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CAMILO MENDEZ

# **PLEGARIA MUDA**

## **II**

**FOR EIGHT INSTRUMENTS**

**2017**

# PLEGARIA MUDA II

FOR EIGHT INSTRUMENTS

APPROXIMATE DURATION 9 MINUTES

## INSTRUMENTATION

FLUTE IN C

OBOE

CLARINET IN B<sub>♭</sub>

PERCUSSION

PIANO

VIOLIN

CELLO

DOUBLE BASS

## GENERAL

PLEGARIA MUDA II CONSISTS OF 3 MAIN SECTIONS (LABELLED **A**, **B** AND **C**) AND 2 INTERRUPTERS (LABELLED **1** AND **2**). SECTIONS **A**, **B** AND **C** CAN BE PERFORMED IN ANY ORDER WITH THE INTERRUPTERS (**1** AND **2**) INTERSPERSED BETWEEN THEM. HOWEVER, FEW RESTRICTIONS APPLY:

- 1- THE PIECE MUST **ALWAYS** START AND FINISH WITH ONE OF THE MAIN SECTIONS.
- 2- THE INTERRUPTERS MUST **ALWAYS** BE PLACED IN BETWEEN MAIN SECTIONS
- 3- THE WORK MUST BE PERFORMED AS A SINGLE MOVEMENT.

ACCIDENTALS HOLD GOOD FOR THE DURATION OF A BAR. THEY APPLY ONLY TO THE PITCHES AT WHICH THEY ARE WRITTEN: EACH ADDITIONAL OCTAVES REQUIRE FURTHER ACCIDENTALS

## MICROTONES



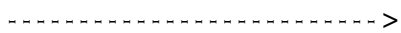
FROM LEFT TO RIGHT: THREE-QUARTER TONE FLAT, QUARTER TONE FLAT, QUARTER TONE SHARP, THREE-QUARTER TONE SHARP.

## PITCH INFLECTION/NATURAL TUNING



THESE ACCIDENTALS ARE USED TO INDICATE MICROTONES OF LESS THAN A QUARTER-TONE (SLIGHTLY HIGHER OR LOWER)

## TRANSITIONS



**DASHED LINE:** THIS TYPE OF LINE INDICATES A GRADUAL TRANSITION FROM ONE MANNER OF PLAYING TO ANOTHER (I.E. KEY CLICKS TO TEETH ON REED OR SUL PONTICELLO TO SUL TASTO).

## DYNAMICS

*f* *poss.*

DYNAMICS MARKS *POSS.* INDICATE THE EFFORT NECESSARY TO PRODUCE THE SOUND AND NOT NECESSARY THE LOUDNESS OF THE SOUND. IT MEANS AS LOUD AS IS PHYSICALLY POSSIBLE.

## MULTIPHONICS

ALL FINGERINGS ARE GIVEN, BUT THEY CAN BE AMENDED BY THE FLUTIST, OBOIST AND CLARINETTIST, IF THE RESULT WORKS BETTER IN THE CONTEXT OF THE SECTION. FLUTE FINGERINGS WERE TAKE FROM **TECHNIQUE FOR CONTEMPORARY FLUTE MUSIC** BY HIROSHI KOIZUMI. OBOE FINGERINGS WERE TAKEN FROM **THE TECHNIQUES OF OBOE PLAYING** BY PETER VEALE AND CLAUS-STEFFEN MAHNKOPF. CLARINET FINGERINGS WERE TAKE FROM HEATHER ROCHE'S BLOG **...ON CLOSE DYAD MULTIPHONICS FOR B♭ CLARINET** (<https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>).

## HARMONICS

VIOLIN, CELLO AND DOUBLE BASS HARMONICS ARE WRITTEN IN TWO STAVES; IN THE TOP STAVE FINGERED POSITIONS (TRANSPosed TO THE OCTAVE IN THE DOUBLE BASS). IN THE BOTTOM AND SMALLER STAVE, THE RESULTANT PITCHES 'SUONI REALI'.

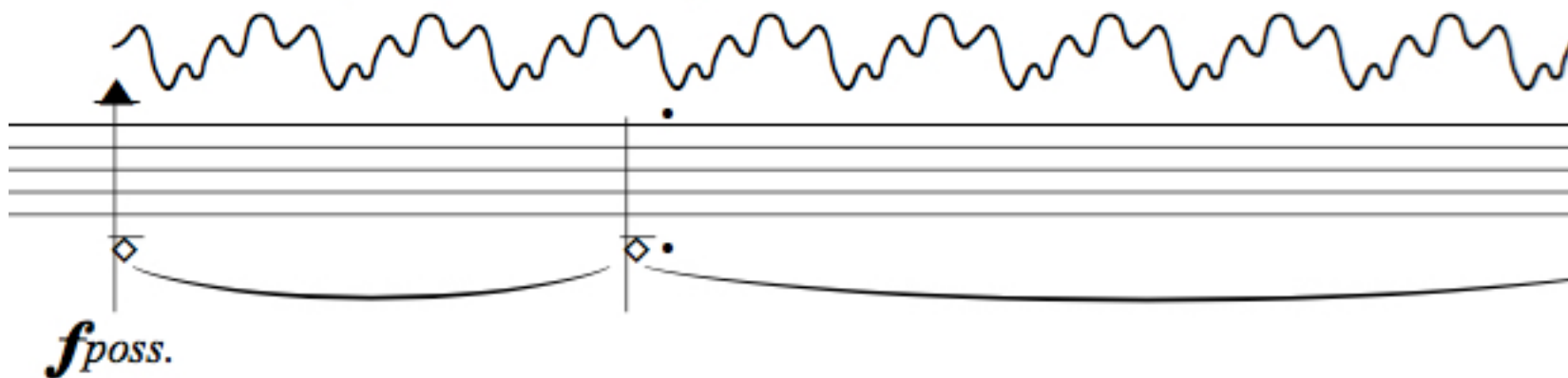
# FLUTE

tongue ram



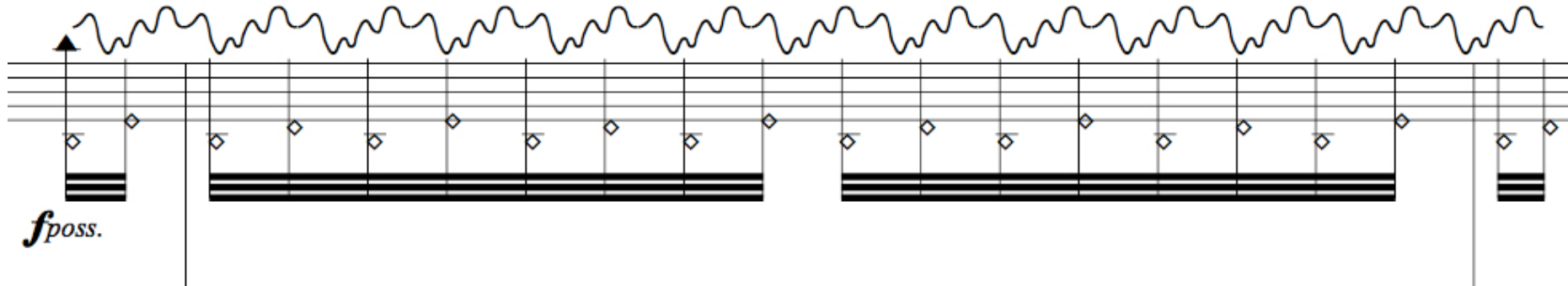
**TONGUE RAM** IS A FORCEFUL, EXPLOSIVE EFFECT THAT EXTENDS THE NORMAL RANGE OF THE FLUTE DOWNWARD BY A MAJOR SEVENTH (THE RESULTING SOUND IS A SEVENTH LOWER THAN THE ORIGINAL FINGERED POSITION-DIAMOND SHAPED NOTE HEAD-UPON WHICH IS BASED). THE EMOUCHURE MUST BE COMPLETELY COVERED IN ORDER TO PRODUCE THIS SOUND.

whistle tone (shaky and unstable)

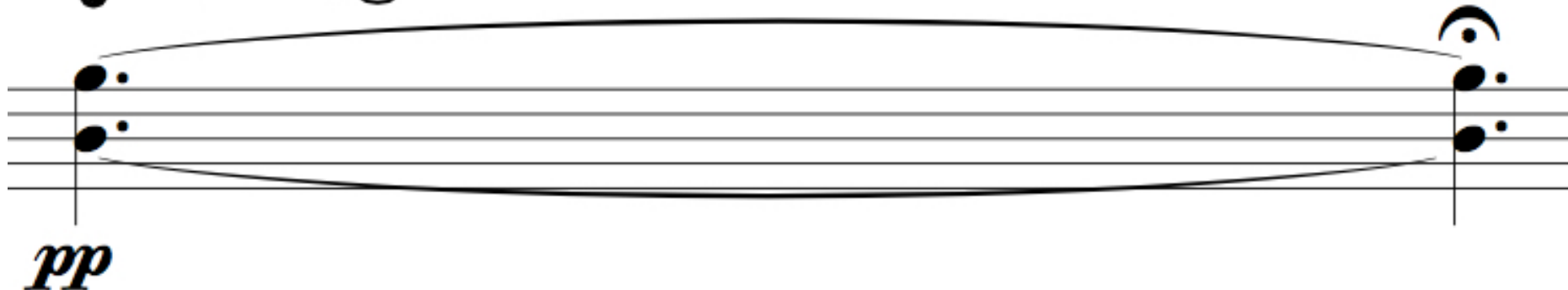


**WHISTLE TONES** ARE LIGHTLY FLUCTUATING TONES IN THE VERY HIGH REGISTER BASED ON THE HARMONIC SERIES. THE HARMONICS SPECTRUM WILL VARY IN ACCORDANCE WITH THE FINGERED FUNDAMENTAL (DIAMOND-SHAPED NOTE HEAD). ALWAYS SHAKY AND UNSTABLE. TO PRODUCE IT TURN FLUTE SLIGHTLY OUTWARD AND BLOW ACROSS EMOUCHURE HOLE WITH ALMOST NO LIP TENSION.

whistle tone (shaky and unstable)



SAME AS BEFORE, BUT CHANGE FUNDAMENTALS WHILE PLAYING THE EFFECT. THE RESULTING EFFECT IS EVEN MORE SHAKY AND UNSTABLE WHISTLE TONES.



THESE TYPE OF **MULTIPHONICS** ARE ONLY POSSIBLE IN FLUTES WITH OPEN-HOLES KEYS. IN THIS CASE DEPRESS THE RIM AND COVER HALF OF THE HOLE. FOR ALTERNATIVE MULTIPHONICS (FOR FLUTES WITHOUT OPEN HOLES) PLEASE CONTACT ME AT [CAMENDEZMUSIC@GMAIL.COM](mailto:CAMENDEZMUSIC@GMAIL.COM).

## OBOE

Diagram illustrating Oboe double harmonics. The notation shows a treble clef and a key signature of one sharp (F#). The notes are G#4 and A4. Above the staff, a diagram shows a blank square and a trapezoid representing reed positions. To the right, a vertical line of seven dots represents fingerings. The notes are marked with a trill symbol. Dynamics are *ppp* and *pp*.

