EWA TRĘBACZ

things lost things invisible

for ambisonic space and orchestra

(2007)

score

Work commissioned by the 50th International Festival of Contemporary Music "Warsaw Autumn" in partnership with the Adam Mickiewicz Institute, Poland.

For a moment he had the power of the possessed - the power to awaken in the beholders wonder, pain, pity, and a fearful near sense of things invisible, of things dark and mute, that surround the loneliness of mankind.

Joseph Conrad. Tales of Unrest.

Work commissioned by
50. International Festival
of Contemporary Music
"Warsaw Autumn".

Utwór zamówiony przez
50. Międzynarodowy Festiwal
Muzyki Współczesnej
"Warszawska Jesień".

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The electronic layer was realized in ambisonics at the Center for Digital Arts and Experimental Media (DXARTS), University of Washington, USA.

Musicians participating in the recording sessions:
Josiah Boothby - horn
Toby Penk - trumpet
Colby Wiley - trombone

Sound spatialization, electronic layer and speakers setup.

The main character of the piece is a 3-dimensional sonic space, realized through a relationship between an electronic layer (virtual orchestra) and an orchestra in the performance hall.

The proposed orchestra distribution is on the scheme. The actual distribution will depend entirely on a concert hall and its acoustical features. Please feel free to experiment.

The electronic layer (called **E-layer**) consists of the 3 following components:
1) pre-recorded and pre-processed multichannel audio file;
2) synchronization layer - a click track for a conductor;
3) optional live processing.

The pre-recorded part was realized in full surround in so-called B-format (ambisonics).
The instruments were recorded in natural spaces (reverberation comes from those environments) with a Soundfield ST-250 microphone, allowing the reproduction of 3-dimensional spaces.

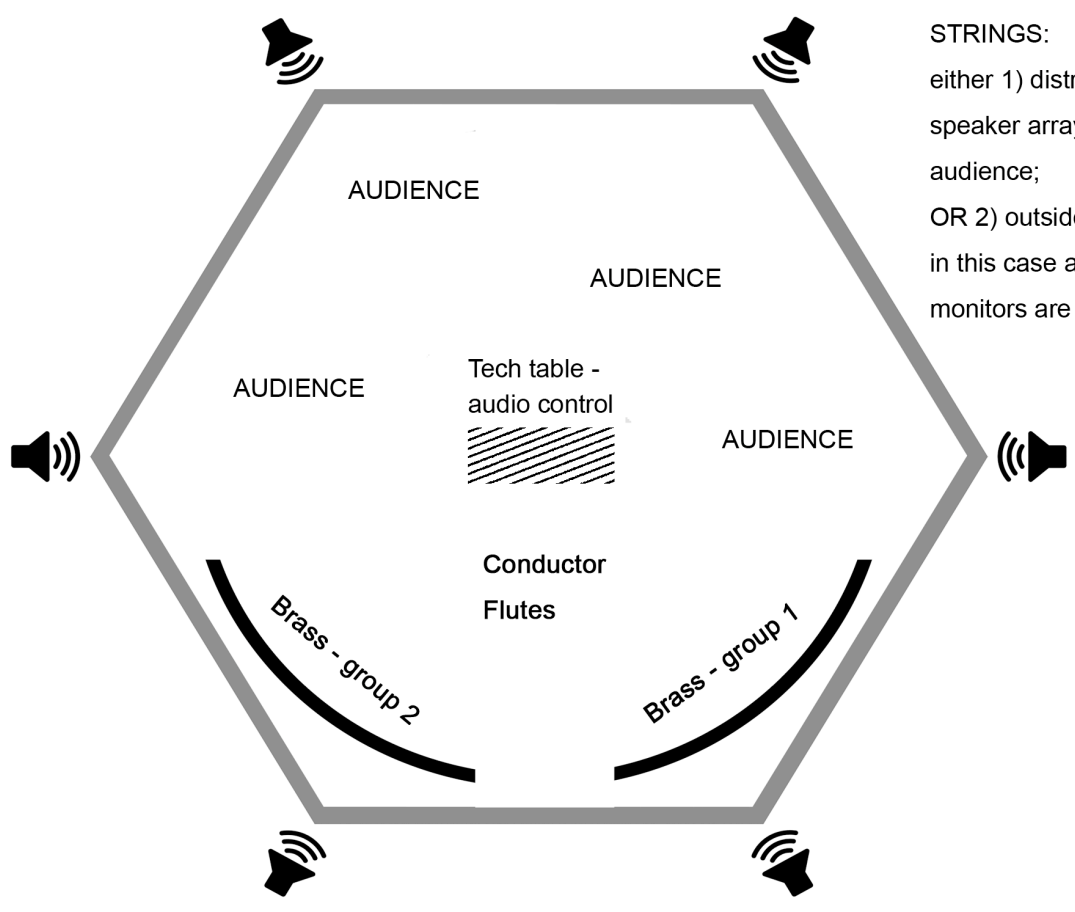
The two most important features of this technique are:
- resulting sound image has no FRONT (can be rotated);
- sound can be decoded to any number of channels (number of channels is not fixed).

It is reccommended that in a concert performance 12 channels should be used for reproduction: 2 layers of 6 speakers each in the shape of a hexagon, plus subwoofer(s). The minumum setup is a single layer of 6 channels (hexagon).
THE AUDIENCE MUST BE INSIDE THE SPEAKER ARRAY.

Optional live processing is a challenging task. It entirely depends on acoustic conditions of a concert hall where the piece will be performed. It will require a sound engineer to decide if some extra processing is necessary (such as rotating a sound image, emphasising parts of it, adding a B-format reverb etc.) In the case of live processing it is highly reccomended that either a surround sound microphone would be used or sound should be captured with 4 identical microphones, evenly distributed above the orchestra. In the latter situation, signals from those microphones should be treated as A-format, then converted in software into B-format and decoded to the appropriate amount of output channels. Using single microphones to pick up selected instruments will destroy a delicate balance in the system. If for some reasons one decides to pick up a particular instrument, a signal from it should be first encoded into B-format in software and then decoded to the appropriate number of channels.

All of the above applies to recording. For recording it is absolutely necessary to MIX a pre-recorded part with live sound, after the live sound was captured. Relying just on recording in the space (picking up sound directly from the speaker system) will most likely result in a wrong balance between the electronic and instrumental layers. Recording in ambisonics is highly reccomended.

For a stereo mix-down, a UHJ format is reccommended (the pre-recorded part should be decoded into stereo UHJ format).



STRINGS:
either 1) distributed inside of speaker array, mixed with audience;
OR 2) outside of speaker array, in this case appropriate audio monitors are necessary,

INSTRUMENTS ::

Woodwinds (flutes only)

Fl.Picc.
Fl. (2)

Brass (horns, trumpets, trombones)

Cor. in F (4)
Tr. in C (4)
Trn. (4)

Strings (not less than 6-8 musicians in each section).

Vn.1 - Vn.2 - Vl. - Vc. - Cb.

SYNCHRONIZATION ::

SPECIAL SYMBOLS ::

TUNING

Flute 1 marked with ♮ should be considered a reference point.
Flute Piccolo tunes approximately 1/6-1/4 tone higher than Flute 1 ('too sharp'', marked with ♯).
Flute 2 tunes approximately 1/6-1/4 tone lower than Flute 1 ('too flat', marked with ♩).

Brass instruments are divided into 2 groups for tuning purposes.
Group1 marked with ♮ stays in tune with Flute 1 and Group 1 of the string section. This group includes horns 1 & 3, trumpets 1 & 3 and trombones 1 & 3.
Group 2 marked with ♩ tunes approximately 1/6-1/4 tone lower than the Group 1. This group includes horns 2 & 4, trumpets 2 & 4 and trombones 2 & 4.

Strings: for tuning purposes each section is divided into 2 groups.
Group 1 (marked with ♮) stays in tune with Flute 1 and Group 1 of the brass section.
Group 2 marked with ♩ tunes approximately 1/6-1/4 tone lower ('too flat') than Group 1.

E-layer (computer-realized sound) includes a click track for a counductor (a mono headphone should be used).
A perfect synchronization with the electronic layer as well as within each instrumental section is NOT expected. Approximate synchronization is sufficient (which is also suggested in the score by 'asincrono' versus 'sincrono' markings). 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.

Strings:
Within the string section a strict synchronization is NOT required.
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.
A communication with a conductor not necessary all the time, but they need to get cues (beginning of each entrance).

Flutes and brass:
musicians in these sections should see the conductor most of time.
A good synchronization is *desired*, but doesn't need to be perfect.
Given a choice between individual expression and perfect synchronization, choose the first one.

Microtonal notation:
♩ 1/4 tone lower (flat)
♯ 1/4 tone higher (sharp)
♯ 3/4 tone higher (sharp)

HORNS

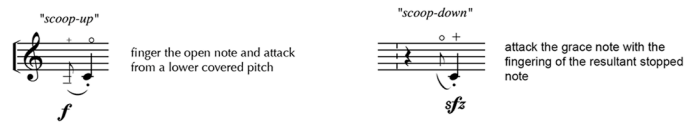
Notation is based on 'Extended Techniques For The Horn' by Douglas Hill, Studio 224, 1983.

◇ ◆ **half-valved sounds:** diamond-shaped noteheads indicate APPROXIMATE pitch
Change the pitch following the shape above a note, oscillating the fingers and subtly changing timbre.
Treat each diammond-shaped note as an axis of pitch oscillation.

narrow-range pitch oscillation (1/4 - 1/6 - 1/8 tone)

wide-range pitch oscillation

Note: an alternate narrow range oscillation effect can be also achieved by valve tremolo (fast fingering change on a single pitch, giving an impression of a timbral change.)



N O T E S

things lost things invisible is a hybrid work combining features of a large orchestral form with a spatial sound installation, exploring periphony. It involves a symphony orchestra divided into groups and a 3-dimensional speaker system (audio decoded to 2 layers of 6 speakers, originally realized in ambisonics). The performing musicians are given autonomy as soloists, although they must combine a sense of an aritistic freedom with a deep awareness of the surrounding sonic space and one's presence in it: being *present* most likely means being *lost*.

The work is a large-scale acoustic experiment, where the entire sound environment is being treated as a body of a one complex instrument (the audience is located inside the resonance box of that instrument).

The initial sound material was recorded during an on-site session in one of the most acoustically unique spaces in the United States: the Dan Harpole Cistern in Fort Worden, Washington State. This legendary space is located underground, on a former military base. It is characterized by a 45-second reverberation time and bizarre sound trajectories.

All the initial recordings have been realized with a Soundfield ST-250 ambisonic microphone. The special stress during this recording was placed on the elevation factor: a vertical movement of sound (in this case absolutely crucial, due to the acoustic features of that space).

Orchestral parts and the final shape of the entire work have been derived from those recordings, so the spatial features of the Cistern became the major formative principle.

