

Mojave Dreaming

2014

For String Orchestra

Revised December 2014

Paul Frehner

Mojave Dreaming was commissioned with the generosity of Michael and Sonja Koerner
through the Koerner Foundation

Instrumentation

Harpsichord/Optional Sampler (i.e. Computer and Midi Controller for sample playback)

Strings: 6,5,4,3,2 minimum

Performance Notes

Duration: ca. 14'

This score is notated in C. The double-bass parts, however, are written in their usual octave transpositions. Accidentals function in the traditional manner. However, cautionary accidentals are frequently used. In addition, microtones are used extensively [see note below on notation of microtones].

Notation of Microtones



Quarter tone sharp



Three quarter tone sharp



Quarter tone flat



Three quarter tone flat



Slightly higher or lower [approx. 1/6 of tone] than the natural note



Slightly higher or lower [approx. 1/6 of tone] than the sharpened note



Slightly higher or lower [approx. 1/6 of tone] than the flattened note

Harpsichord (amplification suggested)

The harpsichord part requires an instrument with a five-octave range from F0-F5.

The player can freely adjust the register stops and coupler as necessary in order to balance with the string orchestra. Dynamics are given to provide a general context for the level of the harpsichord within the ensemble.

Since the harpsichord is paired with a string orchestra of modern instruments its sound should be reinforced lightly with amplification. A basic setup could include a pair of good quality microphones, a small mixing board and two powered speakers placed Left and Right at the back of the stage. The overall sound of the harpsichord should be well balanced within the orchestral ensemble.

Sampler Part (optional)

Please note that the sampler part as described below is optional. That is to say, the piece is playable as a purely acoustic work without the sampler part. In this case, omit the three measures where the sampler is played alone (mm. 1, 116, 260) and ignore all other indications for triggering samples. Of course, performing the piece with the samples is strongly encouraged!

Suggested Setup: Computer with sampler software installed, MIDI controller keyboard, audio interface with stereo outputs, cables as required (MIDI, USB, XLR or ¼" etc...), small mixing board, 2 powered speakers (The same mixing board and speakers used for the amplified harpsichord should be used for the sampler).

MIDI Controller Keyboard: Seven stereo samples are to be played back with a MIDI controller keyboard at specific times as indicated in the score. The MIDI controller keyboard should have a keyboard range of at least 4 octaves as well as faders and/or knobs that can be assigned via MIDI CC to control various parameters as described below.

Samples: The seven samples should first be loaded into a computer with a software sampler program such as Kontakt or Structure. A Max patch could also be designed to trigger and play back the samples. Within the software sampler program or Max patch the samples must be keymapped so that they can be triggered by designated keys on the MIDI keyboard. For keymapping instructions please see the figure on the next page.

Master Volume Controller: Control of the Master Volume Level of all 7 samples should be mapped via MIDI CC onto a single fader or rotary knob so that the levels of all samples can be simultaneously faded in and out as indicated in the score. MIDI value 0 = 0%; MIDI value 127 = 100%.

Rate of Amplitude Modulation (or tremolo) Controller: Within the software sampler program an LFO should be set up. A Triangle waveform should be used as the Source for this LFO. The Destination of the LFO should be set to control the Amplitude Envelope of Samples 3-6 only.

Control of the Rate of Amplitude Modulation (i.e. the Rate of the LFO) should be mapped via MIDI CC onto a single fader or rotary knob on the MIDI controller keyboard.

The rate of the LFO should have a range of 0-20 Hz where on the assigned controller MIDI value 0 = 0 Hz; MIDI value 127 = 20 Hz.

The Depth of Amplitude Modulation should be set to approximately 40%.

Variance of Rate of Amplitude Modulation is indicated in the score by "Amp. Mod." followed by MIDI values. Diagonal lines indicate whether to increase or lower the fader or rotary knob in order to arrive at the next MIDI value.

Output of the Sampler:

As indicated above, the samples outputted from the computer and MIDI controller rig should be routed to the same mixing board and speakers as that of the amplified harpsichord. The samples should be well balanced in relation to the level of the harpsichord and the strings. The amplified sound should never overpower the acoustic element.

Acquiring the Samples:

The samples can be acquired by contacting: info@paulfrehner.com.

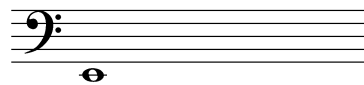
Sample Keymapping Instructions

The figure below has two columns. The left gives the sample number and a brief description of each sample. The right column gives the keymapping and root note designation information for each sample. The pitches on the staves specify where on the MIDI controller keyboard the samples should be mapped (Middle C = C3). The root note that must be specified for each sample within the sampler software application is specified below each staff. To clarify: in order for Sample 1 to be played back at the correct pitch level when E1 is pressed on the keyboard controller, E1 must be specified as the root note for Sample 1. Samples 4, 5, 6, which are mapped onto several adjacent keys, will be transposed up from their specified root notes by semitones as those keys are depressed.

