

CONNECTED IDENTITIES

Identidades Conectadas

Monodrama for voice, chamber orchestra and electronics

Music by

Diana Syrse

Lyrics by

Diana Syrse and Aleksí Barrière

Duration 33'05" apx.

2017 – 2021

MEXICO / PARIS / GERMANY

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CONNECTED IDENTITIES

PART I

CONNECTED IDENTITIES

I. Nahual (6'10'')

II. The Tower of Babel (5'10'')

III. The Aleph (6'10'')

I. II. Lyrics by Diana Syrse
III. Lyrics by Aleksí Barrière

*Commissioned by Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director*

PART II

THE INVENTION OF SEX

I. Cambrian explosion (3'30'')

II. From a hundred flowers open (3'30'')

III. The hunt (3'50'')

IV. Perpetual spring (4'45'')

Lyrics by Aleksí Barrière

Total: 33'05" apx

*Commissioned by the New Juilliard Ensemble, Joel Sachs
artistic director and conductor*

The premiere of the first part of Connected Identities took place at the Walt Disney Concert Hall performed by Diana Syrse and Los Angeles Philharmonic in 2017.

The premiere of the complete work was in 2021 at the Musée du Quai Branly in Paris performed by Diana Syrse and the Secession orchestra conducted by Clément MaoTakacs with a staging by Aleksí Barrière. A collaboration with the new music theater company "La Chambre aux échos".

III CONNECTED IDENTITIES

DIANA SYRSE

PROGRAM NOTES

I. NAHUAL

This piece is divided into three parts that are connected. The first part of this piece is about a woman who moves between two different cultures, either by migrating to other countries or having a family with two different cultural backgrounds. It also refers to the word mestizo, which is a combination of two cultures: the Mexican and the European. This self-fragmentation is shown as two characters that become one represented by the nahual. A nahual is a spirit being or animistic entity closely associated with a human being in the Mexican culture. Some people believe that each person has his or her own nahual that acts a double, a shadow, or as a protective spirit. During sleep, the nahual wanders something that can be seen in the dream. The character of this first part is born as a half-jaguar, half-human.

II. THE TOWER OF BABEL

In the second part, the Tower of Babel, the character travels to other countries and is influenced by different persons, cultures, and other beliefs. She finds herself in a multicultural new environment. She realizes that her identity has broken into fragments that have to adapt to a new place. She also starts to identify with other persons and realities. In this period of her life, she stands between fascination and confusion, while trying to understand the simultaneous lives that flourish in different ways. After realizing that different cultures and languages are different answers to the same questions, she becomes aware of the interconnectedness of humanity.

"...in each world, my heart had learned to beat at a different tempo and my tongue dances a different rhythm while I start to see these broken parts of myself in every one of you"

I tried to imagine what the experience of her naked soul would be if it could contemplate it's own coming into existence in a specific place and time, and how it is suddenly trapped in a body, a language, and an identity. All these influences are part of the soul's story and only experiences and actions can make this soul evolve. Her soul does not have a religion, a color, a place of origin, or sex and it becomes labeled by others and even by itself. It is only defined by its actions, its will, and to the idea of who it wants to become.

Her soul sees that we are divided into groups. Everyone searches for identity and finds it by sharing ideas, differentiating them from the others, and seeing what they had in common. It realizes that all these realities are somehow connected and that we all speak the same language, although this language may not be made of words, but of vibrations.

The text is written in: English, Spanish, French, Arabic, and German.

III. THE ALEPH

This last part of the piece is inspired by "The Aleph", a short story by Jorge Luis Borges. The Aleph is a point in space that contains everything. Anyone who gazes into it can see everything in the universe from every angle simultaneously, without distortion, overlapping, or confusion. This image is an analogy of the "fragmentation of self that creates a whole, past and presents together".

In this piece, the character sees all these different realities at once. She sees her past and the future that is defined by the new perspectives in her life that she obtained through time.

She is also influenced by her ancestors and cultural aspects of her origins as well as new people and other cultures that will help her to nourish her perspective about her own life.

"Their secrets passed in hidden forms over time are mine and I seem to be all of them together and at once"

At the end, the character finds her true self in a shadow. The shadow is her own unconsciousness that becomes part of the collective unconsciousness, a reference to the theory by Carl Jung. The shadow could also represent another human being, her "other half", with whom she sees all these different realities as a whole. Her soul becomes a part of everything and she is free.