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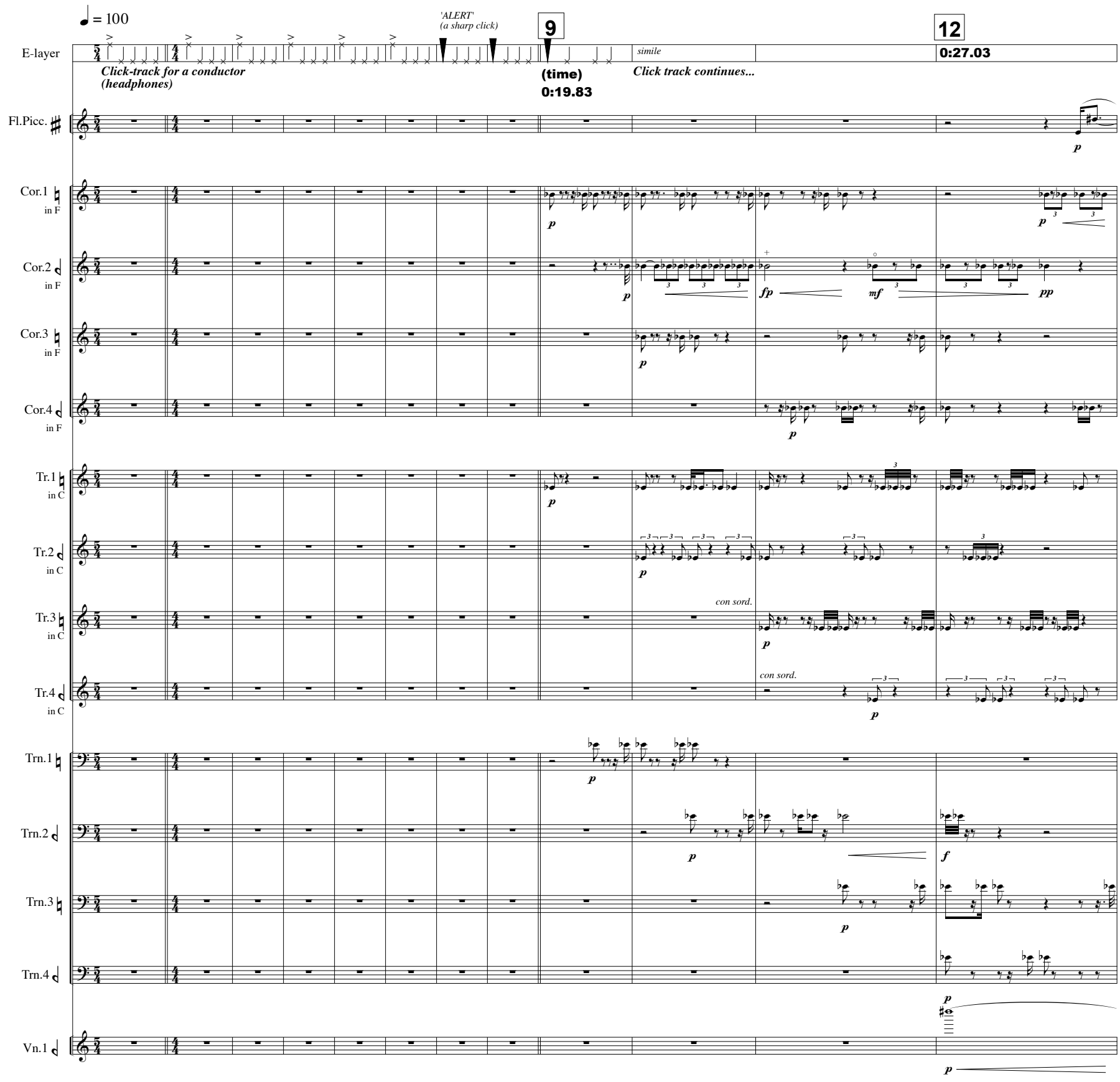
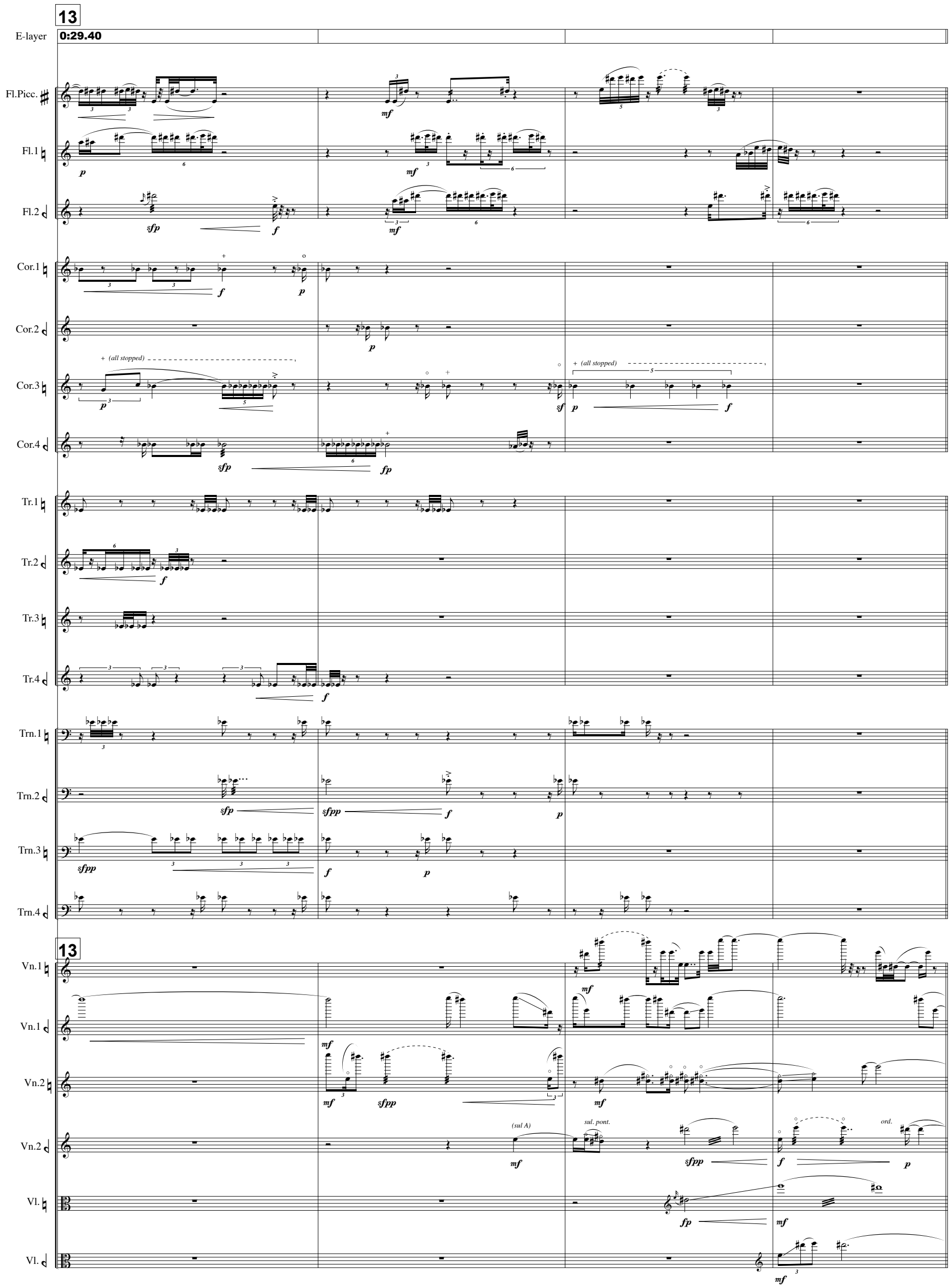
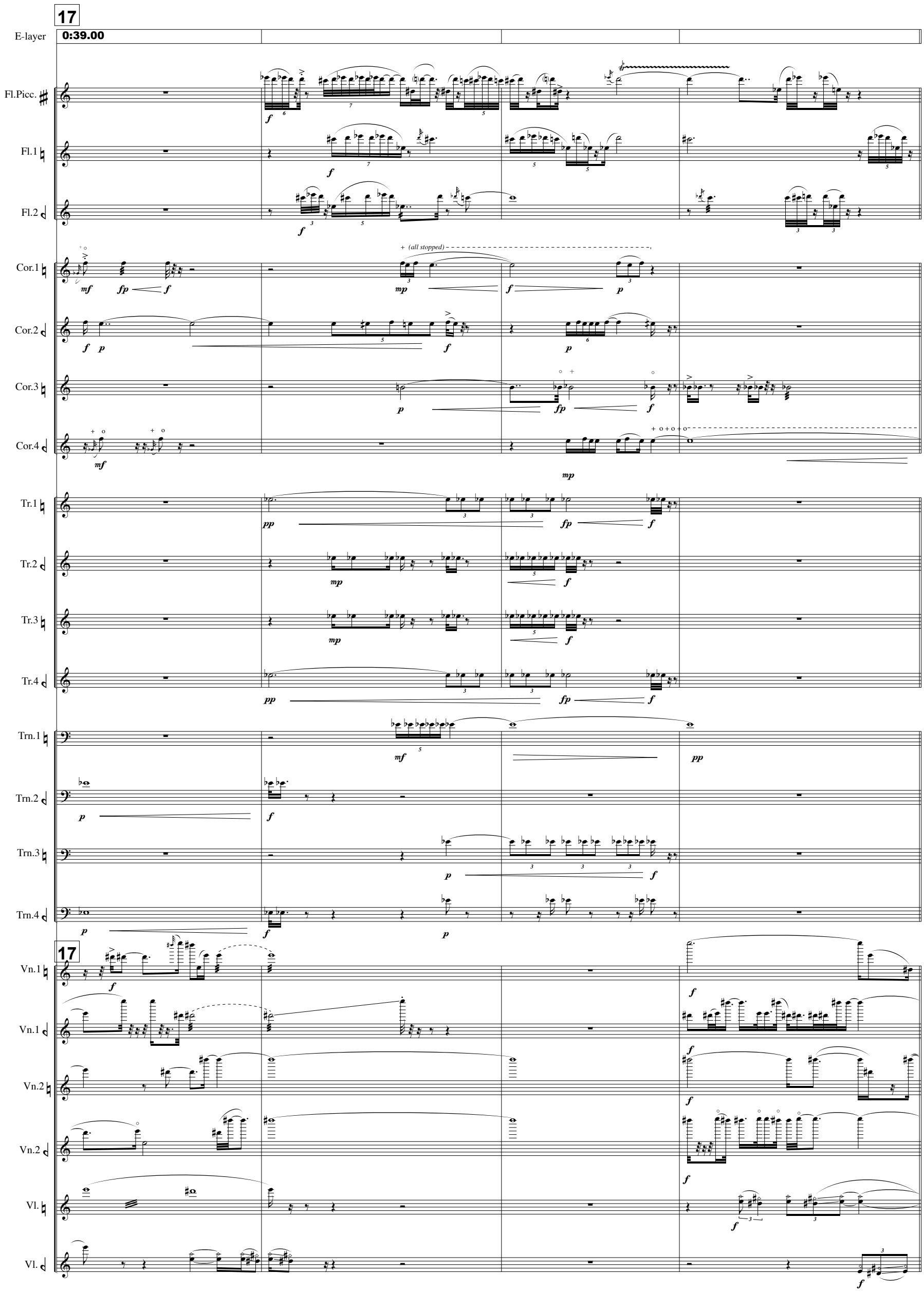
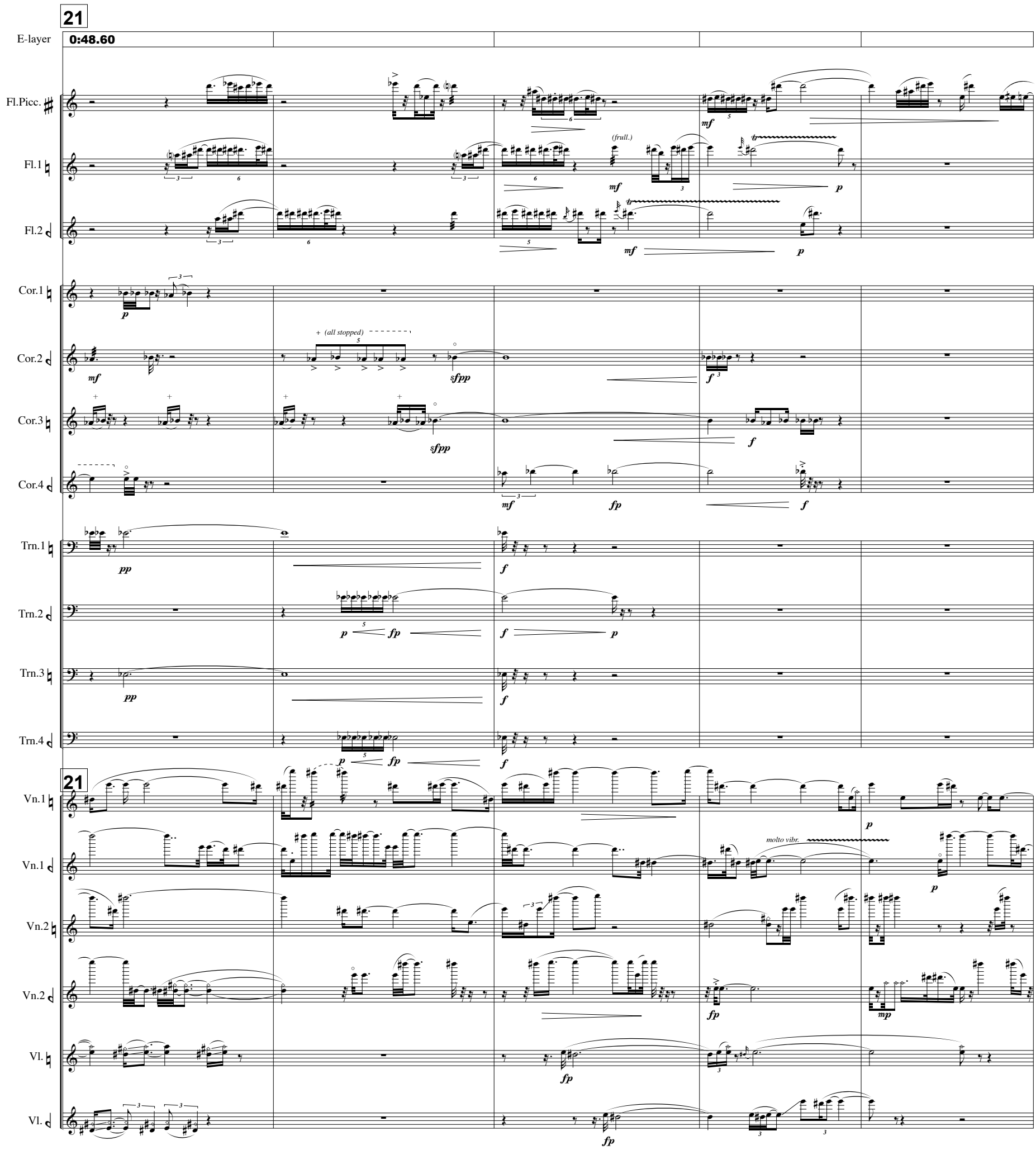



13
E-layer
0:29.40
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
13
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
(all stopped)
(all stopped)
(sul A)
sul. pont.
ord.


17
E-layer
0:39.00
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
(all stopped)
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
17
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.


21
E-layer
0:48.60
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Trn.1
Trn.2
Trn.3
Trn.4
21
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
(frull.)
+ (all stopped)
molto vibr.

26

E-layer 1:00.60 1:07.87

Fl.Picc.

pp

29

+ (all stopped)

Cor.3 mf p

+ (all stopped)

