

# **through the wall**

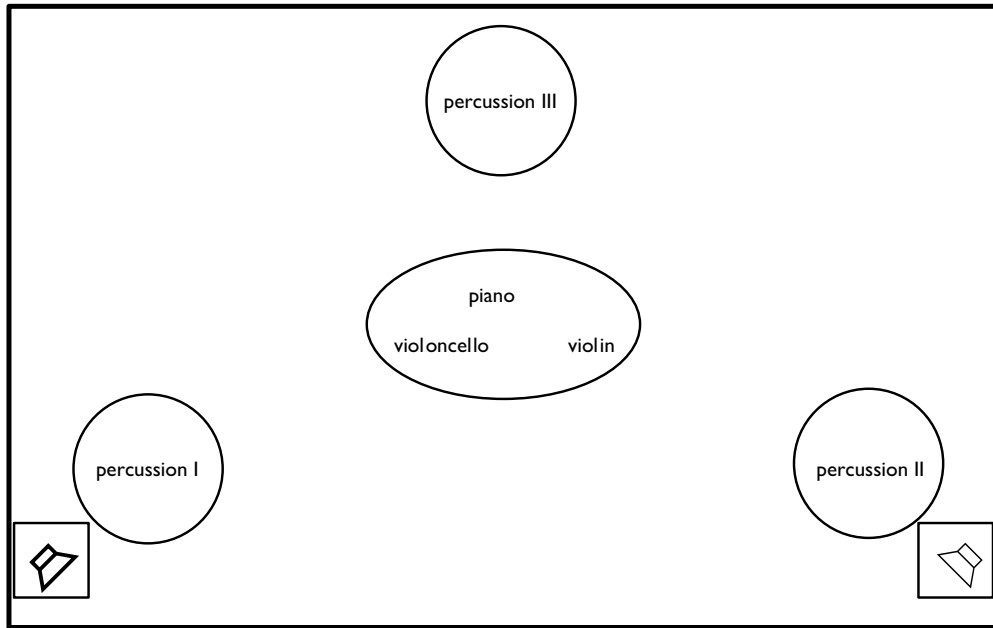
**for 3 percussion players, violin, violoncello, piano and electronic**

Alberto C. Bernal

score

## performance notes

### instruments and their placing



percussion I: vibraphone (F3-F6) and drumset (bass drum, hi-hat, snare drum, fbor tom, medium tom, small tom, ride cymbal, crash cymbal)  
percussion II: drumset (bass drum, hi-hat, snare drum, fbor tom, medium tom, small tom, ride cymbal, crash cymbal) and live-electronic (see the corresponding section)  
percussion III: vibraphone (F3-F6) and drumset (bass drum, hi-hat, snare drum, fbor tom, medium tom, small tom, ride cymbal, crash cymbal)

### general

- bars and their possible subdivisions serve just as reference, they shouldn't emphasize any of their beats more than the indicated by the dynamics and the articulation.
- accidentals concern only the immediately next note, except in repetitions of two or more figures, where the corresponding accidental remains without being reiterated in its notation
- the work is conceived in order to be realized without a conductor: the second percussionist should look after the synchronization between electronic and live instruments, using for that whatever means he considers necessary -queues, conducting several passages...-. the patch for the electronic given by the author includes the possibility of setting a visual click track for the control of the tempo and synchronization.

### about concrete passages

- b. 1-33 and similar: the several actions are extracted from the fragmentation of a "traditional music stream"; they should sound as a very fragmentation of it.
- b. 49-72 and similar: the instrumental part is a "transcription" of the real material -real life recordings- that appears in the tape at the same time. instruments should integrate and synchronize themselves with the tape in the proportions indicated by the written dynamics.
- b. 73 and similar: the score reflects an idea of time detention on several sound moments -transcriptions of the real life that sound together with its own detention, or detentions of the "traditional music stream". The irregularities and "imperfections" derived from such time augmentation should not be avoided; they are absolutely welcome.
- b. 80 and similar: punctual appearances of the commented "traditional music stream"; all they should sound always detached from the work -as a kind of quotations, more scenic than musical-, mechanic in their repetition and clearly cut in their beginning and ending.
- b. 84-101: s. 1-33.
- b. 104-110: s. 49-72.
- b. 122-233: 15 repetitions of the same dynamics and durations structure; both should be produced with an absolute clearness and equality, independently of the variety of their contents.
- b. 234-420: "music" and "real world" are here materialized in fragmented structures that are in continuous movement between different states, all of them resulting from the several combinations or proportions between "music" and "real world". An interpretation sensible with this processes will regulate by its own the dynamic balances between instruments and tape.
- b. 391-420: most directly self-reflexive moment of the work: the material of the tape goes from the sound of the concert hall until (402 and followings) a process where the sound of the live instruments gradually appears in the tape through the loudspeakers. A synchronization between the live and recorded pulses is not pretended
- b. 467-end: "invention" about a "finale" -always on g-, resulting from several conclusive proceedings. In the small staff ("think") is indicated the source of each corresponding "g", that the player should think in order to produce the desired variety of each real note, indicated in the big staff ("play") with rhythmic precision.