DOUBLE HARMONICS NEED TIME TO SPEAK. THE EMOUCHURE MUST BE CHANGE IN ORDER TO 'UNDERBLOW'. FINGERINGS ARE INDICATED (FOR TRILL AS WELL). BLANK SQUARE (NEXT TO FINGERINGS) INDICATES VERY WEAK AIR PRESSURE. REED POSITION IS ALSO INDICATED (SYMBOL UNDER BLANK SQUARE). ALWAYS NORMAL REED POSITION.

Diagram illustrating a lip glissando on the Oboe. The notation shows a treble clef. The notes are G4, A4, B4, and C#5. A slur covers the notes, with "lip gliss." written above. Dynamics are *mf*.

STABLE GLISSANDO PRODUCED UPWARDS OR DOWNWARDS (DIRECTIONS IS ALWAYS CLEARLY INDICATED) WITH THE EMOUCHURE (STANDARD FINGERINGS)

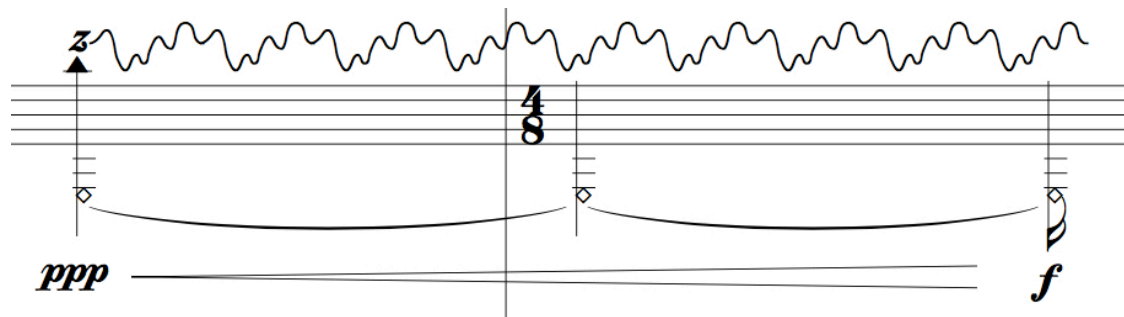
## CLARINET IN B<sub>♭</sub>

Diagram illustrating an open slap on the Clarinet in B<sub>♭</sub>. The notation shows a treble clef. The notes are G4 and A4. A circle above the staff is labeled "open slap". Below the staff, a diagram shows a vacuum symbol and a dynamic of *f*.

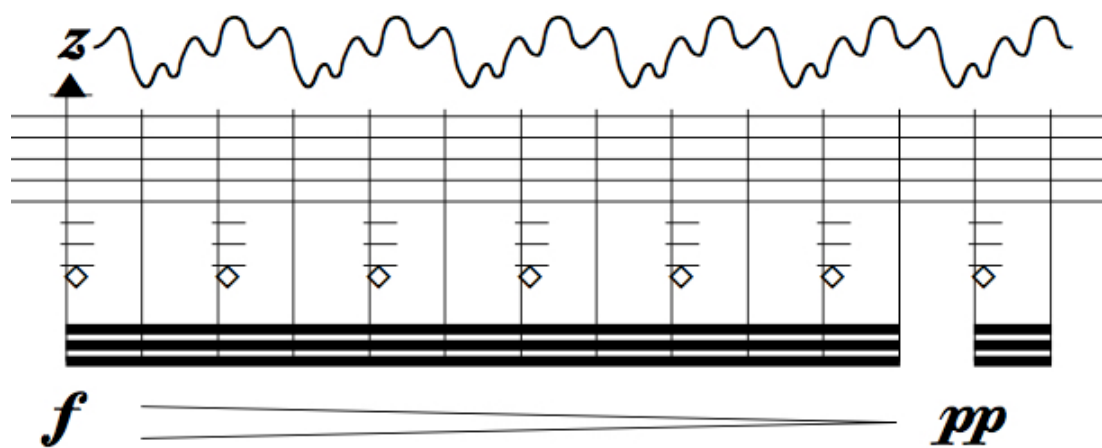
**OPEN SLAP:** THE SLAP TONGUE SOUNDS EMANATES FROM A VACUUM CREATED BETWEEN THE REED AND THE MOUTHPIECE. OPEN MOUTH AFTER PRODUCING THE SOUND. THE RESULT IS A FORCEFUL AND PERCUSSIVE SOUND; THE PITCH IS ONLY A SHADOW.

Diagram illustrating a gradual transition between secco slap and open slap on the Clarinet in B<sub>♭</sub>. The notation shows a treble clef. The notes are G4, A4, B4, and C#5. A slur covers the notes. A dashed arrow points from a black circle labeled "secco slap" to a white circle labeled "open slap". Dynamics are *p* and *f*.

GRADUAL TRANSITION BETWEEN **SECCO SLAP** AND **OPEN SLAP**. SECCO SLAP IS PRODUCE THE SAME WAY BUT IT IS VERY DRY AND PITCH ALMOST DISAPPEAR COMPLETELY.



**TEETH ON REED:** PLACE LOWER TEETH ON REED. THE RESULTING EFFECT IS A THIN AND VERY HIGH-PITCHED FLUCTUATING WHISTLING SOUND. PITCH IS LARGELY UNPREDICTABLE, BUT CHANGES WHEN TEETH MOVE BACK AND FORTH ON THE REED. THE CHANGES IN DYNAMICS ARE ACHIEVED BY ADJUSTING THE 'BITE' PRESSURE. DIAMOND-SHAPED NOTE HEAD INDICATES FINGERED PITCH.



SAME AS BEFORE, BUT IN THIS CASE THE FUNDAMENTAL PITCH (OR FINGERED PITCH) MUST BE CHANGED AD LIBITUM. THE EFFECT SHOULD BE AN ARTICULATED THIN AND VERY HIGH-PITCHED WHISTLE SOUND. SOMEHOW IT IS THE COMBINATION OF KEY CLICKS WHILE PLACING **TEETH ON REED**.

## PERCUSSION

THE PERCUSSION SET UP CONSISTS ENTIRELY OF OBJECTS/MATERIALS FOUND IN ANY HOUSEHOLD, THEREFORE THE PERCUSSIONIST HAS THE OPTION/LIBERTY OF FINDING HIS/HER OWN ALTERNATIVES. THE FOLLOWING LIST IS ONLY A GUIDE.

### LIST OF OBJECTS/MATERIALS

METAL SHEET AND 2 SMALL BOWLS (HAND HELD) ONE FOR EACH HAND.



LARGE METAL BOWL (ALWAYS UPSIDE DOWN)



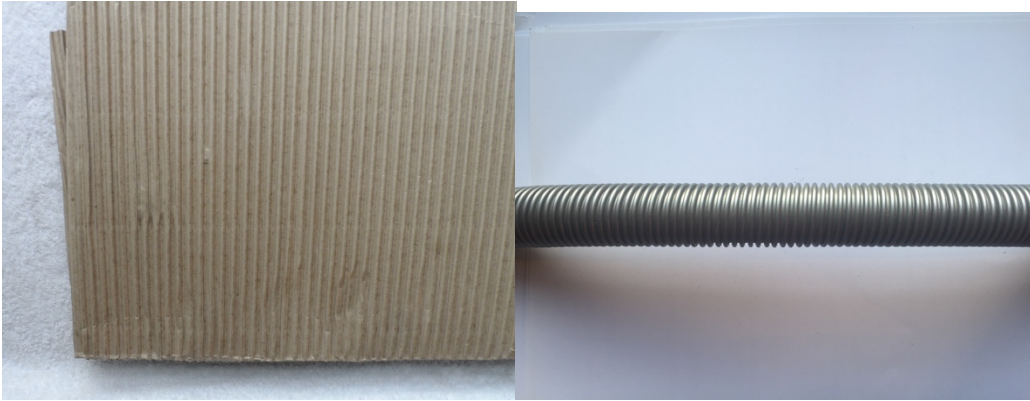
2 CERAMIC MUG (ONE UPSIDE DOWN, THE OTHER NORMAL POSITION)



2 PIECE OF POLYSTYRENE (ONE 'MOUNTED' ON A CYMBAL STAND, THE OTHER FLAT ON TABLE)



CORRUGATED CARDBOARD (OR CORRUGATED PLASTIC PIPE)



CERAMIC POT (UPSIDE DOWN) AND CERAMIC LID OR BASE



PLASTIC CARD



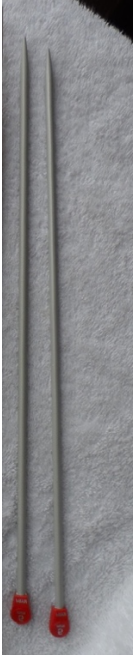
ELECTRIC TOOTH BRUSH (WITH NO HEAD!) OR FROTHER



PORTABLE FAN WITHOUT BLADES (HAND HELD) WITH BATTERIES!

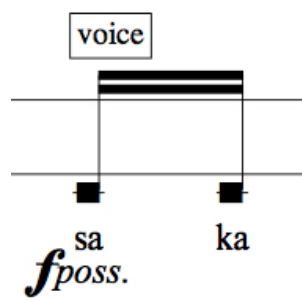


KNITTING NEEDLES

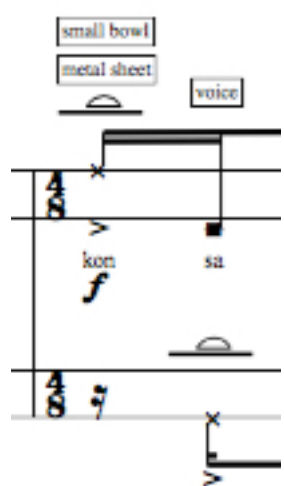


A ROLL OF ALUMINIUM FOIL (45 CM OR LONGER)  
 A DOUBLE BASS BOW  
 A PIECE OF PAPER OR A SMALLER PIECE OF POLYSTYRENE.

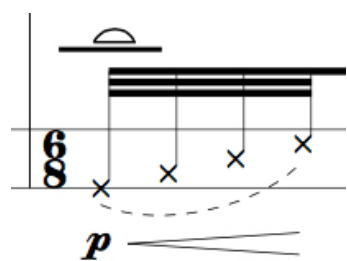
TECHNIQUES



**VOCALIZATIONS:** THE PERCUSSIONIST MUST PRONOUNCE THE SYLLABLES THAT ARE PLACED UNDER CERTAIN TECHNIQUES (TOP STAVE) OR ON ITS OWN. ALWAYS AS LOUD AS POSSIBLE, BUT TRYING TO BLEND THE VOCAL TEXTURE WITH THE INSTRUMENTAL TEXTURE.

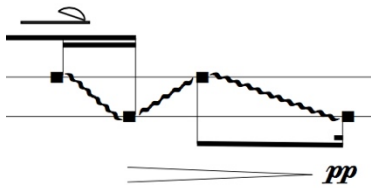


HIT METAL SHEET WITH SMALL BOWLS, AS REPRESENT IN THE DIAGRAM ABOVE. THE LINES SYMBOLIZE THE PLACE WHERE THE METAL SHEET MUST BE STROKE WITH SMALL METAL BOWLS.

