs.
- Cb 1-5**: Contrabasses 1 through 5, with sustained notes and slurs.

♩ = 70

200

Time/  
e.-ac.  
trms.

period 29 @ 16'52" / colotomic bells chordal mode 1 / growth of the trochaic meter now in a syncopated form / begin of storm 4

The musical score is arranged in a vertical stack of staves. At the top, the Vibes part features a complex rhythmic pattern with seven-measure rests and a *ppp* dynamic. Below it, the Bells part consists of a sustained chordal texture with a *ppp* dynamic. The Choir part is a sustained chordal texture with a *pp* dynamic. The string sections (Vln 1-5, Vla 1-5, Vlk 1-5, Cb 1-5) are marked with *ppp* and *pizz.* dynamics, indicating a pizzicato technique. The Vln 1-5 parts have a similar rhythmic pattern to the Vibes. The Vlk 1-5 parts have a different rhythmic pattern. The Cb 1-5 parts have a simple harmonic pattern. The score is written in a key signature of one flat and a 3/4 time signature.



♩ = 77

201

This page of a musical score contains the following parts and markings:

- Vibes:** Treble clef, starting with a *p* dynamic and featuring several seven-measure rests.
- Bells:** Treble clef, starting with a *p* dynamic.
- Choir:** Treble and Bass clefs, with a long, thin, curved line indicating a sustained or breathless sound.
- Bsn:** Bass clef, starting with a *p* dynamic and featuring several seven-measure rests.
- Vln 1-5:** Violin parts in treble clef, starting with a *pp* dynamic and featuring several seven-measure rests.
- Vla 1-5:** Viola parts in alto clef, starting with a *pp* dynamic and featuring several seven-measure rests.
- Vlc 1-5:** Violoncello parts in bass clef. Vlc 1 starts with *arco* and *pp*. Vlc 2-5 have various melodic lines.
- Cb 1-5:** Contrabass parts in bass clef, with various melodic lines.

This page of a musical score includes the following parts and markings:

- Bells:** Treble clef, 8/8 time signature, *ppp* dynamic.
- Choir:** Treble clef, 8/8 time signature, *ppp* dynamic.
- Clart:** Treble clef, *mp* dynamic, featuring seven-measure rests (7) and complex rhythmic patterns.
- Bssn:** Bass clef, *mp* dynamic, featuring seven-measure rests (7) and complex rhythmic patterns.
- Vln 1-5:** Violin staves, *p* dynamic, featuring rhythmic patterns.
- Vla 1-5:** Viola staves, *p* dynamic, featuring rhythmic patterns.
- Vlc 1-5:** Cello staves, *f* dynamic, featuring sustained notes and complex rhythmic patterns.

first appearance of percussion membranophone

Time/ e-ac. trms.

Bells *pp*

Tmpan *ppp*

Choir

Oboe *mf*

Clint *mf*

Bssn *mf*

Vln 1 *mp*

Vln 2 *mp*

Vln 3 *mp*

Vln 4 *mp*

Vln 5

Vla 1 *mp*

Vla 2 *mp*

Vla 3 *mp*

Vla 4 *mp*

Vla 5 *f* arco

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

♩ = 98

This page of a musical score contains the following parts and markings:

- Bells:** Part with a dynamic marking of *p*.
- Tmpn:** Part with a dynamic marking of *p*.
- Choir:** Part with a dynamic marking of *p*.
- Flute:** Part with a dynamic marking of *f*.
- Oboe:** Part with a dynamic marking of *f*.
- Clrnt:** Part with a dynamic marking of *f*.
- Bssn:** Part with a dynamic marking of *f*.
- Vln 1-5:** Violin parts with a dynamic marking of *mf*.
- Vla 1-5:** Viola parts with a dynamic marking of *mf*. Vla 4 includes the marking *arco*.
- Vlc 1-5:** Violoncello parts.
- Cb 1-5:** Contrabass parts.

The score includes various musical notations such as slurs, ties, and dynamic markings throughout the staves.