**notation**

**general**



antiaccent that, combined with “<” and “>” and the corresponding dynamic indications, should produce the precise dynamic gradation required in the whole piece



incomplete tuplet

**piano**



customary pedalization



abrupt release of the pedal. it should produce an audible percussion



inverse to the preceding action



gradually release the pedal along the indicated period

in absence of indication, a “discrete” pedalization should be always used. just where indicated “senza pedale” should be avoided any kind of pedalization



mute strings with one hand immediately after playing the corresponding note with the other hand



mute strings with one hand at the same time or before playing the corresponding note with the other hand



press slowly the key until the double scape and from this position make a sharp and fast attack. the result should be a percussive and deaf sound, where the percussion noise of the key predominates over the vibration sound of the string

**strings**



mute the sound of the corresponding string with the left hand immediately after the indicated action



mute the sound of the corresponding string at the same time or before making the the indicated action



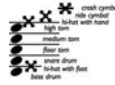
make a short and abrupt countermovement with the bow that suddenly interrupts the preceding “normal” vibration



inverse to the preceding action: begin with an abrupt countermovement of the bow

**percussion**

**drumset**



**drumset**

notation of the corresponding instruments along the 5-lines staff



closed and open hi-hat, with stick



closed and open hi-hat, with foot; in absence of indication it will be always closed



rimshot, preferably with two sticks: the one hits the other one while this remains over the membrane



percussion directly on the edge of the corresponding instrument



mute the sound exactly in the indicated rhythmic figure



mute the corresponding instrument with one hand while hitting with the other one

normal drum sticks should be always used. there is no deviation.

**Vib**



**vibraphone**

employed register



obliged pedalization. in absence of indication, a “discrete” pedalization should be always used. just where indicated “senza pedale” should be avoided any kind of pedalization



soft mallets



hard mallets. in both cases, the decision of the concrete type of mallet should be made by the player according to his/her own criteria. this decision should remain over the whole piece

the use of at least one double mallet per combination is strongly recommended:

- drum sticks-soft mallet
- drum sticks-hard mallet

...this will facilitate the execution of those passages where the alternation between vibraphone and drumset should be made very fast

**electronic**

see following section

**electronic**

the piece requires the execution of the recorded parts by the second percussion player. the employed solution for the première includes a patch made in max/msp that, connected to a midi vibraphone (mallet-kat) -whose actions are indicated in the score- guarantees the correct and precise execution of the recorded parts

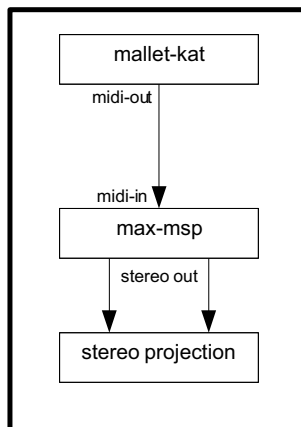
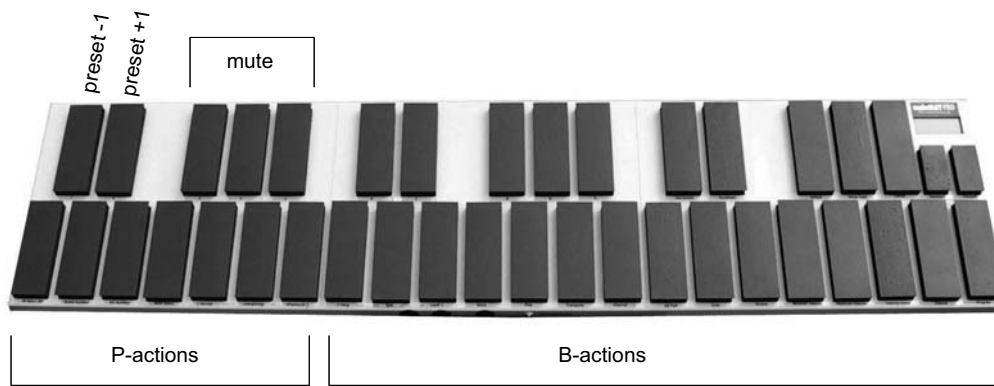
there are two basic type of action on the mallet-kat:

48 *mp* in general, short samples, that should be executed in a very precise way. for this goal they are always disposed in groups of chromatic scales. the change between sample banks is made automatically in the patch. with each change of index, the sample bank would be different. this type of action is dynamic sensitive, the player should bok after the dynamic balance with the rest of players