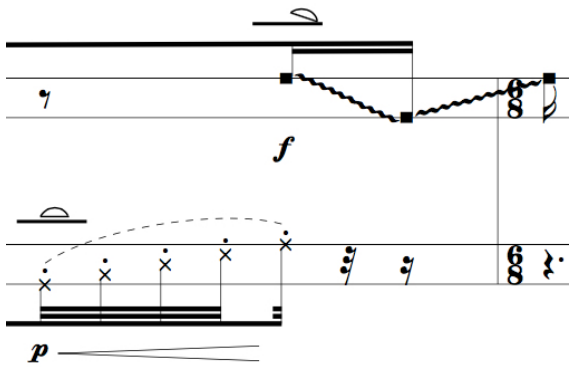


HIT METAL SHEET WITH SMALL BOWL, BUT IN THIS CASE MOVE FROM ONE POSITION TO ANOTHER. THE LINES SYMBOLIZE THE PLACE WHERE THE METAL SHEET MUST BE STROKE WITH SMALL METAL BOWLS, IN THIS CASE THE CHANGE OF POSITION.

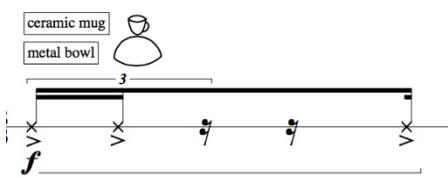




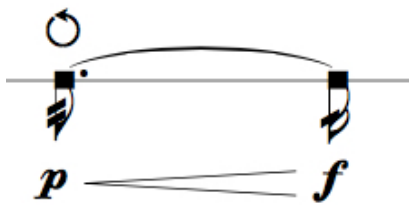
SLIDE SMALL BOWLS AGAINST SURFACE OF METAL SHEET, AS REPRESENT IN THE DIAGRAM ABOVE. THE LINES SYMBOLIZE THE PLACE WHERE SMALL BOWLS MAKE CONTACT WITH METAL SHEET AND THE CHANGE OF POSITION. THE RESULT IS A VERY HIGH-PITCH SQUEAK NOISE.



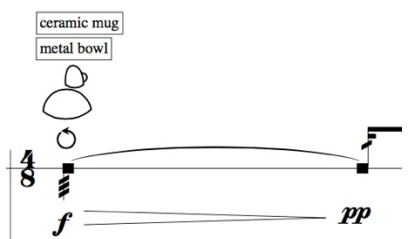
COMBINATION OF THE TECHNIQUES EXPLAINED BEFORE. DIFFERENT TECHNIQUES ARE EXECUTED ON DIFFERENT HANDS.



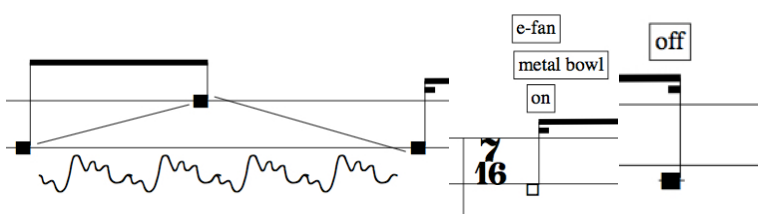
HIT LARGE METAL BOWL WITH CERAMIC MUG (NORMAL POSITION), AS REPRESENT IN THE DIAGRAM ABOVE.



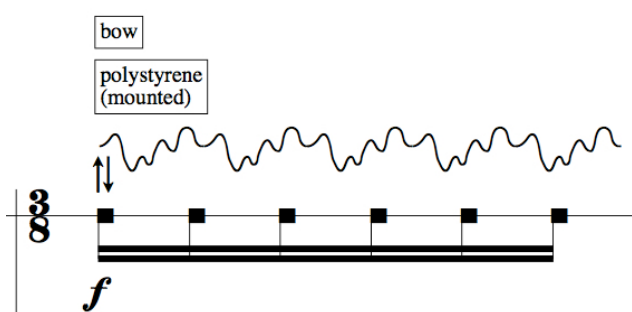
RUB LARGE METAL BOWL WITH CERAMIC MUG (NORMAL POSITION). CIRCULAR MOVEMENTS, ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



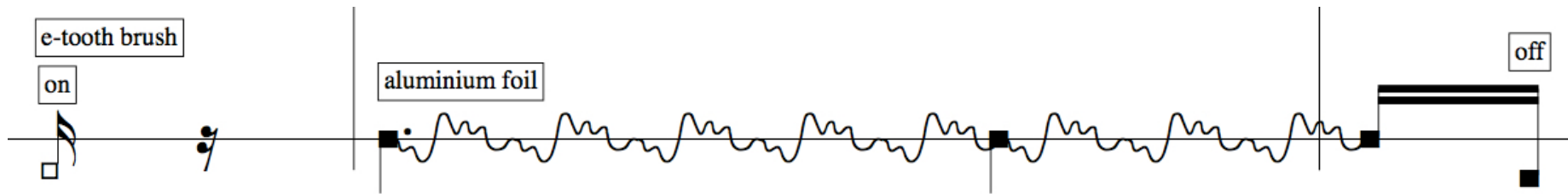
RUB LARGE METAL BOWL WITH CERAMIC MUG (UPSIDE DOWN), AS REPRESENT IN THE DIAGRAM ABOVE. CIRCULAR MOVEMENTS, ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



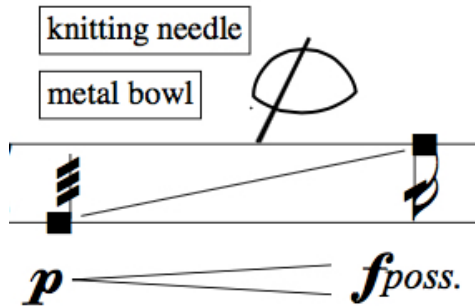
RUB SPINNING NEEDLE OF E-FAN AGAINST LARGE METAL BOWL. THE LINES REPRESENT THE DIFFERENT AREAS OF BOWL. THE (ON AN OFF) ACTIONS ARE CLEARLY INDICATED.



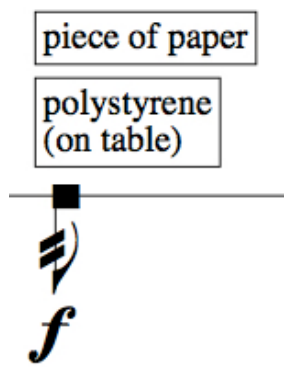
RUB 'MOUNTED PIECE' OF POLYSTYRENE WITH BOW. ALWAYS FROM TIP TO FROG OR VICE VERSA. THE RESULT MUST BE A HIGH-PITCHED AND NOISY SQUEAKY SOUND.



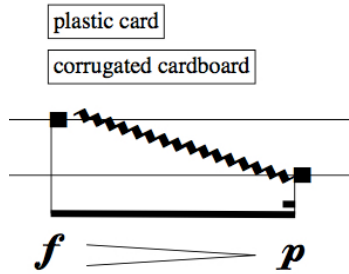
TOUCH ALUMINIUM FOIL WITH ELECTRIC TOOTH BRUSH, APPLY SOME PRESSURE ON FOIL TO TRY TO PRODUCE AS MOST NOISE AS IS PHYSICALLY POSSIBLE. THE (ON AND OFF) ACTIONS ARE CLEARLY INDICATED.



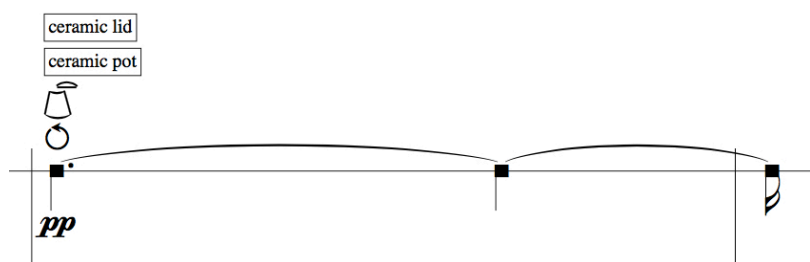
RUB LARGE METAL BOWL WITH KNITTING NEEDLE, AS REPRESENT IN THE DIAGRAM ABOVE. THE LINES REPRESENT THE CHANGE OF POSITION OF KNITTING NEEDLE FROM TIP TO FROG AND VICE VERSA. ALWAYS AS LOUD AS IS PHYSICALLY POSSIBLE.



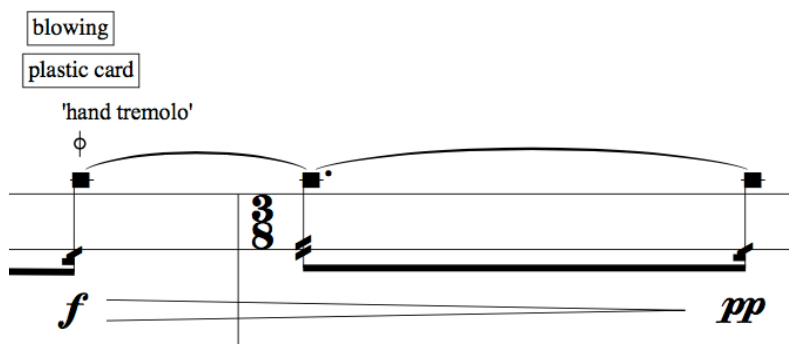
RUB PIECE OF PAPER AGAINST POLYSTYRENE.



SCRAPE CORRUGATED CARDBOARD WITH PLASTIC CARD. THE LINES REPRESENT THE CHANGE OF POSITION (OR PLACE OF CONTACT) OF PLASTIC CARD. IN THIS CASE THE MOVEMENTS ARE FROM LEFT TO RIGHT OR VICE VERSA. ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



RUB CERAMIC LID AGAINST CERAMIC POT (UPSIDE DOWN). CIRCULAR MOVEMENTS AS EVEN AND CONTINUOUS AS POSSIBLE.

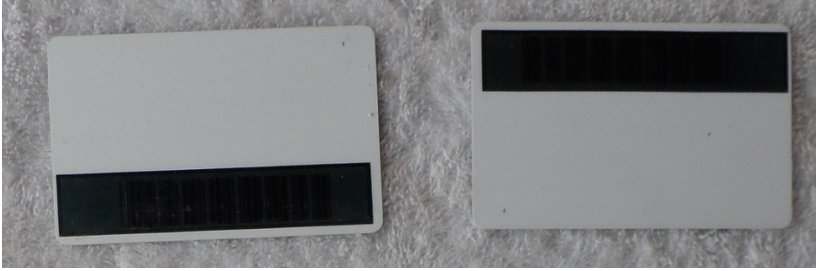


BLOW AIR ON SIDE OF PLASTIC CARD AND CUT THE STREAM OF AIR BY MOVING HAND FROM LEFT TO RIGHT AND VICE VERSA ('HAND TREMOLO') AS FAST AS POSSIBLE.

## PIANO

PIANIST WILL NEED ADDITIONAL OBJECTS.

2 PLASTIC CARDS



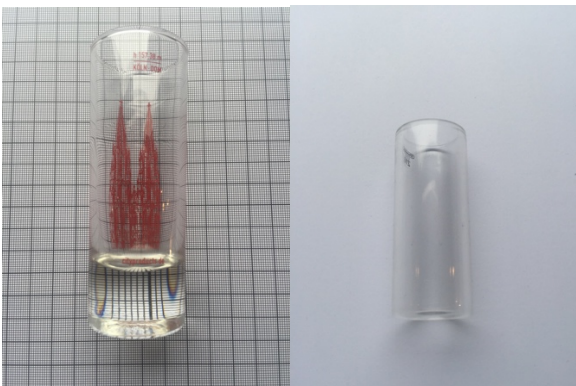
A CD CASE (JEWEL)



A CERAMIC MUG (UPSIDE DOWN) AND A SMALL PLASTIC BRUSH.



