

Luca Turchet

The Integrated Consciousness

for hyper-hurdy-gurdy, live electronics,
and chamber ensemble

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Part I, “Body”: No key
Part II, “Mind”: A minor
Part III, “Spirit”: D minor
Part IV, “Soul”: C major

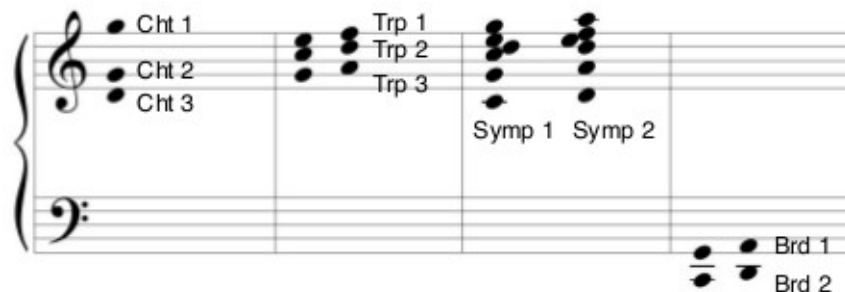
Instrumentation

Hyper-Hurdy Gurdy

The instrument consists of the conventional acoustic hurdy gurdy and of embedded technology (microphones, sensors and a microcontroller board for the analog-to-digital conversion of the sensors' data, eventually gifted of a system for low latency-wireless transmission to a computer running the live electronics).

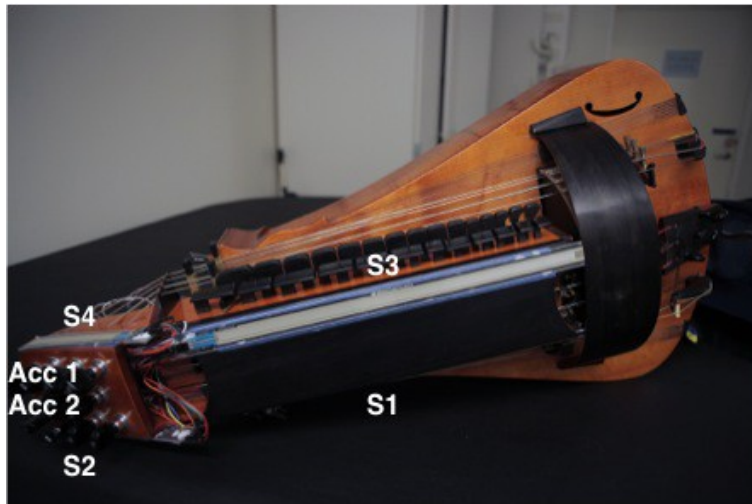
The acoustic hurdy gurdy is composed of:

- 3 chanterelles (CHT 1, CHT 2, CHT 3)
- 3 trumpettes (TRP 1, TRP 2, TRP 3), with a system to change their pitch as indicated in the figure below
- 2 bordones (BRD 1, BRD 2), with a system to change their pitch as indicated in the figure below
- 2 sets of 6 sympathetic strings (SYMP 1, SYMP 2)



The embedded technology consists of:

- 6 Integrated microphones: 1 for the chanterelles; 1 for the trumpettes; 1 for the bordones; 2 for the 2 sets of sympathetic strings; 1 external small omnidirectional microphone
- 4 pairs of two sensors: a ribbon sensor strip placed on top of a pressure sensor strip. They are indicated in the score as S1, S2, S3 and S4 and are placed as illustrated in the figure below.
- 2 accelerometers for front-back and up-down movements tracking. They are indicated in the score as Acc1 and Acc2 and are placed as illustrated in the figure below.



Chamber Ensemble

Flute, Bass Flute

Oboe

Clarinet

Saxophone (soprano, tenor)

Bassoon

French Horn

Trombone

Percussions: Bass Drum, Triangle, Tam Tam (small), 2 Tom-toms, Snare Drum (always con corde), Glockenspiel, Crotales, and Tubular Bells

Piano

Violin

Viola

Violoncello

Double Bass (5 strings, with a low C string)

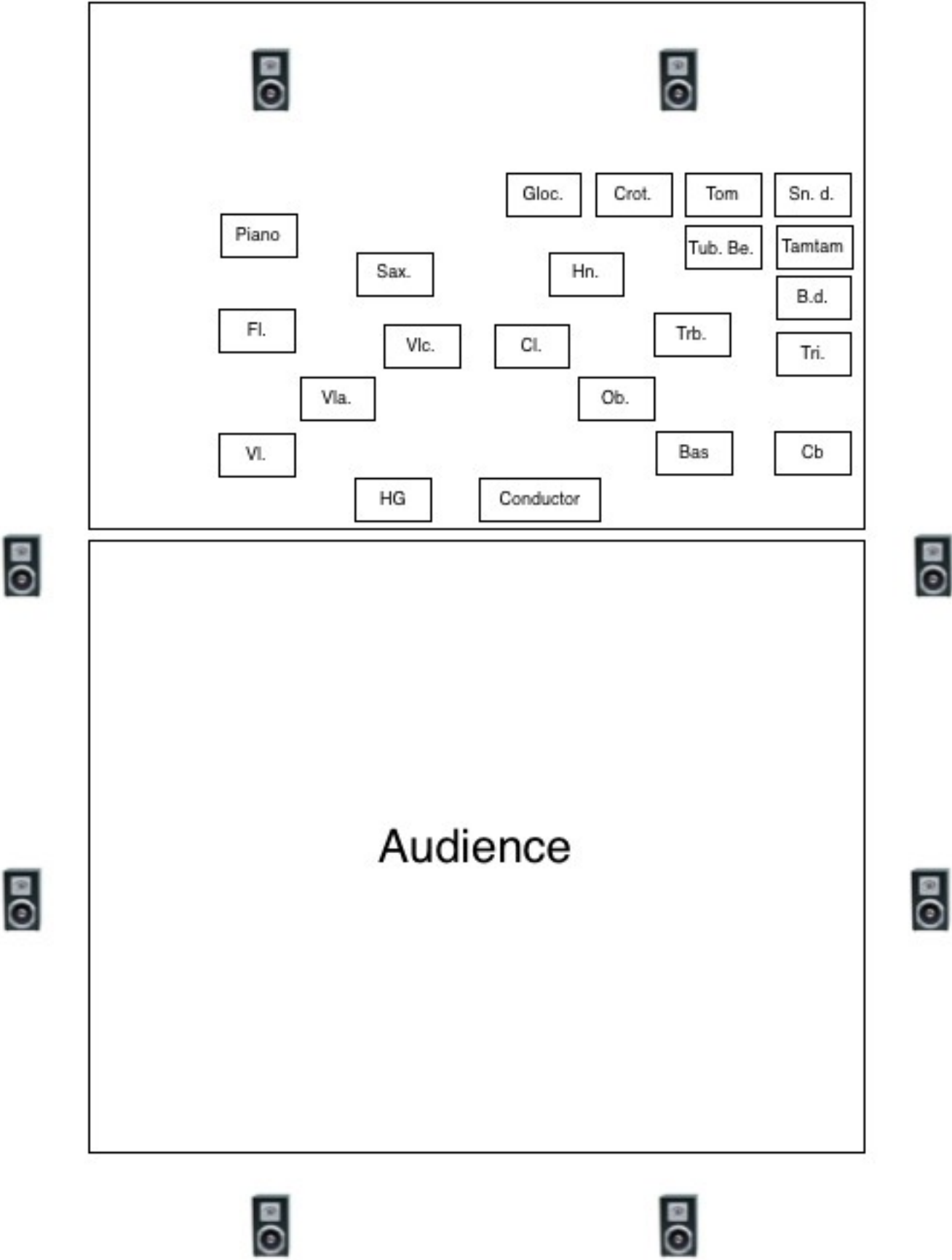
Live Electronics

Max/MSP patches (for the hyper-hurdy-gurdy only, not for the chamber ensemble)

Equipment

- Computer running the Max/MSP software
- MIDI footpedal controller, connected to the computer
- Soundcard with at least 5 input channels and 8 output channels
- 16 microphones to amplify each instrument of the chamber ensemble (2 microphones for the piano, 1 microphone for the pair Glockenspiel-Crotales, and 2 microphones for all the other percussion)
- 8 identical loudspeakers
- Mixer with at least 24 input channels

Stage positioning



Legend

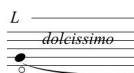
Common Indications

,d

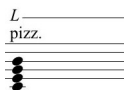
Wait for the end of the delays

W.N.

Add irregular patterns of whispered noises without producing any defined pitch. Slow and free rhythm. Randomly variates the dynamics between *p* and *mf*. The dotted line indicates the duration of the effect.



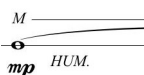
Play and stop the note randomly according to the indicated instructions about note density and dynamics. When more than one note is indicated then randomly alternate between the notes. In presence of a dot, play all notes in staccato.



There are three levels of density: Low (L): between 1 and 2 notes per bar; Medium (M): between 4 and 6 notes per bar; High (H): between 8 and 10 notes per bar. Choose a random duration for each note, but in each bar the amount of sound must be higher, or at least equal, than the amount of silence. The duration of the effect is indicated by the straight line. Arrowed lines indicate a transformation between the indicated densities. It is not mandatory to start the note when the bar starts, or when to finish it when the bar ends.



Improvise a melody with notes randomly chosen among those indicated (trying to use more than one octave when possible). Follow the instructions about note density and dynamics. As before, there are the same three levels of density L, M, H. It is not mandatory to start the note when the bar starts.



Humming on the C note (with closed mouth). Pick the best octave for your voice. Follow the instructions about note density and dynamics. As before, there are the same three levels of density L, M, H. It is not mandatory to start the note when the bar starts.

Hyper-hurdy-gurdy

S1, S2, S3, S4

Use the four pairs of sensors

Acc1, Acc2

Use the two accelerometers. Acc1 tracks front-back movements, Acc2 tracks up-down movements

P1.1, P1.2, etc.

Press pedal 1.1, 1.2, etc.

on A

Perform the indicated gestures on the central part of the superior body side of the instrument.

on B

Perform the indicated gestures on the right part of the superior body side of the instrument (near the crank).

Strings

EX.



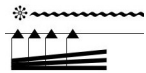
Single blowing sound produced by exhaling into the “f hole” of the instrument, without producing any defined pitch. Randomly chose the frequency of each sound.[For violin and viola only]



Play with the bow (col legno tratto) near the sadel the IV string and stop the sound production by putting the left hand on all the strings in order to produce noise. Change the position of the left hand up and down the fingerboard with a slow and free rhythm. The dotted line indicates the duration of the effect. Add the III string when indicated.