♩ = 105

*mp*

*mf*

*ff*

*f*

*arco*

The musical score is arranged in a standard orchestral format. The top section includes Bells, Tmpn, Flute, Oboe, Clrnt, and Bssn. The middle section features five Violin staves (Vln 1-5) and five Viola staves (Vla 1-5). The bottom section contains five Violoncello staves (Vlc 1-5) and five Contrabass staves (Cb 1-5). The score is marked with a tempo of 105 beats per minute. Dynamics range from *mp* to *ff*. The key signature has one flat, and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

♩ = 112

This page of a musical score contains the following instruments and parts:

- Bells:** Treble clef, *mf* dynamic, playing a series of chords.
- Tmpn:** Bass clef, *ff* dynamic, playing a rhythmic pattern with a '7' marking.
- Flute:** Treble clef, *fff* dynamic, playing a melodic line with a '7' marking.
- Oboe:** Treble clef, *fff* dynamic, playing a melodic line with a '7' marking.
- Clnt:** Treble clef, *fff* dynamic, playing a melodic line with a '7' marking.
- Bsns:** Bass clef, *fff* dynamic, playing a melodic line with a '7' marking.
- Vln 1-5:** Violin parts, all marked *ff*, playing a rhythmic pattern.
- Vla 1-5:** Viola parts, marked *ff arco* and *f*, playing various melodic and harmonic lines.
- Vlc 1-5:** Violoncello parts, playing various melodic and harmonic lines.
- Cb 1-5:** Contrabass parts, playing various melodic and harmonic lines.

♩ = 119

period 30 @ 17'24" colotomic bells chordal mode 1 period 29 @ 16'52" transformation \*7 begins

Time/  
c-ac.  
trms.

The musical score is arranged in a vertical stack of staves. At the top, the tempo is marked as quarter note = 119. A text box contains performance instructions: "period 30 @ 17'24" colotomic bells chordal mode 1 period 29 @ 16'52" transformation \*7 begins". The instruments are listed on the left side of each staff: Bells, Tmpn, Picc, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vcl 1, Vcl 2, Vcl 3, Vcl 4, Vcl 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score features complex rhythmic patterns, often with 7-measure rests or groupings. Dynamic markings such as *p* (piano) and *arco* are used throughout. The notation includes various accidentals and articulation marks.

♩ = 126

This page of a musical score contains 21 staves of music. The instruments are arranged as follows from top to bottom: Bells, Trmpn, Picc, Flute, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vcl 1, Vcl 2, Vcl 3, Vcl 4, Vcl 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score is written in a key signature of two flats and a 3/4 time signature. The tempo is marked as quarter note = 126. The dynamic marking *mp* (mezzo-piano) is used throughout. The music features complex rhythmic patterns, including many triplet markings (indicated by the number '7' above groups of notes) and dense textures, particularly in the string and woodwind sections.



♩ = 133

This page of a musical score contains 24 staves for various instruments. At the top left, the tempo is marked as ♩ = 133. The instruments listed on the left are Bells, Tmpn, Picc, Flute, Oboe, Clrnt, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlk 1, Vlk 2, Vlk 3, Vlk 4, Vlk 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. The woodwind and string parts feature complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. The percussion parts (Bells and Tmpn) have simpler, more rhythmic patterns. The number '7' is written above several measures, likely indicating a specific fingering or articulation. The page number '209' is centered at the top, and the tempo marking '♩ = 133' is at the top left.

This page of a musical score, page 210, is marked with a tempo of 140 beats per minute. The score is arranged for a full orchestra and includes a percussion section. The instruments listed on the left are: Bells, Tmpn (Timpani), Picc (Piccolo), Flute, Oboe, Clmt (Clarinet), Bssn (Bassoon), Vln 1-5 (Violins), Vla 1-5 (Violas), Vlc 1-5 (Violas), Cb 1-5 (Celli), and Cb 5 (Cello). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The music is characterized by a strong rhythmic drive, with many measures containing sixteenth-note patterns. The dynamic marking *f* (forte) is used throughout. The percussion part features a complex, rhythmic pattern with various drum and cymbal sounds. The woodwinds and strings play intricate, often syncopated, lines that contribute to the overall texture of the music. The page number 210 is centered at the top, and the tempo marking is at the top left.

theme appears for the 7th without contamination, augmented and in E Very Major

The musical score is arranged in a standard orchestral format. At the top, the tempo is marked as ♩ = 147. A text box above the first few staves indicates that a theme appears for the 7th without contamination, augmented and in E Very Major. The instruments listed on the left are: Bells, Tmpn, Picc, Flute, Oboe, Clmt, Bssn, Tutti Brass, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vlk 1, Vlk 2, Vlk 3, Vlk 4, Vlk 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score is filled with complex musical notation, including various note values, rests, and dynamic markings such as *ff* and *pizz.* (pizzicato). There are also some performance instructions like *H* and *3* above the Bssn staff. The page number 193 is centered at the bottom.