Cor.4 mf sfpp f

26

Vn.1 pp

Vn.1 pp

Vn.2 pp

Vn.2 pp

Vl. pp

Vl. pp

35

E-layer 1:22.20

"dirty", half-valved

Cor.1 mf

"dirty", half-valved

Cor.2 mf

half-valved

Cor.3 mp mf

half-valved

Cor.4 mf

42

E-layer 1:39.07

Cor.1

Cor.2

Cor.3

Cor.4

Tr.1 fp mf

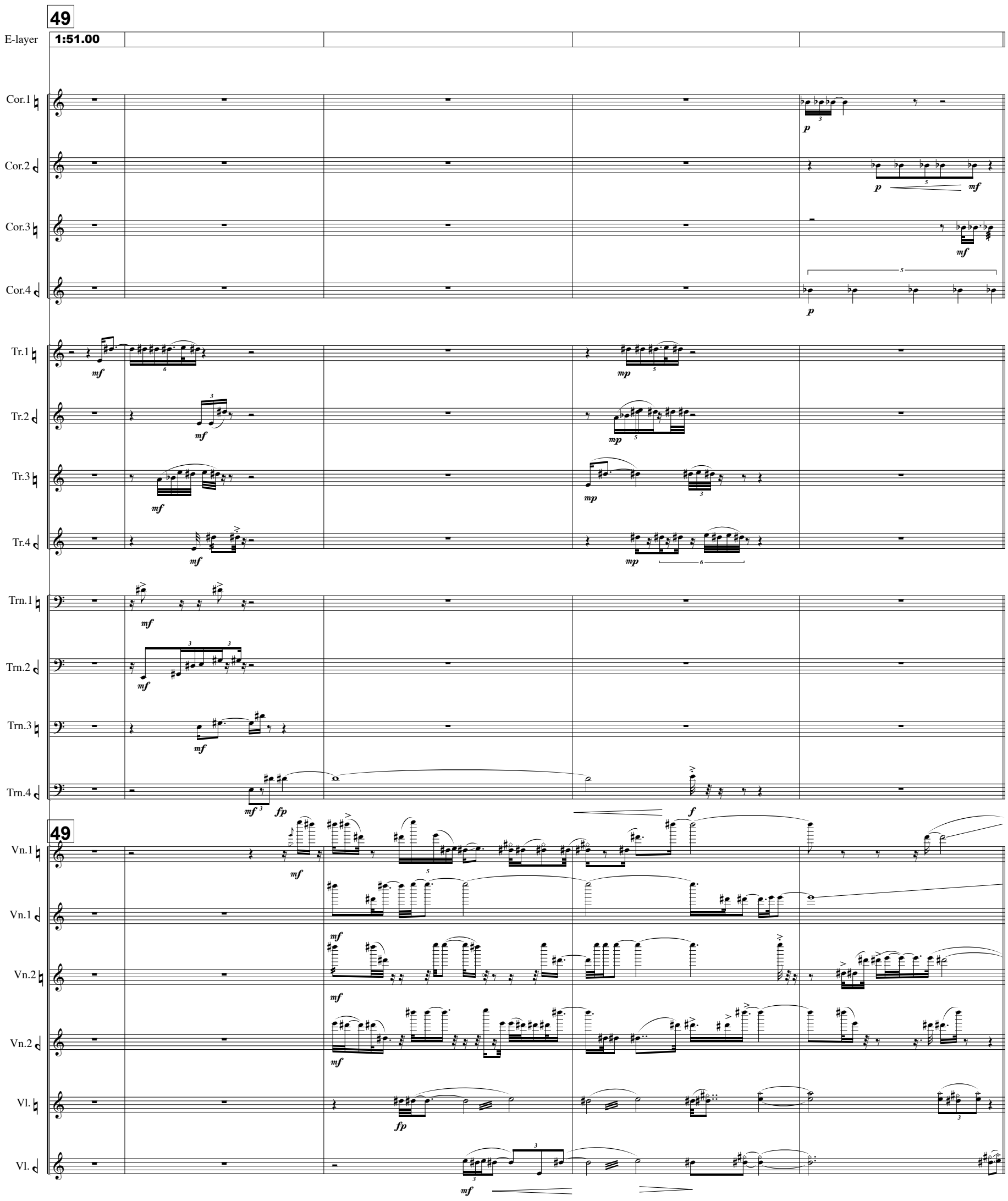
Tr.2 mf

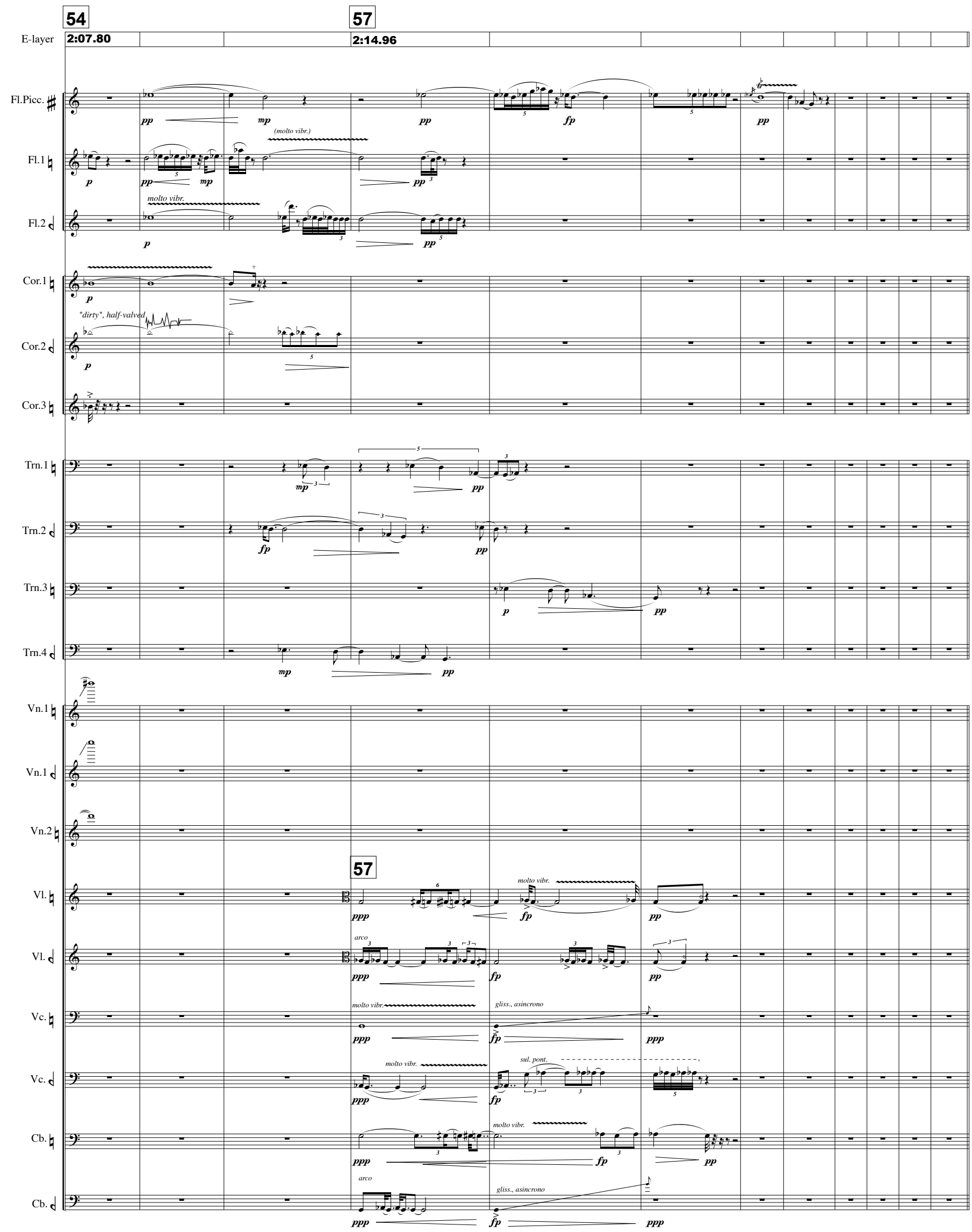
(con sord.)

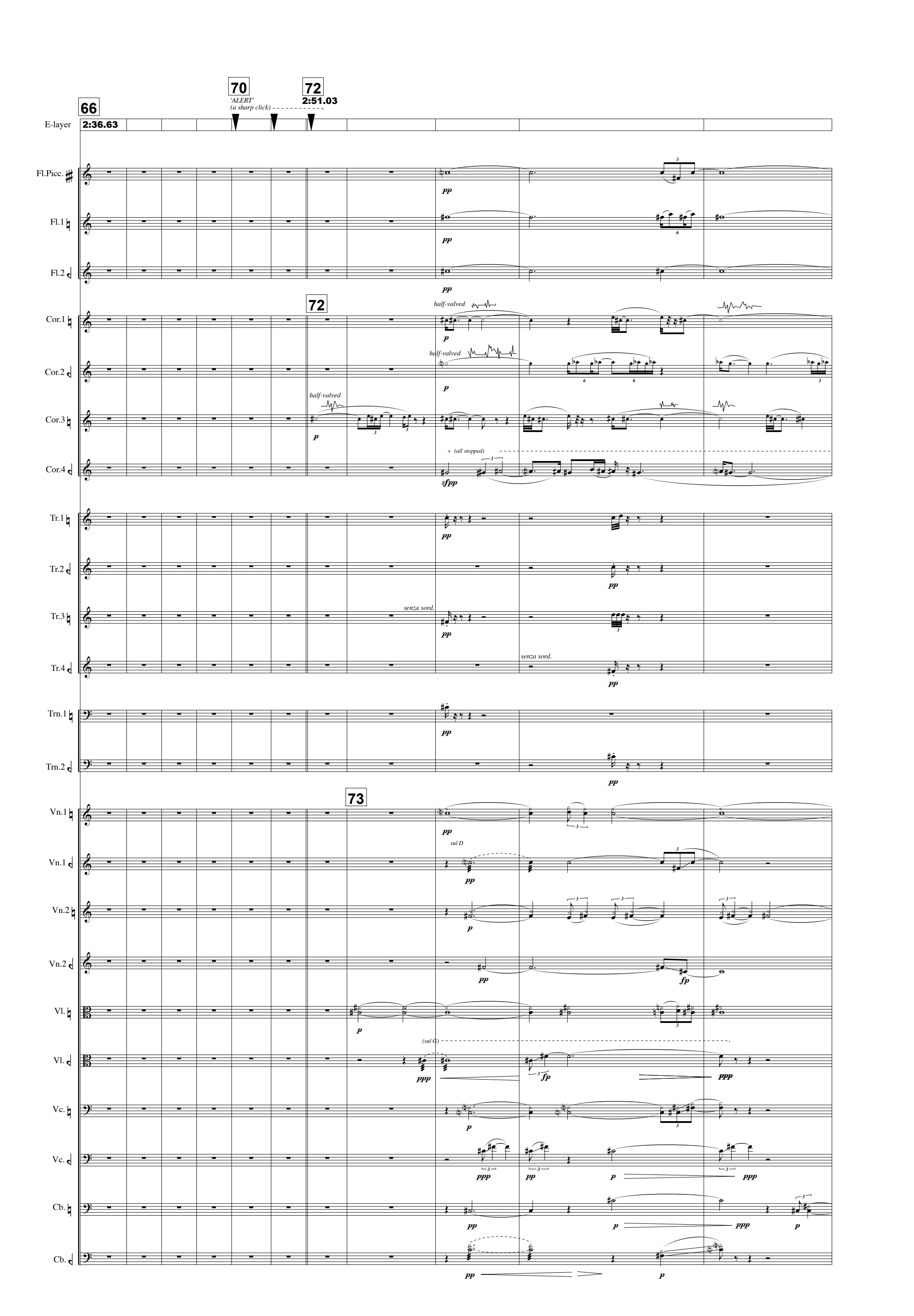
Tr.3 mf

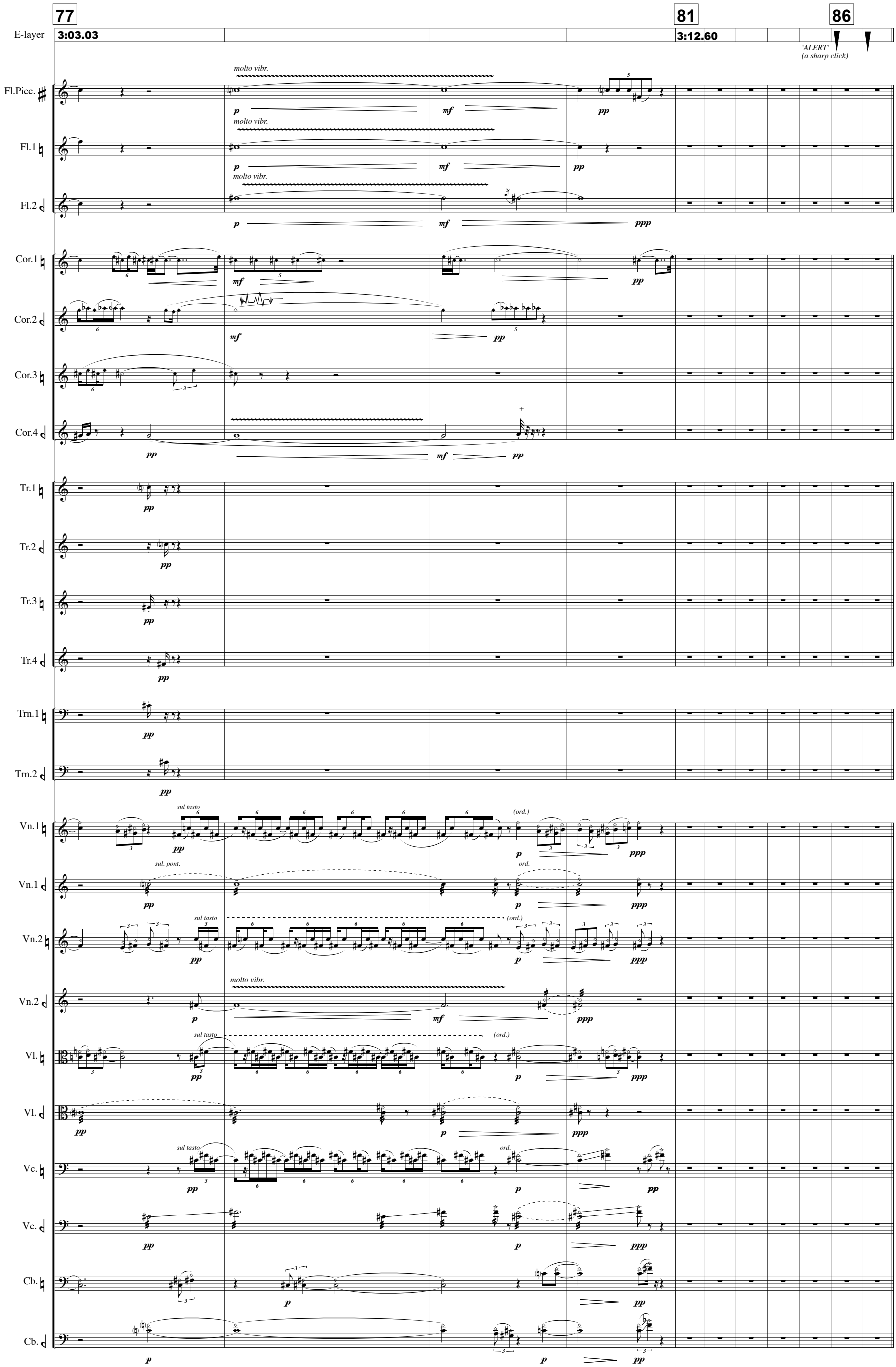
(con sord.)

Tr.4 mf


49
E-layer
1:51.00
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
49
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.


54
57
E-layer
2:07.80
2:14.96
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
(molto vibr.)
molto vibr.
"dirty", half-valved
arco
molto vibr.
gliss., asincrono
sul. pont.


66
70
'ALERT'
(a sharp click)
72
2:51.03
E-layer
2:36.63
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
half-valved
+ (all stopped)
Tr.1
Tr.2
Tr.3
Tr.4
senza sord.
Trn.1
Trn.2
73
Vn.1
Vn.1
Vn.2
Vn.2
sul D
Vl.
Vl.
(sul G)
Vc.
Vc.
Cb.
Cb.


77
81
86
E-layer
3:03.03
3:12.60
'ALERT'
(a sharp click)
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
molto vibr.
sul tasto
sul. pont.
(ord.)
ord.

88

E-layer 3:29.43

Cor.1 half-valved p mf

Cor.2 half-valved p mf

Cor.3 half-valved p mf

Cor.4 half-valved p mf

Tr.1 sfpp pp mf

Tr.2 sfpp p mf

Trn.1 pp p

Trn.2 (con sord.) p pp f

Trn.3 pp mp

Trn.4 pp mf

TUTTI -----> 89 (non div.) ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->

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

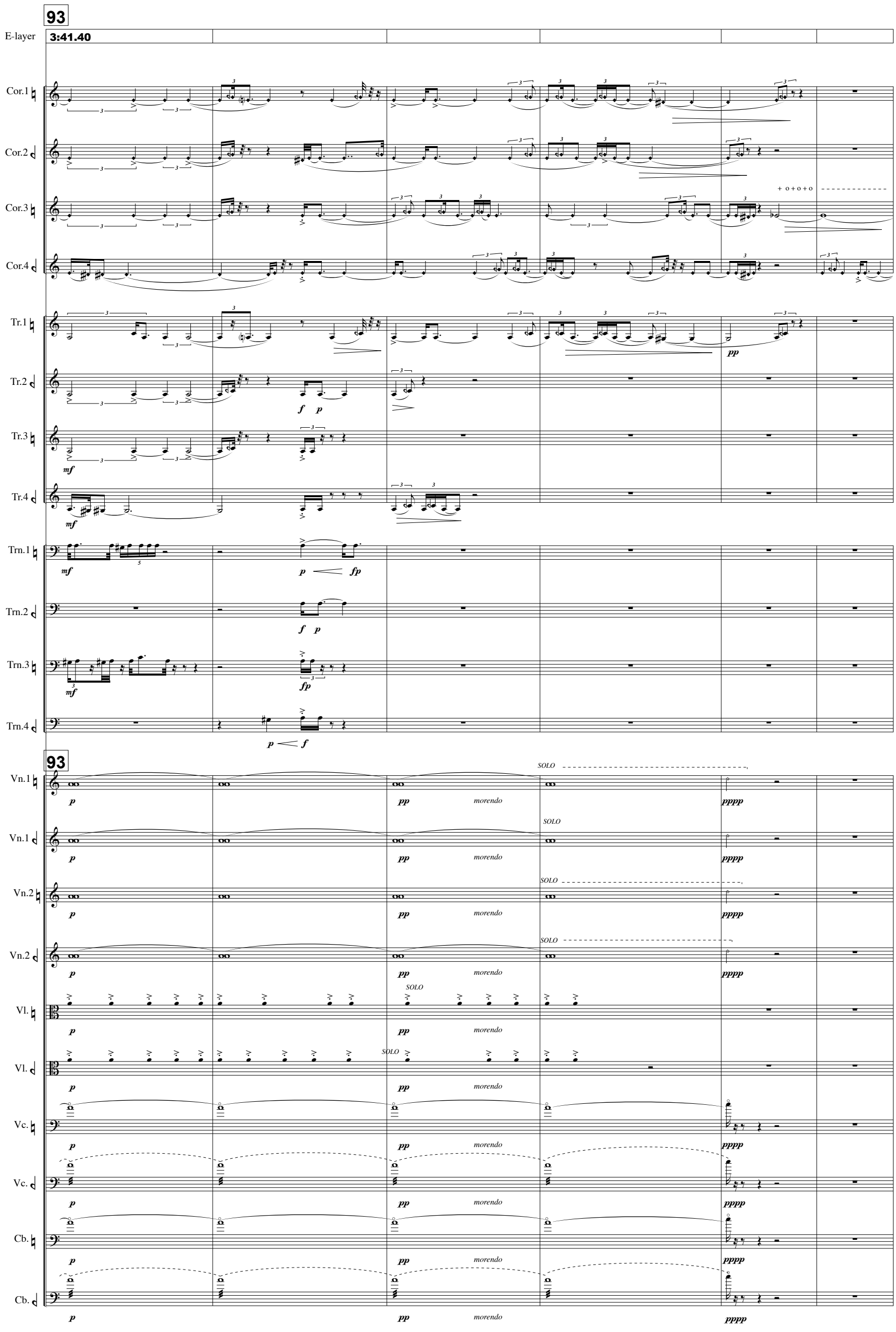
Vn.1 TUTTI -----> (non div.) ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->