Hit the strings I and II behind the bridge col legno battuto with random patterns. Alternate randomly the two strings.



Play the indicated rhythmical pattern with pizzicato notes played sul ponticello, randomly chosen among the following pitches: C, D, E, G.

Brass and Woodwinds

EX.



Single blowing sound produced by exhaling into the instrument, without producing any defined pitch.

For the horn: remove the mouthpiece, place it on the horn's tube upside-down and blow into the back hole.

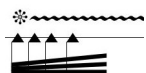
I.N. + E.X. -----



Blowing sounds produced by inhaling and exhaling into the instrument, without producing any defined pitch. Slow and free rhythm. Randomly chose the frequency of each sound. Randomly variates the dynamics between p and mf. The dotted line indicates the duration of the effect. Add Flatterzunge on the exhaled sound when indicated.



Notes with triangular head indicate tongue ram (for flute and trombone) and slap tongue (for clarinet and saxophone).



Play the indicated rhythmical pattern with notes played with tongue ram (for flute and trombone) and slap tongue (for clarinet and saxophone), randomly chosen among the following pitches: C, D, E, G.



Notes with rhomboidal head indicate air sounds: mix breath with pitch.

Pianoforte

O.S.
Glissando



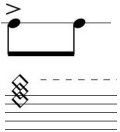
On strings, glissando: start from the lowest strings and cover more or less one octave. Use both nails and fingertips simultaneously. Keep the pedal down.



O.S.
Glissando

On strings, glissando: start from one of the highest strings and cover more or less one octave. Use the nails. The pedal is not necessary.

O.S.
hits



On strings, hit the 5/6 lowest strings with the palm of the hand

Press without playing. The dotted line indicates the duration of the effect.

Body

Luca Turchet (2015)

In this piece there is no prescript on the time signature.
Each bar corresponds to a gesture of the conductor.
The time gap between each gesture is indicated each time in the score.

A

Time 4 sec. | 9 sec.

Hurdy Gurdy

Fingertips *mf* on A

Nails on B

Fingertips *SI* on A

Nails *SI* on B

Fingertips *S2* on A

Tapping *p* *mf* *p*

Bass Flute

Oboe

Clarinet in B \flat

Tenor Sax

Bassoon

Horn in F

EX. *mf*

EX. *mf* \triangleright *p*

EX. *mf* \triangleright *p*

Trombone

Percussion

Triangle

Bass Drum

Play with a soft mallet doing circular patterns

mp L.V.

p \leftarrow *mf* \triangleright *p* sim.

Piano

Violin

EX. *mf* \triangleright *p*

sim. *mf* \triangleright *p*

EX. *mf* \triangleright *p*

sim. *mf* \triangleright *p*

EX. *mf* \triangleright *p*

sim. *mf* \triangleright *p*

Violoncello

Double Bass

4 sec.

Tm.

Hg. Nails on B Tapping *p* *mf* *p* Tapping Fingertips on A *p* *mf* *p* Tapping Nails on B *p* *mf* *p*

B.Fl.

Ob. *d* I.N. + E.X.

B \flat Cl.

T. Sx.

Bsn. I.N. + E.X. Gradually increase the breathing rhythm I.N. + E.X.

Hn. *d* *mf* EX. *mf* *p* EX. *mf* *p*

Tbn. I.N. + E.X.

Perc. *d* Triangle *mf* L.V. Tom Soft mallet Like a heartbeat *mp* *sim.*

Pno.

Vln. *mf* *p*

Vla. *d* *pp*

Vc. *d* *pp*

D.B.

B

| | 5 sec. | 9 sec. | 4 sec. | 5 sec. | 9 sec. |
|--------|---|--|--|--|---|
| Tm. | | | | | |
| Hg. | <p>Tapping</p> <p>Fingertips on A</p> <p><i>mf</i> P1.1 Loop [3 seconds] (it lasts until the end)</p> | | | <p>Tapping</p> <p>Nails on B</p> <p><i>mf</i> P1.2 Loop [3 seconds] (it lasts until the end)</p> | <p>P1.3</p> <p>(it enables the inharmonic filters activated by the sensors, and on the looped sounds)</p> |
| B.Fl. | | | | | |
| Ob. | <i>Gradually increase the breathing rythm I.N. + E.X.</i> | | | <i>Gradually increase the breathing rythm I.N. + E.X.</i> | |
| B♭ Cl. | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> | |
| T. Sx. | | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> | | <p>Gradually increase the breathing rythm I.N. + E.X.</p> | <p>repeat the pattern 8 times distanced by 1 second. Play the lowest C note.</p> <p><i>f</i> <i>p</i></p> |
| Bsn. | | | | | |
| Hn. | | | | | |
| Tbn. | <i>I.N. + E.X.</i> | | | | <i>I.N. + E.X.</i> |
| Perc. | | | | | |
| Pno. | | | | | |
| Vln. | | | <i>Add the III string</i> | | |
| Vla. | | | | <i>Add the III string</i> | |
| Vc. | <i>Add the III string</i> | | | | |
| D.B. | | <i>Add the III string</i> | | | |

C

| | | | | | | | |
|--------|---|--------------------------|------------------------------------|--------|--------|--|--------|
| Tm. | 4 sec. | 5 sec. | 4 sec. | 3 sec. | 5 sec. | 4 sec. | 3 sec. |
| Hg. | Percussive solo using beats and tapping (with fingertips, nails) on various parts of the instrument, including the keys. Use ad libitum S1, S2, S3, S4, Acc1, and Acc2. | | | | | | |
| B.Fl. | Gradually increase the breathing rythm I.N. + E.X. | | Flz. | | | Gradually increase the breathing rythm I.N. + E.X. | |
| Ob. | Pattern of noises (using the keys) | | | | | | |
| B♭ Cl. | Gradually increase the breathing rythm I.N. + E.X. | | | | | | |
| T. Sx. | Pattern of noises (using the keys) | | | | | | |
| Bsn. | Pattern of noises (using the keys) | | Pattern of noises (using the keys) | | | Pattern of noises (using the keys) | |
| Hn. | EX. | | EX. | | | EX. | |
| Tbn. | Pattern of noises (tapping on the instrument) | | | | | | |
| Perc. | Tamtam Soft mallet | 2 tom-tom Soft mallet | Like a heartbit | | | | |
| Pno. | O.S. Glissando | | O.S. hits | | | | |
| Vln. | | | | | | | |
| Vla. | | | | | | | |
| Vc. | pp | | | | | | |
| D.B. | pp | | | | | | |

D

Body

Tm. 5 sec. | 4 sec. | 3 sec. || 2 sec. | 3 sec. | 2 sec. | 3 sec. |

Hg.

B.Fl. Flz. -----

Ob. *Pattern of noises (using the keys)*
p ----- *mf* ----- *p* | *p* ----- *mf* ----- *p*

B♭ Cl. Flz. -----

T. Sx. *Flz.* -----
Gradually increase the breathing rhythm I.N. + E.X.
♩

Bsn. *Pattern of noises (using the keys)*
p -----

Hn. *Pattern of noises (tapping on the instrument)*
p ----- *mf* ----- *p*

Tbn. *mf* ----- *p* | *p* ----- *mf* ----- *p*

Perc. **Tamtam** Soft mallet *mf* L.V. | **Bass Drum** Soft mallet *mf* Like a heartbeat | *sim.*

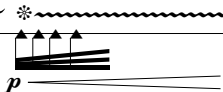
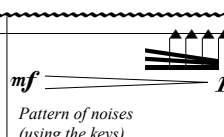

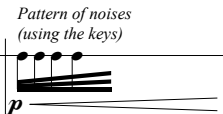
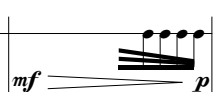

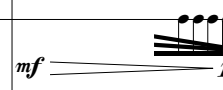
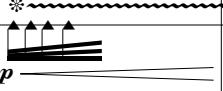
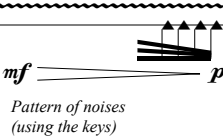
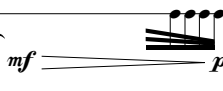
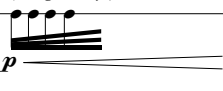
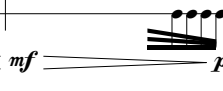

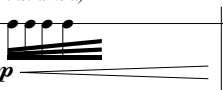
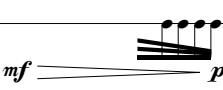
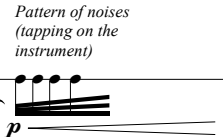
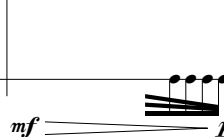
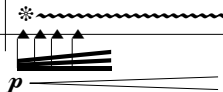
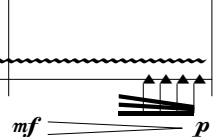
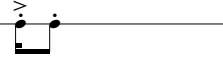
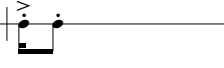
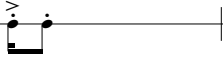
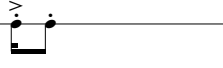
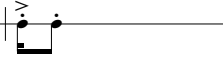
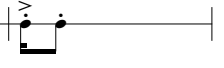
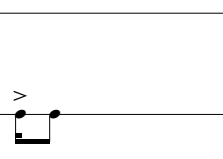
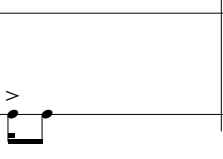
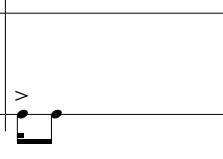
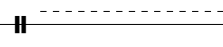
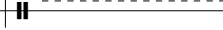
Pno. *O.S. Glissando* *O.S. hits*
> ----- *>* ----- *sim.*

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

| | 2 sec. | 3 sec. | 2 sec. | 3 sec. | 1 sec. | 2 sec. |
|--------|---|---|---|--|---|---|
| Tm. | | | | | | |
| Hg. | | | | | | |
| B.Fl. |  |  |  | |  |  |
| Ob. | |  |  | | | |
| B> Cl. | | | | | | |
| T. Sx. | | |  |  | | |
| Bsn. |  | | |  |  |  |
| Hn. | | |  |  | | |
| Tbn. |  |  | | |  |  |
| Perc. |  |  |  |  |  |  |
| Pno. |  | |  | |  | |
| Vln. | | | | | | |
| Vla. | | | | | | |
| Vc. |  | | | | | |
| D.B. | | | | |  | |

| | 3 sec. | 1 sec. | 2 sec. | 3 sec. | 1 sec. | 2 sec. | |
|--------|--------|--------|--------|--------|--------|--------|--|
| Tm. | | | | | | | |
| Hg. | | | | | | | |
| B.Fl. | | | | | | | |
| Ob. | | | | | | | |
| B> Cl. | | | | | | | |
| T. Sx. | | | | | | | |
| Bsn. | | | | | | | |
| Hn. | | | | | | | |
| Tbn. | | | | | | | |
| Perc. | | | | | | | |
| Pno. | | | | | | | |
| Vln. | | | | | | | |
| Vla. | | | | | | | |
| Vc. | | | | | | | |
| D.B. | | | | | | | |

Body

accelerando e crescendo poco a poco

3 sec.