This page of a musical score, page 194, features a full orchestral arrangement. The tempo is marked as quarter note = 154. The score is written for the following instruments: Bells, Tmpn (Timpani), Picc (Piccolo), Flute, Oboe, Ctrt (Clarinet), Bssn (Bassoon), Tutti Brass, Vln 1-5 (Violins), Vla 1-5 (Violas), Vlc 1-5 (Violas), and Cb 1-5 (Cellos). The music is characterized by a strong dynamic of fortissimo (ff) and is primarily played arco (with the bow). The score includes various musical notations such as stems, beams, slurs, and dynamic markings. The page number 194 is printed at the bottom center.

Time/  
c-ac.  
trms.

end of storm 4

Bells

Tmpn

Picc

Flute

Oboe

Clrnt

Bssn

Tutti  
Brass

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

I ♩ = 161

period 31 @ 1746' sharpened E very Major sharpened by 38 cents/ atomisation of the chord in arpeggios based on the rhythms of the canonic stretto of the preceding section

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and percussion: Crtls (Cymbals), Vibes (Vibraphone), Bells, Picc (Piccolo), Flute, Oboe, Clmt (Clarinet), Bssn (Bassoon), Trpt (Trumpet), Hrn (Horn), Tnr Trbn (Tenor Trombone), Bss Trbn (Bass Trombone), and Tuba. The string section consists of five Violin parts (Vln 1-5), five Viola parts (Vla 1-5), and two parts for Tutti Violoncello (Tutti Vc) and Tutti Contrabasso (Tutti Cb). The score is marked with a forte dynamic (*ff*) and includes the instruction *arco* for the strings. The percussion parts feature complex rhythmic patterns, including triplet markings. The woodwind and string parts are characterized by arpeggiated textures and melodic lines. The score concludes with a double bar line and a repeat sign.

$\text{♩} = 154$

bar 215 is detuned by -19 cents

Time/ e.-ac. trns.

Ctrls

Vibes

Bells

Picc

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Tutti Vlc

Tutti Cb

$\text{♩} = 147$  bar 216 is detuned by -38 cents

Time/ e.-ac. trms.

Ctrls *mf*

Vibes *mf*

Bells *mf*

Picc *mf*

Flute *mf*

Oboe *mf*

Clnt *mf*

Bssn *mf*

Vln 1 *mf*

Vln 2 *mf*

Vln 3 *mf*

Vln 4 *mf*

Vln 5 *mf*

Vla 1 *mf*

Vla 2 *mf*

Vla 3 *mf*

Vla 4 *mf*

Vla 5 *mf*

Vlc 1 *mf*

Vlc 2 *mf*

Vlc 3 *mf*

Vlc 4 *mf*

Vlc 5 *mf*

Tutti Cb *mf*



Time/ e.-ac. trms.  $\text{♩} = 140$  bar 217 is detuned by -19 cents

The musical score for page 217 includes the following parts and markings:

- Ctrls:** *mp*, triplets of eighth notes.
- Vibes:** *mp*, chords with triplet markings.
- Bells:** *mp*, chords.
- Picc:** *mp*, melodic line with slurs.
- Flute:** *mp*, melodic line with slurs.
- Oboe:** *mp*, melodic line with slurs.
- Clnt:** *mp*, melodic line with slurs.
- Bssn:** *mp*, bass line with slurs.
- Vln 1:** *p*, single notes.
- Vln 2:** *p*, single notes.
- Vln 3:** *p*, single notes.
- Vln 4:** *p*, single notes.
- Vln 5:** *p*, single notes.
- Vla 1:** *mp*, single notes.
- Vla 2:** *mp*, single notes.
- Vla 3:** *mp*, single notes.
- Vla 4:** *mp*, single notes.
- Vla 5:** *mp*, single notes.
- Vlc 1:** *mp*, single notes.
- Vlc 2:** *mp*, single notes.
- Vlc 3:** *mp*, single notes.
- Vlc 4:** *mp*, single notes.
- Vlc 5:** *mp*, single notes.
- Tutti Cb:** *mp*, low-frequency accompaniment.