The text of "The Aleph" is written by Aleksí Barrière, a stage director, and writer and it is written in English.

IV

CONNECTED IDENTITIES

DIANA SYRSE

I. NAHUAL

Tu yek'er in nok'
Tu yek'er in k'äb
Tu yek'er in xikin
Chulel, Chaac, B'alam

Máax u k'a'at' u kí kí yúubik u k'aay ch'i'cho'o'obe',
ma' k'a'abet u béettik núup'o'obi', ka'a'bet' u pak' kulche'o'ob
Chulel, Chaac, B'alam

Chulel, Chaac, B'alam
Ants nu stak tijel xchi'uk k'oponel
ja'a ch'ulel jun yajval ak'obal
Kin ts'áik majni ti' leti' in wich
ka páajchak u yok'ol.

II. THE TOWER OF BABEL

(voices on tape in different languages) Everything is connected.
My soul has become a simple vibration of thought. I want to
remember every feeling inspired by this world of different faces, a
unique vibration of strings gathered in every identity.

I am broken in different pieces divided in identities that resonate in
each world
and in each world, my heart had learned to beat at a different tempo
and my tongue dances a different rhythm
while I start to see these broken parts of myself in every one of you.

Duality arrives along the rich mountains of pain and grass,
a pain that never ends as identity never finds itself
Languages like bricks in a tower
separate us from the words used by the theater of the mind.

My soul has become a simple vibration of thought

Me siento perdida en dimensiones
(I feel lost in dimensions)
Tratando de reconocer mi propio rostro
(trying to recognize my own face)
My skin speaks louder than me
My body says the words I have already forgotten.

III. THE ALEPH

I have lost myself in you All of you
Like splinters under your skin
Too small to notice

Is it me speaking or is it you
Is this pain I feel from your entangled nerves
I stand or do not stand here
Trapped in a city
Trapped in a body that is not mine
Trapped in a language that is not mine

O-Open skies

I am lost in a forest of pictures
What you see I see
What you know I know
That mother feeding her fearful child
That worker paving the road with blocks of eternity
That fisherman hunting a whale Ice-flowers in his eyebrows
That woman stepping on the moon. It crumbles gently
That child telling stories to the shadows of her lamp
Their secrets passed in hidden forms over time are mine
And I seem to be all of them together and at once

(Translation)

My skin is spotted.
My paws are spotted.
My ears are spotted.
Nahual, Chaac, Jaguar

The one that would like to enjoy the singing of the birds,
does not need to construct cages but plant trees.

Delicate woman with the soul of a nocturnal animal
the thread of your memory tears apart
and you sit there to witness
how the distance possesses it

Libretto devised by Diana Syrse
Based on textes by Lunez, Cocom Pech, Cuevas Cob
and the lacandón song of the jaguar.

(others) Her skin narrates a story that she hasn't heard,
a story that is written in the mind of others,
while trying to escape from that prejudice she feels
liberated.

My voice is dancing in your head
and it feels like being free of any judgment
for a moment I get lost in others
while trying to find my own self

Was ich denke ist was Ihr hört (German)
(What I think is what you hear)
Ahora soy parte de ustedes (Spanish)
(Now I am part of you)
Vous faites partie de moi (French)
(You are now part of me)
Kullu Shay'een Multaasil (Arabic)
(everything is connected)
Magdla d-Babel (Syriac)
(The tower of Babel)

English, German, Spanish, Japanese, Arabic, Syriac and
French. Lyrics by Diana Syrse

Like a cloud gliding lightly
Despite its five hundred kilotons

I am heavy with you
Heavy with all your voices
Buzzing with your dreams
Familiar and bizarre

But there is a human shadow on the street corner
I follow him under a scorching sun
I know this shadow, wherefrom I have forgotten
I catch him up in an alley (maybe the shadow himself)
And gently curl up in his lukewarm bosom
The rumor of all your voices fades
And suddenly I hear a voice
Que es mi voz (Spanish)
(That I know is mine)

Lyrics in English and Spanish by Aleksí Barrière

CONNECTED IDENTITIES

DIANA SYRSE

Instrumentation:

Voice

Flute/Piccolo/Medium bottle made of glass

Oboe/Small bottle made of glass

Clarinet Bb/Bass clarinet/Big bottle made of glass

Alto Saxophone

Bassoon/Contrabassoon/Medium bottle made of glass

Trumpet in C/straight mute/small bottle made of glass

Horn/Big bottle made of glass

Bass Trombone/Medium bottle made of glass

Tuba/Small bottle made of glass

Percussion I

Floor Tom

Tam-tam (shared with percussionist II)

High bongo

Maracas

Huehuetl

Small gong

Medium gong

Small cymbal

Vibraphone

Percussion II

Gran cassa

Tam-tam

Floor tom

Small wind chimes

Medium wind chimes

Large wind chimes

Tibetan Singing bowl in A

Tom high

Tom low

Conch shell horn

Marimba

Percussion III

Floor tom

Woodblock

Djembe

Low bongo

High bongo

Low tom

High tom

Med cymbal

Hi-hat

Suspended cymbal

Crotales (2 octaves)

Piano

2 violins

2 violas

2 cellos

2 contrabasses

Electronics - Audio

Technical requirements:

-Voice (amplified voice)

1 microport to amplify the voice of the singer

1 stand for the death whistle

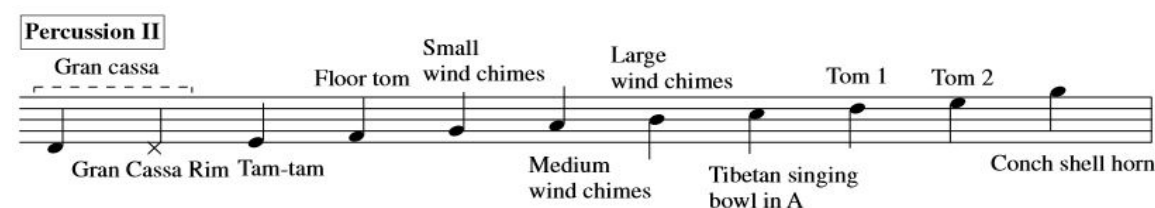
-Electronics

The electronics should be played from an audio device. The number of the tracks are marked on the score. Trigger each track as written on the score

The conductor needs a click track to coordinate the electronics with the acoustic instruments only in the first two movements. Trigger the click track that corresponds to each track of each movement. On the case of the third movement, the tape should not be precisely coordinated with the acoustic instruments.

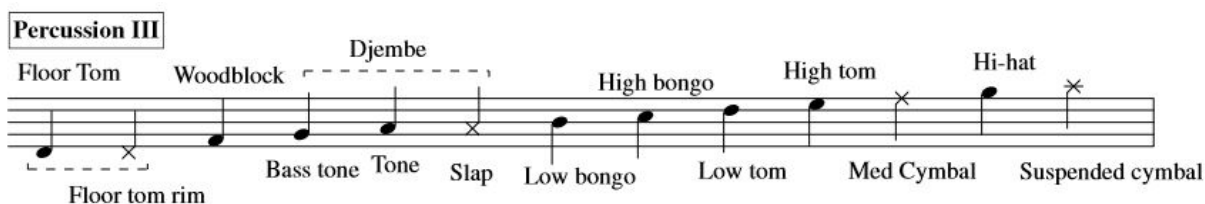


Plus vibraphone



Plus marimba

Note: Tam-tam is shared by percussionist I and II



Plus crotales (2 octaves)

CONNECTED IDENTITIES

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Techniques for brass and bassoon:

- Gr.  Growling
-  Lowest possible note

Techniques for tam-tam:

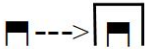
-  Put pressure against the tam tam making semi-circles slowly on the front part of the instrument with a short superbball friction mallet (create low and high tones)
Variate the velocity and pressure (Whale sound)
-  With a contrabass bow
-  Scrape the tam-tam surface with a triangle beater

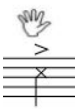
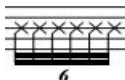
Techniques for voice:

-  Vibrato capretino
-  Spoken
-  Sprechgesang
-  Glotis strike
-  Cracking sound
-  Voice without specific pitch
-  Highest possible pitch

-  Slightly nasal sound
-  Very nasal sound
-  Voice with noise
-  Vowel with noise produced by either the throat or the tongue
-  Growling improvisation combining vowels and consonants in a random way imitating the sound of an animal roar
-  Improvisation
-  vs.  Consonants that are written with a cross have a percussive non-pitched sound, consonants that are written with a pitch should be sung with that specific pitch

Techniques for strings:

-   Overpressure
-  Gradual change form ordinary pressure to overpressure
-  Circular bowing
-  (Sprechgesang) Speak-sing the text written below the note while playing. You can also speak the text following the melodic line.