Sample # and description

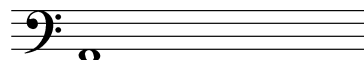
Keymapping of samples and root notes

Sample 1: High freq. noise, centered at 1980Hz, like rhythmic static



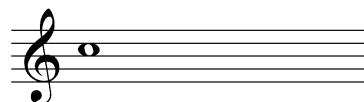
Specify root note as E1

Sample 2: Random low freq. noise, rumbling in waves



Specify root note as A1

Sample 3: C Fundamental tone and overtones, timbre like an overdriven guitar with a slowly evolving cutoff filter



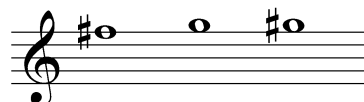
Specify root note as C4

Sample 4: Eb Fundamental tone and overtones, timbre like an overdriven guitar with a slowly evolving cutoff filter



Specify Root as Eb4, map up to F4

Sample 5: F# Fundamental tone and overtones, timbre like an overdriven guitar with a slowly evolving cutoff filter



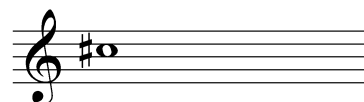
Specify Root as F#4, map up to G#4

Sample 6: A Fundamental tone and overtones, timbre like an overdriven guitar with a slowly evolving cutoff filter



Specify Root as A4, map up to C5

Sample 7: High freq. noise, centered at 2220Hz, like rhythmic static



Specify Root as C#4

Strings

Divisi – Non Divisi: In several passages in the piece the strings perform dense clusters. Typically, the first violins play every semitone within a span of a perfect 5th, or 8 adjacent pitches. The second violins play all quarter tones in between the semitones of the first violin cluster, for a maximum of 7 pitches. For large string orchestras the clusters can be played entirely *divisi*. However, for orchestras with the minimum of 6 first violins and 5 second violins, the passages with clusters will have to be performed with a mixture of *divisi* and *non divisi*.

Double Bases

The range of the double bass parts require that the players use either 5 strings models or basses equipped with a low C extension and series of capo mechanisms for producing notes in the lowest chromatic tetrachord.

Program Note

From the Seasons to Mojave Dreaming

Soundstreams commissioned a string orchestra piece from me for their 2014-2015 season with a special request that I incorporate a seasonal theme into the work or that I relate the piece in some way to Vivaldi's *Four Seasons*.

Nature, weather, the seasons, atmospheric phenomena... all have long been sources of inspiration for artists and composers. I can count myself on that list. I remember being a student and telling my composition prof. at the time that I wanted to write a piece about a winter blizzard. He sort of looked at me as if I was either in over my head or a bit crazy and said "a blizzard? Have you ever been in a blizzard? They're unbelievable, they're absolutely mind boggling... the freezing cold, the blowing snow, whiteouts, trees falling down... You want to represent this, with musical notes?" One aspect of the message was "that is an awful lot of notes." The other part of the message was "good luck". Now years later, I find myself writing music as I'm thinking about a violinist caught in a gigantic summer haboob (aka dust storm) slowly moving across the Mojave Desert. Some themes seem to stick around.

When I started writing *Mojave Dreaming* I spent a fair amount of time trying to get an angle of approach for the piece. Representing all four seasons in a fifteen-minute composition seemed unrealistic, so I decided that I'd focus on the season of the moment, summer. My lingering question, though, was how to go about it. I'd heard Vivaldi's *Seasons* on countless occasions but I'd never listened with the mindset that I'd be writing a work linked to it in some way. So, turning to Vivaldi for some inspiration I listened to his *Seasons* for the first time with a score in hand. I was immediately surprised to see that his score was annotated in such specific detail with fascinating visual descriptions of what the music was expressing in his mind. I thought this was quite inventive and seemed like a strategy that could bring an inspirational spark to my work. It would also be a link of sorts with the Vivaldi. Another link is the focus on the violin. While Vivaldi's *Seasons* are true concertos in a Baroque sense, in my piece there is a brief *concertante* aspect in the second movement in which the solo violin part harkens back to an older style of playing.

Thinking of expressing summer musically in some way I decided to become somewhat specific in my intentions and locations. I asked myself, am I expressing a humid summer in London, Ontario, a rainy summer in the UK (stereotype alert!), a cool summer in Reykjavik, a summer roaming the canals of Venice (Vivaldi's stomping grounds), or, perhaps, a blistering hot summer in the heart of the hottest region in North America, the Mojave Desert? Never having traveled to the Mojave the composition became a daydream of what it would be like to see the tarantula-like limbs of Joshua trees or to experience phenomena such as heat haze rising from the asphalt of a deserted desert road, massive dust storms removing all visibility and filling every orifice, dust devils chasing invisible game over the scorched landscape and just the pure dry heat.

Mojave Dreaming was commissioned by Soundstreams Canada with funding from Michael and Sonja Koerner through the Koerner Foundation. The piece was premiered by Soundstreams on September 30, 2014 in Koerner Hall on a concert entitled "The Seasons". Joaquin Valdepeñas conducted the premiere performance.