Pattern of noises (using the keys)

I.N. + E.X.

Pattern of noises (tapping on the soundboard)

Pattern of noises (tapping on the instrument)

Bass Drum and Triangle together

Pattern of noises (tapping on the soundboard)

Pattern of noises (tapping on the soundboard)

Pattern of noises (tapping on the soundboard)

This musical score is for the piece "Body" and is arranged for a large ensemble. The instruments listed on the left are: Tm., Hg., B.Fl., Ob., B♭ Cl., T. Sx., Bsn., Hn., Tbn., Perc., Pno., Vln., Vla., Vc., and D.B. The score is divided into five measures. The notation includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p m.s.p.* (piano molto sostenuto). It also features specific performance instructions like "Pattern of noises (using the keys)", "Pattern of noises (tapping on the instrument)", and "Pattern of noises (tapping on the soundboard)". There are several instances of "I.N. + E.X." (Instruments + Extras) and "W.N." (Wind Noise) markings. The Percussion part consists of six rhythmic pulses. The strings (Vln., Vla., Vc., D.B.) play a melodic line that changes in dynamics and articulation across the measures. The woodwinds and brass parts are primarily silent, with some noise patterns indicated by wavy lines and asterisks.

(the filters on the looped sounds gradually change from inharmonic to C major sus 2)

Pattern of noises (using the keys)

Pattern of noises (tapping on the instrument)

I.N. + E.X.

W.N.

ppp

Add the III string

L

m.s.p.

Detailed description of the musical score: The score is for a piece titled 'Body' on page 10. It features a variety of instruments. The top staves include Tm (Tom) and Hg (Harp/Guitar). The woodwind section includes B.Fl. (Bass Flute), Ob. (Oboe), B♭ Cl. (Bass Clarinet), T. Sx. (Tenor Saxophone), Bsn. (Bassoon), Hn. (Horn), and Tbn. (Trumpet). The percussion section includes Perc. (Percussion) and Pno. (Piano). The string section includes Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into measures, with dynamic markings such as *p*, *mf*, and *ppp*. Performance instructions include 'Pattern of noises (using the keys)' and 'Pattern of noises (tapping on the instrument)'. Technical notes include 'I.N. + E.X.', 'W.N.', and 'Add the III string'. The piano part shows a *ppp* dynamic and includes a section with a wavy line and a circled 'X'.

Tm. | 4 sec. | 3 sec. | 4 sec. | 5 sec. | 3 sec.

Hg. **P1.4** It enables the sound processing on the sympathetic strings Solo using the sympathetic strings and percussive sounds. Use ad libitum (S1, S2, S3, and S4).

B.Fl. *W.N.* *f* *EX.* *IN. + E.X.*

Ob. *mf* *p* *W.N.* *sfz* *EX.* *IN. + E.X.*

B♭ Cl. *p* *mf* *p* *sfz* *EX.* *IN. + E.X.*

T. Sx. *W.N.* *sfz* *EX.* *IN. + E.X.*

Bsn. *sfz* *EX.* *IN. + E.X.*

Hn. *mf* *p* *W.N.* *sfz* *EX.* *mf* *p* *EX.* *mf* *p* *EX.*

Tbn. *IN. + E.X.* *EX.* *IN. + E.X.* *sfz*

Perc. **Tamtam** **Bass Drum** Play with a soft mallet doing circular patterns *p* *mf* *p* *sim.*

Pno. *p*

Vln. *mf* *p* *L.* *qua.* *p* *m.s.p.*

Vla. *p* *m.s.p.*

Vc. *L.* *p* *m.s.p.*

D.B. *W.N.* *Add the III string*

Tm. 4 sec. | 5 sec. | 3 sec. | 4 sec. | 5 sec. | 3 sec. | 4 sec. | 5 sec. | 3 sec. | 4 sec. | 5 sec. | 3 sec. |

Hg.

B.Fl. *I.N. + E.X.*

Ob. *I.N. + E.X.*

B♭ Cl. *I.N. + E.X.*

T. Sx. *I.N. + E.X.*

Bsn. *I.N. + E.X.*

Hn. *EX.*
mf > *p*

Tbn. *I.N. + E.X.*

Perc.

Pno.

Vln. *8va*

Vla. *Add the III string*

Vc. *Add the III string*

D.B. *L*
p m.s.p.

Detailed description of the musical score: The score is for a section titled 'Body' on page 12. It features a woodwind section with parts for Trombone (Tm.), Horn (Hg.), Bass Flute (B.Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sx.), and Bassoon (Bsn.). The woodwinds are marked with 'I.N. + E.X.' and a slash, indicating specific performance techniques. The Horn section (Hn.) has six parts, each marked with 'EX.' and a dynamic marking that transitions from *mf* to *p*. The Trombone (Tbn.) part is also marked with 'I.N. + E.X.' and a slash. The Percussion (Perc.) part is indicated by a dashed line. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin part has an *8va* marking. The Viola and Violoncello parts have instructions to 'Add the III string'. The Double Bass part is marked with *L* and *p m.s.p.*. The score is divided into measures corresponding to the timing indicated at the top: 4 sec., 5 sec., 3 sec., 4 sec., 5 sec., 3 sec., 4 sec., 5 sec., 3 sec., 4 sec., 5 sec., 3 sec.

4 sec. | 5 sec. | 3 sec. | 4 sec. | 5 sec. |

the filtered looped sounds gradually disappear

Tm.

Hg.

B.Fl.

Ob.

B \flat Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

ppp

ppp

ppp

ppp

ppp

Mind

Luca Turchet (2015)

The electronics plays a pedal of A until the end of the part. This sound is spatialized on all loudspeakers according to a front-back pattern.

A

♩ = 72

Hurdy Gurdy

P2.1 (it enables the sound processing for the trumpets)

Trp 1

Trp 3

Trp 1

S1 Delays

Flz.

S1 Delays

Flz.

Flute

pp

Oboe

Clarinet in B \flat

Flz.

pp

Tenor Sax

Bassoon

Horn in F

Trombone

Percussion

2 tom-toms

Play with brushes doing circular patterns

p

mf

p

mf

p

mf

Piano

Violin

Viola

pizz.

mf

p

Cello

pizz.

mf

p

Double Bass

pizz.

mf

p

mf

Trp 3
Trp 2
Trp 1

S1-----
Delays
Flz.-----
S1-----
S1-----

Fl.
mf

Ob.
p
mf

B♭ Cl.
Flz.-----
mf

T. Sx.
pp
mf

Bsn.
mf
p

Hn.
ppp

Tbn.
Con sord.
mf

Perc.
p
mf
p
mf
Keep doing circular patterns with one hand on a tom, with the same previous dynamics

Pno.
mp
* * *

Vln.
pizz.
p
mf
p
mf

Vla.
mf
p
mf
p

Vc.
mf
p

D.B.
arco molto vibrato
no vibrato
p
mf

21

Hg. *SI-----*

Fl.

Ob. *p* *mf* *p* *mf* *p* *mf*

B♭ Cl.

T. Sx.

Bsn. *mf* *p* *mf* *p* *mf* *p*

Hn. *mf* *ppp* *mf*

Tbn. *ppp* *mf* *ppp*

Perc. *p* *mf* *p* *mf* *p* *mf* *p*

Pno. *arco* *no vibrato* *molto vibrato* *arco* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato*

Vln. *p* *mf* *p* *mf* *p* *mf* *arco* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato*

Vla. *mf* *p* *mf* *p* *mf* *p* *arco* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato*

Vc. *arco* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato*

D.B. *mf* *p* *mf* *p* *mf* *p* *arco* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato* *molto vibrato* *no vibrato*

Mind

4
C

Chrt 2

D

Hg. (Harp):
33
Remove Trp1
Remove Trp2
Remove Trp3
P2.2
S3-----
Delays
S3-----
Delays
S1-----
Glissando
+ Delays
S3-----
Delays
(it enables the sound processing for melodic strings and disables trumpets)

Fl. (Flute):
33
Flz. -----
mf

Ob. (Oboe):
p

B♭ Cl. (Bass Clarinet):
Flz. -----
mf

T. Sx. (Trumpet):
mf ----- *pp* ----- *mf*

Bsn. (Bassoon):
mf ----- *p*

Hn. (Horn):
33
ppp

Tbn. (Tuba):
Senza sord.
mf

Perc. (Percussion):
33
Snare Drum
mf

Pno. (Piano):
33
----- *

Vln. (Violin):
33
p ----- *mf* ----- *p* ----- *mf* ----- *p*
----- *no vibrato* ----- *molto vibrato* ----- *no vibrato* ----- *s.p.* ----- *s.t.*

Vla. (Viola):
mf ----- *p* ----- *mf* ----- *p* ----- *mf*
----- *molto vibrato* ----- *no vibrato* ----- *s.p.* ----- *s.t.*

Vc. (Violoncello):
p ----- *mf* ----- *p* ----- *mf* ----- *p*
no vibrato

D.B. (Double Bass):
mf ----- *p* ----- *mf*

42

Hg. S3 Delays S1 Glissando + Delays S3 Delays S3 Delays S1 Glissando + Delays

Fl. Flz. pp mf

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc. mf f

Pno. pp f

Vln. s.p. s.t. s.p. mf p s.p. s.t. s.p.

Vla. mf p mf f

Vc. s.p. s.t. s.p. mf s.t.

D.B. mf s.p. s.t. p f

Mind

6
E

$\text{♩} = 132$

Hg. $\text{♩} = 132$
S3 Delays
Use the sensor *ad libitum*
Use the technique "back and forth".
Change the indicated rhythmic patterns *ad libitum*, for example using the tremolo technique.

Fl.
Ob.
B♭ Cl.
T. Sx.
Bsn.