A SHOT GLASS OR A GUITAR SLIDE



A PLASTIC SQUEEGEE (SMALL 5 TO 8 CM)

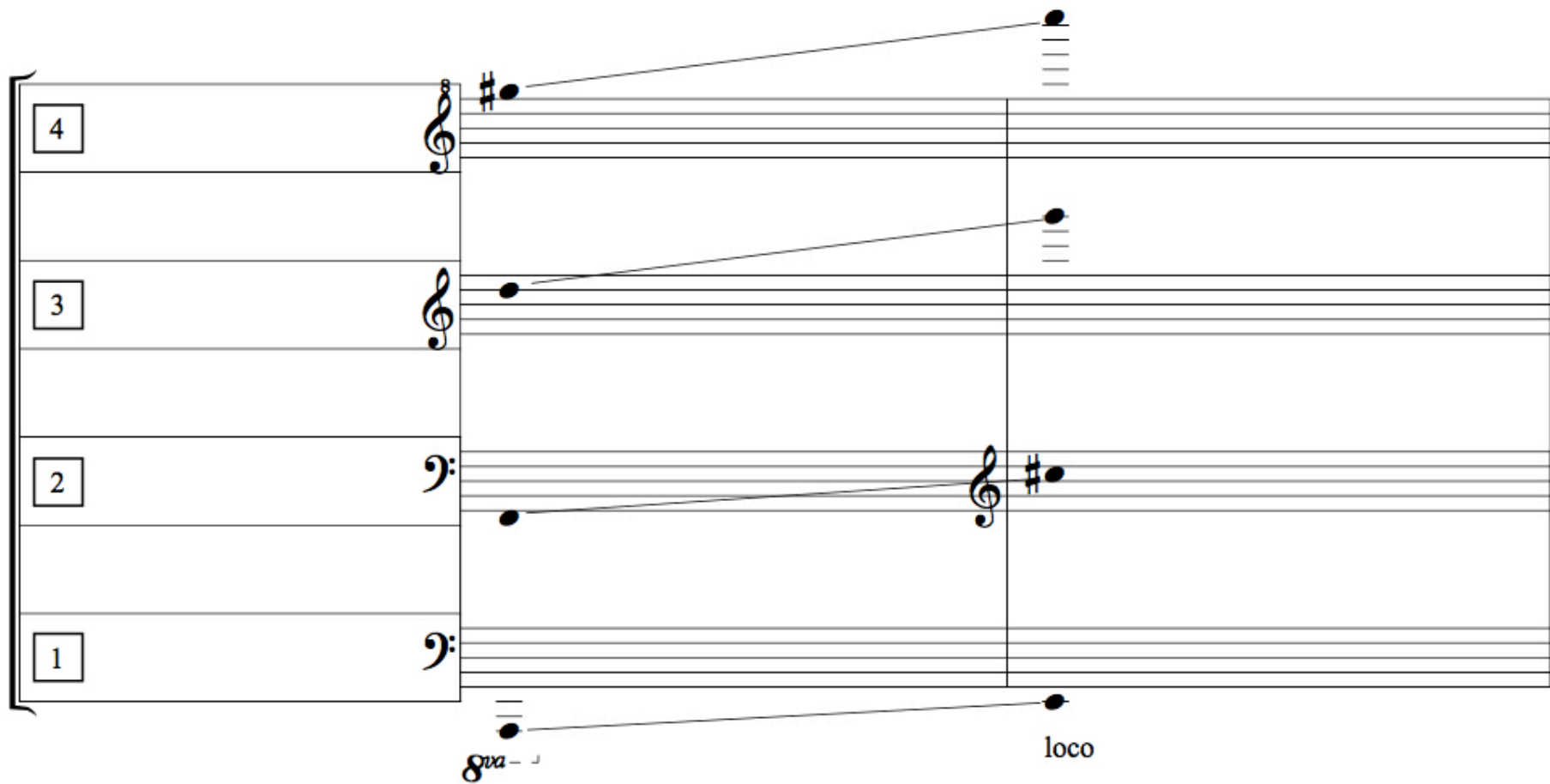


A SUPERBALL MALLET OR STICK.

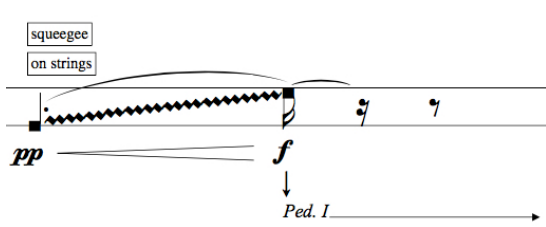


**TECHNIQUES**

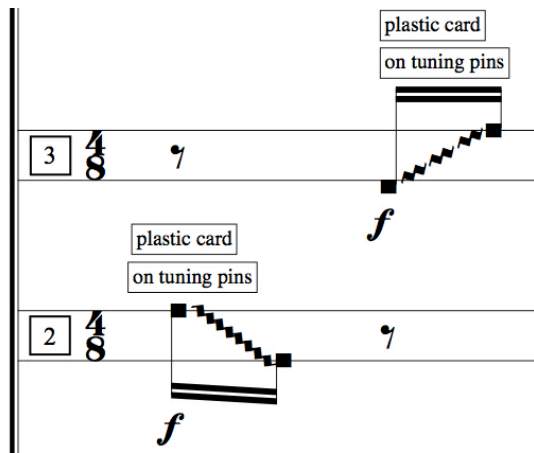
THE PIANO PART IS WRITTEN USING THE FOLLOWING UN-CONVENTIONAL CLEFS. THESE CLEFS SYMBOLIZE THE AREA IN THE PIANO WHERE THE ACTION TAKES PLACE. THE LINES REPRESENT THE DIFFERENT POSITION OR MOVEMENTS NECESSARY TO PRODUCE THE SOUNDS. THIS DIAGRAM SHOWS, MORE AND LESS, THE PITCHES THAT CORRESPOND TO EACH AREA OF THE PIANO. EACH PIANIST MUST FIND HIS/HER OWN SOLUTIONS, SINCE DIFFERENT MODELS OF PIANOS WILL REQUIRE DIFFERENT SOLUTIONS.



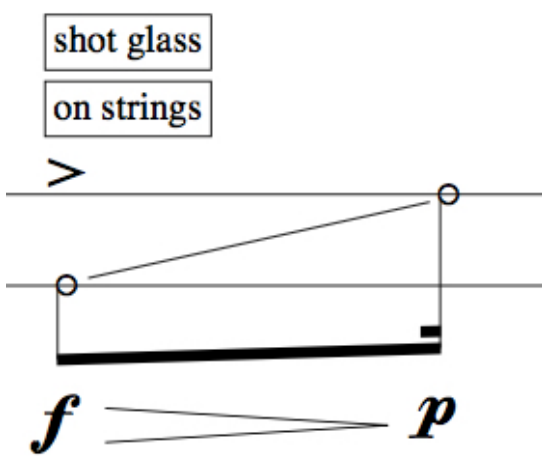
## TECHNIQUES



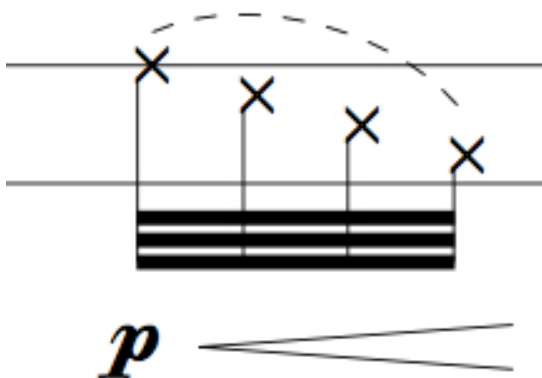
WITH **SQUEEGEE** SCRAPE LOWER STRINGS (REGISTER 1). BOTTOM LINE REPRESENTS THE AREA CLOSER TO HAMMERS. TOP LINE REPRESENTS THE MIDDLE OF THE STRINGS. ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



WITH **PLASTIC CARD** SCRAPE (OR RUB) TUNING PINS WITHIN INDICATED REGISTERS. BOTTOM LINE REPRESENTS THE RIGHT-HAND SIDE (HIGHER PITCHES) OF EACH REGISTER. TOP LINE REPRESENTS LEFT-HAND SIDE (LOWER PITCHES) OF EACH REGISTER, THEREFORE THE ACTIONS HAS TO BE EXECUTED BY MOVING PLASTIC CARD FROM RIGHT TO LEFT OR VICE VERSA WITHIN INDICATED REGISTERS. ALWAYS AS EVEN, LOUD AND CONTINUOUS AS POSSIBLE.



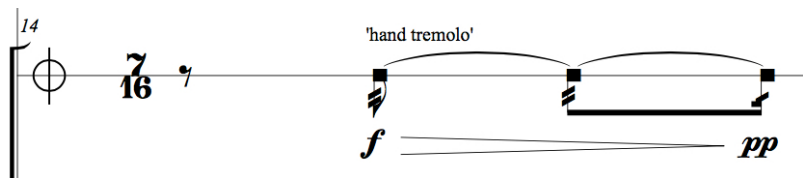
WITH **SHOT GLASS/SLIDE** HIT AND RUB STRINGS WITHIN INDICATED AREA (ALWAYS REGISTER 2). IN SOME CASES, THE HITTING ACTIONS IS REPRESENTED USING A CROSS-SHAPED NOTE HEAD (X) AND THE SLIDING ACTION USING A BLANK CIRCLE (O). BOTTOM LINE REPRESENTS THE AREA CLOSER TO HAMMERS. TOP LINE REPRESENTS THE MIDDLE OF THE STRINGS. ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



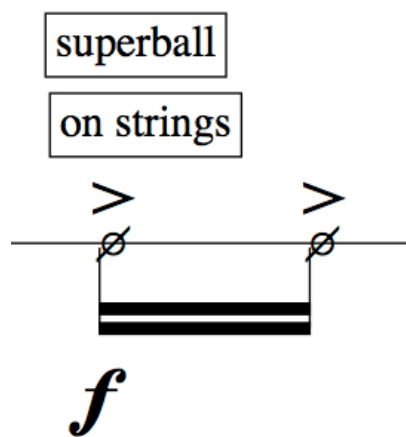
WITH **SHOT GLASS/SLIDE** HIT STRINGS WITHIN INDICATED AREA (ALWAYS REGISTER 2). BOTTOM LINE REPRESENTS THE AREA CLOSER TO HAMMERS. TOP LINE REPRESENTS THE MIDDLE OF THE STRINGS. THIS ACTION IS ALWAYS COMBINED WITH SLIDING ACTIONS. ALWAYS AS EVEN AND CONTINUOUS AS POSSIBLE.