Mojave Dreaming

for string orchestra

Dedicated to Michael and Sonja Koerner

Paul Frehner, 2014

Revised Dec. 2014

I. Heat Haze

Distant sounds and sights emerge unfocused

ca. 20"

Sampler

mp Volume fader: 100%

Sample 1: high freq. noise, centered at 1980 Hz, like rhythmic static

Sample 2: Random low frequency noise (almost rhythmic)

Sample 1 will fade out on its own

Violin I

Violin II

Viola

Cellos

Double Bases

2 $\text{♩} = 72$ *The heated air causes objects in the distance to shimmer and blur.*

Smplr. (sample 2) Low frequency noise continues

Sample 1

Vln. I $\text{♩} = 72$ *slow gliss. Each successive stand performs the gliss. slightly slower than the previous. senza vib.*

p *mf* *p* *mf* *p* *mf*

Div. 8

Vln. II (normale) *ppp* *p* *ppp* *p* *ppp* *mp*

Vla. (normale) *ppp* *p* *ppp* *p* *ppp* *mp*

Vce. (normale) *ppp* *p* *ppp* *p* *ppp* *mp*

Db. (normale) *ppp* *p* *ppp* *p* *ppp* *mp*

Smplr. (noise continues)

Vln. I *p* *mf* *p* *mf* *mp* *f* rit.-----

Vln. II *ppp* *mp* *ppp* *mf*

Vla. Div. *ppp* *mp* *ppp* *mf*

Vce. Non Div. *ppp* *mp* *ppp* *mf*

Db. *ppp* *mp* *ppp* *mf*

Detailed description of the musical score: The score is for measures 8 through 12. The Sampler part (Smplr.) consists of a continuous noise texture. The Violin I (Vln. I) part features a melodic line with dynamics *p*, *mf*, *p*, *mf*, *mp*, and *f*, and a *rit.* marking at the end. The Violin II (Vln. II) part has a rhythmic accompaniment with dynamics *ppp* and *mp*. The Viola (Vla.) part is marked *Div.* and has dynamics *ppp* and *mf*. The Voice (Vce.) part is marked *Non Div.* and has dynamics *ppp* and *mf*. The Double Bass (Db.) part has dynamics *ppp* and *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

A

♩ = 48 *The sun gradually reaches its zenith, illuminating a parched landscape*

Amp. Mod. Controller (in MIDI values)
30 (raise level on controller) 45 (lower level on controller) 30

Sample 3: C fundamental

Sample 4: Eb fundamental

The sampler part here should always be beneath the level of the strings, just supporting the texture.

A

♩ = 48 Vln I, m. 13-30, 8-note clusters: These clusters can be played divisi if the section has a minimum of 8 players.
(senza vib.) If the section has fewer players a mixture of divisi and non divisi (in 3rds as notated) is necessary to allocate all the notes between players.
gliss during entire duration

Vln. I

p sub. *mp* *p*

(senza vib.)
gliss during entire duration

Vln II, m. 13-30, 7-note microtonal clusters: These clusters can be played divisi if the section has a minimum of 7 players.
If the section has fewer players a mixture of divisi and non divisi is necessary to allocate all the notes between players.

Vln. II

p *mp* *p*

senza vib.
gliss during entire duration

Vla.

mf *f* *mf*

(normale)
Div.
gliss during entire duration

Vce.

mf *f* *mf*

(normale)
Div.
gliss during entire duration

Db.

mf *f* *mf*

60 45 60 75 90

mf Sample 5: F# fundamental *mp* *mf* Sample 6: A fundamental *ff*

Vln. I

Vln. II

Vla.

Vce.

Db.

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

mp *p* *f* *molto vib.* *V*

f *mf* *fff*

f *mf* *fff*

f *mf* *fff*

II. Haboob

Serpents, lizards, critters bask
in heat of the sun.

attacca ♩ = 82

25

The musical score for "II. Haboob" is presented on page 5. It features a piano introduction with a tempo of 82 beats per minute. The score is divided into systems for Piano, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Voice (Vce.), and Double Bass (Db.).

Piano: The piano part begins with a dynamic of *mp* and includes performance markings such as *normale*, *molto vib.*, *wide, fast, vib*, and *senza vib.*. The tempo is marked as ♩ = 82.

Vln. I & Vln. II: The violin parts are marked with *ppp* and *normale* dynamics, transitioning to *f* and *molto vib.* in the second measure. They also include the instruction *wide, fast, vib*.

Vla.: The viola part starts with *p* and *fff* dynamics, with a *Non Div.* marking in the later measures.

Vce.: The voice part begins with *p* and *fff* dynamics, moving to *ppp* and *fff* later.

Db.: The double bass part starts with *p* and *fff* dynamics, with *ppp* and *f* markings in the final measures.

The score concludes with a *fff* dynamic and performance instructions: *well-projected pizz. espress.* and *vib.* (vibrato).

Smplr.

raise volume fader to 100%

Vln. I

ppp

pp

pp

Vln. II

f mp f mp f

Vla.

ff p ff p

S. Vc.

Solo

ff

Vce. gli altri

Non Div.

mp mp mp mp

Db.

f vib. ~ simile

Db.

f vib. ~ simile

B

Harpischord

3

Smplr.

mf

* Vln I-II, cluster: Div. or Non Div. as necessary to perform all notes in the cluster

Vln. I

Vln. II

Vla.

S. Vc.

Vce.

gli altri

Db.

senza vib. B

ppp < fff

arco senza vib. pizz.

Non Div. molto vib. normale

ff pp < fff

molto vib. normale

pp < fff mp

arco pizz. vib. ~

pp < fff f

vib. ~

f

Hpschd.

The harp part (Hpschd.) consists of three measures. The first measure contains a series of chords. The second measure features a triplet of eighth notes. The third measure contains another triplet of eighth notes, with the instruction "slow arpeggiation" written above it.

Vln. I

The Violin I part (Vln. I) has two staves. The upper staff begins with a rest in the first two measures, followed by a melodic phrase in the third measure marked *pp* and *normale*. The lower staff also has rests in the first two measures and a similar melodic phrase in the third measure, also marked *pp* and *normale*.