Hn.
Tbn. $\text{♩} = 132$
ppp *mf* *ppp*
Flz. *Flz.*

Perc. $\text{♩} = 132$
Tubular Bells
mf L.V.
2 tom-toms
mf Hard mallet
sim.

Pno. $\text{♩} = 132$
mp

Vln.
Vla.
Vc.

D.B. $\text{♩} = 132$
mf *ppp* *mf*

62

Hg.

Use Acc 1 ad libitum
Oct. Sup.

Fl.

Flz.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

mf

ppp

mf

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

ppp

mf

ppp

Detailed description of the musical score: This page of the score, titled 'Mind', is page 7. It features a variety of instruments. The Harp (Hg.) has a treble clef and a key signature of one sharp (F#), with a melodic line starting at measure 62. The Flute (Fl.) and Clarinet in B-flat (B♭ Cl.) parts are mostly silent, with some flute trills (Flz.) in measures 65 and 68. The Oboe (Ob.) has a treble clef and a key signature of one sharp, playing a melodic line with triplets and dynamics ranging from forte (f) to piano (p). The Trombone (Tbn.) has a bass clef and a key signature of one sharp, playing a rhythmic accompaniment with dynamics from mezzo-forte (mf) to pianissimo (ppp). The Percussion (Perc.) part has a drum set icon and a rhythmic pattern. The Piano (Pno.) has a grand staff with a key signature of one sharp, playing a harmonic accompaniment. The Violin (Vln.) has a treble clef and a key signature of one sharp, playing a melodic line with dynamics from piano (p) to forte (f). The Double Bass (D.B.) has a bass clef and a key signature of one sharp, playing a rhythmic accompaniment with dynamics from pianissimo (ppp) to mezzo-forte (mf).

74

Hg.

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

Flz.-----

p *f* *p*

f *p* *f*

Flz.-----

Flz.-----

ppp *mf* *ppp*

Flz.

Flz.

Flz.

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *f*

mf *ppp* *mf*

Flz.-----

Flz.-----

Flz.-----

F

86

Hg.

86

86

86

Fl.

Flz.

f

p

Ob.

p

f

B♭ Cl.

f

p

T. Sax.

p

f

Bsn.

86

Hn.

86

Tbn.

Flz.

mf

ppp

86

Perc.

86

Pno.

86

Vln.

p

f

p

f

p

f

p

f

Vla.

p

f

p

f

Vc.

86

D.B.

ppp

mf

Gradually increase the presence of the tremolo

94

Hg.

Fl. *f* Flz. *p*

Ob. *p* *f*

B♭ Cl. *f* *p*

T. Sx. *p* *f*

Bsn. *p*

Hn. Flz. *f*

Tbn. *mf* *ppp*

Perc.

Pno.

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f*

D.B. *ppp* *mf*

Detailed description: This page of a musical score, titled "Mind", covers measures 94 to 100. The score is arranged in a standard orchestral layout. The top staff is for Flute (Fl.), which includes a Flageolet (Flz.) section. The Oboe (Ob.) and Bassoon (Bsn.) parts feature triplets. The Clarinet in B-flat (B♭ Cl.) also has triplets. The Saxophone (T. Sx.) and Horn (Hn.) parts include Flageolet sections. The Trombone (Tbn.) part has dynamic markings of *mf* and *ppp*. The Percussion (Perc.) part has a steady rhythm. The Piano (Pno.) part consists of chords. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts show dynamic changes and hairpins. The Double Bass (D.B.) part has dynamic markings of *ppp* and *mf*.

This page of the musical score for "Mind" (page 11) features a variety of instruments. The Flute (Fl.) part includes dynamic markings of *f*, *p*, and *f*, with "Flz." (flautando) markings above the staff. The Oboe (Ob.) and Bassoon (Bsn.) parts feature triplets and dynamic markings of *p* and *f*. The Clarinet in B-flat (B♭ Cl.) part has dynamic markings of *f* and *p*. The Saxophone (T. Sx.) part has dynamic markings of *p* and *f*. The Bassoon (Bsn.) part has dynamic markings of *f* and *p*. The Horn (Hn.) part has dynamic markings of *p* and *f*, with "Flz." markings above the staff. The Trombone (Tbn.) part has dynamic markings of *mf* and *ppp*, with "Flz." markings above the staff. The Percussion (Perc.) part has a rhythmic pattern of eighth notes. The Piano (Pno.) part has a rhythmic pattern of eighth notes. The Violin (Vln.) part has dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The Viola (Vla.) part has dynamic markings of *p* and *f*. The Violoncello (Vc.) part has dynamic markings of *p* and *f*. The Double Bass (D.B.) part has dynamic markings of *ppp* and *mf*. The score is in 4/4 time and features a key signature of one flat (B-flat).

G

112

Hg. S1 Glissando + Delays Use the sensor ad libitum

Fl. Flz. p

Ob. f p

B♭ Cl. p

T. Sx. Flz. f p

Bsn. p

Hn. Flz. f p

Tbn. Flz. p

Perc. Snare Drum p

Pno. p

Vln. p f p

Vla. f p

Vc. f p

D.B. mf p

H

120

Remove Cht 2 P2.3

Trp 1
Trp 2
Trp 3

Cadanza using the trumpets. Follow the chord progression used before, and make variations on the indicated rythmical pattern.

(it enables the sound processing for the trumpettes and disables the melodic strings)

sim.

End of the cadanza: Rallentando on the rythmical patterns and diminish the density of the buzzing noises until no noise is present.

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc.

Tamtam
L.V.

Pno.

Vln.

Vla.

Vc.

D.B.

134
Harp: Use the sensor ad libitum
Reverber

134
Flz. -----
mf

134
Ob. p

134
B♭ Cl. Flz. -----
mf

134
T. Sax. Flz. -----
mf

134
Bsn. mp

134
Hn. mp

134
Tbn. Con sord.
mp

134
Perc. Play with brushes, doing circular patterns with one hand on a single tom
2 tom-toms

134
Pno. mp

134
Vln. s.t. → s.p. → s.t. → s.p. → s.t. → s.p.
mf no vibrato

134
Vla. s.p. → s.t. → s.p. → s.t. → s.p. → s.t.
mf no vibrato

134
Vc. s.t. → s.p. → s.t. → s.p. → s.t. pizz. ord.
mf no vibrato

134
D.B. s.p. → s.t. → s.p. pizz. ord.
mf no vibrato

L.V. sim.

rit.

146

Hg.

146

146

p

Fl.

146

Flz.

Flz.

Flz.

ppp

Ob.

B♭ Cl.

146

Flz.

Flz.

Flz.

ppp

T. Sx.

146

Flz.

Flz.

Flz.

Flz.

ppp

Bsn.

ppp

Hn.

146

ppp

Tbn.

ppp

Perc.

146

ppp

Pno.

146

ppp

Vln.

146

s.t.

s.p.

s.t.

pizz. ord.

L.V.

sim.

ppp

Vla.

pizz. ord.

L.V.

sim.

ppp

Vc.

ppp

D.B.

ppp

Spirit

Luca Turchet (2015)

The electronics plays a pedal of D until the end of the part.
This sound is spatialized on all loudspeakers according to a pulsation pattern.

A ♩ = 132 ♩ = 132

Hurdy Gurdy

P3.1
Activates the sound processing for drones, sympathetic strings, melodic strings, and trumpettes.

Brd 2

Flute

Oboe

Clarinet in B \flat

Tenor Sax

Bassoon

Horn in F

Trombone

Percussion

Bass Drum

Piano

Violin

Viola

Cello

Double Bass

$\text{♩} = 132$

Musical score for the piece "Spirit", page 2. The score is written for a full orchestra and includes the following instruments and parts:

- Hg. (Harp):** Treble and Bass clefs, 4/4 time signature. Measure 13 is marked with a fermata.
- Fl. (Flute):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *f*, *p*, *f*, and *p*. Fingerings 6, 3, and 5 are indicated.
- Ob. (Oboe):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *p*, *f*, *p*, and *f*. Fingerings 5, 6, and 3 are indicated.
- B♭ Cl. (Bass Clarinet):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *f*, *p*, *f*, and *p*. Fingerings 3, 5, and 6 are indicated.
- T. Sx. (Tenor Saxophone):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *p* and *f*. Fingerings 5, 6, and 3 are indicated.
- Bsn. (Bassoon):** Bass clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *p* and *f*. Fingerings 5, 6, and 3 are indicated.
- Hn. (Horn):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a sustained chord with dynamics *p*, *f*, and *p*. Flz. (Feltz) is indicated.
- Tbn. (Tuba):** Bass clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a sustained chord with dynamics *f*, *p*, *f*, and *p*. Flz. (Feltz) is indicated.
- Perc. (Percussion):** Two staves. The top staff is marked with a fermata. The bottom staff has a tom drum part starting in measure 15 with a "Tom" box and "Hard mallet" instruction. Dynamics *f* are indicated.
- Pno. (Piano):** Treble and Bass clefs, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a sustained chord with dynamics *ff*.
- Vln. (Violin):** Treble clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *f*, *p*, *f*, and *p*. Fingerings 6, 3, and 5 are indicated.
- Vla. (Viola):** Bass clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *p* and *f*. Fingerings 5, 6, and 3 are indicated.
- Vc. (Violoncello):** Bass clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a melodic line with dynamics *f* and *p*. Fingerings 3, 5, and 6 are indicated.
- D.B. (Double Bass):** Bass clef, 4/4 time signature. Measure 13 is marked with a fermata. Measures 14-16 feature a sustained chord with dynamics *p* and *f*. m.s.p. (mezzo-soprano) is indicated.

$\text{♩} = 132$

17

Harp (Hg)

Flute (Fl.) *p*

Oboe (Ob.)

Bass Clarinet (B. Cl.) *p*

Trombone Saxophone (T. Sx.) *p*

Bassoon (Bsn.)

Horn (Hn.)

Trombone (Tbn.)

Percussion (Perc.)

Piano (Pno.)