-  Hit the instrument with the left hand
-  Play percussive sounds (noise) with your instrument this can be: col legno battuto, hitting on the wood or white noise with muted strings. Increase intensity. Free rhythm
-  Hit the left shoulder of the instrument with the four fingers of your left hand

Full score in C

Bass-clarinet, contrabassoon and double
bass sound an octave lower
Piccolo sounds an octave above
Crotales sound two octaves above

PART I

CONNECTED IDENTITIES

I.

Nahual

Commissioned by Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

Music and lyrics by Diana Syrse

Mysterious ♩ = 100

Piccolo

Oboe

Clarinet in B♭

Alto Sax

Contrabassoon

Trumpet in C

Horn in F

Bass Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Voice

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass 1

Double Bass 2

Electronics

Lowest possible note

Play the lowest possible notes, growling. Sound like a roaring animal.

Gr.

Play the lowest possible note, growling. Sound like a roaring animal.

Gr.

Play the lowest possible note (growling). Sound like a roaring animal.

Gr.

Put pressure against the tam tam making semi-circles slowly on the front part of the instrument with a short
superball friction mallet (create low and high tones).

Tam-tam

Variate the velocity and pressure. (Whale sound)

Conch shell horn

Play the conch shell horn as long as possible.

Change to gran cassa

Amplified with a microphone

Growling improvisation combining vowels and consonants in a random way imitating the sound of an animal roar.

Choose a random place in the improvisation to say the following phrase in Mayan: "Tu yek'er in nok'"

You can say this phrase the number of times you decide.

Ⓜ *pp*

mp

p

Tuyekerinnok

Myskinisspotted

Mysterious ♩ = 100

Track 1

9
1990

Instrumentation: Picc., Ob., B♭ Cl., A. Sx., C. Bn., C Tpt., Hn., B. Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Voice, Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, D.B. 1, D.B. 2, Elec.

Key Musical Elements:

- Tempo/Time Signature:** 4/4
- Key Signature:** One flat (B♭)
- Dynamics:** *ff*, *p*, *mp*, *f*, *mf*, *sub p*, *ord.*, *overpressure*
- Performance Instructions:**
 - Perc. 1: Hard mallet, Take hard mallet and triangle beater, Scrape Tam-Tam over surface with a triangle beater or a metal stick, Small Gong, Hard mallets, Take bow, Change to tam-tam
 - Perc. 2: Gran cassa, *sub p*, *mp*, *p*, *fff*, *sub p*, *p*
 - Perc. 3: High bongo, Wooden sticks, *mf*
 - Voice: Slightly higher, Choose a random place in the improvisation to say the following phrase in Mayan: "Tu yek'er in k'ab", You can say this phrase the number of times you decide.

17

Picc. *mp* *f* *ff* *p* *ff*

Ob. *f* *ff* *p* *ff*

B♭ Cl. *f* *ff* *p* *ff* *mp*

A. Sx. *f* *ff* *p* *ff* *p* *mp*

C. Bn. *f* *sub p* *p*

C Tpt.

Hn.

B. Tbn. *ord.* *mp*

Tuba *Gr.* *f* *sub p* *ord.* *mp*

Perc. 1 *mp*

Perc. 2 *ff* *sub p* *ff*

Perc. 3 *f* *ff* *Low bongo* *Change to floor tom*

Voice *mf* *p* *mp* *a*

Vln. 1 *fp* *ff* *ord.* *p*

Vln. 2 *fp* *ff* *ord.* *p*

Vla. 1 *fp* *ff* *ord.* *p*

Vla. 2 *fp* *ff* *ord.* *p*

Vc. 1 *Fast bowing* *ff* *sub p* *fp* *ff* *ord.* *p*

Vc. 2 *Fast bowing* *ff* *sub p* *fp* *ff* *ord.* *p*

D.B.1 *ff* *sub p* *fp* *ff* *ord.* *sub p*

D.B.2 *ff* *sub p* *fp* *ff* *ord.* *sub p*

Elec.