Vln. II

The Violin II part (Vln. II) consists of a single staff with a rhythmic pattern of eighth notes. The dynamics are marked *f*, *mp*, *f*, and *mp* across the three measures.

Vla.

The Viola part (Vla.) consists of a single staff with rests in all three measures.

Vce.

The Vocal part (Vce.) consists of a single staff with a melodic line. The dynamics are marked *mp* in all three measures.

Db.

The Double Bass part (Db.) consists of two staves. The upper staff begins with a melodic line marked *f*, followed by a section marked *vib.* and *simile*. The lower staff also begins with a melodic line marked *f*, followed by a section marked *vib.* and *simile*.

42

Hpschd.

Vln. I

Vln. II

Vla.

S. Vc.

Vce.
gli altri

Db.

normale
ppp

normale
ppp

f *mp* *f* *mp*

Non Div.
molto vib.
ff

port.
ff

molto vib.
ff

mp *mp* *ff*

* Vln I-II, cluster: Div. or Non Div.as necessary to perform all notes in the cluster

S. Vln. Solo

Vln. I

Vln. II

Vla.

S. Vc.

Vce.

gli altri

Db.

musical notation including notes, rests, dynamics (ppp, ff, f, pp, fff), articulation (senza vib., arco), and performance instructions (Unis. normale).

47

Hpschd. *f*

S. Vln. *normale*
ff mp⁶ ff mp⁶ ff mp⁶ ff

Vln. I

gli altri *Non Div. normale*
f p⁶ f p⁶ f p⁶ f

Vln. II *Non Div. arco*
f p f p f

Vla. *Div.*
f⁶ p f⁶ p f⁶ p f

S. Vc. *Solo molto vib.*

Vce. *fff*

gli altri *f p⁶ f p⁶ f p⁶ f*

Db. *pizz.*
ff

Db. *pizz.*
ff

Smplr.

S. Vln. *Clusters: as before D Solo cantabile mf

Vln. I fff f mp pp

Vln. II fff f mp pp pizz. f mp f

Vla. Unis. fff f mp pp Solo cantabile

S. Vc. (Non Div.) mf

Vce. gli altri fff f mp pp mp mp

Db. (pizz.) espress. vib. f pizz. espress. vib. simile simile

fff f mp f simile

The wind begins to blow

Sampler

E

56

Hpschd. Amp. Mod still at 127

S. Vln. rejoin section E

Vln. I

Vln. II

Vla. Non Div. *molto vib.* *ff* Div. *senza vib.* *ppp* Div. à 3 à 2

S. Vc. rejoin section

Vce. *molto vib.* *ff* Div. *normale* *ppp*

gli altri

Db. *pp* *Non Div. arco* *ppp*

*Clusters: as before

senza vib.

ppp *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

arco *senza vib.*

mp *f* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

Non Div. arco *pp* *Non Div. arco* *ppp*

Sampler

F

Hpschd.

Notation for Harp (Hpschd.) showing a melodic line with triplets and slurs.

*Clusters: as before

F

Vln. I

Notation for Violin I (Vln. I) featuring clusters, triplets, and dynamic markings: *senza vib.*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *Unis. normale*, *ppp*.

Vln. II

Notation for Violin II (Vln. II) featuring clusters, triplets, and dynamic markings: *senza vib.*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *Unis. pizz.*, *f*, *mp*.

Vla.

Notation for Viola (Vla.) featuring clusters, triplets, and dynamic markings: *senza vib. Div.*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *Unis. normale*, *fff*.

Vce.

Notation for Violoncello (Vce.) featuring clusters, triplets, and dynamic markings: *Div.*, *ppp*, *ff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *Non Div.*, *fff*, *mp*.

Db.

Notation for Double Bass (Db.) featuring clusters, triplets, and dynamic markings: *arco*, *pp*, *ff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *ppizz. espress. vib.*, *ff*.

Hpschd.

Two staves for Hpschd. The top staff is in treble clef and the bottom staff is in bass clef. Both contain rhythmic accompaniment with chords and single notes.

Vln. I

Four staves for Vln. I. The top two staves are in treble clef and the bottom two are in bass clef. The music consists of sustained notes with vibrato markings. The text *poco a poco piu vibrato* is written above the staves.

Vln. II

Four staves for Vln. II. The top two staves are in treble clef and the bottom two are in bass clef. The music consists of sustained notes with vibrato markings. The text *poco a poco piu vibrato* is written above the staves.

Vla.

One staff for Vla. in alto clef. The music consists of sustained notes with vibrato markings.

Vce.

One staff for Vce. in bass clef. The music consists of sustained notes with vibrato markings. A dynamic marking *f* is present.

Db.