Violin (Vln.) *sfz*

Viola (Vla.) *sfz*

Violoncello (Vc.) *sfz*

Double Bass (D.B.)

sfz

* (at end of Vln. part)

The musical score is arranged for a large symphony orchestra. It begins at measure 27. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 132 beats per minute. The score includes parts for:

- Flute (Fl.):** Starts at measure 27 with a piano (*p*) dynamic, featuring a melodic line with triplets and sextuplets, transitioning to a forte (*f*) dynamic and ending at measure 29 with a piano (*p*) dynamic.
- Oboe (Ob.):** Enters at measure 27 with a fortissimo (*ff*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a piano (*p*) dynamic.
- Bassoon (Bsn.):** Enters at measure 27 with a forte (*f*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a piano (*p*) dynamic.
- Clarinet (Cl.):** Enters at measure 27 with a piano (*p*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a forte (*f*) dynamic and a piano (*p*) dynamic.
- Saxophone (T. Sx.):** Enters at measure 27 with a fortissimo (*ff*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a piano (*p*) dynamic.
- Horn (Hn.):** Plays a constant low note with a forte (*f*) dynamic in the first part, and a fortissimo (*ff*) dynamic in the second part.
- Trombone (Tbn.):** Plays a constant low note with a piano (*p*) dynamic in the first part, and a forte (*f*) dynamic in the second part.
- Percussion (Perc.):** Includes a Snare Drum part starting at measure 29, marked with a forte (*f*) dynamic and a hard mallet.
- Piano (Pno.):** Enters at measure 29 with a fortissimo (*ff*) dynamic, playing a melodic line with triplets and sextuplets.
- Violin (Vln.):** Enters at measure 27 with a piano (*p*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a forte (*f*) dynamic.
- Viola (Vla.):** Enters at measure 27 with a forte (*f*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a piano (*p*) dynamic.
- Cello (Vc.):** Enters at measure 27 with a piano (*p*) dynamic, playing a melodic line with triplets and sextuplets, ending at measure 29 with a forte (*f*) dynamic.
- Double Bass (D.B.):** Enters at measure 27 with a forte (*f*) dynamic, playing a constant low note, ending at measure 29 with a piano (*p*) dynamic.

Spirit

B

♩ = 208 (in 1)

Symp 2

L.V.
Accel-----
Delays

Hg.

Fl. *p*

Ob.

B♭ Cl. *p*

T. Sx. *p*

Bsn. *ppp* < *mp* > *ppp* *ppp* < *mp* > *ppp* *ppp* < *mp* > *ppp*

Hn.

Tbn.

Perc. *p* *crescendo poco a poco*

Pno.

Vln. *p* *secco* *sim.* *crescendo poco a poco*

Vla. *p* *secco* *sim.*

Vc. *p* *secco* *sim.* *crescendo poco a poco*

D.B. *ppp* < *mp* > *ppp* *ppp* < *mp* > *ppp* *ppp* < *mp* > *ppp*

Spirit

Hg. ⁴³ ⁴³

Fl. ⁴³

Ob.

B♭ Cl.

T. Sx.

Bsn. ⁴³

Hn. ⁴³

Tbn.

Perc. ⁴³ ⁴³

Pno. ⁴³

Vln. ⁴³ ⁴³

Vla. ⁴³

Vc. ⁴³

D.B. ⁴³

Spirit

Cht 1

C

55

Hg. L.V. Acc1 Delays P3.2 Trp 2 Delays

Rhythmic improvisation with the trumpet's buzzing noise following the rhythm of a fandango basco. Use S1 ad libitum.

Use the sensor ad libitum S2 Glissando + Delays

(It enables the sound processing for trumpets and melodic strings and disable it for sympathetic strings)

Improvisation using S4 and S2

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn. Flz. Flz.

ppp < mp > ppp *mf*

Hn. Flz. sim. Flz. Flz.

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

Tbn. *ppp* *f*

Perc. *f* *mf*

Pno. *mf* *sim.*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *ppp < mp > ppp* *ppp < mp > ppp* *p < mf > p*

69

Hg.

69

69

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

mf

mf

Hn.

69

Flz. *tr*

Flz. *tr*

mf

p < mf > p

mf

p < mf > p

p < mf > p

p < mf > p

Con sord.

Tbn.

mf

mf

Perc.

69

Pno.

69

Vln.

Vla.

Vc.

D.B.

f

p < mf > p

f

p < mf > p

Spirit

D ♩ = 160

85

Hg.

85

85

Fl.

mf *f*

Ob.

mf *f*

B♭ Cl.

mf *f*

T. Sx.

mp

Bsn.

mf *f*

Hn.

mf *p* < *mf* > *p* *f*

Tbn.

mf *f*

Perc.

2 tom-toms
Hard mallet
mp

Pno.

Vln.

f *mf* pizz.

Vla.

f *mf* pizz.

Vc.

f *mf* pizz.

D.B.

f *p* < *mf* > *p* *f*

99
Hg. *S3 Fifth*

99
Fl. *p*

99
Ob. *f*

99
B♭ Cl. *f*

99
T. Sax.

99
Bsn. *mp*

99
Hn. *mp*

99
Tbn. *mp* Senza sord.

99
Perc. *mf* Snare Drum

99
Pno. *f*

99
Vln. *mp*

99
Vla. *p* s.t.

99
Vc.

99
D.B. *mf* pizz.

III

Hg. *S3 Fifth*

Fl. *mp*

Ob. *f*

B♭ Cl. *mp*

T. Sx. *mp*

Bsn. *mf*

Hn. *Flz.*

Tbn. *mf*

Perc. *2 tom-toms mp* *Snare Drum mf*

Pno. *mp*

Vln. *pizz. f* *arco mp*

Vla. *pizz. ord. f*

Vc. *pizz. f*

D.B. *mf*

Spirit

123

Hg. *Rhythmic improvisation with the trumpette's buzzing noise following the rhythm of a bourrée à deux temps*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

T. Sx. *mp*

Bsn. *mp*

Hn.

Tbn. *mp*

Perc. **Tamtam**
L.V. *mf* sim.

Pno. *f*

Vln. *f* pizz.

Vla. *f* pizz.

Vc. arco m.s.p. *ppp*

D.B. arco m.s.p. *ppp*

135

Acc1 -
Octaves Inf
+ Vibrato

Hg.

135

Fl.

Ob.

B♭ Cl.

T. Sax.

Bsn.

Hn.

Tbn.

Perc.

135

135

Bass Drum

L.V.

mf

Pno.

ppp

f

135

Vln.

Vla.

Vc.

D.B.

f

Col legno
battuto

p

f

147

Hg.

147

147

Fl.

mf

f

Ob.

mf

f

B♭ Cl.

mf

f

T. Sx.

mf

f

Bsn.

mf

f

Hn.

mf

Tbn.

mf

f

Perc.

147

147

sim.

Tamtam

p

Pno.

f

ppp

f

Vln.

147

arco

f

Col legno battuto

p

mf

Vla.

arco

f

Col legno battuto

p

mf

Vc.

arco

f

mf

D.B.

f

159

Hg. *Accel* *Octaves Inf* *+ Vibrato*

Fl.

Ob.

B♭ Cl. *mp*

T. Sx. *mp*

Bsn. *p*

Hn. *p*

Tbn.

Perc. *mf* L.V. *mf* L.V. *sim.*

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

-----*

171

Hg.

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

mf

f

Tamtam

L.V.

sim.

ord.

Col legno battuto

mf

f

Musical score for measures 183-188. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), Trombone (Tbn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 183-188 show a dynamic shift from *mf* to *f* starting in measure 185. The woodwinds (Fl., Ob., B♭ Cl., Tbn., Hn.) and strings (Vln., Vla., Vc., D.B.) play a melodic line with various articulations and phrasings. The Percussion part includes a section for 2 tom-toms in measure 188. The Piano part features complex rhythmic patterns with multi-measure rests and dynamic markings of *f* and *p*.

Measure 183: *mf*

Measure 184: *mf*

Measure 185: *f*

Measure 186: *f*

Measure 187: *f*

Measure 188: *f*

2 tom-toms

Col legno battuto

ord.

mf



♩ = 208 (in 1)

Hg. ¹⁹⁰ *Solo using S1, S2, S3, and S4*
Rhythmic improvisation with the trumpette's buzzing noise following the rhythm of a fandango basco.

Fl. ¹⁹⁰
 Ob. ¹⁹⁰
 B♭ Cl. ¹⁹⁰ *p crescendo poco a poco*
 T. Sx. ¹⁹⁰ *p crescendo poco a poco*
 Bsn. ¹⁹⁰ *p crescendo poco a poco*

Hn. ¹⁹⁰
 Tbn. ¹⁹⁰

Perc. ¹⁹⁰ *p crescendo poco a poco*

Pno. ¹⁹⁰ *ppp* *f*
scd ----- *

Vln. ¹⁹⁰ *p* *s.p.* *s.t.* *f*

Vla. ¹⁹⁰

Vc. ¹⁹⁰ *f* *ppp* *s.p.* *s.t.* *ppp*

D.B. ¹⁹⁰ *f* *ppp*

207

Hg.

207

207

Fl.

Ob.

B♭ Cl.

T. Sax.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

ppp

f

f

f

f

p

mf

p

mf

s.p.

s.t.

f

s.p.

s.t.

p

mf

226

Hg.

226

226

Fl.

Ob.

B♭ Cl.

mf

T. Sax.

mf

Bsn.

mf

Hn.

Tbn.

Perc.

226

mf

Pno.

226

mf

Vln.

p s.p. *f*

Vla.

Vc.

s.p. *ppp* s.t. *mf*

D.B.

242

Hg.

242

242

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mf

ppp

Senza sord.

f

ppp

f

p

f

p

f

s.p.

s.l.

s.p.

s.l.

ppp

f

*

258

Hg.

258

258

Fl.

ff >

Ob.

ff

B♭ Cl.

ff >

T. Sx.

Bsn.

ff >

Hn.

258

Tbn.

258

Perc.

Tamtam

f L.V.

258

Pno.

258

Vln.

ord. *ff* >

Vla.

ord. *ff* >

Vc.

ord. *ff* >

D.B.

273

Hg. *Solo using S1, S2, S3, and S4*
Rhythmic improvisation with the trumpette's buzzing noise following the rhythm of a kost ar c'hood

Fl.

Ob.

B♭ Cl. *mp*

T. Sx. *mp*

Bsn.

Hn. *pp* *con sordina*

Tbn. *pp*

Perc. **Snare Drum** *mf*

Pno.

Vln. *pizz.*

Vla. *f*

Vc. *f*

D.B.

286

Hg.

286

286

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

mf

Hn.

Tbn.

286

Perc.

286

286

2 tom-toms

Snare Drum

mp

mf

Pno.

286

mp

Vln.

286

mf

Vla.

mf

arco

Vc.

arco

D.B.

pizz.

mp

302

Hg.

