

EWA TRĘBACZ

# things lost things invisible

for ambisonic space and orchestra

(2007)

part score

Violins 2 - group 2



Violin 2 :: group 2 ↓ 1/4 tone ↓

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tune 1/6-1/4 tone LOWER  
than Violins::group 1 ("too flat")

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.

Violin 2 score, measures 16-23. The score is written in treble clef with a 2/4 time signature. It includes various dynamics and performance instructions.

Measure 16:  $\text{♩} = 100$ . Dynamics: *mf*, *sfpp*. Performance instructions: *(sul A)*, *sul. pont.*. Fingerings: 7, 9, 5.

Measure 20: Dynamics: *f*, *p*. Performance instruction: *ord.*

Measure 23: Dynamics: *fp*, *mp*, *pp*.

35 12 2 49 Trumpet 1 ----- Vn.1 - group1

51 *mf*

53 12 6 72 Horn 3 in F ----- *p*

74 *pp* *fp* *p* *mf* *ppp* *molto vibr.* 7

Measures 90 - 96 :  
asynchronous bow changes,  
starting with accents.

88 Trombone 1 ----- *TUTTI* -----> *(non div.)* *fff* *sempre dim.* *mf*

92 *a 4 ---> a 3 ---> a 2 --->* ----- *SOLO* ----- *mp* *p* *pp* *morendo* *pppp*

98 4 7 (Tutti) [ sul G ] *molto vibr.*

*fp*

113 *ASINCRONO*

*f*

116 7 123 Flute 1

*pp*

130 Vn.1 Solo SOLO TUTTI sul. pont.

*mf* *p* *p* *sfpp*

137 2 *pizz.* 3 *arco* SOLO

*sffz* *mf* *p* *mf* *p*

147 *TUTTI saltando* 3 saltando 3

*f* *f*

155

3 3 6 6  
*mp* *f* *fp*

159

6 6 6 6

161

6 6 6 6  
*p*

163

6 6 *tr*  
*f* *fp* *pp*

168

6 6 6 6 6 6  
*mp fp*

171

*mf sfpp* *f fp* *f pp*

178

*p* *pppp*

**184** **24** **25** **17** Vc. - group 2 Vc. - group 1

**256** ASINCRONO, a piacere  
sempre glissando

**261** ASINCRONO  
sempre pizz.

**264** arco (div.)

**270** **22**

297 19 316 ASINCRONO (gliss.)

*f*

Detailed description: This musical staff covers measures 297 to 316. It begins with a whole rest for 19 measures. At measure 316, the music starts with a forte (*f*) dynamic. The notation features a series of eighth notes with upward accents, grouped into triplets. Above the first triplet, the word "ASINCRONO" is written with a dashed line, and "(gliss.)" is written below it. The piece concludes with two more triplets of eighth notes.

319

*f* *f*

Detailed description: This musical staff covers measures 319 to 332. It starts with a whole rest for 19 measures. At measure 319, the music begins with a forte (*f*) dynamic. The notation includes a triplet of eighth notes, followed by a series of notes with upward accents, and a double bar line. After another whole rest for 2 measures, the music resumes with a forte (*f*) dynamic, featuring a triplet of eighth notes and a final note with a sharp upward accent.

328

*ffff*

Detailed description: This musical staff covers measures 328 to 335. It begins with a whole rest for 4 measures. At measure 328, the music starts with a fortissimo (*ffff*) dynamic. The notation consists of a series of eighth notes with upward accents, grouped into pairs.

336

*ff* *pp*

Detailed description: This musical staff covers measures 336 to 372. It starts with a forte (*ff*) dynamic. The notation features a wavy line above the staff, indicating a tremolo or vibrato effect. The music then transitions to a piano (*pp*) dynamic, marked with a double bar line. The piece concludes with a whole rest for 36 measures.