7P 8P *f* *p* long samples. each one of the bars comprised in the indicated cluster should automatically produce the corresponding sound. the changes of index/sound are made automatically in the patch. these sounds are not dynamic sensitive, this should be controlled from the central mixer

where the mute symbol appears, the player should use those bars with mute assigned function (see following graphic) in order to mute the sound and not overlap with the live instruments. samples are always a bit longer in order to allow a certain tempo flexibility

although the index changes are automatic, there are two bars for selecting manually presets (indexes) that will be useful in rehearsals or in case of unexpected errors in the performance





**Attribution-NonCommercial-NoDerivs 2.5**

**You are free:**

- to copy, distribute, display, and perform the work

**Under the following conditions:**



**Attribution.** You must attribute the work in the manner specified by the author or licensor.



**Noncommercial.** You may not use this work for commercial purposes.



**No Derivative Works.** You may not alter, transform, or build upon this work.

- For any reuse or distribution, you must make clear to others the licence terms of this work.
- Any of these conditions can be waived if you get permission from the copyright holder.

**Your fair dealings and other rights are in no way affected by the above.**

# through the wall

Alberto C. Bernal

$\text{♩} = 120 \text{ poco accel.}$

percussion I

tape drumset

percussion II mallet-kat

drumset

percussion III

violino

violoncello

piano

7

vi.

vcl.

pno.

14

perc. II

vi.

vcl.

pno.

$\text{--}\text{--}\text{--} = 140$

$\frac{3}{4}$

$\frac{4}{4}$

$\text{♩} = 90$  poco rit.

20  $\frac{4}{4}$  *meccanico, senza espressione*  $\frac{3}{4}$   $\frac{4}{4}$  drumset  $\frac{3}{4}$

perc. III

vi. *mp* *pizz.* *arco* *pizz.* *f* *arco* *mf*

vcl. *mf* *mp* *mf* *mp* *f* *mf* *f*

pno. *f* *mf* *f* *mf* *mp* *mf* *f*

$\text{--}\text{♩} = 80$   $\text{♩} = 100$   $\text{♩} = 80$

24  $\frac{3}{4}$   $\frac{6}{8}$  drumset  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{12}{8}$

perc. I *ff* *mf*

perc. II *street* *p*

perc. III *ff* *mf*

vi. *f* *mp* *mf* *mp*

vcl. *f* *poco vib.* *pizz.* *arco* *mf* *mp* *mf*

pno. *f* *mf* *mp* *mf* *mp* *mf*

$\text{♩} = 120$

34  $\frac{12}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{4x}{16}$   $\frac{5}{16}$   $\frac{9}{8}$

perc. I *mf* *f*

perc. II *street* *pp* *mp*

perc. III *ff* *f* *f*

vi. *f* *f*

vcl. *mf* *mf*

pno. *mf* *mf* *f*

♩ = 100

perc. I

perc. II

perc. III

vi.

vcl.

pno.

45

3

2

12 Vib

mf

mf

p mf

3 street

f

4 street (fragmented)

mp

5 street (fragmented)

mf

3

Vib

f

mf

mf

p

arco

mp

mf

mf

sfz

p mf

mp

mf

mf

p

52

6

9 drumset

4

8

6 Vib

5

8

6

4

8

2

perc. I

ff

f

f

street

street (arrested sound)

mp

mf

perc. II

6 street (fragmented)

ff

7 street (fragmented)

mp

street

street (arrested sound)

mp

mf

perc. III

ff

f

f

Vib

vi.

ff

f

vcl.

mf

f

pno.

mf ff

f

62

2

4

8

6

2

8

6 drumset

5

8

2

perc. I

f

mp

f

mp

mf

mp

f

perc. II

8 street

mf

f

perc. III

f

mp

mf

mp

f

drumset

vi.

f

mp

f

mf

mp

ord.

s.t.

vcl.

f

mp

f

mf

mp

pizz.

arco, ord.

pizz.

arco

pno.

f

mp

p

f

mf

mp



71  $\frac{2}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{9}{4}$   $\frac{3}{16}$   $\frac{7}{16}$   $\frac{12}{4}$

perc. I *Vib* *mp* *mp* *p* *poco f*

perc. II [9] *street (fragmented)* *mf* [10] *street (arrested sound)* *mf* [11] *underground station (arrested sound)* *ff* [12] *station entrance* *mp* *f*

perc. III *Vib* *mp* *mf* *pp* *poco f*

vl. *mp* *mf* *mp* *p* *mp*

vc. *mp* *mf* *ff* *mf*

pno. *mp* *mf*

77  $\frac{12}{4}$   $\frac{1}{4}$   $\frac{10}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

perc. I *mf*

perc. II [13] *station (arrested sound)* *p* [14] *station (turnstiles)*

vl. *f* *molto sul pont.* *ppp* *molto cantabile (ord.)* *ppp* *f*

vc. *f* *s.p.* *s.t.* *deciso* *f*

pno. *mf*

81  $\frac{2}{4}$   $\frac{20}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

perc. I

perc. II [15] *underground* *pp* [16] *underground (arrested sound)* *mf*

perc. III *drumset* *f*

vl. *f* *mp* *f* *f* *mf* *molto s.p.* *mp*

vc. *pp* *mp* *p < f* *ord.* *mp*

pno. *f* *f* *f* *mp*

88 ♩ = 60

perc. I 3/4 2/4 1/16 11/4 Vib

perc. II

perc. III

vi. *molto vib.* *mp* *mf* *f* *espr.* *p*

vcl. *mp* *mp* *mp* *f* *mf*

pno. *mp* *mp* *mp* *mf* *p*

17 train arrival 18 train arrival (arrested)