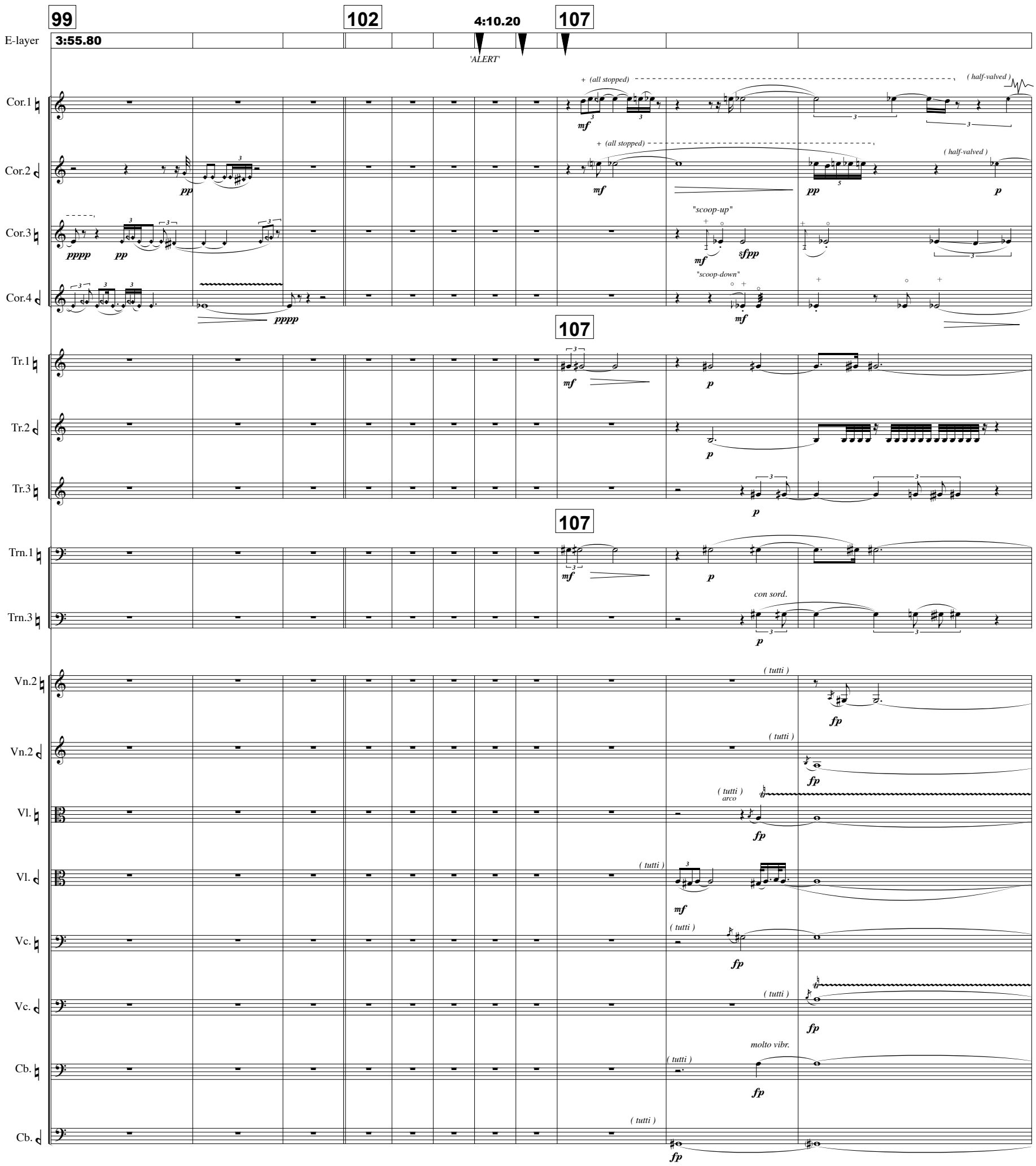
Vn.2 TUTTI -----> (non div.) ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->

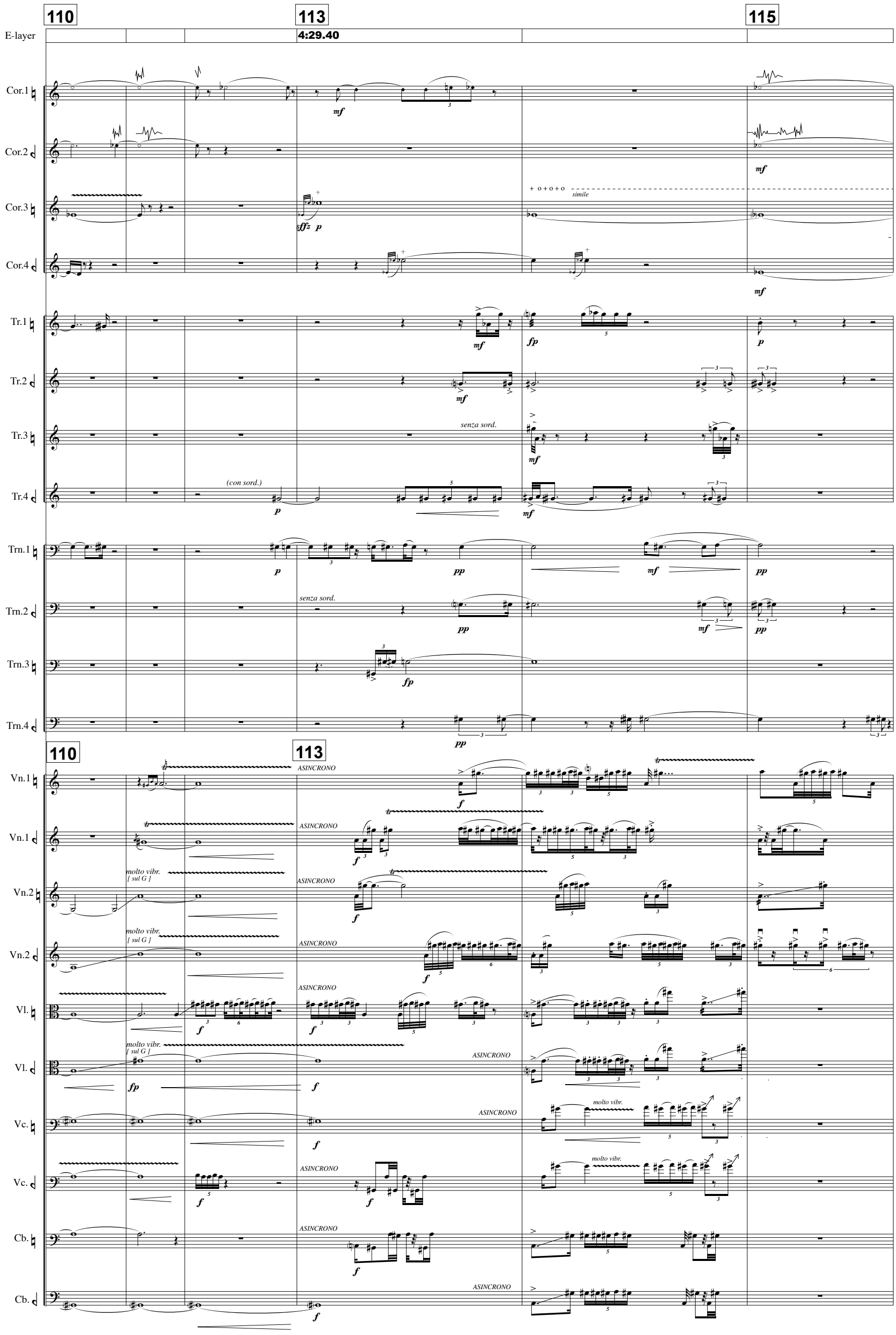
Vl. TUTTI -----> ASINCRONO sempre pizz. ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->

Vc. TUTTI -----> ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->

Cb. TUTTI -----> ffff sempre dim. mf mp a 4 ------> a 3------> a 2----->


93
E-layer
3:41.40
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
93
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
SOLO
morendo


99
102
4:10.20
107
E-layer
3:55.80
'ALERT'
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Trn.1
Trn.3
Vn.2
Vl.
Vc.
Cb.
+ (all stopped)
(half-valved)
"scoop-up"
"scoop-down"
con sord.
(tutti)
arco
molto vibr.


110
113
115
E-layer
4:29.40
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.2
Vl.
Vc.
Cb.
simile
senza sord.
(con sord.)
ASINCRONO
molto vibr.
[sul G]

116

121

E-layer

4:48.60

Fl.1

Fl.2

Cor.1

Cor.2

Cor.3

Cor.4

Tr.1

Tr.2

123

121

+ (all stopped)

mp

pp

half-valved

p

+ o + o + o

ppp

+ (all stopped)

mf

124

5

3

126

131

E-layer

5:00.60

5:12.60

128

Fl.Picc.

Fl.1

Fl.2

Cor.2

Cor.3

Cor.4

Vn.1

Vn.1

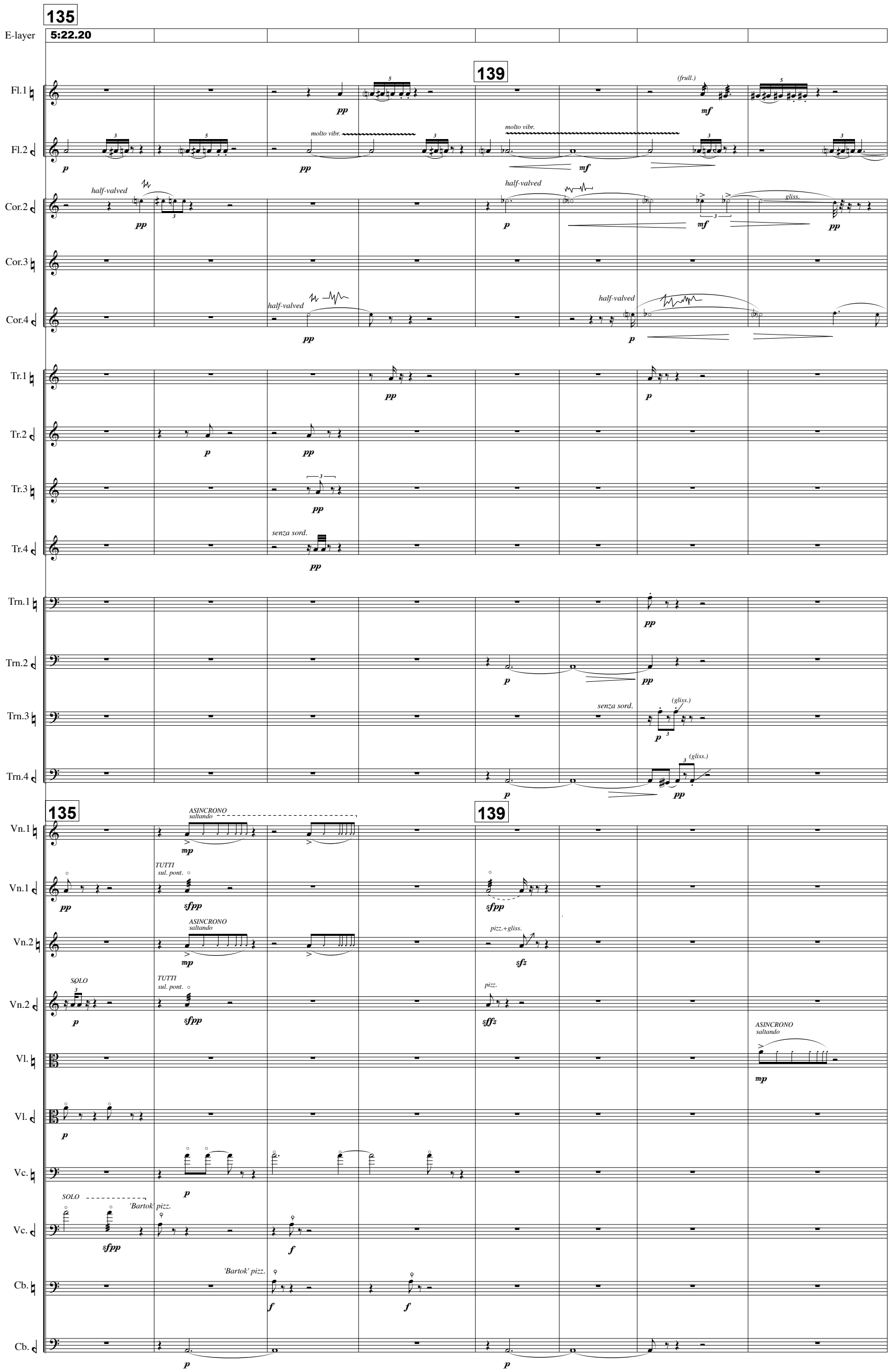
(half-valved)

131

SOLO

mf

pppp


135
E-layer
5:22.20
139
Fl.1
Fl.2
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
(frull.)
molto vibr.
half-valved
gliss.
senza sord.
(gliss.)
ASINCRONO
saltando
TUTTI
sul. pont.
pizz.+gliss.
pizz.
SOLO
'Bartok' pizz.

143 146

E-layer 5:41.40

Fl.Picc.

Fl.1

Fl.2

molto vibr.

Cor.1

+ (all stopped)

Cor.2

half-valved

Cor.3

+ (all stopped)

Cor.4

146

(con sord.)

Tr.1

Tr.2

Tr.3

(quasi-gliss.)

Tr.4

(quasi-gliss.)

