

EWA TRĘBACZ

# things lost things invisible

for ambisonic space and orchestra

(2007)

part score

Violas - group 1



# Viola :: group 1

Within the string section a strict synchronization is NOT required (approximate synchronization will be sufficient).

After each entrance musicians should feel free to turn into a group of **soloists**, focusing on individual expression, even if it means staying slightly out of sync with the rest of the section.

In general musicians should attempt to stay in sync as long as they can, but focus more on their presence in the sonic space, balance and expression than counting beats and measures.

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♩ = 100

7 9 6

VI. 

*fp* < *mf*

19



*f* *fp*

24

3 6 12 2



*pp*

49

Trumpet 1 - - - - -  
Vn.1 - group 1 - - - - -  
8va - - - - -

6



*fp*

53

3 6

*molto vibr.*

*ppp* *fp* *pp*



60 6 6 72 Horn 3 in F *half-valved*

*p* *p*

76 *sul tasto*

*pp*

79 (ord.) 7 88 Trombone 1

*p* *ppp*

**TUTTI** ----->  
ASINCRONO  
sempre pizz.

89 a 4 ---> a 3---> a 2-->

*ffff* *sempre dim.* *mf* *mp*

93 *SOLO* 5 6 *(tutti) arco*

*p* *pp* *morendo* *fp*

110 *ASINCRONO*

*f* *f*

114 20 135 Vn.1 group 1  
*ASINCRONO* *Saltando*

*mp*

139

ASINCRONO -----  
saltando

sul A  
sul D

*mp*

147

*pizz.*

2

*sfz*

153

*arco*

*fp*

*fp*

*fp*

*f*

160

*mp*

*f*

164

*molto vibr.*

*f*

*pp*

*mp*

*fp*

169

*f*

*p*

*mf*

*sfpp*

174

*f*

*fp*

*fp*

*pp*

**180** *[ sul G ]*

*fp* *fp* *pppp*

**185** **23** **25** **17** **250** Vc. - group 2 Vc. - group 1

*ASINCRONO, a piacere sempre glissando*

**256**

*ff*

**260** *ASINCRONO sempre pizz.*

*ffff*

**264** *arco*

*ppp* *ff* *fff*

*pppp* **22** **19** [Orchestra-TACET]

316

Musical notation for exercise 316, bass clef. It features a sequence of sixteenth notes with slurs and accents. The first measure has a sixteenth-note triplet, followed by two measures with eighth-note triplets, and a final measure with a sixteenth-note triplet. Dynamics range from *p* to *f*. A dashed line above the staff indicates a melodic line.

319

Musical notation for exercise 319, bass clef. It begins with a whole rest, followed by a series of eighth and sixteenth notes with slurs and accents. A dynamic of *f* is indicated. The exercise concludes with a double bar line and a fermata.

326

Musical notation for exercise 326, bass clef. It features eighth-note triplets with slurs and accents, followed by a double bar line and a fermata. The exercise ends with a triplet of eighth notes with slurs and accents. Dynamics include *f* and *ffff*.

333

Musical notation for exercise 333, bass clef. It consists of eighth-note triplets with slurs and accents, separated by rests. The exercise concludes with a double bar line and a fermata.

336

Musical notation for exercise 336, bass clef. It features a long, sustained note with a wavy line above it, followed by a double bar line and a fermata. Dynamics range from *ff* to *pp*. The number 36 is written above the staff.