95 *meccanico, senza espressione* ♩ = 80 accel.

perc. I drumset 3/4 2/4 4/4

perc. II

perc. III

vi. *mp* *mf* *pizz.* *arco* *mp* *f*

vcl. *f* *mp* *mf* *f*

pno. *mp* *f* *f* *f*

102 Vib

perc. I 2/4 4/4 5/16

perc. II

perc. III

vi. *f* *mp*

vcl. *f* *mp*

pno. *f* *mp*

19 station hall (fragmented) 20 station hall (fragmented) 21 station hall with music

106  $\frac{5}{16}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

perc. I *poco f* *mp* *station hall with music (Mozart "alla Turca") (fragmented)*

perc. II *mf* *ff* [22] *station hall (fragmented)* [23] [24]

perc. III *poco f* *mp*

vi. *poco f* *mp*

vcl. *poco f* *mp*

pno. *poco f* *mp*

112  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

perc. I

perc. II [25] [26] *underground (train)* [27] *underground (turnstile)*

vi. *mp* *espr. p* *s. t. mf*

vcl. *f* *mp* *mf* *p*

pno. *mp* *f* *p* *mf* *p* *f*

118  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{14}{4}$   $\frac{12}{8}$   $\frac{3}{8}$   $\frac{12}{8}$

perc. I *mf* [28] *underground (whistle)* [29] *underground (whistle)* [30] *underground (inside + advertisement)*

perc. II *mp* *drumset* *Vib*

perc. III *mf*

vi. *p* *mf* *p* *mf* *sfz*

vcl. *f* *mf* *mf*

pno. *p* *f* *mf* *33* *mf* *sfz*

$\text{♩} = 120$



124  $\frac{12}{8}$  **drumset**  $\frac{9}{8}$   $\frac{6}{8}$   $\frac{12}{8}$  **Vib**  $\frac{7}{4}$

perc. I *f* *poco f*

perc. II *pp* *poco f*

perc. III *f* *sfz* *mp* *pp* *poco f*

vi. *f* *mp* *pp* *poco f*

vcl. *f* *mp* *poco f*

pno. *f* *sfz* *mp* *pp* *pp* *poco f*

128  $\frac{7}{4}$  **drumset**  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\text{♩} = 100$   $\frac{5}{16}$

perc. I *f* *mp*

perc. II *mf* *f* *mp* *pp* *poco f*

perc. III **drumset** *f* *mf* *poco f* *mp* *f* *f*

vi. *mf*

vcl. *mf*

pno. *mf*

*underground advertisement (arrested)*

31 32 33 34

135  $\frac{5}{16}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{16}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{12}{8}$   $\text{♩} = 120$   $\frac{3}{8}$

perc. I *poco f* *mp*

perc. II *poco f*

perc. III *mf*

vi. *f* *mp* *pp*

vcl. *f* *mp* *pp*

pno. *f* *mp* *pp*

143  $\frac{12}{8}$  Vib  $\frac{12}{8}$   $\frac{12}{8}$  35 *underground advertisement*  $\frac{12}{8}$  39

perc. I *mf* *poco f* *f*

perc. II *mf*

perc. III Vib *mf* *poco f* *f* drumset Vib

vl. *pizz.* *mf* *arco* *f*

vc. *pizz.* *mf* *arco* *f*

pno. *mf* *f*

147  $\frac{9}{8}$  6  $\frac{12}{8}$  11  $\frac{11}{4}$  drumset  $\frac{4}{4}$

perc. I *mp* *poco f* *ff*

perc. II *poco f* *p* *mf*

perc. III *p* *mf* *poco f*

vl. *mp* *poco f*

vc. *mp* *poco f*

pno. *mp* *poco f* *8va*

151  $\frac{4}{4}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

perc. I *poco f*

perc. II drumset *mf* *mf*

perc. III *poco f* *p*

vl. *mf* *f* *mp* *poco f*

vc. *mf* *f* *mp* *pp* *poco f*

pno. *mf* *f* *mp* *poco f*

157  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{12}{8}$

perc. I *ff* *poco f* *ff* *pp* *poco f*

perc. II *f* *mp* *pp* *poco f*

perc. III *poco f* *p* *mf* *mf*

37 *applause (arrested)* 38 39

163  $\frac{12}{8}$   $\frac{3}{8}$   $\frac{12}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