Trn.2

Trn.4

143

Vn.1

(arco)

pizz. pizz.+gliss.

pizz.

Vn.1

sul. pont.

saltando

Vn.2

pizz.+gliss.

pizz. pizz.+gliss.

pizz.

Vn.2

arco

SOLO

TUTTI

saltando

Vl.

ASINCRONO

saltando

sul A

sul D

'Bartok' pizz.

Vl.

arco

Vc.

SOLO

pizz.

Vc.

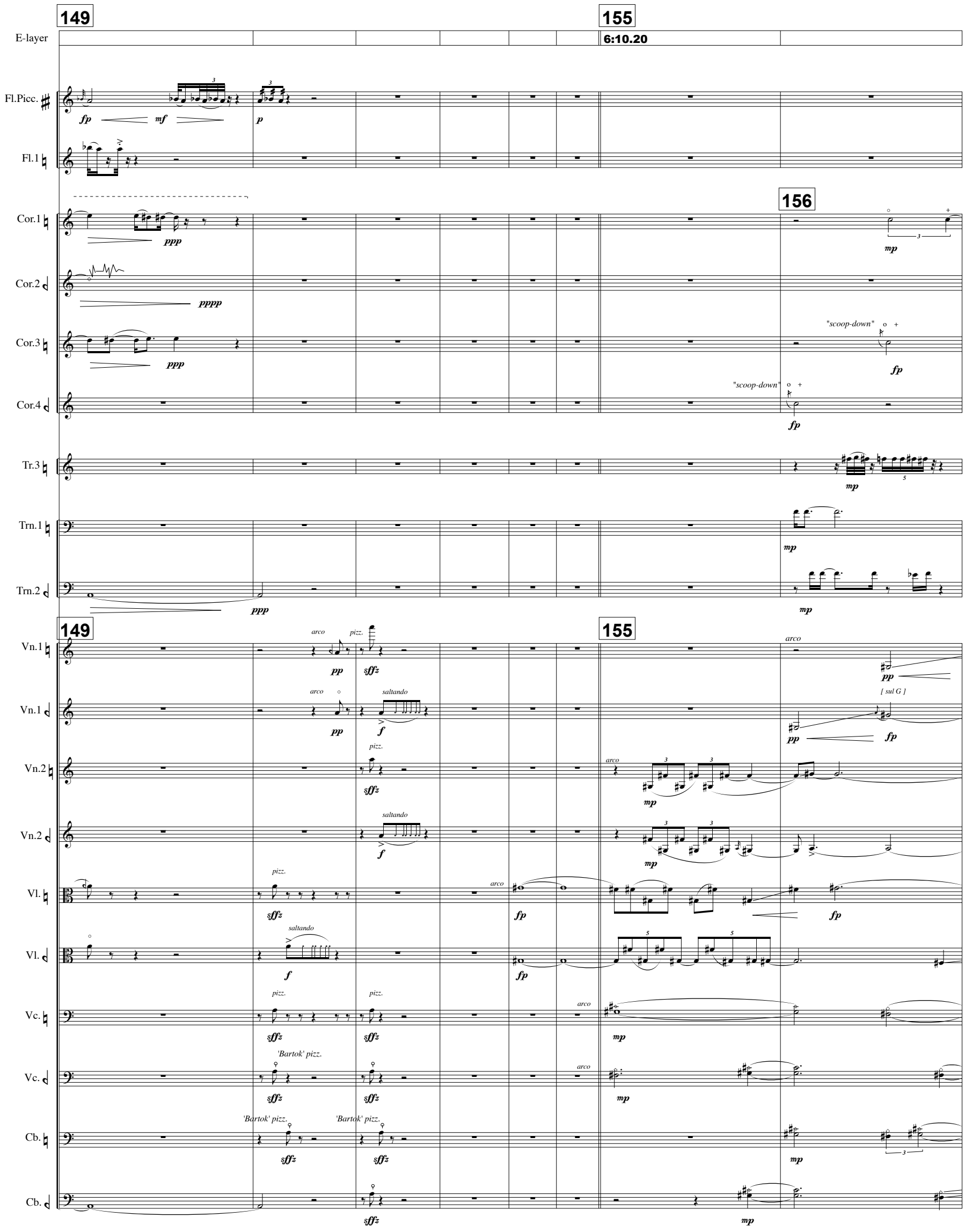
'Bartok' pizz.

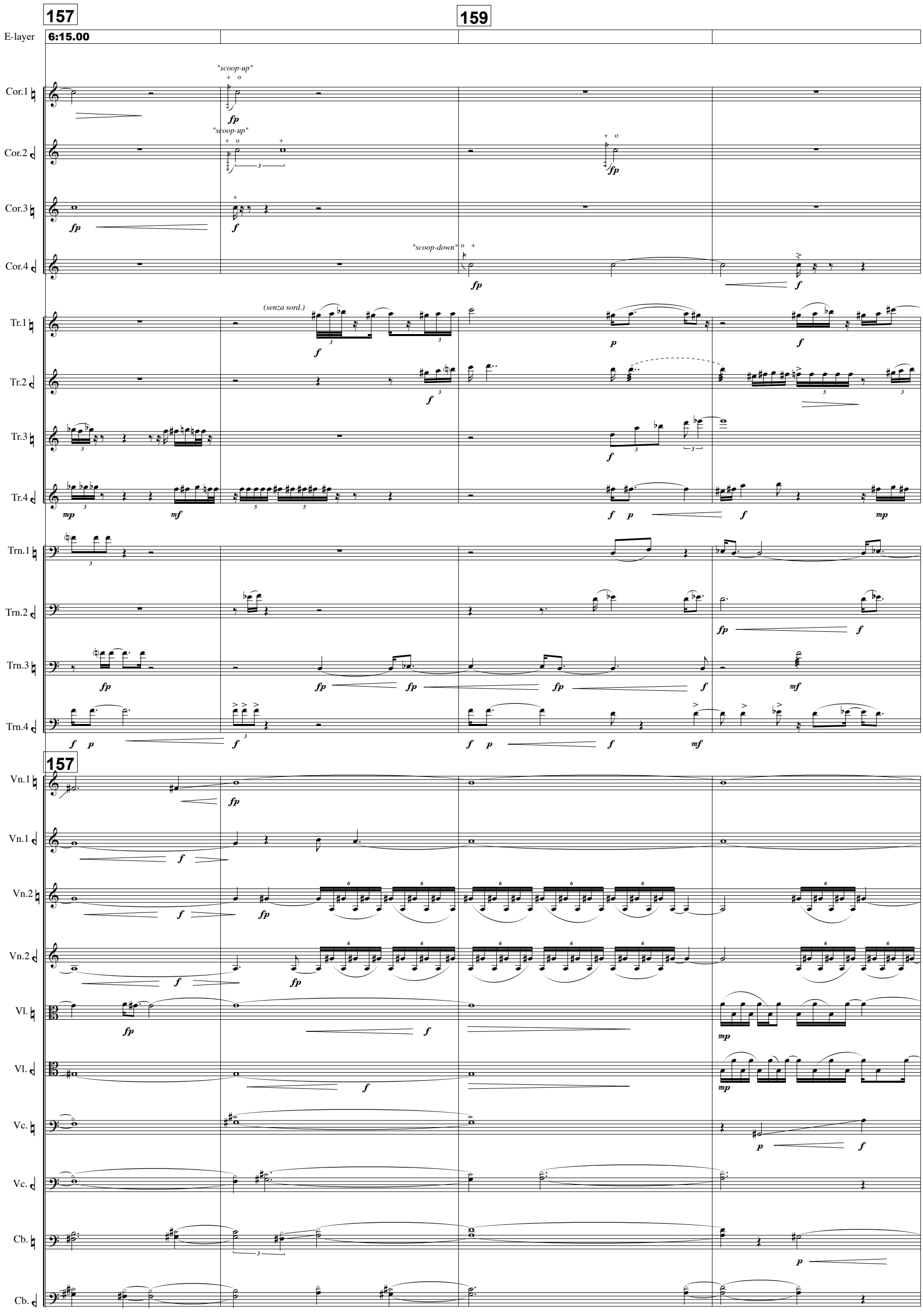
arco

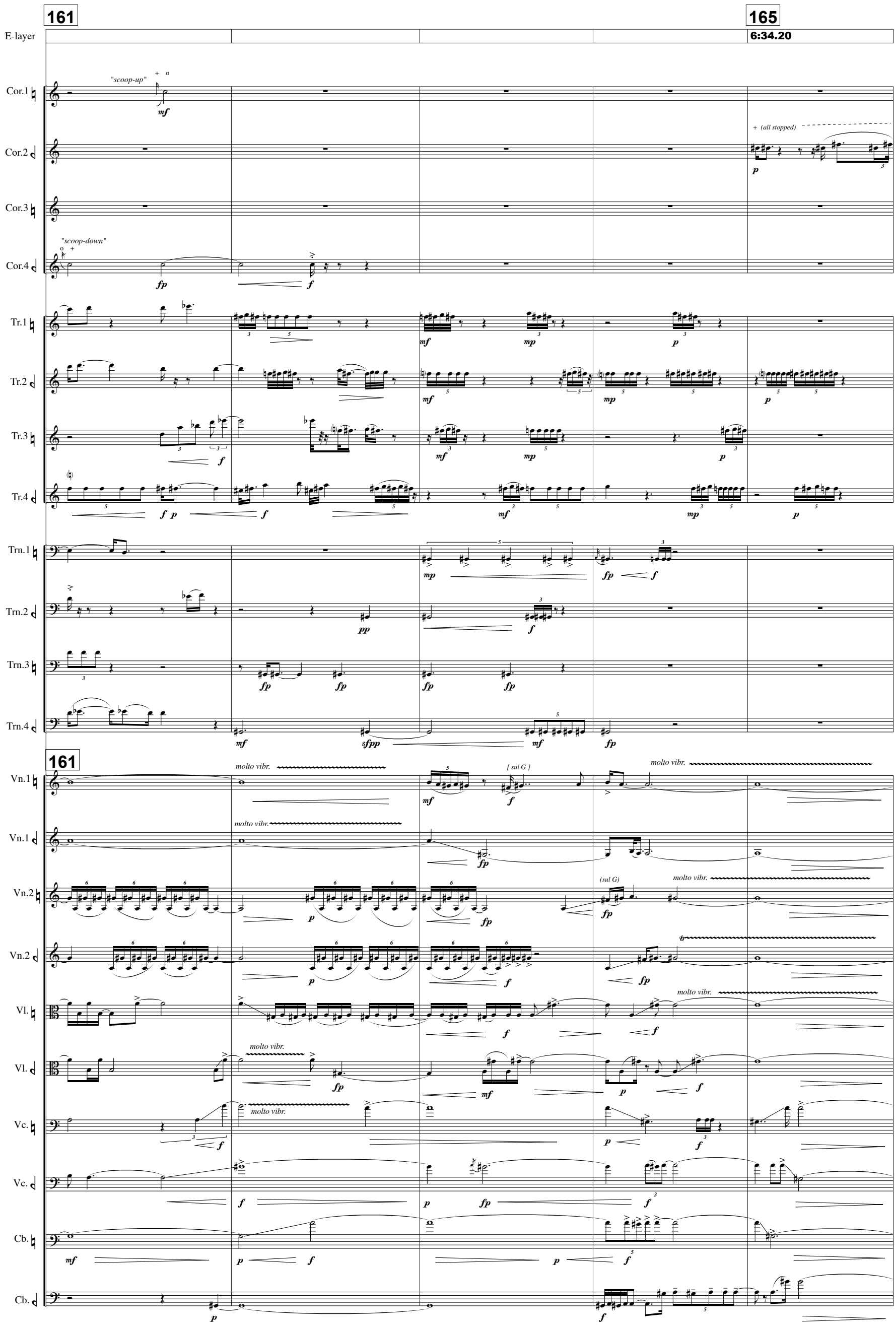
Cb.

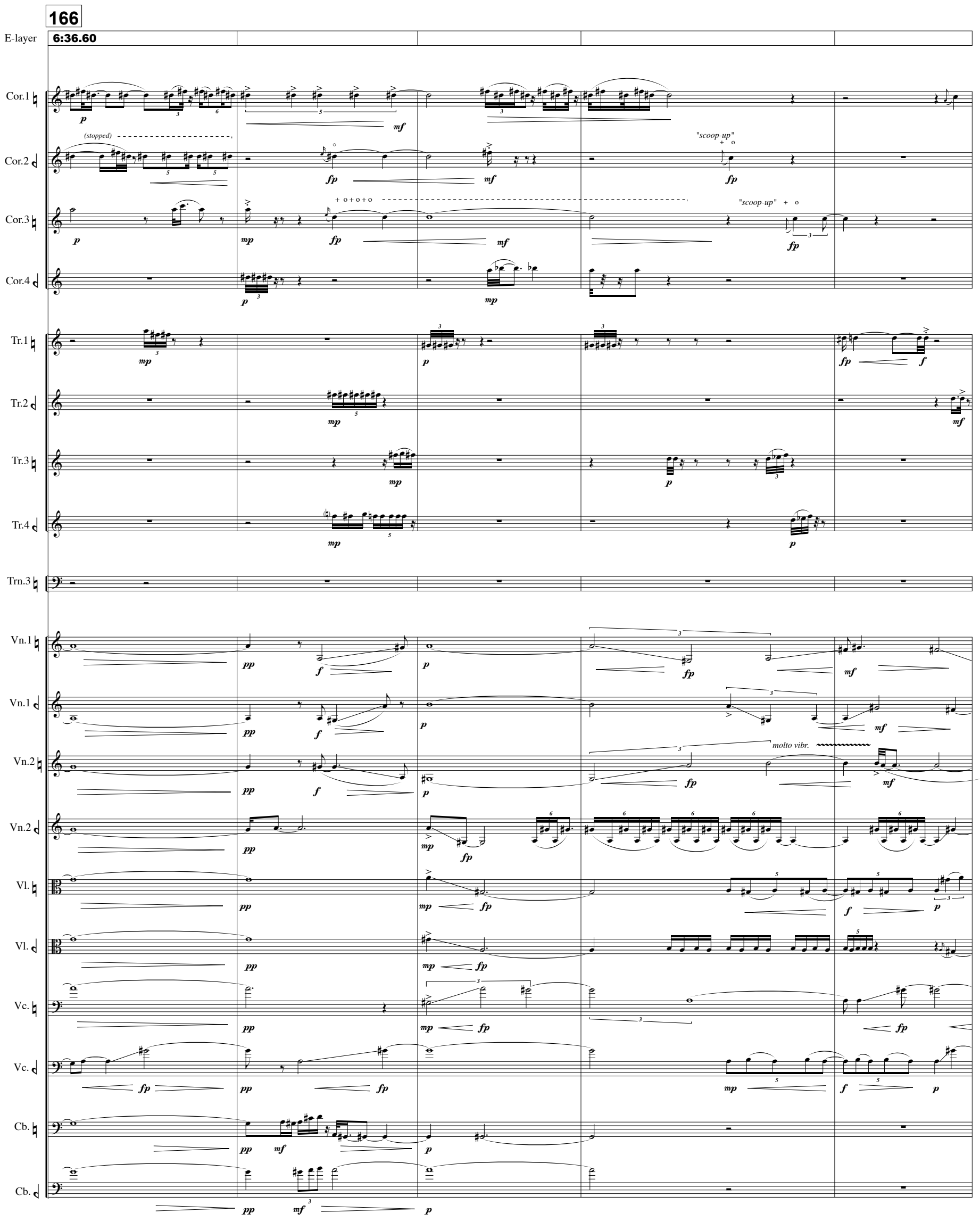
'Bartok' pizz.

arco


149
155
156
E-layer
6:10.20
Fl.Picc.
Fl.1
Cor.1
Cor.2
Cor.3
Cor.4
Tr.3
Trn.1
Trn.2
Vn.1
Vn.2
Vl.
Vc.
Cb.
"scoop-down"
arco
pizz.
saltando
'Bartok' pizz.
[sul G]


157
159
E-layer
6:15.00
"scoop-up"
"scoop-down"
(senza sord.)
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
157
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.