$\text{♩} = 133$  bar 218 is not detuned

Time/  
e.-ac.  
trns.

Ctrls

Vibes

Bells

Picc

Flute

Oboe

Clnt

Bssn

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 1

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Tutti  
Cb

$\text{♩} = 126$  bar 219 is detuned by +19 cents

Time/  
e.-ac.  
trns.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ctrls**: Treble clef, playing a melodic line with triplets and *pp* dynamics.
- Vibes**: Treble clef, playing chords with triplets and *pp* dynamics.
- Bells**: Treble clef, playing a melodic line with *pp* dynamics.
- Picc**: Treble clef, playing a melodic line with *pp* dynamics.
- Flute**: Treble clef, playing a melodic line with *pp* dynamics.
- Oboe**: Treble clef, playing a melodic line with *pp* dynamics.
- Clnt**: Treble clef, playing a melodic line with *pp* dynamics.
- Bsn**: Bass clef, playing a melodic line with *pp* dynamics.
- Vln 1**: Treble clef, playing a melodic line with *pp* dynamics.
- Vln 2**: Treble clef, playing a melodic line with *pp* dynamics.
- Vln 3**: Treble clef, playing a melodic line with *pp* dynamics.
- Vln 4**: Treble clef, playing a melodic line with *pp* dynamics.
- Vln 5**: Treble clef, playing a melodic line with *pp* dynamics.
- Vla 1**: Treble clef, playing a melodic line with *pp* dynamics.
- Vla 2**: Treble clef, playing a melodic line with *pp* dynamics.
- Vla 3**: Bass clef, playing a melodic line with *pp* dynamics.
- Vla 4**: Bass clef, playing a melodic line with *pp* dynamics.
- Vla 5**: Bass clef, playing a melodic line with *pp* dynamics.
- Vlc 1**: Bass clef, playing a melodic line with *pp* dynamics.
- Vlc 2**: Bass clef, playing a melodic line with *pp* dynamics.
- Vlc 3**: Bass clef, playing a melodic line with *pp* dynamics.
- Vlc 4**: Bass clef, playing a melodic line with *pp* dynamics.
- Vlc 5**: Bass clef, playing a melodic line with *pp* dynamics.
- Tutti Cb**: Bass clef, playing a melodic line with *pp* dynamics.

$\text{♩} = 119$

bar 220 is detuned by +38 cents

Time/  
c.-ac.  
trms.

The musical score for page 220 is arranged in a standard orchestral format. The instruments listed on the left are: Ctrls, Vibes, Bells, Picc, Flute, Oboe, Clnt, Bssn, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vkl 1, Vkl 2, Vkl 3, Vkl 4, Vkl 5, and Tutti Cb. The score is written in treble clef for most instruments and bass clef for the lower strings and tuba. The tempo is marked as  $\text{♩} = 119$ . A specific instruction states "bar 220 is detuned by +38 cents". The dynamic marking *ppp* (pianissimo) is used extensively throughout the score. The score includes various musical notations such as triplets, slurs, and accidentals. The page number 220 is centered at the top.

period 32 @ 1807"/ transformation \*7 starts gradually/ theme appears for the 8th and last time, augmented and in E very Major / gradual appearance of g# sharp relatively minor

Time/ c.-ac. trms.