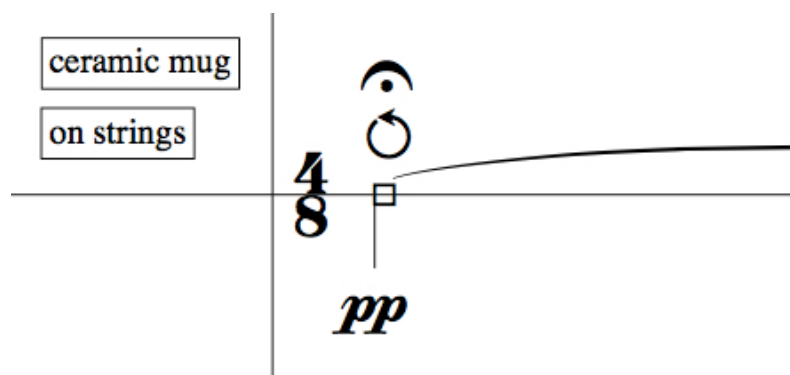
THIS ACTION IS EXECUTED BY BLOWING ON THE SIDE OF **PLASTIC CARD** AND IT IS ALWAYS NOTATED USING THE TOP STAVE (REGISTER 4), BUT USING AN ADDITIONAL CLEF THAT SYMBOLIZES THE MOUTH AND THE PLASTIC CARD. THE SOUND MUST BE PRODUCED BY 'SPITTING' A FORCEFUL STREAM OF AIR ON THE LONGEST SIDE OF PLASTIC CARD. THE RESULTING SOUND IS A SHORT NOISY PERCUSSIVE SOUND, SIMILAR TO THE SOUND PRODUCED BY HITTING A SNARE DRUM. ALWAYS AS LOUD AS POSSIBLE



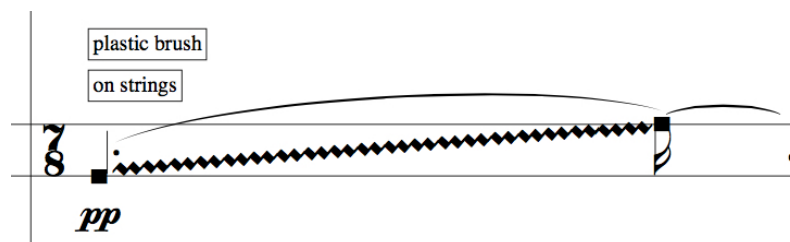
THIS ACTION IS EXECUTED BY BLOWING ON THE SIDE OF **PLASTIC CARD** AND IT IS ALWAYS NOTATED USING THE TOP STAVE (REGISTER 4), BUT USING AN ADDITIONAL CLEF THAT SYMBOLIZES THE MOUTH AND THE PLASTIC CARD. THE SOUND MUST BE PRODUCED BY FORCEFULLY BLOWING AIR ON THE LONGEST SIDE OF PLASTIC CARD AND CUTTING THE AIR STREAM WITH PLASTIC CARD ('HAND TREMOLO') MOVING HAND FROM LEFT TO RIGHT AND VICE VERSA. THE RESULTING SOUND IS LIKE A 'AIR GUIRO' EFFECT. ALWAYS AS LOUD AS POSSIBLE.



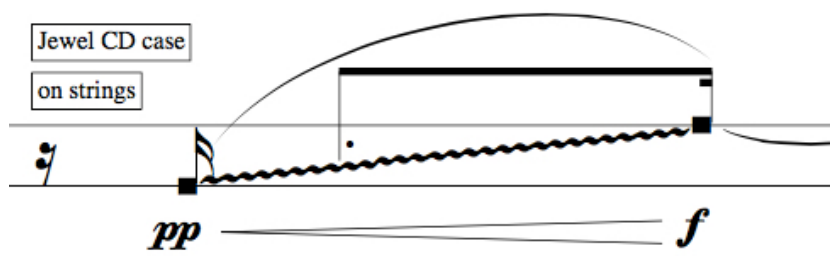
WITH **SUPERBALL Mallet/STICK** HIT LOWEST STRINGS (ANYWHERE FROM HAMMERS TO MIDDLE OF STRINGS) WITHIN INDICATED REGISTER. ALWAYS AS LOUD AS POSSIBLE.



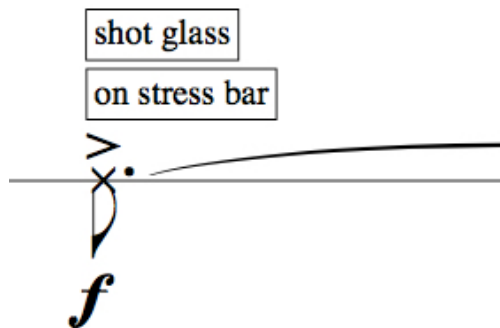
WITH **CERAMIC MUG** (UPSIDE DOWN) RUB STRINGS WITHIN INDICATED REGISTER. ALWAYS VERY SLOW CIRCULAR MOVEMENTS AND EVENLY AS POSSIBLE. THE RESULT MUST BE A NOISY AND SQUEAKY TEXTURE. THIS ACTION IS ALWAYS COMBINED WITH THE SOUND PRODUCED USING THE SMALL PLASTIC BRUSH.



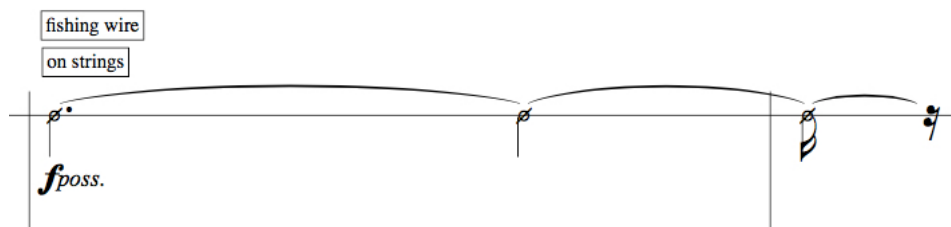
WITH A SMALL PLASTIC BRUSH SCRAPE OTHER END OF STRINGS (OPPOSITE SIDE OF TUNING PINS) WITHIN INDICATED AREA (ALWAYS REGISTER 3). BOTTOM LINE REPRESENTS LOWEST PITCHES OR LEFT HAND SIDE AREA. TOP LINE PRESENTS HIGHEST PITCHES OR RIGHT HAND SIDE AREA. THIS ACTION IS ALWAYS COMBINED WITH THE TECHNIQUE EXPLAINED BEFORE.



WITH A JEWEL OR THIN **PLASTIC CD CASE** RUB THE STRINGS WITHIN INDICATED AREA (ALWAYS REGISTER 2) ALONG THE LENGTH OF STRINGS. BOTTOM LINE REPRESENTS THE AREA NEAR HAMMERS AND THE TOP LINE REPRESENTS THE MIDDLE OF THE STRINGS. THE RESULTANT SOUND IS A RICH NOISY SQUALLING SOUND.



WITH **SHOT GLASS/SLIDE** HIT STRESS BAR WITHIN INDICATED AREA. ALWAYS ALLOW IT TO RESONATE. A WOODEN MALLET CAN BE USE INSTEAD OF THE SHOT GLASS/SLIDE.

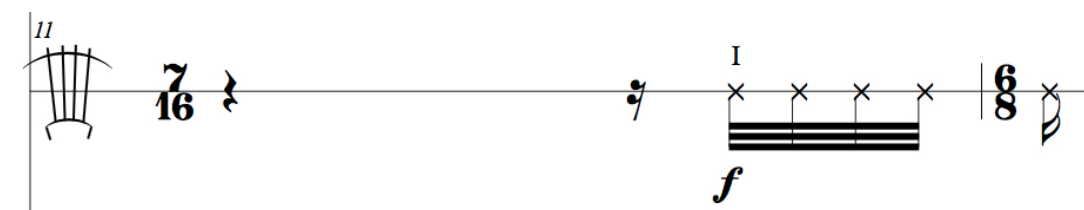


CHOOSE 2 ADJACENT PITCHES (HALF STEP AWAY!) AND WRAPPED A PIECE OF FISHING WIRE (NYLON) AROUND THEM. HOLD EITHER END OF FISHING WIRE WITH BOTH HAND AND RUB STRINGS WITHIN INDICATED AREA (ALWAYS REGISTER 4). IT IS NECESSARY TO USE ROSIN TO INCREASE FRICTION AND THEREFORE PRODUCE THE SOUND. IF POSSIBLE THE FISHING WIRE/NYLON SHOULD BE THICK. THE RESULTANT SOUND MUST BE A HIGH-PITCHED RUBBING SOUND. ALWAYS AS EVEN AND LOUD AS POSSIBLE.

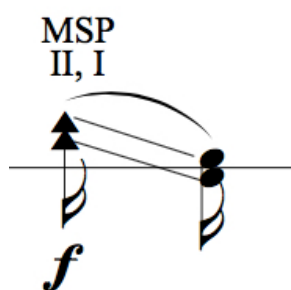
## STRINGS

LIST OF ABBREVIATIONS:

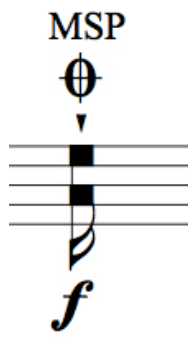
ORDINARIO	ORD
SUL TASTO	ST
ALTO SUL TASTO	AST
SUL PONTICELLO	SP
MOLTO SUL PONTICELLO	MSP
PIZZICATO	PIZZ



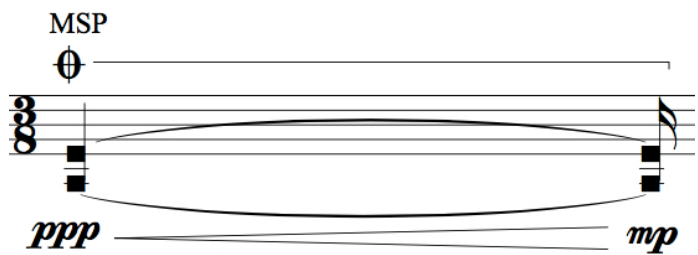
THIS ACTION IS NOTATED USING THE **BEHIND THE BRIDGE CLEF**. PIZZ BEHIND BRIDGE, VERY DRY AND SHORT. THE STRING(S) IS/ARE CLEARLY INDICATED.



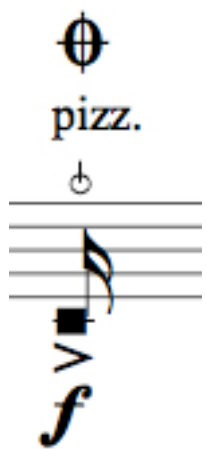
GLISSANDO FROM HIGHEST PITCHES. THE STRING(S) IS/ARE CLEARLY INDICATED.



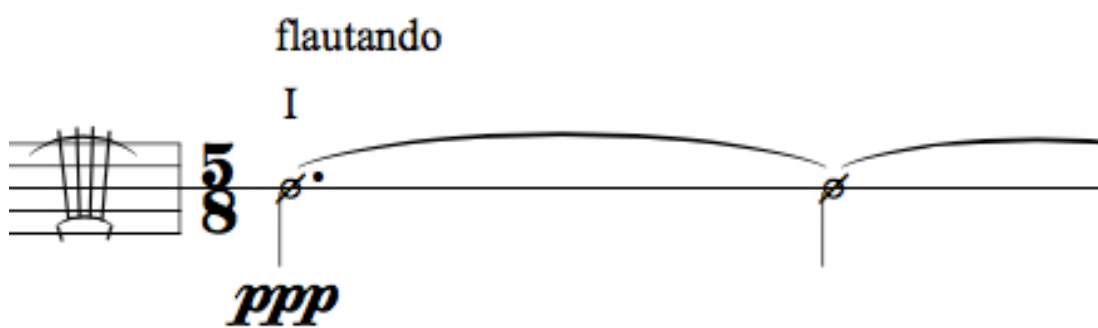
SHORT AND FORCEFUL ATTACK. MUTE STRINGS WITH PALM OF LEFT HAND. THE ('OPEN') STRINGS ARE CLEARLY INDICATED USING SQUARE-SHAPED NOTE HEADS. THE RESULT IS A VERY SHORT, NOISY AND DISTORTED ATTACK.