perc. I *poco f* *ff* *poco f*

perc. II *mf* *pp* *poco f*

perc. III *poco f* *p* *mf* *mf*

40 *antiglobalization demonstration* 41 42

vi. *mf* *poco f*

vcl. *mf* *poco f*

pno. *mf* *poco f*

Vib

171  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{16}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{5}{4}$

perc. I *ff*

perc. II *mf* *poco f*

perc. III *ff* *p* *mf* *f* *mp*

43 *antiglobalization demonstration (arrested)* 44

drumset

183  $\frac{5}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{3}{16}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{4}{4}$   $\frac{5}{16}$

perc. I *mf*

perc. II *f* *mp* *pp* *poco f*

perc. III *ff* *f* *f* *mp* *ff*

45 *G. W. Bush' Speeches* 46 47

vi. *f* *mp*

vcl. *f* *mp*

pno. *f* *mp*

$\text{♩} = 80$

♩ = 120

193  $\frac{5}{16}$   $\frac{1}{4}$   $\frac{5}{16}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{3}{16}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

perc. I *p* *mf* *f*

perc. II *mp* *f* *poco f*

perc. III *poco f* *mp* *mp* *f* *poco f*

207  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{5}{16}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$

perc. I *mf* *poco f* *mf* *poco f* *f*

perc. II *poco f* *f* *ff* *f* *mf* *ff*

perc. III *ff* *poco f* *ff* *f* *ff*

48 *G.W. Bush' speeches*

219  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{1}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{1}{4}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{3}{8}$   $\frac{1}{16}$   $\frac{1}{8}$   $\frac{2}{4}$

perc. I *mp* *f* *mf* *mp* *ff* *mf* *mf* *f* *mf*

perc. II *mf* *f* *mf* *ff* *f* *mf* *f* *ff*

perc. III *f* *mf* *mf* *mf* *ff*

49 *applause*

♩ = 60 accel.

♩ = 72

234  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

perc. I *mf* *50 underground hall*

perc. II *mp*

perc. III *mf*

vl. *p* *mp* *mf*

vcl. *mp* *f* *mp*

pno. *mf* *mp* *f*

243  $\text{♩} = 100$   $\text{♩} = 72 \text{ accel.}$   $\text{---} = 80$

perc. I  $\text{Vib}$   $\text{pppp}$   $\text{mp}$

perc. II 51 *G. W. Bush' speeches*  $f$  52 *Underground hall*  $\text{mp}$

perc. III  $\text{Vib}$   $\text{pppp}$   $\text{mp}$

vi.  $\text{pizz.}$   $\text{pppp}$   $\text{mp}$   $\text{arco}$   $p$   $\text{mf}$

vcl.  $\text{pizz.}$   $\text{pppp}$   $\text{mp}$   $\text{arco}$   $f$   $\text{mf}$

pno.  $\text{pppp}$   $\text{mp}$   $f$   $p$

250  $\text{♩} = 100$

perc. I  $\frac{3}{16}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{16}$   $\frac{3}{4}$   $\frac{4}{4}$

perc. II 53  $f$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $p$   $\text{mp}$   $p$  54  $\text{mp}$   $\text{mp}$   $\text{mf}$   $f$   $p$   $\text{mf}$

vi.  $f$   $\text{mp}$   $f$   $p$   $p$

vcl.  $f$   $\text{mf}$   $f$   $\text{mf}$

pno.  $f$   $\text{mf}$   $\text{mp}$   $p$   $\text{mf}$   $p$

258  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

perc. I 55 56

perc. II  $\text{mp}$   $f$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $p$   $\text{mf}$   $p$

vi.  $\text{pp}$   $p$   $\text{pp}$   $\text{ppp}$

vcl.  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{pppp}$

pno.  $\text{pp}$   $\text{ppp}$   $\text{mp}$   $p$   $\text{ppp}$   $\text{pppp}$



263  $\text{♩} = 130$

perc. I *senza pedale*  
*mf*

perc. II 57 *G. W. Bush 'speeches'*  
*f* poco a poco dim.

perc. III *senza pedale*  
*mf*

vl. *pizz.*  
*mf* *arco* *pizz.*

vc. *pizz.*  
*mf* *arco* *pizz.* *arco* *pizz.*

pno. *mf*  
*ped.*

267

perc. I

perc. II

perc. III

vl. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

vc. *arco* *pizz.*

pno.