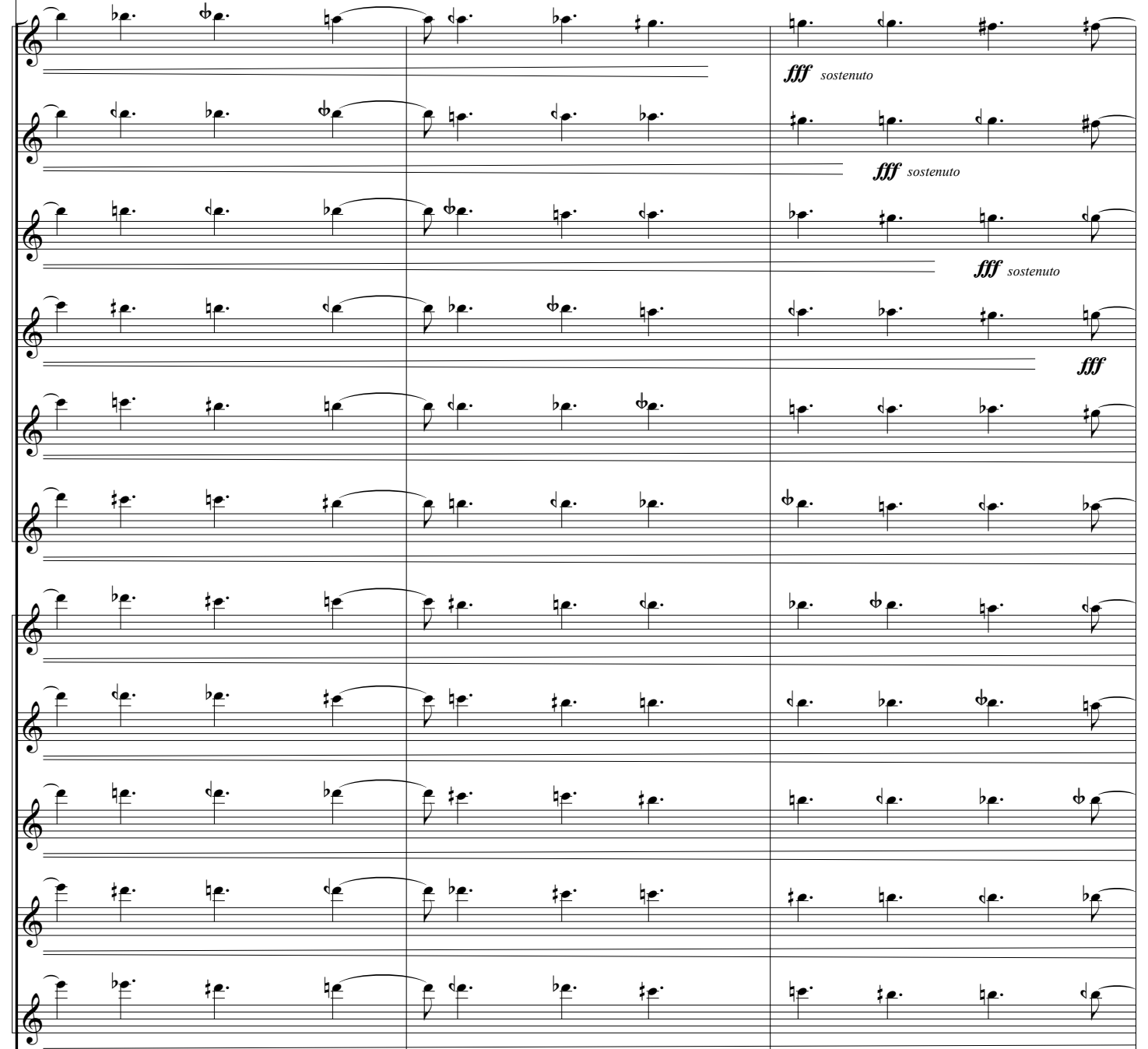
One staff for Db. in bass clef. The music consists of rhythmic accompaniment with chords and single notes.

Hpschd.



Two staves for Harp and Harpsichord. The top staff features a complex texture of chords and arpeggios, while the bottom staff provides a rhythmic accompaniment with eighth notes.

Vln. I



Violin I and Violin II sections, each consisting of two staves. The music is characterized by long, sustained notes with a melodic contour that rises and then falls. Dynamics include *fff* and *sostenuto*.

Vln. II

Wla.



Woodwind part (likely Flute) with a rhythmic pattern of eighth notes and sixteenth notes, often beamed together.

Vce.



Vocal part with a few notes, including a long, sustained note in the second measure. Dynamics include *ff*.

Db.



Double Bass part with a rhythmic pattern of eighth notes and sixteenth notes, often beamed together.

Hpschd.

Two staves of harp notation. The upper staff features a complex rhythmic pattern of chords and single notes, while the lower staff provides a steady accompaniment of eighth notes.

Vln. I

Four staves of Violin I notation. The top two staves play a melodic line with slurs and accents, marked *fast and narrow vib.* The bottom two staves play a sustained accompaniment, marked *sostenuto* and *fff*.

Vln. II

Four staves of Violin II notation. The top two staves play a melodic line with slurs and accents, marked *fast and narrow vib.* The bottom two staves play a sustained accompaniment, marked *fff* and *sostenuto*.

Vla.

Two staves of Viola notation. The upper staff features a complex rhythmic pattern of chords and single notes, marked *fff* and *sostenuto*. The lower staff provides a steady accompaniment of eighth notes.

Vce.

Two staves of Voice notation. The upper staff shows a vocal line with a long note and a slur, while the lower staff provides a steady accompaniment of eighth notes.

Db.

Two staves of Double Bass notation. The upper staff features a complex rhythmic pattern of chords and single notes, marked *fff* and *sostenuto*. The lower staff provides a steady accompaniment of eighth notes.

Hpschd.

Musical notation for Hpschd. (Harp) in 4/8 time. The score consists of two staves. The upper staff features a complex rhythmic pattern of chords and single notes, while the lower staff plays a steady eighth-note accompaniment.