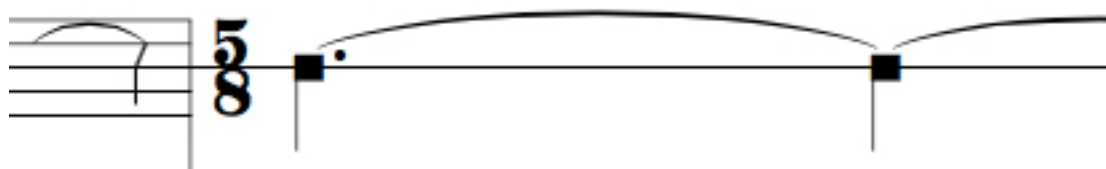
WHITE NOISE. MUTE STRINGS WITH PALM OF LEFT HAND. THE ('OPEN') STRINGS ARE CLEARLY INDICATED USING SQUARE-SHAPED NOTE HEADS. THE RESULT MUST BE NOISE.



SECCO SNAP. MUTE STRINGS WITH PALM OF LEFT HAND AND SNAP (BARTOK PIZZ.) INDICATED STRING (SQUARE-SHAPED NOTE HEAD).



WITH VERY LIGHT BOW PRESSURE BOW **BEHIND BRIDGE**. THE RESULT MUST BE A FRAGILE SOUND RICH IN OVERTONES. THE STRING IS CLEARLY INDICATED.



**RIGHT-HAND SIDE BRIDGE CLEF**. BOW ON THE RIGHT-HAND SIDE OF BRIDGE (ONLY CELLO AND DOUBLE BASS). THE RESULT IS 'PITCH-LESS' NOISE.



# A

(♩ = 48)

Flutist 1

Oboist 2

Clarinetist 3

Percussionist 1

Pianist 2

Violinist 4

Cellist 5

Bassist 6

ppp p ppp ppp ppp ppp

squegeoc on strings

(arco) SP II, I

Ped. I

(arco) MSP II

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

5

*p*

*ppp*

*ppp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

MSP II

I

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

15<sup>ma</sup>

15<sup>ma</sup>

4/8

4/8

4/8

4/8

4/8

4/8

4/8

4/8

4/8

subito = 76

Fl. 1

tongue ram

f<sub>poss.</sub>

mp

mf

Ob. 2

subito = 76

lip gliss.

lip gliss.

mp

mf

mp

mf

Cl. 3

subito = 76

open slap

teeth on reed

open slap

f

f

pp

f

Perc. 1

subito = 76

small bowl

metal bowl

voice

te

ke

f

p

f

pp

p

Pno. 2

subito = 76

plastic card on tuning pins

plastic card on tuning pins

shot glass on strings

shot glass on strings

f

f

p

p

f

p

f

f

p

p

Vln. 4

subito = 76

ppp

pizz. 1

f

Vlc 5

subito = 76

ppp

MSP II, I

f

Db. 6

subito = 76

p

pizz.

f

pp

Fl. 1  
Ob. 2  
Cl. 3  
Perc. 1  
Pno. 2  
Vln. 4  
Vlc. 5  
Db. 6

7-16 6-8 4-8 7-16

voice  
su ta  
blowing plastic card  
open slap  
teeth on reed  
arco MSP II, I  
MSP II, I  
pizz.

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

Fl. 1  
mf  
tongue ram  
foss.  
pp

Ob. 2  
ppp  
pp

Cl. 3  
mf  
mp  
open slap  
f

Perc. 1  
do  
ta  
f  
pp  
f  
p

Pno. 2  
'hand tremolo'  
f  
pp  
f  
p  
Ped. 1

Vln. 4  
MSP II, I  
f

Vlc 5  
f

Db. 6  
arco  
AST II, I  
ppp  
MSP  
f

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

17

9/16

8/8

9/16

7/8

mp

pp

ppp

pp

ppp

f

ppp

ceramic mug

metal bowl

ke

ta

p

f

f

pp

'hand tremolo'

f

p

f

plastic card on tuning pins

superball on strings

f

(senza Ped. I)

AST II, I

MSP

p

mf

15<sup>m</sup>

20

Fl. 1

*mf*

*pp*

Ob. 2

*pp*

Cl. 3

*pp*

Perc. 1

Pno. 2

Vln. 4

arco

MSP II, I

*pp*

Vlc 5

arco

MSP II, I

*pp*

Db. 6

MSP II, I

*pp*

Detailed description: This page of a musical score, labeled 'A' and page number '7', contains staves for Fl. 1, Ob. 2, Cl. 3, Perc. 1, Pno. 2, Vln. 4, Vlc 5, and Db. 6. The Fl. 1 staff begins with a measure marked '20' and a dynamic of *mf*, followed by a series of notes with a wavy line above them. The Ob. 2 and Cl. 3 staves have rests until measure 20, then play notes with a dynamic of *pp*. The Perc. 1 staff has rests. The Pno. 2 staff has rests. The Vln. 4, Vlc 5, and Db. 6 staves have rests until measure 20, then play notes with a dynamic of *pp*. The Vln. 4, Vlc 5, and Db. 6 staves also have a second staff with rests. The Vln. 4, Vlc 5, and Db. 6 staves have a marking 'MSP II, I' above the first note of the *pp* section. The Vln. 4, Vlc 5, and Db. 6 staves have a marking 'arco' above the first note of the *pp* section.

whistle tone (shaky and unstable)

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

*f* *poss.*

*pp*

open slap

teeth on reed

*f* *pp*

e-fan  
metal bowl  
on

'hand tremolo'

*f* *p*

pizz.  
IV

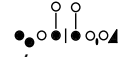
*f* *pp*

pizz.  
♩

*f*

23 4/8 7/16 7/16 7/16 7/16





Fl. 1

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

*mp*

Ob. 2

*pp*

Cl. 3

*mp* *pp*

Perc. 1

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

off

Pno. 2

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

*f* *p* *f* *pp*

'hand tremolo'

Vln. 4

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

Vlc 5

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

Db. 6

27  $\frac{7}{16}$   $\frac{6}{8}$   $\frac{4}{8}$

arco SP II, I

*ppp*

Fl. 1

mf

rall.

pp

Ob. 2

rall.

pp

Cl. 3

rall.

pp

Perc. 1

Pno. 2

30

4

3

2

1

Jewel CD case on strings

pp

Ped. I

Vln. 4

rall.

arco

ppp

p

ppp

p

Vlc 5

rall.

arco SP II, 1

ppp

p

ppp

p

ppp

Db. 6

rall.

p

ppp

p

ppp

p

ppp

Fl. 1  $\text{♩} = 60$  33 whistle tone (shaky and unstable) *f<sub>poss.</sub>*

Ob. 2  $\text{♩} = 60$  C# Eb *pp*

Cl. 3  $\text{♩} = 60$  teeth on reed *f*

Perc. 1  $\text{♩} = 60$  33 bow polystyrene (mounted) *f* e-tooth brush on

Pno. 2  $\text{♩} = 60$  33 4 3 2 1 *f* *pp* *f*

Vln. 4  $\text{♩} = 60$  33 *ppp*

Vlc 5  $\text{♩} = 60$  33 *p*

Db. 6  $\text{♩} = 60$  33

Fl. 1  
Ob. 2  
Cl. 3  
Perc. 1  
Pno. 2  
Vln. 4  
Vlc. 5  
Db. 6

37  
4/8  
7/8  
4/8

whistle tone (shaky and unstable)  
*f<sub>poss.</sub>*

*pp*

aluminium foil  
off

plastic brush  
on strings  
*pp*

ceramic mug  
on strings  
*pp*

MSP II, 1  
*ppp*  
*mf*

MSP II, 1  
*ppp*  
*mf*

MSP II, 1  
*ppp*  
*mf*

Detailed description: This page of a musical score covers measures 37 to 40. It features five main parts: Flute 1, Oboe 2, Clarinet 3, Percussion 1, and Piano 2. Flute 1 and Oboe 2 have rests in measures 37 and 38, followed by a whistle tone in measure 39. Clarinet 3 has a rest in measure 37 and a note in measure 38. Percussion 1 uses aluminium foil in measure 37 and an 'off' instruction in measure 38. Piano 2 uses a ceramic mug in measure 37 and a plastic brush on strings in measure 39. Violin 4, Viola 5, and Double Bass 6 all have rests in measure 37 and play a melodic line in measure 38, marked with *ppp* and *mf*. The score includes various dynamic markings and performance instructions such as 'whistle tone (shaky and unstable)', 'f<sub>poss.</sub>', 'pp', 'ppp', and 'mf'.

40

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

*f<sub>poss.</sub>*

*pp*

*pp*

e-tooth brush

on

aluminium foil

Detailed description: This page of a musical score, labeled 'A' and page number '13', contains measures 40 through 49. The score is for a full orchestra and includes parts for Flute 1 (Fl. 1), Oboe 2 (Ob. 2), Clarinet 3 (Cl. 3), Percussion 1 (Perc. 1), Piano 2 (Pno. 2), Violin 4 (Vln. 4), Viola 5 (Vlc 5), and Double Bass 6 (Db. 6). The key signature is one flat (B-flat major/D minor) and the time signature is 4/8. Measure 40 is marked with a rehearsal mark '40'. Flute 1 and Oboe 2 play a melodic line with a wavy vibrato line above it. Flute 1 has a dynamic marking of *f<sub>poss.</sub>* and Oboe 2 has *pp*. Clarinet 3 has a *pp* marking. Percussion 1 has a *pp* marking and includes specific instructions for 'e-tooth brush' and 'aluminium foil'. Piano 2 has a *pp* marking and includes fingerings 1, 2, 3, and 4. Violin 4, Viola 5, and Double Bass 6 are marked with rests. The score ends at measure 49.

This page of a musical score, labeled '14' and 'A', contains measures 43 through 48. The score is arranged in a system with seven staves, each for a different instrument:

- Fl. 1:** Treble clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *pp* dynamic marking and a series of notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.
- Ob. 2:** Treble clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *pp* dynamic marking and notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.
- Cl. 3:** Treble clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *pp* dynamic marking and notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.
- Perc. 1:** Two staves. The top staff has a rest. The bottom staff has a wavy line in measure 43, followed by notes in measures 44-48.
- Pno. 2:** Four staves (numbered 1-4). All staves have rests in measures 43-48.
- Vln. 4:** Treble clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *ppp* dynamic marking and notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.
- Vlc 5:** Treble clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *ppp* dynamic marking and notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.
- Db. 6:** Bass clef, 4/8 time signature. Measure 43 starts with a rest. Measure 44 has a *ppp* dynamic marking and notes with a slur. Measure 45 has a slur. Measure 46 has a slur. Measure 47 has a slur. Measure 48 has a whole note.

Additional markings include 'MSP II, I' above the strings and 'off' above Perc. 1 in measure 44. The score concludes with a double bar line at the end of measure 48.