271

perc. I *f* *mf* *p* *mp* *f* *pp* *p* *pp* *mf* *p*

perc. II

perc. III *mp* *p* *p* *p* *p* *pp* *pp*

vl. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*  
*p* *mp* *pp* *p*

vc. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*  
*f* *p* *p* *f* *p* *pp*

pno. *mf* *p* *pp* *p*

275

perc. I *f p pp p pp p*

perc. II [58] *G. W. Bush' speech to the american troops in Irak*

perc. III *mp pp f p pp p pp f mp p pp p mp*

vi. *pizz. arco ppp p pp f mf p*

vcl. *f mp p pp mf p*

pno. *pp mf mf p*

279

perc. I *pp mf pp mf mp p*

perc. II [59] [60]

perc. III *pp p mf mp pp*

vi. *pp mf mp mp arco pizz. arco pizz. mf*

vcl. *f mp p pp*

pno. *pp mf f mp pp p f*

*♩ = 130 rit.*

285

perc. I *pp mp p f*

perc. II

perc. III *mp p pp f f*

vi. *arco mp f pizz. mp p pp f f*

vcl. *p pp f*

pno. *mf p mp mf f*

*--> ♩ = 100 accel.*

*3/4 4/4*

290  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  --> = 110 segue accel.

perc. I

perc. II

perc. III

vi. pizz. arco

vcl. arco

pno.

293 --> = 130 segue accel.  $\frac{3}{4}$  --> = 140 segue accel.  $\frac{4}{4}$

perc. I

perc. II

perc. III

vi. pizz. arco

vcl.

pno.

297  $\frac{4}{4}$   $\frac{3}{4}$  ♩ = ♩ (= 80) accel. --> = 160 ♩ accel.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

perc. I

perc. II

perc. III

vi.

vcl. (f) (f)

pno.

304 ♩ = 100 = rapido possibile  $\frac{3}{16}$   $\frac{1}{4}$   $\frac{3}{16}$   $\frac{2}{4}$  ♩ = 130  $\frac{4}{4}$   $\frac{2}{4}$  ♩ = 90  $\frac{4}{4}$   $\frac{4}{4}$

perc. I

perc. II

perc. III

vi. poco f mp f p

vcl. f f

pno. mp poco f mp f p

312  $\frac{4}{4}$   $\frac{3}{16}$   $\frac{4}{4}$   $\text{♩} = 110$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{8}$

perc. I  $f$   $p$   $f$

perc. II  $\text{mf}$   $\text{mf}$

perc. III  $p$   $f$

pno.  $p$   $\text{mf}$

61 *underground hall*

322  $\frac{5}{16}$   $\frac{4}{4}$

perc. I  $p$   $p$   $f$   $\text{mf}$   $p$   $mp$   $p$

perc. II  $f$   $\text{mf}$   $f$

perc. III  $p$   $f$   $p$   $f$   $p$   $\text{mf}$

vi.  $p$   $p$   $mp$

vcl.  $f$   $f$   $p$   $mp$   $p$

pno.  $mp$   $\text{mf}$   $mp$   $\text{mf}$   $mp$   $\text{mf}$   $mp$   $\text{mf}$   $f$

62 63

326  $\frac{5}{4}$   $\frac{4}{4}$

perc. I  $mp$   $p$   $f$   $p$   $mp$

perc. II  $\text{mf}$   $f$   $f$

perc. III  $p$   $mp$   $f$   $p$   $mp$

vi.  $p$   $mp$   $f$   $p$   $mp$

vcl.  $mp$   $f$   $mp$   $p$

pno.  $mp$   $f$   $mp$   $mp$   $\text{mf}$   $mp$   $\text{mf}$

64

329

perc. I *p* *mf* *p* *mp* *mf* *mp* *mf*

perc. II *pp*

perc. III *mf* *p* *mp* *mf* *p* *mp* *f* *mp*

vl. *mf* *p* *mp* *f* *mp* *f* *mp*

vcl. *mf* *mp* *f* *mp* *mf* *f*

pno. *p* *mp* *mf* *f*

65 underground hall with music

332

perc. I *f* *mf* *mp* *mf* *mp* *mf* *mp*

perc. II *poco f*

perc. III *f* *f* *mf* *mp* *mf* *mp* *mf* *mp*

vl. *pizz.* *arco* *f* *mp* *p* *mp* *mf* *mp* *mf* *mp*

vcl. *arco* *f* *mp* *mf* *f* *mp* *mf* *mp*

pno. *pp* *p* *mp* *p* *mp* *f* *mp*

3/4 4/4

335

perc. I *f* *p* *f* *mf* *mf* *p* *f* *p*

perc. II *f*

perc. III *f* *p* *f* *mf* *mf* *p* *mf* *f* *mf* *p*

vl. *f* *ff* *p* *f* *f* *p* *mf* *p* *p* *f* *p*

vcl. *f* *p* *p* *mf* *p* *mf* *f* *p*

pno. *f* *mf* *p* *p* *ff* *p* *p*

66 train with piped music (Charlie Parker)

$\text{♩} = 120$

341  $\frac{12}{2}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{9}{4}$

perc. I *train with piped music*  
(J. Williams' Schindler's list)  
*pp f mp f p f mp mf pp f mp mf mp*

perc. II [67]

perc. III

vl. *f mp pp mp p mp f ppmpmf mp f pp f mf p*

vcl. *pp p mf pp f mp*

pno. *f mf mp mf f p mp f mp mf*  
*mf*

348  $\frac{9}{4}$   $\frac{3}{4}$   $\frac{1}{4}$

perc. I *train with piped music*  
(J. Williams' Schindler's list)

perc. II [68] [69]

perc. III

vl. *f f*

vcl. *f f*

pno.