302

302

Fl. *p* *f*

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. *pp* *p*

Tbn. Senza sord. *pp* Flz. *f*

Perc. 2 tom-toms *mp*

Pno. *mf*

Vln. arco *mp* *f* *p*

Vla. s.t. *p* *f*

Vc. *f* *p*

D.B. arco *p* m.s.p. *p*

This musical score is for the piece "Spirit" and is page 26. It features a variety of instruments including Harp (Hg.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Trumpet in C (T. Sx.), Bassoon (Bsn.), Horns (Hn.), Trombones (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes several rehearsal marks, all labeled "311". Key musical elements include:

- Harp (Hg.):** Remains silent throughout this section.
- Flute (Fl.):** Enters in the second measure with a melodic line, marked *p* (piano) and *f* (forte).
- Oboe (Ob.):** Enters in the second measure with a melodic line, marked *p* and *f*.
- B♭ Clarinet (B♭ Cl.):** Enters in the second measure with a melodic line, marked *f* and *p*.
- Trumpet in C (T. Sx.):** Enters in the second measure with a melodic line, marked *ff* (fortissimo) and *p*.
- Bassoon (Bsn.):** Enters in the second measure with a melodic line, marked *f* and *p*.
- Horns (Hn.):** Play sustained chords. Horn 1 (Hn.) is marked *f* and *p*. Horn 2 (Tbn.) is marked *p* and *f*.
- Percussion (Perc.):** Remains silent throughout this section.
- Piano (Pno.):** Remains silent throughout this section.
- Violin (Vln.):** Remains silent throughout this section.
- Viola (Vla.):** Enters in the second measure with a melodic line, marked *f* and *p*. The notation includes "ord." (ordine).
- Violoncello (Vc.):** Remains silent throughout this section.
- Double Bass (D.B.):** Play sustained chords, marked *f* and *p*.

The score is written in 2/4 time and features various dynamics such as *p*, *f*, *ff*, and *ord.* (ordine).

314 $\text{♩} = 140$

Hg. *Solo using S1, S2, S3, and S4*

Hg. *Rhythmic improvisation with the trumpet's buzzing noise following the rhythm of a bourrée à deux temps*

Fl.

Ob. *p*

B♭ Cl. *p*

T. Sx. *p*

Bsn. *p* *pp* *mf*

Hn. *pp* *mf*

Tbn. *pp* *mf*

Perc. **Bass Drum**
Soft mallet *mf*

Pno. *f*

Vln. *mf* *Col legno battuto*

Vla. *mf* *Col legno battuto*

Vc. *mf* *Col legno battuto*

D.B. *mf* *Col legno battuto*

Red. *Col legno battuto* *

326

Hg.

326

326

Fl.

p ————— *mf*

Ob.

p ————— *mf*

B♭ Cl.

p ————— *mf*

T. Sx.

pp ————— *mf* *p*

Bsn.

p

Hn.

p

Tbn.

p

Perc.

326

p ————— *mf*

Pno.

ppp ————— *f*

326

Vln.

p

Vla.

p

Vc.

p

D.B.

p

*

Musical score for Spirit, page 29, measures 342-351. The score includes parts for Hg., Fl., Ob., B♭ Cl., T. Sx., Bsn., Hn., Tbn., Perc., Pno., Vln., Vla., Vc., and D.B. The key signature is B-flat major (one flat). The score features various dynamics such as *p*, *mf*, *f*, and *mp*, as well as articulation marks like accents and slurs. The Percussion part includes a section marked *Teo.* (Tambourine). The strings (Vln., Vla., Vc., D.B.) have an *ord.* (ordained) section starting at measure 348. A double asterisk ****** is located at the end of the Percussion staff at measure 351.

354

Hg.

354

354

Fl.

Ob.

mf

ff

B♭ Cl.

ff

T. Sx.

Bsn.

mf

ff

Hn.

ff

Tbn.

mf

ff

Perc.

354

354

Pno.

ff

p

Vln.

ff

p

ff

Vla.

p

ff

p

Vc.

ord.

p

ff

D.B.

f

Soul

Luca Turchet (2015)

B

Solo with pizzicato technique
on the G Ionian scale

♩ = 60

A

Hurdy Gurdy
Cht 2
Wheel off

Flute
I.N. + E.X.

Oboe

Clarinet in B \flat
I.N. + E.X.

Soprano Sax
I.N. + E.X.

Bassoon
I.N. + E.X.

Horn in F
EX. mf \rightarrow p

Trombone

Percussion
Crotales with double bass bow
Glockenspiel
 mp L.V. sim.
 mp L.V. sim.

Piano
O.S. Glissando
 mp

Violin
L
dolcissimo
 p

Viola
L
dolcissimo
 p

Cello
L
dolcissimo
 ppp

Double Bass
M
dolcissimo
 mp

C Soul

Solo with pizzicato technique on the C Lidian scale

Use S3 ad libitum
Delays

I.N. + E.X.

L

ppp

M

mp

I.N. + E.X.

L

mp *dolcissimo*

L

mp Glockenspiel and crotales (with bow) must play the same notes homoritmically

L

sim.

L

sim. Glockenspiel and crotales (with bow) might play different notes, and homoritmically

15^{ma}

3:2

M *L*

mp ppp

L *M*

ppp mp

ppp mf

Solo with pizzicato technique on the A Dorian scale

The musical score is divided into two systems. The first system covers measures 24 to 27, and the second system covers measures 28 to 31. The Flute part features a solo with a pizzicato technique on the A Dorian scale. Dynamics include ppp, mp, mf, and pp. Performance instructions include breath marks (L, M, H) and articulation marks (EX., s.t. no vibrato). The Percussion part features a Triangle. The Piano part features a tremolo effect. The Violin, Viola, Violoncello, and Double Bass parts feature dynamics of mf and pp.

Soul

G

Solo with pizzicato technique on the F# Locrian scale

H

Solo with normal technique on the G Ionian scale

Score for 'Soul' featuring various instruments and dynamic markings. The score is divided into two sections: 'G' (Solo with pizzicato technique on the F# Locrian scale) and 'H' (Solo with normal technique on the G Ionian scale). The instruments listed are Hg., Fl., Ob., B♭ Cl., S. Sx., Bsn., Hn., Tbn., Perc., Pno., Vln., Vla., Vc., and D.B. The score includes dynamic markings such as *ppp*, *mp*, *mf*, *p*, and *pp*. Performance instructions include 'Wheel on', 'Remove Cht 2', 'EX', 'Con sord.', 's.t. no vibrato', and 'no vibrato'. The score is marked with measure numbers 32 and 33. The key signature is one sharp (F#).

Soul

Solo with normal technique
on the C Lidian scale

Hg.

Fl. *mf* *mp* *L* *M* *L*

Ob. *ppp* *mp* *ppp*

B♭ Cl. *mf* *pp*

S. Sax. *pp* *mf*

Bsn.

Hn. *pp* *M*

Tbn. *ppp* *mf* *pp* *L* *M* *L*

Perc.

Pno. *mf* *L* *mp* *L*

Vln. *p* *L. pizz.*

Vla.

Vc.

D.B.

The left and right hand must play the same notes homoritmically

J

Solo with normal technique on the D Misolidian scale

K

Solo with normal technique on the E Eolian scale

Hg. Chr 3
Chr 2

Fl. *M* *L* *M*

Ob. *M* *L* *M* *H*
mp *pp* *mf* *pp* *mf*

B♭ Cl. *H* *M* *H*
mp

S. Sx. *H* *M* *H*
pp *mf*

Bsn. *M* *H*
mf *pp* *mf*

Hn. *H* *M* *H* *M*
mf *pp* *mf* *pp*

Tbn. *M* *L* *M* *L* *H*
mf *pp* *mf* *pp* *mf*

Perc.

Pno. *L* *L*
mf *mp* *mf* *mp*
The left and right hand might play different notes, and homoritmically * *The left and right hand might play different notes, and non-homoritmically*

Vln. *8va* *M*
mf

Vla. *L* *M*
pizz. *p* *mf*

Vc.

D.B.

Solo with normal technique on the A Dorian scale

Solo with normal technique on the F# Locrian scale

The musical score is divided into two main sections. The first section, marked 'L', is for the A Dorian scale and spans measures 56 to approximately 64. The second section, marked 'M', is for the F# Locrian scale and spans measures 65 to approximately 73. The instruments and their parts are as follows:

- Hg.**: Empty staff.
- Fl.**: Flute part with dynamics *pp*, *mf*, *pp*, *mf*. Includes articulation marks *H* and *M*.
- Ob.**: Oboe part with dynamics *pp*, *mf*, *pp*, *mf*. Includes articulation marks *H* and *M*.
- B♭ Cl.**: Clarinet part with dynamics *pp*, *mf*. Includes articulation marks *M* and *H*.
- S. Sax.**: Saxophone part with dynamics *pp*, *mf*. Includes articulation marks *H* and *M*.
- Bsn.**: Bassoon part with dynamics *pp*, *mf*. Includes articulation marks *M* and *H*.
- Hn.**: Horn part with dynamics *mf*, *pp*, *mf*. Includes articulation marks *H* and *M*.
- Tbn.**: Trombone part with dynamics *pp*, *mf*. Includes articulation marks *M* and *H*.
- Perc.**: Percussion part featuring a **Tamtam** instrument with dynamics *ppp* and *mf*. Includes the instruction *L.V.*
- Pno.**: Piano part with dynamics *f*, *p*, *ff*. Includes the instruction *15^{ma}*.
- Vln.**: Violin part with dynamics *p*, *f*. Includes articulation marks *H* and *arco*.
- Vla.**: Viola part with dynamics *p*, *f*. Includes articulation marks *H* and *arco*.
- Vc.**: Violoncello part with dynamics *p*, *mf*, *p*, *f*. Includes articulation marks *L*, *pizz.*, *M*, and *arco*.
- D.B.**: Double Bass part with dynamics *mf*, *p*, *f*. Includes articulation marks *L*, *pizz.*, *M*, and *arco*.

The score includes various performance instructions such as *arco*, *pizz.*, and dynamic markings like *ppp*, *pp*, *mf*, *f*, and *ff*. There are also asterisks and a *15^{ma}* marking in the piano part.

Solo with the "short hits" technique on the C Lidian scale

Solo with the "short hits" technique on the G Ionian scale

Remove Cht 2

Use S3 and Acc2 ad libitum

Delays + Octaves Sup

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mp *dolcissimo* *mp* *dolcissimo* *mp* *dolcissimo*

mp Glockenspiel and crotales (with bow) might play different notes, and non-homoritmically

mp Glockenspiel and crotales (with bow) might play different notes, and homoritmically

mp Glockenspiel and crotales (with bow) must play the same notes homoritmically

f *mp* *p* *sim.*

O.S. Glissando

mf *ppp* *p* *mf* *ppp* *p* *mf* *ppp* *p*

mf *ppp* *p* *mf* *ppp* *p* *mf* *ppp* *p*

mf *ppp* *p* *mf* *ppp* *p* *mf* *ppp* *p*

mf *ppp* *p* *mf* *ppp* *p* *mf* *ppp* *p*

Integrated Consciousness

Luca Turchet (2015)

The electronics plays a pedal with the looped noises produced during part I Body.