# INTERRUPTER 2

(subito) (♩ = 88)

Flutist 1  
tongue ram  
*f*

Oboist 2  
(subito) (♩ = 88)  
Eb  
*ppp*

Clarinetist 3  
(subito) (♩ = 88)  
teeth on reed  
*ppp*

Percussionist 1  
(subito) (♩ = 88)  
plastic card  
corrugated cardboard  
knitting needle  
metal bowl  
*f*  
*f<sub>poss.</sub>*

Pianist 2  
(subito) (♩ = 88)  
4  
3  
2  
1  
*f<sub>poss.</sub>*  
fishing wire  
on strings  
*f<sub>poss.</sub>*  
(senza Ped. I)

Violinist 4  
(subito) (♩ = 88)

Cellist 5  
(subito) (♩ = 88)

Bassist 6  
(subito) (♩ = 88)  
(arco)  
MSP  
II, I  
*mf*  
*pp*

3

R  
O  
Bbtr  
E

*p*

Perc. 1

3

Pno. 2

3

Vln. 4

3

Vlc. 5

3

Db. 6

3



whistle tone (shaky and unstable)

*f<sub>poss.</sub>*

C#

*ppp*

Perc. 1

*p*

ceramic mug  
metal bowl

Pno. 2

shot glass  
on strings

*pp* *f* *p*

Ped. 1

shot glass  
on stress bar

Vln. 4

SP II, I

*mp* *ppp*

Vlc. 5

flautando  
AST IV, III

*ppp*

Db. 6

SP II, I

*mp* *ppp*

The score is divided into systems for different instruments and sound effects. The top system includes a whistle tone (shaky and unstable) and a piano part with a C# note and a ppp dynamic. The Perc. 1 system features sound effects for a ceramic mug and metal bowl. The Pno. 2 system includes sound effects for a shot glass on strings and on a stress bar, with dynamics ranging from pp to f to p. The Vln. 4 system has a SP II, I marking and dynamics from mp to ppp. The Vlc. 5 system has a flautando marking and a SP II, I marking, with a ppp dynamic. The Db. 6 system has a SP II, I marking and dynamics from mp to ppp. The score is written in 7/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Musical score for Percussion 1 and 2. The top staff (Perc. 1) features a wavy texture at the beginning, followed by a series of notes. The bottom staff (Perc. 2) has a wavy texture labeled "teeth on reed" and a dynamic marking of *ppp*. The Perc. 1 staff includes dynamic markings *f* and *poss.*, and notes for "e-fan on" and "metal bowl".

Musical score for Percussion 1. The top staff includes dynamic markings *f* and *poss.*, and notes for "e-fan on" and "metal bowl". The bottom staff includes notes for "small bowl" and "metal sheet".

Musical score for Piano 2. The top staff includes dynamic markings *f* and *p*, and notes for "blowing", "plastic card", and "'hand tremolo'". The middle and bottom staves include notes for "plastic card on tuning pins" and a dynamic marking of *f*. The bottom staff includes the instruction "(senza Ped. I)".

Musical score for Violin 4. The top staff includes a fingering "MSP II, I" and a dynamic marking of *ppp*. The bottom staff includes a fingering "15<sup>th</sup>".

Musical score for Violin 5. The top staff includes a fingering "MSP II, I" and a dynamic marking of *ppp*.

Musical score for Double Bass 6. The top staff includes a fingering "MSP II, I" and a dynamic marking of *ppp*.

whistle tone (shaky and unstable)

Flute 1 part: *f poss.* whistle tone (shaky and unstable). *lip gliss.*

Flute 2 part: *ppp*, *p*, *ppp*

Perc. 1

Perc. 1 part: *off*, *f*

Pno. 2

Pno. 2 part: Jewel CD case on strings, *pp*, *f*, Ped. 1

Vln. 4

Vln. 4 part: MSP II, 1, *ppp*

Vlc. 5

Vlc. 5 part: MSP II, 1, *ppp*

Db. 6

Db. 6 part: MSP II, 1, *ppp*

# B

(subito)  $\text{♩} = 72$

Flutist 1

Oboist 2

Clarinetist 3

Percussionist 1

Pianist 2

Violinist 4

Cellist 5

Bassist 6

knitting needle  
metal bowl

small bowl  
metal sheet

slide  
on strings

superball  
on strings

*pp* *f* *f. poss.* *f* *pp* *pp* *pp* *pp*

*senza Ped. 1* *Ped. 1*

SP II, I SP IV, III

This page contains the musical score for section B, featuring seven staves. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, starting with a rest and then playing a melodic line in the third measure, marked *mp*. Above the staff, there are notes with stems and circles, possibly indicating fingerings or breath marks.
- Ob. 2:** Oboe 2, playing a melodic line with a *lip gliss.* (lip glissando) instruction. Dynamics range from *pp* to *p* to *pp*.
- Cl. 3:** Clarinet 3, playing a melodic line with dynamics *pp*, *p*, and *pp*.
- Perc. 1:** Percussion 1, with a rest throughout the section.
- Pno. 2:** Piano 2, with four staves (numbered 1-4) and a rest throughout the section.
- Vln. 4:** Violin 4, playing a melodic line with dynamics *p*, *pp*, and *p*.
- Vlc. 5:** Viola 5, playing a melodic line with dynamics *pp*, *p*, and *pp*.
- Db. 6:** Double Bass 6, playing a melodic line with dynamics *p*, *pp*, *p*, *pp*, and *p*.

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

mf

lip gliss.

secco slap

open slap

small bowl

metal sheet

voice

kon sa

sa ka

f

f<sub>poss.</sub>

shot glass on strings

plastic card on tuning pins

(senza Ped. I)

f<sub>poss.</sub>

tongue ram

p

mp

p

p

f

pp

mp

f

f

f

pp

p

pp

pp

Fl. 1 *accel.* whistle tone (shaky and unstable) *f<sup>poss.</sup>*

Ob. 2 *accel.* C# *pp*

Cl. 3 *accel.* *pp* *mf*

Perc. 1 *f*

Pno. 2 *accel.* *f* *p* *p* *f*

Vln. 4 MSP *accel.* *mf* *ppp* *f*

Vlc. 5 *accel.* MSP *f* *pp* *f* *pp*

Db. 6 *accel.* *f* *pizz.* *f* *pp*

13  $\text{♩} = 88$

Fl. 1 *pp*

Ob. 2 *pp*

Cl. 3 *pp*

Perc. 1

voice

sa *p*

ceramic mug

metal bowl

piece of paper

polystyrene (on table)

ka *f*

ta *f*

Pno. 2

*p*

*f*

*p*

Ped. I \_\_\_\_\_ (senza Ped. I) \_\_\_\_\_

Vln. 4

arco

MSP

*f*

*f*

*pp*

*f*

Vlc. 5

MSP

*ppp*

*mp*

*f*

*pp*

gettato

Db. 6

arco

SP II, I

*mf*

*ppp*

*mf*



16

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

C#

voice

ku si ka

plastic card

corrugated cardboard

small bowl

metal sheet

Jewel CD case

on strings

MSP II, I

SP II, I

*ppp*

*pp*

*ppp*

*f*

*f*

*f*

*f*

*pp*

*f*

*mp*

*ppp*

*mp*

*ppp*

(Ped. I)

*f*

*ppp*

*mp*

*ppp*

19

Fl. 1 *ppp* *p*

Ob. 2 *pp* *ppp* *p* lip gliss.

Cl. 3 *ppp* *p*

Perc. 1 *f* *p* *f* *f*

Pno. 2 *f* *p* *f* *p*

Vln. 4 *f* *ppp*

Vlc. 5 *ppp* *f*

Db. 6 *f* *ppp*

piece of paper  
polystyrene (on table)

voice (rolling rr...)

piece of paper  
polystyrene (on table)

blowing  
plastic card

'hand tremolo'

MSP

MSP II, I

gettato ord. II, I

MSP

(senza Ped. I)

subito  $\text{♩} = 54$   
whistle tone (shaky and unstable)

Fl. 1

*f* *poss.*

subito  $\text{♩} = 54$   
C#

Ob. 2

*pp*

subito  $\text{♩} = 54$

Cl. 3

teeth on reed

*f*

subito  $\text{♩} = 54$

bow  
polystyrene (mounted)

*f*

Perc. 1

subito  $\text{♩} = 54$

Pno. 2

subito  $\text{♩} = 54$

Vln. 4

MSP IV, III

*f*

subito  $\text{♩} = 54$

MSP IV, III

*f*

Vlc. 5

subito  $\text{♩} = 54$

MSP II, I

*f*

Db. 6

Fl. 1: *f<sub>poss.</sub>* (measures 25-32)

Ob. 2: *pp* (measures 25-32)

Cl. 3: *f* (measures 25-32)

Perc. 1: *f* (measures 25-32)

Pno. 2: *pp* (measures 25-32). Includes performance instructions: "plastic brush on strings" and "ceramic pot on strings".

Vln. 4: *f*, MSP IV, III (measures 25-32)

Vlc. 5: *f*, MSP IV, III (measures 25-32)

Db. 6: *f*, MSP IV, III (measures 25-32)

Measures 25-32 are marked with time signatures 9/16, 4/8, and 7/8. A *Ped. 1* instruction is present at the end of the piano part.

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

pp

mf

f

pp

mf

gettato SP II, I

arco SP II, I

pizz.

arco SP IV, III

Detailed description of the musical score: This page contains measures 29 through 32 of a musical score. The instruments are Flute 1, Oboe 2, Clarinet 3, Percussion 1, Piano 2, Violin 4, Viola 5, and Double Bass 6. Measures 29-31 are marked with a 7/8 time signature, while measure 32 changes to 6/8. The woodwinds (Fl. 1, Ob. 2, Cl. 3) play a melodic line starting in measure 29, marked *pp*. The piano (Pno. 2) has a *mf* accompaniment in measures 29-31, with a *pp* to *mf* dynamic shift in measure 32. Violin 4 and Double Bass 6 play a *f* to *pp* line in measures 29-31, then a *pp* to *mf* line in measure 32. Viola 5 plays a *f* to *pp* line in measures 29-31, then a *f* to *pp* line in measure 32. Percussion 1 has a steady rhythm in 7/8 time. Performance instructions include 'pizz.' (pizzicato), 'arco' (arco), and 'gettato' (staccato) for the strings. Fingerings and bowings are indicated with numbers and symbols.

# INTERRUPTER 1

CAMILO MENDEZ  
KINGSTON UPON THAMES 2017

(subito) (♩ = 60)

Flutist 1

*mp* *f* *mp*

Oboist 2

(subito) (♩ = 60)

Clarinetist 3

(subito) (♩ = 60)

Percussionist 1

(subito) (♩ = 60)

Pianist

4 3 2 1

fishing wire  
on strings

*f*<sub>poss.</sub>

Violinist 4

(subito) (♩ = 60)

MSP II, I

*ppp*

15<sup>m</sup>

Cellist 5

(subito) (♩ = 60)

MSP IV, III

*ppp*

Bassist 6

(subito) (♩ = 60)

SP II, I

*ppp*

This musical score, titled "Interrupter 1", is for a 4/8 time signature and consists of seven staves. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, staff 1, contains whole rests throughout.
- Cl. 3:** Clarinet 3, staff 2, contains whole rests throughout.
- Perc. 1:** Percussion 1, staves 3 and 4. The top staff has whole rests. The bottom staff has a quarter rest in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure. From the fourth measure onwards, it features a complex, wavy texture. Annotations include "ceramic lid" and "ceramic pot" above the staff, "e-tooth brush" and "on" below the staff, and "aluminium foil" below the staff. A *pp* dynamic marking is present above the staff.
- Pno.:** Piano, staves 5, 6, and 7. The top staff (labeled 4) has a melodic line with slurs and ties. The middle (labeled 3) and bottom (labeled 2) staves have whole rests.
- Vln 4:** Violin 4, staff 8, has a melodic line with slurs and ties.
- Vlc. 5:** Viola 5, staff 9, has a melodic line with slurs and ties.
- Db. 6:** Double Bass 6, staff 10, has a melodic line with slurs and ties.