362  $\frac{4}{4}$   $\text{♩} = 80$   $\frac{5}{4}$   $\frac{5}{16}$

perc. I *mp ff f ff f mf ff mp ff f p ff mp mf ff mf*

perc. II [70] *train arrival (from inside)*

perc. III *Red mp p mf mp p mp ff f mp f p mp p mp P*

vl. *mp mf ff p mp p mf mp p*

vcl. *ff mp ff p ff mf mp p mp p*

pno. *mp p mp p mp p f p mp p mp*  
*Red f mf f mf f ff f ff mf ff mf ff p*

367  $\frac{5}{16}$   $\text{♩} = 120$   $\frac{4}{4}$  senza pedale

perc. I *mp* *mf* *p mf* *mf p*

perc. II *mf* *mf* *p* *p f* *p mf* *pp*

perc. III senza pedale *mf* *p*

vi. *mf* *p* *(p)* *pp* *p* *mf*

vcl. *mp* *p* *mf* *(p)*

pno. *ff* *mf* *p* *(p)*

372  $\text{♩} = 120 \text{ rit.}$

perc. I *mf* *pp* *p* *pp* *p* *pp* *p* *pp*

perc. II *mf* *p* *vib.* *pp* *vib.*

perc. III *mf* *p* *vib.* *pp* *vib.*

vi. *p* *mf* *p* *mf* *p* *mp*

vcl. *mf* *p* *mf* *p* *pp* *mp* *mf*

pno. *mf* *p* *mp* *p* *mp* *p*

377  $\text{♩} = 90$   $\text{♩} = 120$

perc. I *p* *pp* *p*

perc. II *mf* *f* *mf*

perc. III *mf* *p* *mf* *pp* *p*

vi. *mp* *p* *espr.* *p* *mp* *espr.* *mf*

vcl. *p* *mp* *mp* *mp*

pno. *(p)* *mp* *(mp)*

74 underground station hall

381

perc. I *pp*

perc. II *mf*

perc. III *mf*

vl. *pp* *p* *pp* *p* *mf* *p*

vcl. *p* *pp* *p* *pp*

pno. *p* *p* *pp* *p* *pp* *p*

385

perc. I *p* *pp* *p* *pp* *mf* *p* *mf*

perc. II *p* *mf* *p* *mf*

perc. III *p* *mf* *pp* *mf* *p*

vl. *p* *mf* *pp* *mf* *p*

vcl. *mf* *mf* *p* *mf*

pno. *p* *mf*

389

perc. I *p* *mf* *p* *mf* *p* *mf* *ff* *p* *f*

perc. II *f*

perc. III *(mf)* *pp* *p* *mf* *pp* *p*

vl. *p* *mf* *pp* *ff* *mf* *ff*

vcl. *p* *pp* *p*

pno. *p* *pp* *p* *p* *ff* *p* *mf* *f* *pp*

*♩ = 100*

75 concert hall (with advertisement)

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco*



393

perc. I *(f) mp ff p ff mp ff mpf mp*

perc. II

perc. III *p mf f p ff mp ff*

vl. *mp ff mp ff p ff mpff p ff mp*

vcl. *mp mf ff mpff mpf p ff p mf ff mf mp*

pno. *f mf mp ff mf mp pp p ff p f p mf mp f*  
*pp pp mf ff mpf 8<sup>vb</sup> p pp*

(8).....

396 ♩ = 92 4/4

perc. I *ff mpff mpff mf pff mpff mp*  
*do not mute, remember the end in order to give the corresponding cue at the exact point!*

perc. II

perc. III *mp ff mp ff*

vl. *mpff mpff mpff mp f*

vcl. *pp mpff mpf ff mf ff mp*

pno. *pp mp ff mpff*

(8).....