Vln. I

Musical notation for Vln. I (Violin I) in 4/8 time. It consists of five staves. The first three staves show a melodic line with a crescendo leading to a first and second ending (I, II). The last two staves provide a harmonic accompaniment. The time signature is 4/8.

Vln. II

Musical notation for Vln. II (Violin II) in 4/8 time. It consists of three staves. The notation includes the instruction *fast and narrow vib.* and a crescendo leading to a first and second ending (I, II). The time signature is 4/8.

Wlta.

Musical notation for Wlta. (Woodlute) in 4/8 time. The score shows a complex rhythmic pattern of chords and single notes. The time signature is 4/8.

Vce.

Musical notation for Vce. (Voice) in 4/8 time. The score shows a sustained chord with a fermata. The time signature is 4/8.

Db.

Musical notation for Db. (Double Bass) in 4/8 time. The score shows a melodic line with accents and a crescendo. The time signature is 4/8.

The fiddler still plays

Hpschd.

Two staves for Harp and Harpsichord. The harp part is in the upper staff, and the harpsichord part is in the lower staff. Both are in 4/8 time. The harp part features a rhythmic pattern of eighth notes with a sharp sign. The harpsichord part features a similar rhythmic pattern of eighth notes.

S. Vln.

Solo Violin staff. It begins with a rest and then enters with a melodic line in 4/8 time. The music is marked *ff* and includes triplets and sixteenth notes. A box labeled 'G' is above the staff.

Vln. I

Violin I section consisting of five staves. Each staff has a rest followed by a chordal entry in 4/8 time, marked *fff*. The chords are primarily triads and dyads.

Vln. II

Violin II section consisting of five staves. Each staff has a rest followed by a chordal entry in 4/8 time, marked *fff*. The chords are primarily triads and dyads.

Vla.

Viola staff. It features a melodic line in 4/8 time with a sharp sign, marked *fff*.

Vce.

Vocal staff. It features a melodic line in 4/8 time with a sharp sign, marked *ff*.

Db.

Double Bass staff. It features a melodic line in 4/8 time with a sharp sign, marked *f*.

88

f

S. Vln.

Vln. I

gli altri

Non Div. normale

f mp f

Div.

mp

Vln. II

arco Non Div. normale

f mp f

mp

Vla.

Div.

f⁶ mp f

mp

Vce.

Div.

f mp f

f³ mp

Db.

Db.

This musical score page, numbered 90, is divided into two systems. The first system includes the piano (P) and string parts (S. Vln., Vln. I, gli altri, Vln. II, Vla., Vce.). The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The string parts consist of sixteenth-note patterns with various articulations and dynamics. The second system includes the piano and double bass (Db.) parts. The piano part continues with similar patterns, while the double bass part features a more melodic line with eighth and sixteenth notes. Dynamics such as *f*, *mp*, and *f* are indicated throughout the score.

This musical score page, numbered 92, contains eight staves of music. The top two staves are for piano, with the right hand playing sixteenth-note chords and the left hand playing triplet chords. The third staff is for the Solo Violin (S. Vln.), followed by Violin I (Vln. I) and other strings (gli altri). The Violin I part includes the instruction "Non Div." and dynamic markings of *f* and *mp*. The Violin II (Vln. II) part also features *f* and *mp* dynamics. The Viola (Vla.) part is marked with *p* and *ff*. The Violoncello (Vce.) part uses *f* and *mp*. The Double Bass (Db.) part is at the bottom, with two staves. The score is divided into two systems by a vertical bar line.

The musical score for page 94 consists of the following parts and features:

- Piano:** Features a complex texture with triplets in both hands. The right hand has a melodic line with triplets, while the left hand provides a rhythmic accompaniment of triplets.
- S. Vln. (Solo Violin):** Features a melodic line with triplets and glissandos. Annotations include "1/2 tone gliss.", "1/2", and "whole tone gliss." with arrows pointing to specific notes.
- Vln. I (Violin I):** Features a melodic line with triplets and a "Div." (divisi) marking.
- gli altri (Other Violins):** Features a melodic line with triplets and a dynamic marking of *ff*.
- Vln. II (Violin II):** Features a rhythmic accompaniment of sixteenth-note chords with a dynamic marking of *f* and *mp*.
- Vla. (Viola):** Features a rhythmic accompaniment of sixteenth-note chords with a dynamic marking of *mp* and *f*.
- Vce. (Cello):** Features a rhythmic accompaniment of sixteenth-note chords with a dynamic marking of *f* and *mp*.
- Db. (Double Bass):** Features a melodic line with eighth-note patterns.

Smplr. Volume fader: 100% *f*

H
molto pesante
fff

Vln. I

Vln. II

The Violin I and II sections consist of multiple staves. Each staff begins with a *fff* dynamic and a *molto pesante* tempo marking. The music features a complex rhythmic pattern of eighth notes, often grouped in threes. The pattern is consistent across all staves in each section. Dynamics vary from *fff* to *p* across the measures.

Vla. *Unis.* *emerge above the texture* *fff*

Vce. *Non Div.* *ff* *f*

Db. *f*

The Viola part features a melodic line with a *Unis.* (unison) marking and the instruction *emerge above the texture*. It starts with a *fff* dynamic. The Cello part is marked *Non Div.* (non-diviso) and starts with a *ff* dynamic, transitioning to *f* later. The Double Bass part starts with a *f* dynamic and features a rhythmic pattern of eighth notes.