A $\text{♩} = 60$

Symp 1 **Symp 2** **Symp 1**

Hurdy Gurdy

Solo using the sympathetic strings.
Use ad libitum S1 and S2.
Reverber, Delays, Glissando + Vibrato

P5.1 (it enables the sound processing for the looped noises in the buffers)

Flute *L* *p*

Oboe

Clarinet in B \flat *L* *p*

Soprano Sax *L* *p*

Bassoon

Horn in F

Trombone

Percussion

Triangle *L.V.* *mf* *sim.*

Bass Drum *pp* *mf*

Piano *mp*

Violin *mf* *p* *mf* *p*

Viola *p* *mf* *p* *mf*

Cello *mf* *p* *mf* *p* *mf*

Double Bass *p* *mf* *p* *mf* *p*

Integrated Consciousness

2

B $\text{♩} = 160$

This musical score is for the piece "Integrated Consciousness" and is marked with a tempo of $\text{♩} = 160$. The score is divided into several systems of instruments:

- Trumpets (Trp 2 & Trp 3):** The top system features two trumpet parts. Trp 3 is marked with *mf* and Trp 2 with *p*. A box labeled "B" contains the instruction "Use SI ad libitum Reverber".
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Saxophone (S. Sax.) parts are shown. The Oboe, Bass Clarinet, and Saxophone parts include "Pattern of noises (using the keys)" with dynamic markings of *p*, *mf*, and *p*. The Flute part has a *mf* marking and a *L* (Lento) marking with a wavy line.
- Brass:** Horn (Hn.) and Trombone (Tbn.) parts are shown with *p* and *mf* markings. Both parts include "EX." (Example) markings.
- Percussion:** The Percussion (Perc.) system includes Crotales and Glockenspiel parts, both marked with *mf*.
- Piano (Pno.):** The piano part features complex textures with *p* and *mf* markings. An *8va* marking is present in the right hand.
- Strings:** Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are shown with *mf* markings. The Double Bass (D.B.) part includes *pizz.* (pizzicato) markings and *mf* dynamics.

This page of the musical score, titled "Integrated Consciousness", page 3, contains the following parts and markings:

- H.g. (Horn/Guitar):** Features three trumpet parts (Trp 1, Trp 2, Trp 3) and a brass section (Brd 1). Dynamics include *f*.
- Fl. (Flute):** Dynamics include *p*, *mp*, *f*, *p*, and *f*. Includes a *L* (Ligature) marking.
- Ob. (Oboe):** Dynamics include *mf*, *p*, *mp*, *f*, and *p*. Includes a *L* marking.
- B♭ Cl. (Bass Clarinet):** Dynamics include *mp*, *mp*, *f*, and *p*.
- S. Sx. (Soprano Saxophone):** Dynamics include *mp*.
- Bsn. (Bassoon):** Dynamics include *p*, *f*, and *p*.
- Hn. (Horn):** Dynamics include *f*, *p*, and *f*. Includes a *Flz.* (Flageolet) marking.
- Tbn. (Tuba):** Dynamics include *p*, *f*, and *p*. Includes a *Flz.* marking.
- Perc. (Percussion):** Features two staves with rhythmic patterns.
- Pno. (Piano):** Dynamics include *mf*, *p*, *mf*, *p*, and *f*. Includes a *8va* (8th octave) marking.
- Vln. (Violin):** Dynamics include *mp*, *mf*, *f*, *p*, and *f*. Includes a *s.t.* (sul tasto) marking.
- Vla. (Viola):** Dynamics include *p*, *mp*, *f*, and *p*. Includes a *ord.* (ordine) marking.
- Vc. (Violoncello):** Dynamics include *f* and *p*. Includes an *arco* marking.
- D.B. (Double Bass):** Dynamics include *mp*, *f*, *p*, and *f*.

Integrated Consciousness

4

C

H.g.
32 *Rhythmic improvisation with the trumpets' buzzing noise following the rhythm of a kostar c'hoad. Use sl ad libitum.*
Delays
32 *Improvisation using S4 and S2*
Vibrato + Delays, Glissando + Delays

Fl.
32
Pattern of noises (using the keys)
p *mf* *p*

Ob.
mf

B♭ Cl.
mf
Pattern of noises (using the keys)
p

S. Sax.

Bsn.
mp

Hn.
32

Tbn.
mp

Perc.
32 **2 tom-toms** *mp* **Snare Drum** *mf*

Pno.
32 *mf* *p* *mf* *p*

Vln.
32

Vla.
pp

Vc.
pp

D.B.
pp

*

Integrated Consciousness

6

D ♩ = 132

Remove Trp1

Remove Trp2

Remove Trp3

Remove Brd1

The musical score is arranged in a standard orchestral layout. At the top, the title "Integrated Consciousness" is centered, with the page number "6" on the left. The tempo is marked "D ♩ = 132". There are four checkboxes at the top right: "Remove Trp1", "Remove Trp2", "Remove Trp3", and "Remove Brd1".

The score consists of the following parts:

- H.g.** (Harp/Guitar): Treble and Bass clefs, mostly rests.
- Fl.** (Flute): Treble clef, dynamic markings *p*, *mf*, *ff* with accents.
- Ob.** (Oboe): Treble clef, mostly rests.
- B♭ Cl.** (Bass Clarinet): Treble clef, dynamic markings *p*, *mf*, *ff* with accents.
- S. Sax.** (Soprano Saxophone): Treble clef, dynamic markings *p*, *mf*, *ff* with accents.
- Bsn.** (Bassoon): Bass clef, dynamic markings *ff* with accents.
- Hn.** (Horn): Treble clef, dynamic marking *p*.
- Tbn.** (Trombone): Bass clef, dynamic marking *p*.
- Perc.** (Percussion): Treble clef, includes a "Snare Drum" section with dynamic marking *mf*.
- Pno.** (Piano): Treble and Bass clefs, mostly rests.
- Vln.** (Violin): Treble clef, mostly rests.
- Vla.** (Viola): Bass clef, dynamic markings *pp* and *mf*.
- Vc.** (Violoncello): Bass clef, dynamic markings *pp* and *mf*.
- D.B.** (Double Bass): Bass clef, dynamic markings *pp*, *mf*, and *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. There are also asterisks (*) above some staves and a dashed line with an asterisk below the Piano part.

This page of the musical score, titled "Integrated Consciousness", contains measures 67 through 74. The score is arranged for a large ensemble and includes the following parts:

- H.g. (Harp/Guitar):** Features a complex rhythmic pattern of chords in 2/4 time, with a 3/4 time signature change at the end of the page. It includes two channels, "Cht 2" and "Cht 3", and a processing instruction "P5.2 (it enables the sound processing for the melodic strings)".
- Fl. (Flute):** Plays a melodic line with accents and dynamic markings.
- Ob. (Oboe):** Plays a melodic line with accents and dynamic markings.
- B♭ Cl. (Bass Clarinet):** Plays a melodic line with accents, dynamic markings *p* and *f*, and a key signature change to one sharp.
- S. Sax. (Soprano Saxophone):** Plays a melodic line with dynamic marking *f* and a key signature change to one sharp.
- Bsn. (Bassoon):** Plays a melodic line with accents and dynamic markings.
- Hn. (Horn):** Plays a melodic line with dynamic marking *f* and a key signature change to one sharp.
- Tbn. (Trumpet):** Plays a melodic line with dynamic marking *f* and a key signature change to one sharp.
- Perc. (Percussion):** Features a complex rhythmic pattern of chords in 2/4 time, with a 3/4 time signature change at the end of the page.
- Pno. (Piano):** Features a complex rhythmic pattern of chords in 2/4 time, with a 3/4 time signature change at the end of the page.
- Vln. (Violin):** Plays a melodic line with accents and dynamic marking *ff*.
- Vla. (Viola):** Plays a melodic line with accents and dynamic marking *ff*.
- Vc. (Violoncello):** Plays a melodic line with accents and dynamic marking *ff*.
- D.B. (Double Bass):** Plays a melodic line with dynamic marking *f* and a key signature change to one sharp.

Integrated Consciousness

M * *M* * *M* *

S3----- *Use the sensor ad libitum*

H.g.
85 *Delays*
Combine all techniques for the melodic strings used in all previous parts.

Fl.
85 *L*
p ----- *mf*

Ob.

B♭ Cl.
L
p ----- *mf*

S. Sax.
L
p ----- *mf*

Bsn.

Hn.
85 *mf* ----- *pp* *mf* ----- *pp* *mf* ----- *pp*

Tbn.

Perc.
85 *2 tom-toms*
mp

Pno.
85 *mp*

Reo ----- * *Reo* ----- * *Reo* ----- *

Vln.

Vla.
pizz.
mf

Vc.
pizz.
mf

D.B.
pizz.
mf

Integrated Consciousness

This musical score page, titled "Integrated Consciousness" and numbered 9, features a variety of instruments. The top section includes a grand staff (H.g.) with piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics, and a harp (Fl.) with piano (p) and mezzo-forte (mf) dynamics. The middle section includes woodwinds (Ob., B♭ Cl., S. Sax., Bsn., Hn., Tbn.) and Percussion (Perc.), with dynamics ranging from piano (p) to fortissimo (ff). The bottom section includes strings (Vln., Vla., Vc., D.B.) and Piano (Pno.), with dynamics ranging from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings. The Pno. part features a "Rec." (Recycled) marking. The Vln. part includes a "pizz." (pizzicato) marking. The Vla. and Vc. parts include "arco" and "no vibrato" markings. The D.B. part includes "arco molto vibrato" and "no vibrato" markings. The score is divided into measures, with some measures containing triplets. The overall structure is complex and detailed, typical of a professional orchestral score.