161
165
E-layer
6:34.20
Cor.1
"scoop-up"
mf
Cor.2
+ (all stopped)
p
Cor.3
Cor.4
"scoop-down"
fp
f
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
pp
Trn.3
Trn.4
sfpp
161
Vn.1
molto vibr.
[sul G]
Vn.2
(sul G)
Vl.
Vc.
Cb.


166
E-layer
6:36.60
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.3
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
(stopped)
"scoop-up"
"scoop-up"
molto vibr.

171

176

E-layer

6:48.60

7:00.60

Fl.1

Cor.1

Cor.2

Cor.4

Tr.1

Tr.2

178

Vn.1

Vn.1

Vn.2

Vn.2

Vl.

Vl.

Vc.

Vc.

Cb.

Cb.

179

183

E-layer

7:07.80

Fl.Picc.

Fl.1

Fl.2

Cor.1

Cor.2

Cor.3

+ (all stopped)

179

Vn.1

Vn.1

sul pont.

Vn.2

Vn.2

Vl.

[sul G]

Vl.

Vc.

Vc.

Cb.

Cb.

185

E-layer

7:22.20

(half-valved)

Cor.1

Cor.2

Cor.3

half-valved

+ (all stopped)

Cor.4

half-valved

195

7:46.20

E-layer

Cor.1

Cor.2

Cor.3

Cor.4

(all stopped)

206

210

8:22.20

E-layer

Cor.1

Cor.2

Cor.3

Cor.4

(all stopped)

210

Trn.1

Trn.2

Trn.3

Trn.4

226

9:00.60

233

9:17.40

E-layer

Fl.1

molto vibr.

Fl.2

(molto vibr.)

Cor.1

half-valved

238

E-layer 9:29.40

Fl.Picc.

Fl.1

Fl.2

ff

(frull.)

243

E-layer 9:41.40

Fl.Picc.

Fl.1

Fl.2

Tr.1

Tr.2

Tr.3

Tr.4

(frull.)

fff

mf

mp

244

E-layer

Fl.Picc.

Fl.1

Fl.2

Tr.1

Tr.2

Tr.3

Tr.4

ffff

mf

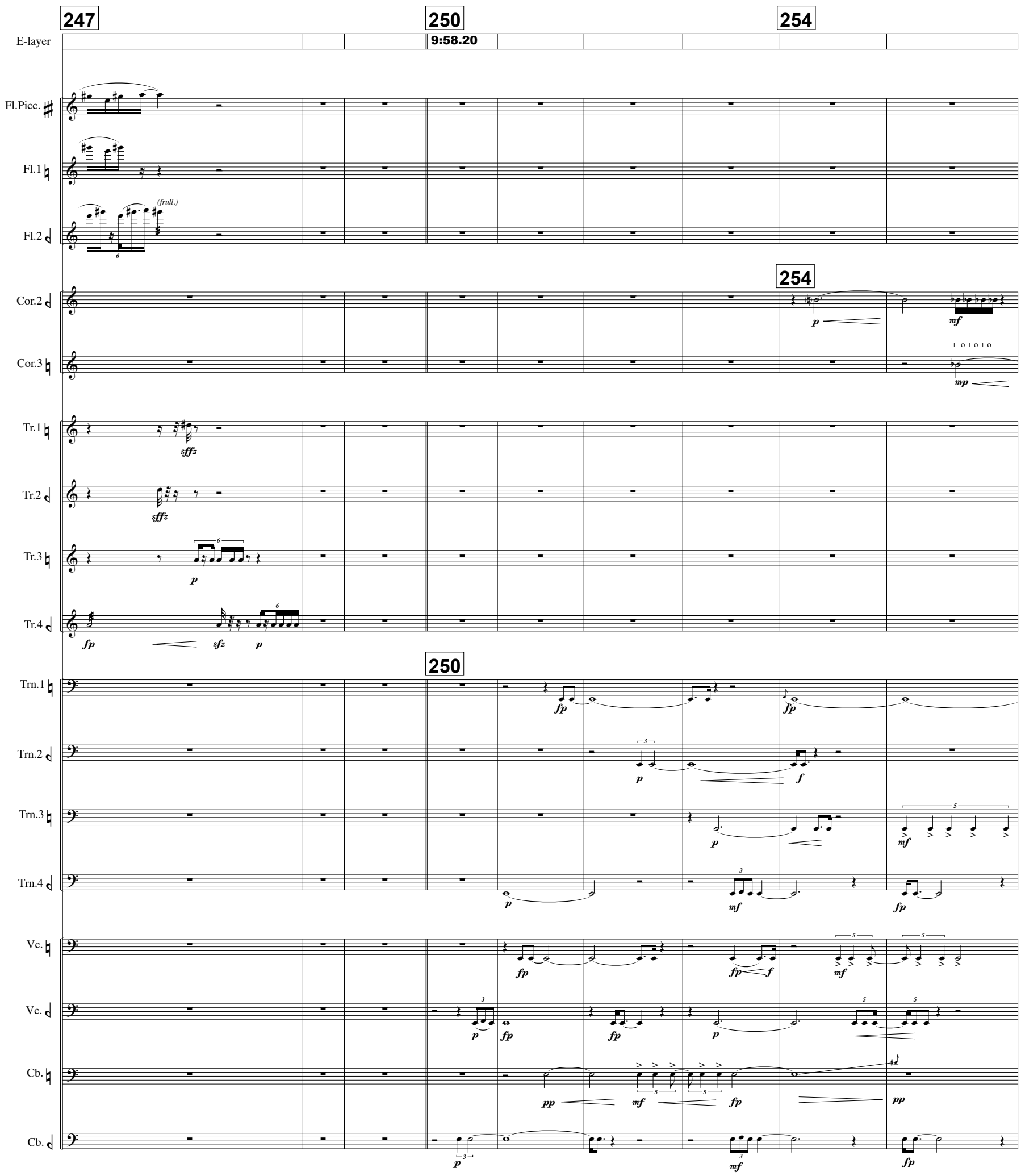
mp

p

sffz

fp

f


247
250
254
E-layer
9:58.20
Fl.Picc.
Fl.1
Fl.2
(frull.)
Cor.2
Cor.3
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
Vc.
Vc.
Cb.
Cb.

256

260

E-layer

10:22.20

Cor.1

Cor.2

Cor.3

Cor.4

Trn.1

Trn.2

Trn.3

Trn.4

256

260

Vn.1

ASINCRONO, a piacere
sempre glissando

Vn.1

ASINCRONO, a piacere
sempre glissando

Vn.2

ASINCRONO, a piacere
sempre glissando

Vn.2

ASINCRONO, a piacere
sempre glissando

Vl.

ASINCRONO, a piacere
sempre glissando

ASINCRONO
sempre pizz.

Vl.

ASINCRONO, a piacere
sempre glissando

ASINCRONO
sempre pizz.

Vc.

ASINCRONO, a piacere
sempre glissando

ASINCRONO
sempre pizz.

Vc.

ASINCRONO, a piacere
sempre glissando

ASINCRONO
sempre pizz.

Cb.

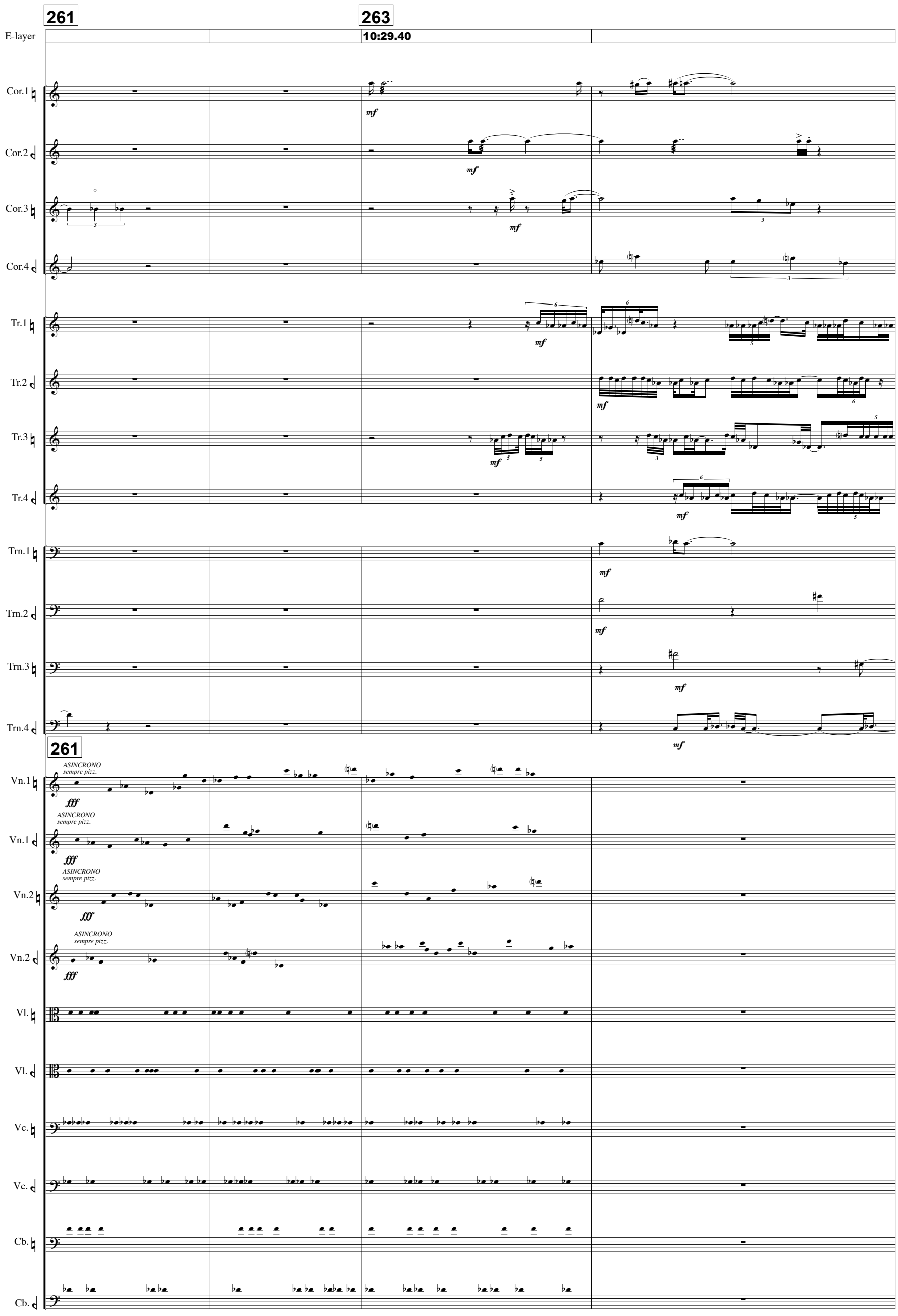
ASINCRONO, a piacere
sempre glissando

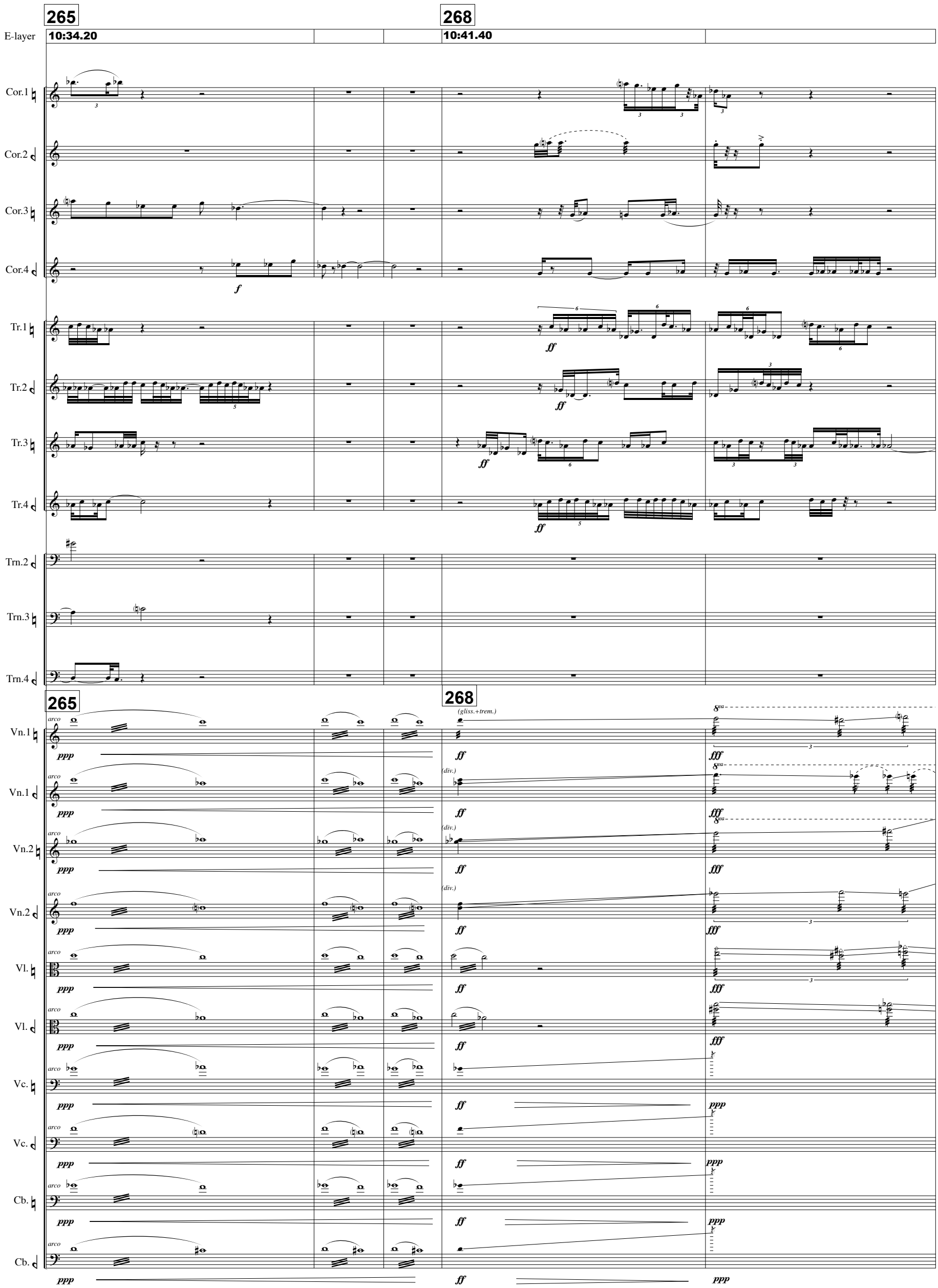
ASINCRONO
sempre pizz.