Smplr.

Score for Soprano Saxophone (Smplr.) showing a melodic line with a long slur across three measures.

S. Vln.

Violin I part featuring a solo section in the third measure marked *p* (piano) and *8va* (octave). The first two measures contain a melodic line with a slur.

Vln. I

Violin I part (second system) with a melodic line and a *dim.* (diminuendo) marking in the second measure.

Vln. I

Violin I part (third system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (fourth system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (fifth system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (sixth system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (seventh system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (eighth system) with a melodic line and a *dim.* marking in the second measure.

Vln. I

Violin I part (ninth system) with a melodic line and a *dim.* marking in the second measure.

Vln. II

Violin II part (first system) with a melodic line and a *p* marking in the first measure.

Vln. II

Violin II part (second system) with a melodic line and a *dim.* marking in the second measure.

Vln. II

Violin II part (third system) with a melodic line and a *dim.* marking in the second measure.

Vla.

Viola part (Vla.) with a melodic line and a *p* marking in the first measure.

Vce.

Vocal part (Vce.) with a melodic line and a *mf* (mezzo-forte) marking in the second measure.

Db.

Double Bass part (Db.) with a rhythmic accompaniment featuring a *v* (accents) marking.

fade out

0%

raise volume fader to 100%

S. Vln. *(8va)*

Vln. I

gli altri

Vln. II

Vla.

Vce. *mp*

Db.

pizz.

f

f

3

Detailed description: This page of a musical score, numbered 102, features a sampler (Smplr.) at the top with a volume fader that starts at 'fade out', reaches '0%' in the second measure, and is then set to 'raise volume fader to 100%' in the third measure. The score includes staves for Solo Violin (S. Vln.), Violin I (Vln. I), other strings (gli altri), Violin II (Vln. II), Viola (Vla.), Voice (Vce.), and Double Bass (Db.). The Solo Violin part is marked with an octave sign *(8va)* and plays a continuous eighth-note pattern. Violin II enters in the third measure with a pizzicato (*pizz.*) instruction and a forte (*f*) dynamic. The Viola part features a triplet of eighth notes in the first measure. The Voice part begins with a mezzo-piano (*mp*) dynamic. The Double Bass part provides a rhythmic accompaniment with eighth notes and rests.

Smplr.

S. Vln.

Vln. I
gli altri

Vln. II

Vla.

Vce.

Db.

Db.

I ♩ = 48

Volume fader: 75%
Rhythmic high freq noise plus fundamental notes

I ♩ = 48
*Clusters: as before

senza vib.

molto vib.

ff *pp*

Vln. I

Vln. II

arco

Div. *normale*

Vla.

Vce.

arco *normale*

Db.

ff *p*

116

Sample 4: F fundamental
hold for a few seconds and let go

15-20"

hold a bit longer

briefest pause (< 1")
then proceed suddenly

Amp. Mod: 80

Set Amp Mod to 60

Random, low frequency noise

Cut all samples at the cue from conductor

Smplr.

Vln. I

Vln. II

Vla.

Vce.

Db.

III. Dust Devils

117 **Furioso** ♩ = c. 120 *The wind turns and dust devils appear here and there*

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Furioso ♩ = c. 120

ff

ff

ff

ff

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

merge dynamically with the violas

ff

fff

ff

fff

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

ff

fff

ff

fff

ff

fff

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

140 J

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

ff

143

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

ff

146 Harpsichord K

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

ff K

149

Vln. I

Vln. II

Vla.

Vce.

Db.

Musical score for measures 152-154. The score includes parts for Piano (Grand Staff), Violin I, Violin II, Viola, Violoncello (Vce.), and Double Bass (Db.). The key signature has one flat (B-flat) and the time signature is 4/4. The Piano part features a complex texture with sixteenth-note patterns and sustained chords. The Violin II part is marked "Non Div." and features a melodic line with accents. The Viola part is marked "Div. Unis." and features a rhythmic pattern of sixteenth notes. The Vce. and Db. parts provide a steady bass line with eighth-note patterns.

Musical score for measures 155-157. The score includes parts for Piano (Grand Staff), Violin I, Violin II, Viola, Violoncello (Vce.), and Double Bass (Db.). The key signature has one flat (B-flat) and the time signature is 4/4. The Piano part features a melodic line with sustained chords and some chromatic movement. The Violin II part features a melodic line with accents. The Viola part features a rhythmic pattern of sixteenth notes. The Vce. and Db. parts provide a steady bass line with eighth-note patterns.

158

L

Vln. I

Vln. II

Vla. pizz.

Vce.

Db.

161

Hpschd.

Vln. I

Vln. II

Vla. Divarco

Vce.

Db.

164 M

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

calmando Div.
p *mp*

Div. *Non Div.* *normale*
p *port.* *mf*

calmando Div.
p *mp*

Div. *calmando*
p

molto vib. *normale*
p *mf* *mp*

168

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

p *mp*

Div. *molto vib.* *Non Div.* *normale*

p *port.* *mf*

mp *p* *mp*

calmando *mp*

Div. *molto vib.* *normale*
p *mf* *mp* *p*

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

p *mp* *f* *f* *f* *f* *f* *f*

Div. *p* *mf* *f* *f* *f* *f* *f* *f*

Non Div. *molto vib.*

Unis. *3* *3* *3* *3* *3* *3* *3* *3*

molto vib. *normale*

mp *p* *mf* *mp* *p*

N

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

ff *ff* *ff* *ff* *ff*

Unis. *furioso*

furioso

furioso

furioso

furioso

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

O

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

O

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

P

ff

mf

f

f

Div.