Bells

Picc

Flute

Oboe

Clmt

Bssn

Trpt

Hrn

Tnr Trbn

Bss Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Tutti Vla

Tutti Vlc

Tutti Cb

Time/  
e.-ac.  
trns.

gradual diminuendo and blossom in E Very major

Choir

Picc

Flute

Oboe

Clnt

Bssn

Trpt

Hrn

Tnr  
Trbn

Bss  
Trbn

Tuba

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Tutti  
Vla

Tutti  
Vlc

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

This page of a musical score, labeled 'Page 205' at the bottom, contains the staves for a large ensemble. The instruments listed on the left are: Choir, Oboe, Clmt (Clarinet), Hrn (Horn), Tnr Trbn (Trumpet), Bss Trbn (Bass Trumpet), Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Tutti Vla (Viola), Vlc 1, Vlc 2, Vlc 3, Vlc 4, Vlc 5, Cb 1, Cb 2, Cb 3, Cb 4, and Cb 5. The score is written in a key signature of one sharp (F#) and a common time signature (C). The upper section (Choir to Bass Trumpet) consists of staves with long, horizontal lines, indicating sustained notes or rests. The lower section (Violins to Contrabasses) contains more active musical notation, including various note values, rests, and dynamic markings such as *z* (zuccato) and *z* (zuccato). The Vln 1 and Vln 2 staves have a *fz* (forzando) marking at the beginning. The Vlc 1-5 and Cb 1-5 staves show complex rhythmic patterns and melodic lines. The Tutti Vla staff has a *fz* marking. The Cb 1-5 staves show a variety of note values and rests, with some staves having a *z* marking.

This page of a musical score, numbered 227, features a full orchestral and choral arrangement. The score is organized into a system of staves, with the following instruments and parts listed on the left side:

- Choir
- Oboe
- Clrnt (Clarinet)
- Hrn (Horn)
- Tnr Trbn (Trumpet/Trumpet Bone)
- Bss Trbn (Bass Trombone)
- Vln 3 (Violin 3)
- Vln 4 (Violin 4)
- Vln 5 (Violin 5)
- Vla 1 (Viola 1)
- Vla 2 (Viola 2)
- Vla 3 (Viola 3)
- Vla 4 (Viola 4)
- Vla 5 (Viola 5)
- Vlc 1 (Violoncello 1)
- Vlc 2 (Violoncello 2)
- Vlc 3 (Violoncello 3)
- Vlc 4 (Violoncello 4)
- Vlc 5 (Violoncello 5)
- Cb 1 (Cello 1)
- Cb 2 (Cello 2)
- Cb 3 (Cello 3)
- Cb 4 (Cello 4)
- Cb 5 (Cello 5)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The upper woodwinds (Oboe, Clarinet, Horn, Trumpet, Trombone) and the string sections (Violins, Violas, Cellos) are shown with various musical notations, including rests, melodic lines, and dynamic markings. The choir part is positioned at the top of the system. The page number 227 is centered at the top, and the page number 206 is centered at the bottom.



period 33 @ 18'33" transformation \*8 begins

This page of a musical score contains the following parts and staves from top to bottom:

- Time/c-ac. trms. (with a diamond symbol)
- Bells
- Choir
- Oboe
- Clmt (Clarinet)
- Hrn (Horn)
- Trp (Trumpet)
- Trbn (Trumpet)
- Bss Trbn (Bass Trumpet)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln 3 (Violin 3)
- Vln 4 (Violin 4)
- Vln 5 (Violin 5)
- Vla 1 (Viola 1)
- Vla 2 (Viola 2)
- Vla 3 (Viola 3)
- Vla 4 (Viola 4)
- Vla 5 (Viola 5)
- Vlc 1 (Cello 1)
- Vlc 2 (Cello 2)
- Vlc 3 (Cello 3)
- Vlc 4 (Cello 4)
- Vlc 5 (Cello 5)
- Cb 1 (Double Bass 1)
- Cb 2 (Double Bass 2)
- Cb 3 (Double Bass 3)
- Cb 4 (Double Bass 4)
- Cb 5 (Double Bass 5)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A wavy line at the top indicates a specific time signature or transformation. The key signature is one sharp (F#).

Time/  
e.-ac.  
trms.

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vlc 2

Vlc 3

Vlc 4

Vlc 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

230

231

232

233

trochaic final punctuation  
that sounds like 2 equal notes

end of Interpolation  
opus 144C nr 6

Time/  
e.-ac.  
trns.

Choir

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Cb 1

Cb 2

Cb 3

Cb 4

Cb 5

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

pizz.

**f**

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