402  $\frac{4}{4}$

perc. I *p mf ff mf mp mff mp mf p mf p*

*concert hall advertisement with the present music, always more present*

perc. II [76] [77] *mf mf*

perc. III *p mff pff mp pp mp mf mp p f p mp p mf*

vl. *p ffmpf mff p mp mf p*

vcl. *mfff mp mfmfff mp p mp pp mff p mpmf p mf p*

pno. *p f mfmp p f mpp mp mf mpp f p mfp f mf*

*p 8<sup>va</sup> 8<sup>va</sup>*

406

perc. I *f p mf p mpp f p mf pp* drumset Vib

perc. II [78] [79] *mf mf*

perc. III *f p p f p mp mf p pp*

vl. *p mp mff mpp f mf mp pp p f mp p mp p*

vcl. *p mff mp p mp mff p f p p pp*

pno. *p f mpp f mpp mp f pp p mpp p f mppf p mfmf p pp*

*8<sup>va</sup>.1*

410

perc. I *pf* *p* *pp* *pf* *mp* *mf* *pp* *mf* *pp* drumset Vib

perc. II *mf* *mf* *mf* *mf*

perc. III *f* *mf* *mp* *f* *pp* *mf* *pp* *pp* *pf* *mf* *f* *mp* *p*

vi. *pf* *mp* *pp* *f* *mp* *p* *mf* *p* *mf* *p*

vcl. *p* *f* *mf* *pf* *p* *pp* *f* *mp* *f* *p* *ppp* *f* *mp* *ppf* *pp*

pno. *pf* *mf* *f* *pp* *pp* *f* *mp* *p* *f* *p* *pp* *p*

8<sup>va</sup>...1 8<sup>va</sup>...1 *f*

414

perc. I drumset Vib *pp* *p* *mp* *mf* *mf* *pp* *mp* *ppp* *mf* *p* *mp* *mf* drumset Vib drumset

perc. II *mf* *mf* *mf*

perc. III *ppp* *mp* *mf* *mp* *f* *mf* *ppp* *mf* *pp* *mf* *pp* *mf* *f* *mf* drumset Vib drumset Vib drumset Vib drumset Vib drumset

vi. *p* *f* *pp* *p* *f* *pp* *ppf* *mp* *pp* *ppp* *pp* *mp* *ppp*

vcl. *mp* *f* *p* *ppp* *p* *ppp* *p* *ppp* *p* *mf* *mp*

pno. *ppp* *pf* *p* *f* *p* *pp* *mp* *ppp* *mf* *f* *mf* *f* *pp* *ppp* *mf* *f* *pp* *ppp*

8<sup>va</sup>...1

418 **Vib** **drumset**  $\frac{1}{4}$   $\frac{2}{4}$   $\text{♩} = 110 \text{ accel.}$   $\frac{4}{4}$

perc. I *f* *mf* *mf*

perc. II 85 86 87 88 *mf* *mf*

perc. III *mf* *mf*

vl. *ppf* *mp* *pp* *f* *ppp* *mf* *f*

vcl. *mp* *f* *mf* *mf* *f* *mf*

pno. *ppf* *mp* *f* *pp* *f* *p* *ppp* *mf* *f* *mf*

424  $\frac{2}{4}$   $\frac{4}{4}$

perc. I

perc. II

perc. III

429  $\text{♩} = 130$   $\text{♩} = 95$   $\frac{3}{4}$   $\frac{4}{4}$

perc. I *f* *poco f*

perc. II *f* *poco f*

perc. III *f* *poco f*

434  $\text{♩} = 130 \text{ accel.}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\text{♩} = 140 \text{ accel.}$   $\frac{3}{4}$

perc. I *pp* *p* *f*

perc. II *pp* *p* *f*

perc. III *pp* *p* *f*

442  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

perc. I

perc. II

perc. III

450  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

perc. I

perc. II

perc. III

456

--> = rapido poss. (>160) rit.

perc. I

perc. II

perc. III

musical score for percussion I, II, and III, measures 456-462. Perc I and II have dynamics *fff* and *mp*. Perc III has dynamics *fff* and *mp*. Time signatures: 2/4, 3/4.

463

--> = 145

= 75

perc. I

perc. II

perc. III

musical score for percussion I, II, and III, measures 463-469. Perc I and II have dynamics *mf*. Perc III has dynamics *mf*. Time signatures: 2/4, 5/4, 6/4, 3/4.

think

play

think

play

think

think

play

play

musical score for solo parts, measures 470-476. Includes 'think' and 'play' staves for guitar and bass. Dynamics: *f*, *mf*, *ff*. Time signatures: 5/4, 3/4.

470

perc. II

vl.

vcl.

pno.

musical score for orchestra, measures 470-476. Perc II has dynamics *mf*. Vl. has dynamics *p*, *p*, *p*, *mp*, *f*. Vcl. has dynamics *mf*, *fz*, *f*. Pno. has dynamics *p*, *mf*, *mf*, *f*. Time signatures: 4/4, 4/4, 5/4, 7/4, 2/4, 3/4, 2/4.

478  $\frac{7}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

perc. I

perc. II *mf*

perc. III *poco f*

vl. *f* *pp* *pp*

vcl. *p* *p* *f* *pp* *pp*

pno. *f* *pp* *pp*

485  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

perc. II *poco f*

vl. *pp* *f* *ff* *f*

vcl. *f* *mf* *mf*

pno. *pp* *f* *f* *f*

493  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

perc. I *f*

vl. *f* *mf* *p* *p*

vcl. *f* *f* *p* *ff*

pno. *f* *f* *f* *p* *mf*

499  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{7}{4}$

perc. I

perc. III

vl.

vcl.

pno.

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

*Allegro* *f* *p* *p*

*Allegro* *f* *f* *p* *f*

*Allegro* *f* *f* *p* *f*

6 3 6 7