Integrated Consciousness

10

This musical score page, titled "Integrated Consciousness" and numbered 10, features a variety of instruments. The top section includes a grand staff (H.g.) with treble, middle, and bass clefs, marked with a *M* and a wavy line. Below it are staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The bottom section includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical elements include:

- Flute (Fl.):** Starts with a *mp* dynamic, featuring a triplet of eighth notes.
- Oboe (Ob.):** Features a *mf* triplet of eighth notes and a *p* dynamic.
- Bassoon (Bsn.):** Features a *mf* dynamic and a triplet of eighth notes.
- Horn (Hn.):** Features a *mf* dynamic and a *pp* dynamic.
- Percussion (Perc.):** Features a *mp* dynamic and a triplet of eighth notes.
- Piano (Pno.):** Features a *mf* dynamic and a triplet of eighth notes.
- Violin (Vln.):** Features a *p* dynamic and a *mf* dynamic, with markings for *arco*, *no vibrato*, and *molto vibrato*.
- Viola (Vla.):** Features a *mf* dynamic and a *p* dynamic, with markings for *no vibrato* and *molto vibrato*.
- Violoncello (Vc.):** Features a *mf* dynamic and a *p* dynamic, with markings for *molto vibrato* and *no vibrato*.
- Double Bass (D.B.):** Features a *p* dynamic and a *mf* dynamic, with a *no vibrato* marking.

The score includes various dynamics such as *mp*, *mf*, *p*, *pp*, and *mf*. It also features markings for *arco*, *no vibrato*, and *molto vibrato*. The percussion part includes a *Snare Drum* section. The piano part includes a *Flz.* (Flute) section. The score is marked with a *M* and a wavy line at the top.

105 *M* *M* *M*

H.g.

Fl. *mf* *p* *mf* Flz. *mf*

Ob. *mf* *p* *mf*

B♭ Cl. *mf* *p* *p* Flz. *p* Flz.

S. Sax. *mf* *p* *mf*

Bsn. *p* *mf* *p*

Hn. *mf* *pp* *mf* *pp* *mf* *pp*

Tbn. *p* *mf* *p* *mf*

Perc.

Pno. *Rea* *Rea* *Rea*

Vln. *mf* *p* *f* *p* *f* *no vibrato*

Vla. *p* *f*

Vc. *p*

D.B.

Integrated Consciousness

This musical score, titled "Integrated Consciousness", is for a 4/4 piece. It features a variety of instruments and includes several performance markings and techniques:

- H.g. (Harp/Guitar):** Features a tremolo effect in the right hand, marked with a wavy line and an asterisk.
- Fl. (Flute):** Includes a *Flz.* (flautando) section with a dashed line above the staff.
- Ob. (Oboe):** Features triplet markings (indicated by a '3' under a bracket) and dynamic markings such as *p* and *mf*.
- B♭ Cl. (Bass Clarinet):** Includes a *Flz.* section and dynamic markings like *mf* and *p*.
- S. Sx. (Soprano Saxophone):** Features dynamic markings including *p*, *mf*, and *f*.
- Bsn. (Bassoon):** Includes triplet markings and dynamic markings like *mf* and *p*.
- Hn. (Horn):** Shows dynamic markings such as *mf*, *pp*, and *mf*.
- Tbn. (Trumpet):** Features a dynamic marking of *p*.
- Perc. (Percussion):** Includes triplet markings and a dynamic marking of *mp*.
- Pno. (Piano):** Features a tremolo effect in the left hand, marked with a wavy line and an asterisk.
- Vln. (Violin):** Includes dynamic markings like *p* and *f*, along with accents (*>*) and hairpins.
- Vla. (Viola):** Features dynamic markings such as *p* and *f*.
- Vc. (Violoncello):** Includes dynamic markings like *f* and *p*.
- D.B. (Double Bass):** Features dynamic markings such as *p* and accents (*>*).

117 $\text{♩} = 132$

H.g.

Fl.

Ob.

B♭ Cl.

S. Sax.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

Integrated Consciousness

F $\text{♩} = 60$

Solo on the G Ionian scale.
Combine all techniques for
the melodic strings used
in all previous parts.

Use S3 ad libitum

Delays

H. g.

132

Musical notation for Harp (H. g.) showing measures 132-135. The score is in 2/6 time, then changes to 4/4. It features a series of chords in the right hand and a melodic line in the left hand.

Fl.

132

Musical notation for Flute (Fl.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *p* to *mf*.

Ob.

Musical notation for Oboe (Ob.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *mf* to *p*.

B. Cl.

Musical notation for Bass Clarinet (B. Cl.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *mf* to *p*.

S. Sx.

Musical notation for Saxophone (S. Sx.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *f* to *mf*.

Bsn.

Musical notation for Bassoon (Bsn.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *p* to *mf*.

Hn.

Musical notation for Horn (Hn.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *f* to *p*.

Tbn.

Musical notation for Trombone (Tbn.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *f* to *mf*.

Perc.

132

Musical notation for Percussion (Perc.) showing measures 132-135. It features a rhythmic pattern with dynamics ranging from *p* to *mf*.

Pno.

132

Musical notation for Piano (Pno.) showing measures 132-135. It features a chordal accompaniment with dynamics ranging from *mf* to *mp*.

Vln.

132

Musical notation for Violin (Vln.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *mf* to *pizz.*

Vla.

Musical notation for Viola (Vla.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *mf* to *pizz.*

Vc.

Musical notation for Violoncello (Vc.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *mf* to *pizz.*

D.B.

Musical notation for Double Bass (D.B.) showing measures 132-135. It features a melodic line with accents and dynamics ranging from *f* to *mf*.

142 Solo on the C Lidian scale. Combine all techniques for the melodic strings used in all previous parts.

142 Solo on the D Misolidian scale. Combine all techniques for the melodic strings used in all previous parts.

H.g.

Fl.

Ob.

B. Cl.

S. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

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

mf *mp* *mf*

mp *mp* *mp* *mp*

arco Col legno battuto

Col legno arco battuto

arco Col legno battuto

arco Col legno battuto

mp *mp* *mp* *mp*

148 Solo on the E Eolian scale. Combine all techniques for the melodic strings used in all previous parts.

148 Solo on the A Dorian scale. Combine all techniques for the melodic strings used in all previous parts.

H.g.

Fl.

Ob.

B. Cl.

S. Sx.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

8^{va}

15^{ma}

ord.

mf

p

Integrated Consciousness

G ♩ = 132

Use SI ad libitum
Glissando + Delays

H.g.

154

Fl.

mf

Ob.

p *f* *mf*

B♭ Cl.

f *p* *mf*

S. Sx.

p

Bsn.

mf *p* *f* *p*

Hn.

mf

Tbn.

p

Perc.

154

154

Pno.

f *p*

8^{va}-----, 15^{ma}-----

154

Vln.

f *p* *mf*

Vla.

f *p*

Vc.

f *p* *mf*

D.B.

157

H.g.

Fl. *p* *f* *mf* *f*

Ob. *f*

B♭ Cl. *f*

S. Sax. *f* *p* *mf* *f*

Bsn. *mf* *f* *mf*

Hn. *p* *f* Flz. -----

Tbn. *mf* *p* Flz. -----

Perc. *pp* **Tamtam**

Pno. *f* *p* *8^{va}* ----- *15^{ma}* -----

Vln. *f*

Vla. *mf* *f* *mf*

Vc. *f*

D.B. *f*

H ♩ = 60

Solo with normal technique
on the C Ionian scale.
Use S3 ad libitum

160 P5.3 Trp 2 Improvisation using S1

160 Brd 1 Delays Improvisation using S4 and S2

Vibrato + Delays,
Glissando + Delays

f p mf

f p mf p

f p mp pp

Flz. L

f p pp mp

160 Tubular Bells M mf

f L.V.

160 Pno. ff p

160 Vln. p mf

Vla. mf p

Vc. f p

D.B. f p

Integrated Consciousness

20

164

H.g. Trp 3, Trp 2, Trp 1

Fl. *p*, *mf*, *p*

Ob. *mf*, *p*, *mf*, *p*

B♭ Cl.

S. Sx. *mp*

Bsn. *mp*, *pp*, *mp*

Hn. *pp*

Tbn. *pp*, *mp*, *pp*

Perc.

Pno. *mf*

Vln. *p*, *mf*, *p*

Vla. *mf*, *p*, *mf*

Vc.

D.B.

L

M

Detailed description: This page of a musical score, titled 'Integrated Consciousness', covers measures 164 to 166. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone) features complex rhythmic patterns with triplets, sextuplets, and slurs. Dynamics range from piano (*p*) to fortissimo (*mf*). The brass section (Bassoon, Horn, Trombone) provides a harmonic foundation with sustained notes and dynamic markings like *mp* and *pp*. The string section (Violin, Viola) plays a rhythmic accompaniment with slurs and dynamic markings. The Percussion and Piano parts are also present, with the piano part marked *mf*. The score includes various performance instructions such as *L* (Left hand), *M* (Mouth), and *** (Crescendo/Decrescendo). The page number '20' is in the top left, and the title 'Integrated Consciousness' is centered at the top. Measure numbers '164' are placed at the beginning of each system.

167

H.g.

Fl. *mf* *p*

Ob.

B♭ Cl.

S. Sx. *pp* *mp* *pp* *mp*

Bsn.

Hn. *mp* *pp* *mp* *pp*

Tbn.

Perc. *mp*

Pno.

Vln. *mf* *p* *mf* *p*

Vla. *p* *mf* *p*

Vc.

D.B. *M*

p s.t.

Integrated Consciousness

22

I Symp 1

H.g. *f* S3 S1

P5.4
(it enables the sound processing for the sympathetic strings and stop that for the drones, trumpets, and melodic strings)

Solo on the Symp 1.
Use S1 and S2 ad libitum
Vibrato + Delays,
Glissando + Delays

Fl. *L* *mp* *pp* *mp* *pp* *mp*

Ob.

B♭ Cl. *L* *pp* *mp* *pp* *mp* *pp*

S. Sx. *M* *mp* HUM.

Bsn. *M* *mp* HUM. *L*

Hn. *M* *mp* HUM.

Tbn.

Perc. **Crotales** with double bass bow
Glockenspiel

Pno. *mf* *M* *mp* HUM.

Vln.

Vla.

Vc.

D.B.

174

H.g. L.V. sim.

Fl. M HUM. mp L L.V. + E.X. ppp

Ob. M HUM. mp L L.V. + E.X. ppp

B♭ Cl. M HUM. mp L L.V. + E.X. ppp

S. Sx. L L.V. + E.X. ppp

Bsn. L.V. + E.X. ppp

Hn. L L.V. + E.X. ppp
con sordina

Tbn. p ppp

Perc. M HUM. mp L L.V. + E.X. ppp

Pno. L L.V. + E.X. ppp

Vln. mp s.t. L HUM. mp ppp

Vla. mp s.t. L HUM. mp ppp

Vc. mp s.t. L HUM. mp ppp

D.B. mp s.t. L HUM. mp ppp