190

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

193

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Unis.

fff

Q

196

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

199

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

201 R

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

mp

calmando
molto vib.
normale
Div.

p < *mf* > *mp* *p* *mp*

calmando
p *mp* *f* *emerge from the texture* *Div.*

calmando
Non Div.
molto vib.
port. *mf* *f* *emerge from the texture*
normale *Div.*

arco Div.
calmando
p *mp*

Div. *calmando*
p *mp*

emerge from the texture normale
f
mp
Non Div. molto vib.
port.
mf
mp
Div.
p
mp
Div.
p
mp
Div. à 3
port.
p < *mf* > *p*
à 2
mp
Non Div. molto vib.
port.
p
Non Div. I, II
p <
calmando
p
mp

This musical score page, numbered 209, features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vce.), and Double Bass (Db.).

- Violin I (Vln. I):** The staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The second measure contains six triplet eighth notes: G2, A2, B2, A2, G2, F2. The third measure contains six triplet eighth notes: F2, E2, D2, E2, F2, G2. The fourth measure contains six triplet eighth notes: E2, D2, C2, D2, E2, F2. The fifth measure contains six triplet eighth notes: D2, C2, B1, C2, D2, E2. The sixth measure contains six triplet eighth notes: C2, B1, A1, B1, C2, D2. The seventh measure contains six triplet eighth notes: B1, A1, G1, A1, B1, C2. The eighth measure contains six triplet eighth notes: A1, G1, F1, G1, A1, B1. The dynamic markings are *f* at the start of the first triplet, *p* at the start of the second triplet, and *f* at the end of the eighth measure.
- Violin II (Vln. II):** The staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The dynamic markings are *port. p* at the start, *mf* in the second measure, *p* in the third measure, and *mp* in the fifth measure. The performance instructions *molto vib.* and *normale* are placed above the first and second measures, respectively.
- Viola (Vla.):** The staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The dynamic markings are *mf* at the start and *p* in the second measure. The performance instruction *Div.* is placed above the eighth measure.
- Violoncello (Vce.):** The staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The dynamic marking is *mp* in the second measure.
- Double Bass (Db.):** The staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The dynamic markings are *p* at the start and *mp* at the end.

Musical score for measures 212-214. The score includes staves for Vln. I, Vln. II, Vla., Vce., and Db. The key signature has one flat (B-flat) and the time signature is 7/4. Dynamics include *mp*, *p*, *mf*, and *port. molto vib.*. Performance instructions include *port. molto vib.*, *normale*, and *Non Div. molto vib.*. There are triplets and slurs throughout the score.

Musical score for measures 215-217. The score includes staves for Hpschd., Vln. I, Vln. II, Vla., Vce., and Db. The key signature has one sharp (F-sharp) and the time signature is 7/4. Dynamics include *p* and *mf*. Performance instructions include *pizz.*. There are triplets and slurs throughout the score.

217 S

Hpschd.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vce. *mp*

Db.

220

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

T

Piano: *ff*
 Vln. I: *ff* Div.
 Vln. II: *ff* Div.
 Vla.: *ff* arco Div.
 Vce.: *ff*
 Db.: *ff*

U

225

Piano: *ff*
 Vln. I: *fff* Unis. (measured tremolo) *simile*
 Vln. II: *fff* Unis. (measured tremolo) *simile*
 Vla.: *fff* (measured tremolo) *simile*
 Vce.: *ff*
 Db.: *ff*

Musical score for measures 228-230. The score includes parts for Piano (P), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vce.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part is mostly silent in these measures. The strings play a rhythmic pattern of eighth notes with various accidentals.

Musical score for measures 231-233. The score includes parts for Piano (P), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vce.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic pattern of eighth notes. The strings continue with their rhythmic accompaniment.

V

234

V

Vln. I

Vln. II

Vla.

Vce.

Db.

Unis.

Unis.

Unis.

Div.

Unis.

Div.

237

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Non Div.

Unis.

Non Div.

Div.

239 W
Hot air rushes up the vortex

Hpschd.

Vln. I W
Div.

Vln. II Non Div.

Vla. Non Div.

Vce. Non Div.

Db.

242

Hpschd.

Vln. I Unis. Div.

Vln. II Unis. Non Div.

Vla. Non Div.

Vce.

Db.

245

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

X

5 5 5 5

3 6

ff Unis.

ff Unis.

Div.

Non Div.

Non Div.

248

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

5 6 5 5

5 5 5 5

6 5 5 5

251

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

254

Hpschd.

Vln. I

Vln. II

Vla.

Vce.

Db.

Y

fff

fff

fff

fff

pp

Div. calmando



Smplr.

Volume fader: 100%
Sample 2
fade out
0%

mf

Vln. II

calmando
port. molto vib.
p *mf* *p* *mp*

calmando
molto vib.
port. *p* *mf* *p* *mp*

Div. calmando
p *mp*

Vce.

mp

Db.

p *mp*

f *mp*

3 *3* *3* *3* *3* *3*