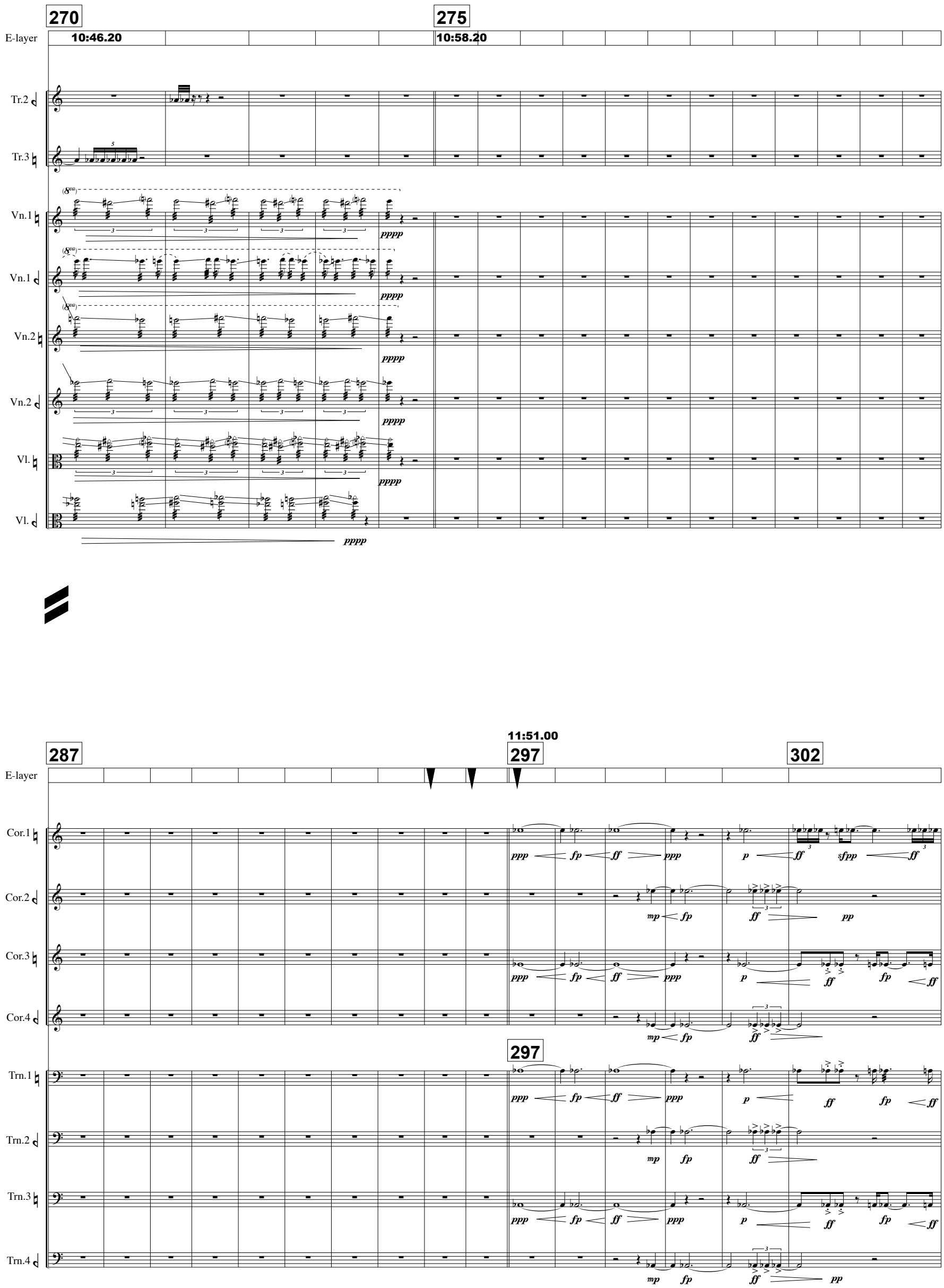
Cb.

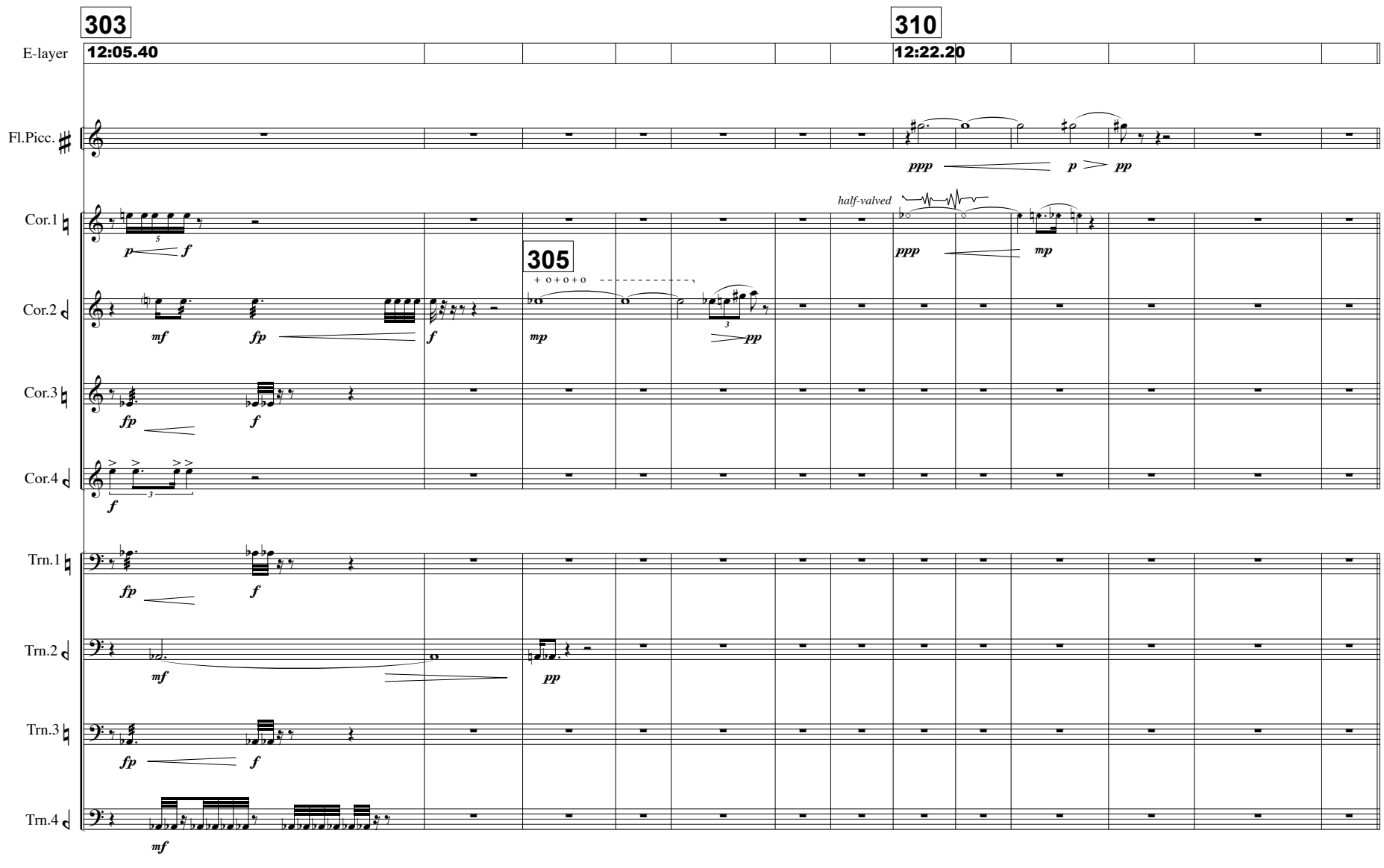
ASINCRONO, a piacere
sempre glissando

ASINCRONO
sempre pizz.


261
263
E-layer
10:29.40
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
261
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
ASINCRONO
sempre pizz.
mf
fff


265
268
E-layer
10:34.20
10:41.40
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
(gliss.+trem.)
(div.)
arco
ppp
ff
fff


270
275
E-layer
10:46.20
10:58.20
Tr.2
Tr.3
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
pppp
287
297
302
11:51.00
Cor.1
Cor.2
Cor.3
Cor.4
Trn.1
Trn.2
Trn.3
Trn.4
ppp
fp
ff
mp
p
sfpp
pp


303
310
E-layer
12:05.40
12:22.20
Fl.Picc.
ppp
p
pp
half-valved
Cor.1
p
f
ppp
mp
305
Cor.2
mf
fp
f
mp
pp
Cor.3
fp
f
Cor.4
f
Trn.1
fp
f
Trn.2
mf
pp
Trn.3
fp
f
Trn.4
mf

316

E-layer

Cor.1

Cor.2

Cor.3

Cor.4

Tr.1

Tr.2

Trn.1

Trn.2

Trn.3

Trn.4

316

TUTTI, ASINCRONO

Vn.1

Vn.1

Vn.2

Vn.2

(gliss.)

Vl.

Vl.

molto vibr.

ord. ------> sul pont.

ord.

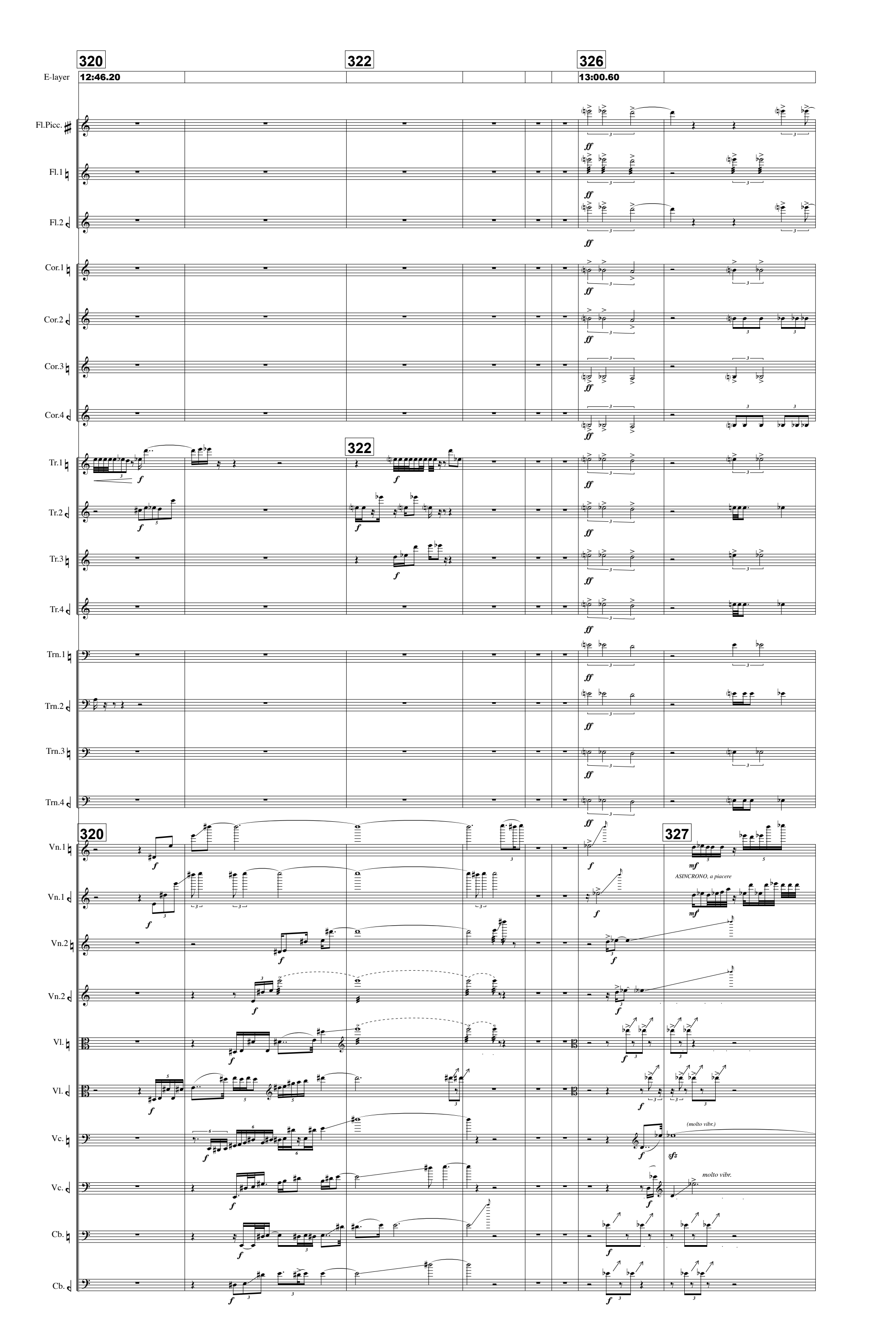
molto vibr.

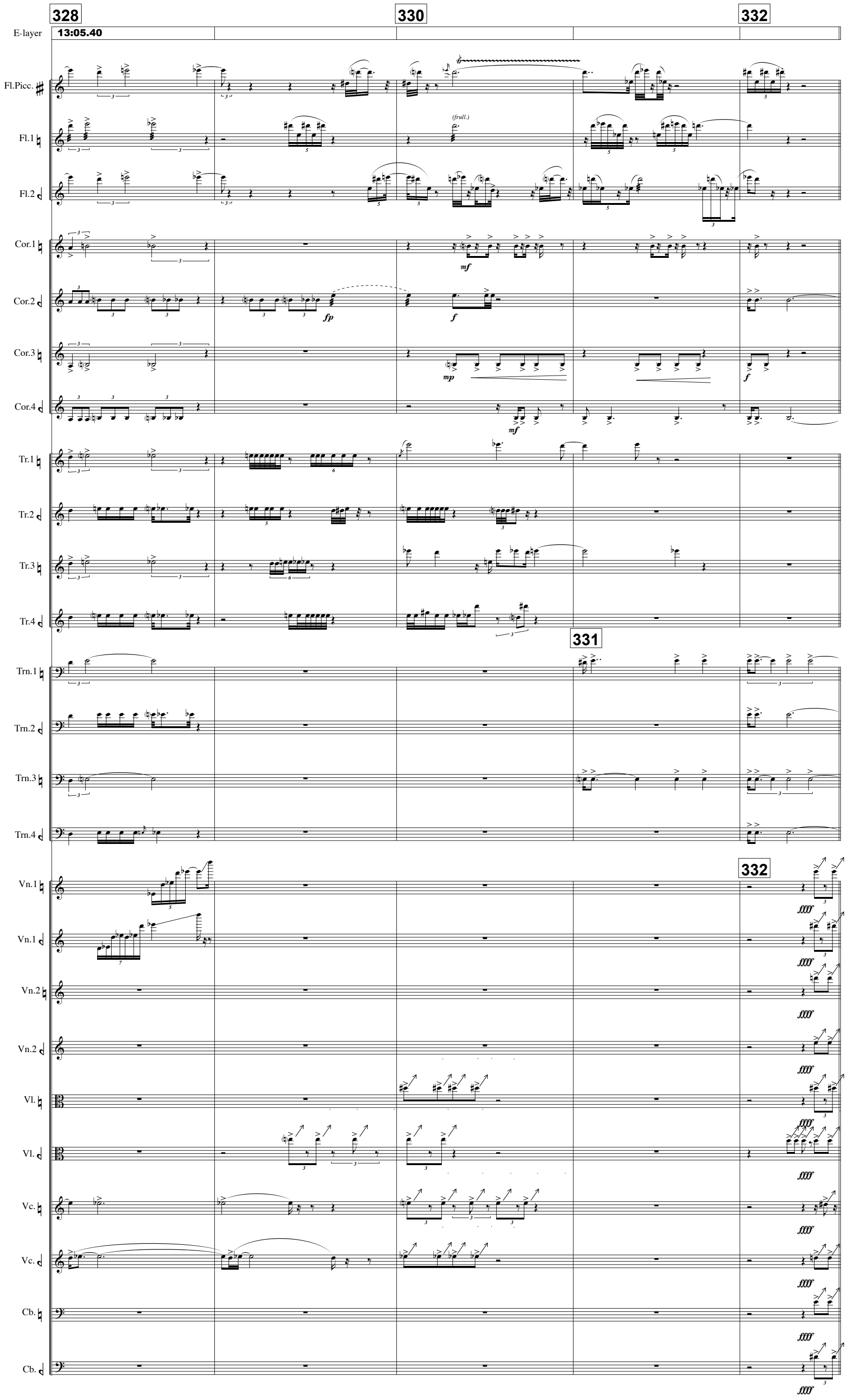
Vc.