The score concludes with a final 4/8 time signature on the right side of the page.

Fl. 1

Cl. 3

Perc. 1

Pno.

Vln 4

Vlc. 5

Db. 6

7

accel.

*p*

*pp*

lip gliss.

accel.

*ppp*

teeth on reed

*p*

accel.

off

accel.

flautando  
AST  
II, I

*p*

7

gettato  
SP  
IV, III

*f*

*pp*

accel.

7

pizz.

*f*

*pp*

accel.



This musical score page, titled "Interrupter 1", features seven staves for different instruments. The Fl. 1 staff (top) begins at measure 10 with a *p* dynamic, followed by a *pp* dynamic, and then a *mp* dynamic with a complex fingering diagram above it. The Cl. 3 staff (second) starts with a wavy line and a *pp* dynamic, then moves to *p* and *pp* dynamics, with a fingering diagram above it. The Perc. 1 staff (third) shows a series of rests. The Pno. staff (fourth) includes four staves (4, 3, 2, 1) with rests and a *pp* to *f* dynamic transition, accompanied by a "squegee on strings" instruction and a "Ped. 1" pedal marking. The Vln 4 staff (fifth) has a *mf* dynamic. The Vlc. 5 staff (sixth) and Db. 6 staff (seventh) consist of rests.

**Fl. 1**  
13 *mf* *pp*

**Cl. 3**  
13 *f*

**Perc. 1**  
13 *f* *f* *f* *pp*  
knitting needle  
metal bowl  
plastic card  
corrugated cardboard  
blowing  
plastic card  
'hand tremolo'

**Pno.**  
13 *pp* *f*

**Vln 4**  
13

**Vlc. 5**  
13 *f* *pp*  
gettato  
SP  
IV, III

**Db. 6**  
13 *pp* *mf*  
arco  
SP  
II, I

(♩ = 96)

Flautist 1  
tongue ram  
*f* *p*

Oboist 2  
Eb  
*pp* *ppp* *pp* *ppp* *pp*

Clarinetist 3  
open slap  
*f* *ppp* *p* *ppp* *p*

Percussionist 1  
ceramic mug  
metal bowl  
small bowl  
metal sheet  
*f* *p* *f* *p*

Pianist 3  
plastic card  
on tuning pins  
shot glass  
on stress bar  
*p* *f* *f*  
(senza Ped. I) Ped. I

Violinist 4  
flautando  
AST  
IV, III  
*mf* *ppp*

Cellist 5  
gettato  
SP  
IV, III  
*f* *pp*

Bassist 6  
pizz.  
*f* arco  
SP  
II, I  
*pp* *mf*

Fl. 1

mp

whistle tone (shaky and unstable)

f<sub>poss.</sub>

Ob. 2

lip gliss.

ppp

p

ppp

Cl. 3

ppp

ppp

p

Perc. 1

piece of paper

polystyrene (on table)

f

plastic card

corrugated cardboard

f

p

Pno. 3

blowing

plastic card

'hand tremolo'

f<sub>poss.</sub>

pp

superball

on strings

f

Vln. 4

SP III, II

pp

mp

ppp

Vlc. 5

SP IV, III

pp

mp

ppp

ord.

ppp

Db. 6

SP IV, III

pp

mp

ppp

7

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

ppp

open slap

teeth on reed

pp

f

pp

f

ppp

ord.

mp

ppp

pp

mf

f

pp

mf

f

bow

polystyrene (mounted)

small bowl

metal sheet

MSP II, I

MSP II, I

MSP II, I

SP IV, III

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

whistle tone (shaky and unstable)

*f*<sub>poss.</sub>

*ppp* *p* *ppp*

R  
O  
Bbtr  
F

Jewel CD case  
on strings

*pp* *mf* *pp*

Ped. I

SP III, II

SP IV, III

SP IV, III

SP IV, III

*pp* *pp* *ppp* *pp* *mp*

Detailed description of the musical score: This page contains measures 10 through 16 of a musical score. The instruments are Flute 1, Oboe 2, Clarinet 3, Percussion 1, Piano 3, Violin 4, Viola 5, and Double Bass 6. The score is in 9/16 time. Flute 1 has a 'whistle tone (shaky and unstable)' instruction with a wavy line above the staff. Clarinet 3 has a fingering diagram for notes R, O, Bbtr, and F. Piano 3 has a 'Jewel CD case on strings' instruction with a tremolo effect. The piano part includes dynamics like *pp*, *mf*, and *pp*, along with a 'Ped. I' marking. String parts (Vln. 4, Vlc. 5, Db. 6) feature 'SP' (Sordano Pedullini) fingering diagrams for various positions. The score concludes at measure 16.

Fl. 1  
Ob. 2  
Cl. 3  
Perc. 1  
Pno. 3  
Vln. 4  
Vlc. 5  
Db. 6

13

*ppp* *pp* *ppp* *pp* *ppp* *pp*

*pp* *pp* *pp*

ceramic lid  
ceramic pot

*ppp*

shot glass  
on stress bar

*f*

*p* *f*<sub>poss.</sub>

*mp* *ppp*

SP IV, III

*pp* *mf* *ppp*

*pizz.* *f* *ppp*

*rall.*

*rall.*

*rall.*

*rall.*

*rall. flautando*  
I  
*ppp*

*rall.*  
*arco*  
*ppp*

This musical score page covers measures 16 through 76. It features the following parts and markings:

- Fl. 1:** Measures 16-76. Markings include *pp*, *p*, and *pp*. Includes a graphic notation of fingerings.
- Ob. 2:** Measures 16-76. Markings include *ppp* and *p*. Includes the instruction "lip gliss."
- Cl. 3:** Measures 16-76. Markings include *ppp* and *p*.
- Perc. 1:** Measures 16-76. Includes graphic notation for "ceramic mug" and "metal bowl". Markings include *f<sub>poss.</sub>* and *p*.
- Pno. 3:** Measures 16-76. Includes graphic notation for "superball on strings". Markings include *pp*, *mf*, and *pp*.
- Vln. 4:** Measures 16-76. Markings include *ppp* and *p*. Includes the instruction "flautando ST IV, III".
- Vlc. 5:** Measures 16-76. Markings include *ppp* and *p*. Includes the instruction "flautando ST IV, III".
- Db. 6:** Measures 16-76. Markings include *p* and *ppp*. Includes the instruction "flautando ST II, I".

Measure numbers 16, 76, and 9/16 are indicated at various points in the score.



subito = 112

Fl. 1 *p* *f* tongue ram *p*

Ob. 2 *pp* *mp* *pp* lip gliss.

Cl. 3 *f* open slap *pp* *f* teeth on reed

Perc. 1 *f sempre* ceramic mug, metal bowl, voice, ta su, te ka, si ka, small bowl, metal sheet

Pno. 3 *f sempre* plastic card on tuning pins, superball on strings, senza Ped. I

Vln. 4 *f* *pp* arco, gettato II, I

Vlc. 5 *p* *f* *pp* gettato IV, III, pizz.

Db. 6 *p* *f* *pp* pizz.

Detailed description of the Percussion 1 part: The score is written for two staves. The upper staff uses a 6/8 time signature and features a series of rhythmic patterns. Annotations include 'ceramic mug', 'metal bowl', and 'voice' with the syllables 'ta su', 'te ka', and 'si ka'. The lower staff features a similar rhythmic pattern with annotations for 'small bowl' and 'metal sheet'. The dynamic marking is 'f sempre'.

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

22

6

7

16

*f*

*mp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*pp*

*pp*

*mf*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

SP II, I

Bbtr

E

R

G#

arco

SP II, I

arco

gettato

SP II, I

pizz.

Detailed description of the musical score: This page contains the musical notation for measures 22 through 16 of section C. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The woodwind section includes Flute 1 (Fl. 1), Oboe 2 (Ob. 2), and Clarinet 3 (Cl. 3). Percussion 1 (Perc. 1) is shown with two staves. The piano section (Pno. 3) has four staves. Violins 4 (Vln. 4) and Violas 5 (Vlc. 5) are shown with two staves each. Double Basses 6 (Db. 6) are shown with two staves. The score includes various dynamics such as fortissimo (f), piano (p), pianissimo (pp), pianississimo (ppp), mezzo-forte (mf), and mezzo-piano (mp). Performance instructions like 'arco' and 'pizz.' are present. Fingerings and bowings are indicated with numbers and symbols. The key signature and time signature are consistent throughout the section.

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

25

*f*

*ppp*

teeth on reed

*ppp*

25

25

25

25

pizz.

*f*

arco

SP IV

III

*pp*

*p*

*pp*

25

gettato

SP II, I

*f*

*pp*

25

arco

SP IV

*ppp*

III

*p*

*pp*

28

Fl. 1

whistle tone (shaky and unstable)

*f<sub>poss.</sub>*

Ob. 2

lip gliss.

*ppp* *p* *ppp*

Cl. 3

*ppp* *p* *ppp*

Perc. 1

Pno. 3

Vln. 4

*p* *pp* *p* *pp*

Vlc. 5

*pp* *p* *pp* *p* *pp*

Db. 6

*p* *pp* *p* *pp*

4/8

This page of a musical score, labeled 'C' at the top, contains measures 32 through 35. The score is arranged in a system with seven staves. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, starting at measure 32 with a wavy line above the staff. It has rests in measures 33, 34, and 35.
- Ob. 2:** Treble clef, starting at measure 32 with a wavy line above the staff. It plays a sustained note in measure 32, then rests in measures 33 and 34, and plays a note in measure 35. Dynamics are *ppp* in measure 32, *pp* in measure 33, *ppp* in measure 34, and *pp* in measure 35.
- Cl. 3:** Treble clef, starting at measure 32 with a wavy line above the staff and the instruction "teeth on reed". It plays a sustained note in measure 32, then rests in measures 33 and 34, and plays a note in measure 35. Dynamics are *ppp* in measure 32, *pp* in measure 33, *ppp* in measure 34, and *pp* in measure 35.
- Perc. 1:** Two staves with rests in all four measures.
- Pno. 3:** Four staves with rests in all four measures.
- Vln. 4:** Treble clef, playing a sustained note in measure 32, then rests in measures 33 and 34, and plays a note in measure 35. Dynamics are *p* in measure 32, *p* in measure 33, and *pp* in measure 34.
- Vlc. 5:** Bass clef, playing a sustained note in measure 32, then rests in measures 33 and 34, and plays a note in measure 35. Dynamics are *p* in measure 32, *p* in measure 33, and *pp* in measure 34.
- Db. 6:** Bass clef, playing a sustained note in measure 32, then rests in measures 33 and 34, and plays a note in measure 35. Dynamics are *p* in measure 32, *pp* in measure 33, *p* in measure 34, and *pp* in measure 35.