Tam-tam
Tam-Tam played with a contra bass bow. Noise
Slow bowing -----> Fast bowing

Free
Start with a cracking sound and then improvise freely increasing the energy.

overpressure

25

[illegible]

34

Flute

$(2+3)$

A

Fl.

mf

f

ff

Ob.

f

ff

Bs. Cl.

f

ff

A. Sx.

f

ff

Bsn.

Bassoon

f

f

ff

C Tpt.

f

ff

Hn.

f

ff

B. Tbn.

f

ff

Tuba

f

ff

Perc. 1

Gran cassa

f

ff

Change to vibraphone

Perc. 2

f

ff

Marimba
Solo
Medium hard mallets

Perc. 3

Suspended cymbal

ff

stop sound
Change to djembe

Voice

Take death flute

Death whistle

p

B'a - - - lam!
Jag - - - uar!

Vln. 1

$(2+3)$

arco

f

ff

Vln. 2

arco

f

ff

Vla. 1

arco

f

ff

Vla. 2

arco

f

ff

Vc. 1

arco

f

ff

Vc. 2

arco

f

ff

D.B.1

arco

f

ff

D.B.2

arco

f

ff

Elec.

Tape ends here

39
39

Fl. *mf* *f* *p*

Ob. *mf*

Bs. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Voice *ff* *p* flutter tongue

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

43

Fl.

Musical staff for Flute (Fl.). It begins with a melody in 3/4 time, marked *mf*, featuring sixteenth-note runs with slurs and fingerings (6, 6). The staff then rests for four measures before a final phrase in 3/4 and 4/4 times, marked *mf* and *p* respectively, with slurs and fingerings (5, 6).

Ob.

Musical staff for Oboe (Ob.), which is empty throughout the page.

Bs. Cl.

Musical staff for Bass Clarinet (Bs. Cl.), which is empty throughout the page.

A. Sx.

Musical staff for Alto Saxophone (A. Sx.), which is empty throughout the page.

Bsn.

Musical staff for Bassoon (Bsn.), which is empty throughout the page.

C Tpt.

Musical staff for Cornet (C Tpt.), which is empty throughout the page.

Hn.

Musical staff for Horn (Hn.), which is empty throughout the page.

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.), which is empty throughout the page.

Tuba

Musical staff for Tuba, which is empty throughout the page.

Perc. 1

Musical staff for Percussion 1 (Perc. 1), which is empty throughout the page.

Perc. 2

Musical staff for Percussion 2 (Perc. 2). It features a continuous pattern of eighth-note chords in 3/4 time, marked *mp*, transitioning to 3/4 and 4/4 times at the end.

Perc. 3

Musical staff for Percussion 3 (Perc. 3). It features a pattern of eighth-note chords in 3/4 time, marked *ff*, *mp*, and *f*, transitioning to 3/4 and 4/4 times at the end, marked *mp*.

Voice

Voice
mouth semi-closed
mf Chest voice

Má - - - ax -
The - - - one

u - - - k' a' - - - at -
that - - - would - - - like -

open mouth

ord. chest voice

u - - -
to - - -

Vln. 1

Musical staff for Violin 1 (Vln. 1). It is empty until measure 5, where it has a percussive pattern in 3/4 time, marked *pp*.

Vln. 2

Musical staff for Violin 2 (Vln. 2). It is empty until measure 5, where it has a percussive pattern in 3/4 time, marked *pp*, and then a pattern in 4/4 time, marked *p*.

Vla. 1

Musical staff for Viola 1 (Vla. 1). It is empty until measure 5, where it has a percussive pattern in 3/4 time, marked *pp*.

Vla. 2

Musical staff for Viola 2 (Vla. 2). It is empty until measure 5, where it has a percussive pattern in 3/4 time, marked *pp*, and then a pattern in 4/4 time, marked *p*.

Vc. 1

Musical staff for Violoncello 1 (Vc. 1). It is empty until measure 4, where it has a percussive pattern marked *pp* with a '6' below it, and then rests.