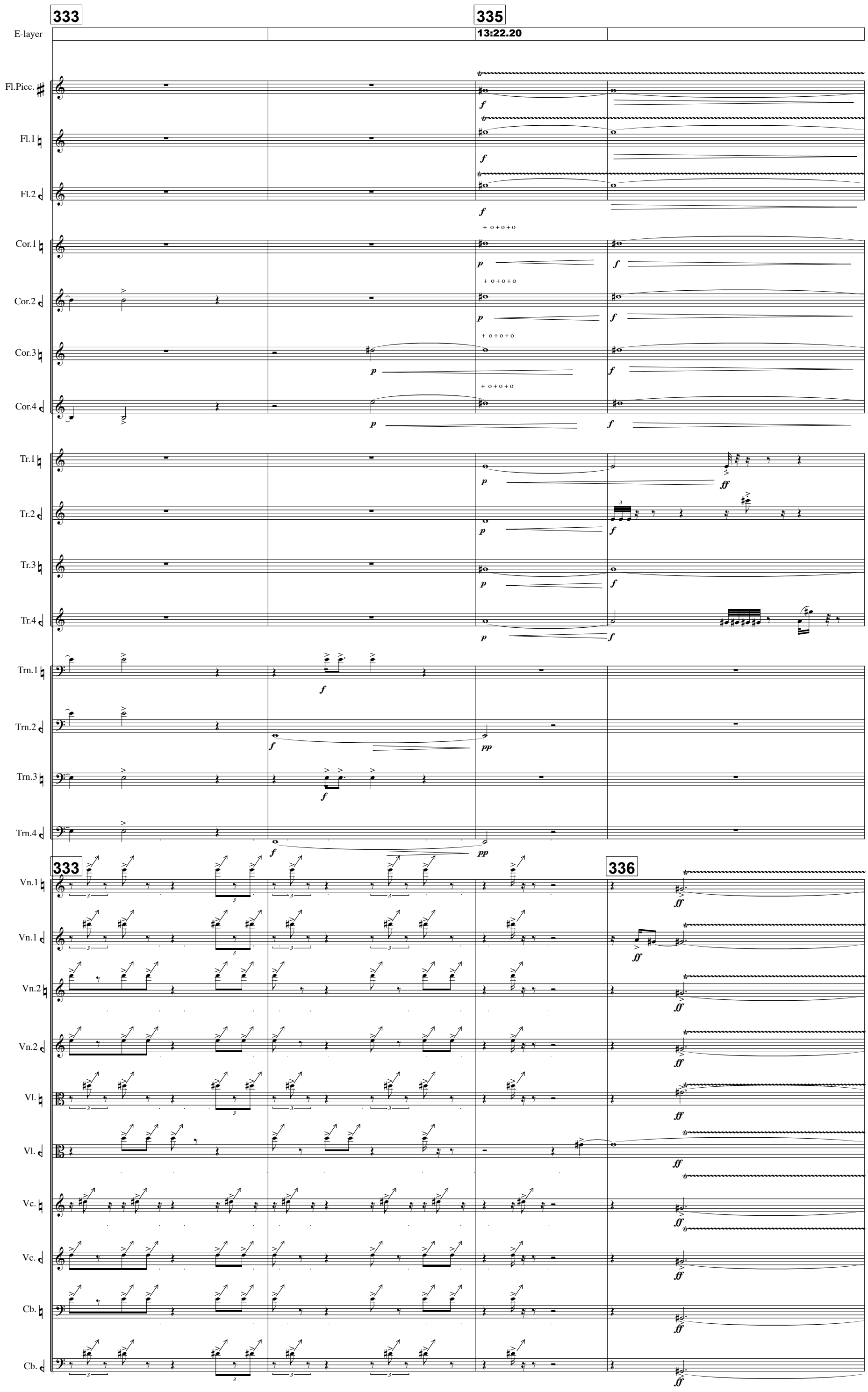
Vc.

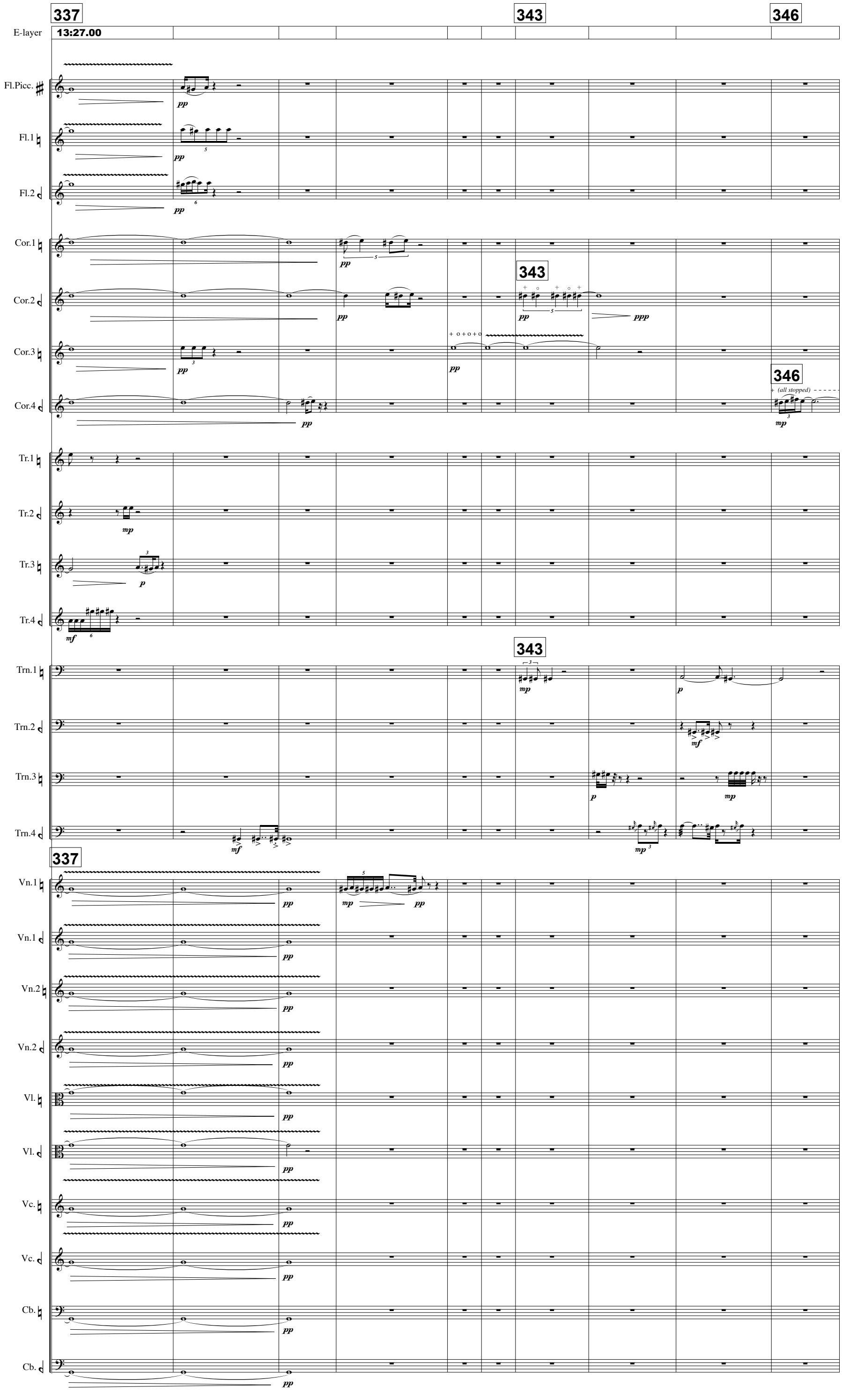
Cb.

Cb.


320
322
326
E-layer
12:46.20
13:00.60
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
327
ASINCRONO, a piacere
(molto vibr.)
molto vibr.


328
330
332
E-layer
13:05.40
Fl.Picc.
Fl.1
Fl.2
(frull.)
Cor.1
Cor.2
Cor.3
Cor.4
mf
fp
f
mp
Tr.1
Tr.2
Tr.3
Tr.4
331
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
ffff


333
335
E-layer
13:22.20
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
333
336
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.


337
343
346
E-layer
13:27.00
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
Tr.1
Tr.2
Tr.3
Tr.4
Trn.1
Trn.2
Trn.3
Trn.4
Vn.1
Vn.1
Vn.2
Vn.2
Vl.
Vl.
Vc.
Vc.
Cb.
Cb.
(all stopped)

347 350 353

E-layer 13:51.00 *Click track gradually fades out ...*

Fl.Picc. — *molto vibr.* — *mp*

Fl.1 — *(molto vibr.)* — *p* — *molto vibr.* — *mp*

Fl.2 — *molto vibr.* — *mp* — *p*

Cor.1 — *half-valved* — *mp*

Cor.2 — *half-valved* — *mp*

Cor.3 — *half-valved* — *mp*

Cor.4 — *fp*

Tr.1 — *p*

Tr.2 — *p*

350

Trn.1 — *mf* — *pp*

Trn.2 — *p*

Trn.3 — *p* — *p*

Trn.4 — *mp* — *p* — *fp*

356 360 368

E-layer 14:12.60 *[no click track]*

Fl.Picc. — *pp*

Fl.1 — *pp* — *(molto vibr.)* — *pp*

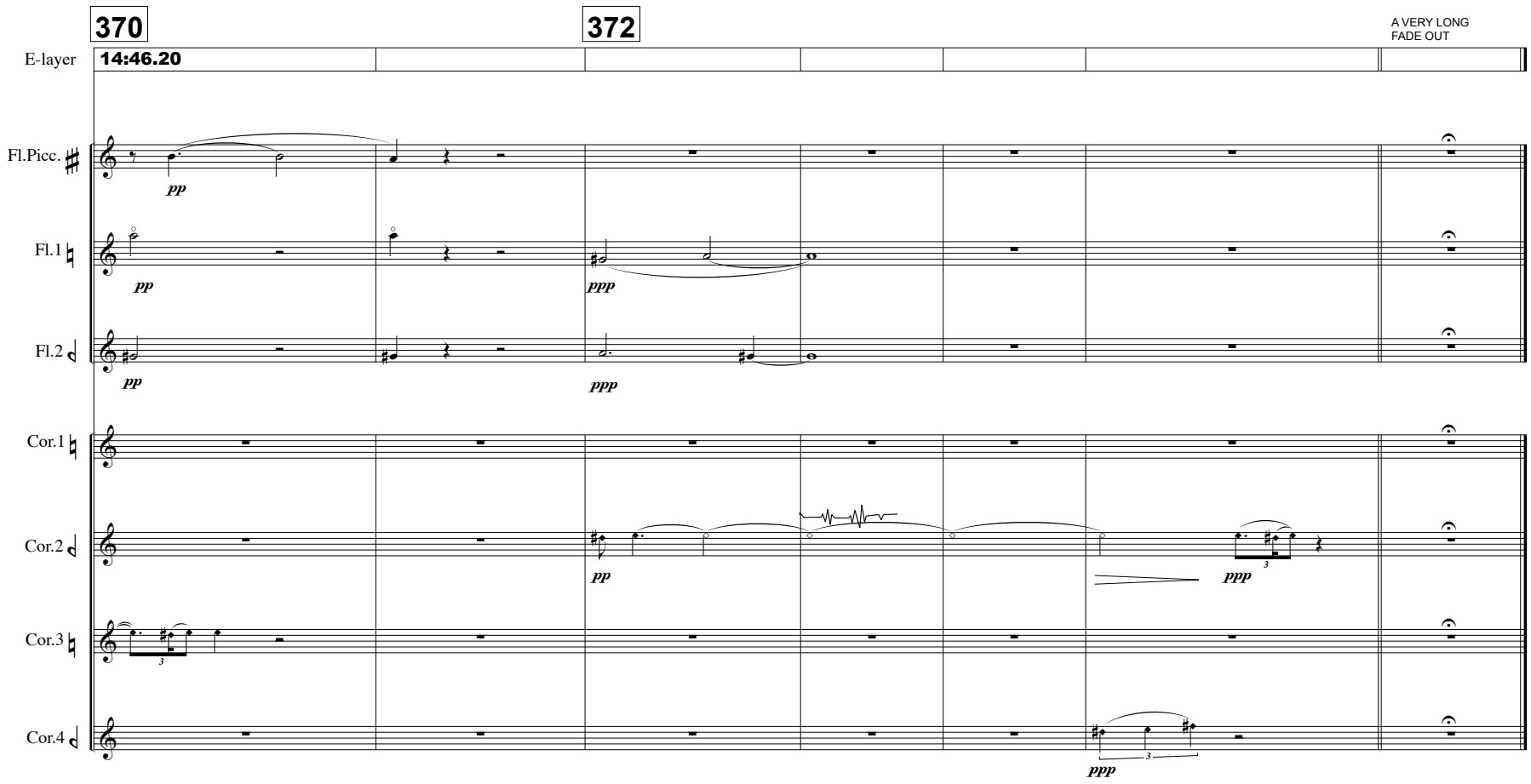
Fl.2 — *pp*

Cor.1 — *ppp* — *p* — *ppp*

Cor.2 — *p*

Cor.3 — *pp* — *pp*

Cor.4 — *half-valved* — *p*


370
372
A VERY LONG
FADE OUT
E-layer
14:46.20
Fl.Picc.
Fl.1
Fl.2
Cor.1
Cor.2
Cor.3
Cor.4
pp
ppp