Vc. 2

Musical staff for Violoncello 2 (Vc. 2). It is empty until measure 5, where it has a percussive pattern in 3/4 time, marked *pp*.

D.B.1

Musical staff for Double Bass 1 (D.B.1). It is empty until measure 4, where it has a percussive pattern marked *pp* with a '6' below it, and then a pattern in 4/4 time, marked *p*.

D.B.2

Musical staff for Double Bass 2 (D.B.2), which is empty throughout the page.

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

pp

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

pp

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

pp

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

pp

Hit the left shoulder of the instrument
with the four fingers of your left hand

pp 6

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

pp

Hit the left shoulder of the instrument
with the four fingers of your left hand

pp 6

Play percussive sounds (noise) with your instrument this can be: con legno
battuto, hitting on the wood or white noiee with muted strings. Increase intensity. Free rhythm.

p

[illegible]

54

Fl.

Ob.

Bs. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

chest voice with palad up

a - - - - - y

ch' - i' - - - - - cho'o'o' - - - - - be

of the - - - - - birds - - - - - a

normal vibrato -----> open vibrato

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

59

Fl.

Ob.

Bs. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

B[illegible]

[illegible]

[illegible]

[illegible]

D Ferocious ♩ = 100

Picc. *ff*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

A. Sx. *ff* *p*

C. Bn. *ff* *p*

C Tpt. *ff* *p* *mf*

Hn. *ff* *p* *mf*

B. Tbn. *ff* *p* *mf*

Tuba *ff* *p* *mf*

Perc. 1 Change to huehuetl *f* Huchuetl Medium hard mallets *f* Conch shell horn Play the conch shell horn as long as possible. *f*

Perc. 2 *f* Change to marimba

Perc. 3 Djembe Play with the hands *f* *mf* *f*

Voice *f* Chu - lel a

D Ferocious ♩ = 100

Vln. 1 *ff* Hit the wood part of the instrument *mp*

Vln. 2 *ff* Hit the wood part of the instrument *mp*

Vla. 1 *ff* Hit the wood part of the instrument *mp* *mf* *mp*

Vla. 2 *ff* Hit the wood part of the instrument *mp* *mf* *mp*

Vc. 1 *mp* Hit the wood part of the instrument *mf* *mp*

Vc. 2 *mp* Hit the wood part of the instrument *mf* *mp*

D.B.1 *mp* Hit the wood part of the instrument *mf* *mp*

D.B.2 *mp* Hit the wood part of the instrument *mf* *mp*

100

Change to flute

Picc.

Ob.

B $\flat$ Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

An - ts nu sta - - k
Del - i - cate wom - - an

ti - jel x - chi' uk k' - o - po - nel
with the soul of a noc - tur - nal an - i - mal

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Flute

Fl.

Ob.

B♭ Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Hi-hat
Hard mallets
closed

Perc. 3

Voice

ja' - a chu - lel yaj - val a - k' - o - bal Kin ts' -
the thread of your mem - o - ry tears a - part and you

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

110

Fl.

Musical staff for Flute (Fl.). It begins with a whole rest, followed by a quarter note G4 with an accent and a dynamic marking of *p*. The rest of the staff is empty.

Ob.

Musical staff for Oboe (Ob.). It begins with a whole rest, followed by a quarter note G4 with an accent and a dynamic marking of *p*. The rest of the staff is empty.

B♭ Cl.

Musical staff for B♭ Clarinet (B♭ Cl.). It begins with a whole rest, followed by a quarter note G4 with an accent and a dynamic marking of *p*. The rest of the staff is empty.

A. Sx.

Musical staff for Alto Saxophone (A. Sx.). It begins with a whole rest, followed by a quarter note G4 with an accent and a dynamic marking of *p*. The rest of the staff is empty.

C. Bn.

Musical staff for Contrabassoon (C. Bn.). It begins with a whole rest, followed by a quarter note G3 with an accent and a dynamic marking of *p*. The rest of the staff is empty.

C Tpt.

Musical staff for Cornet (C Tpt.). It begins with a whole rest, followed by a triplet of eighth notes (F#4, G4, A4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a half note G4 with a dynamic marking of *f*, followed by a half note F#4 with a dynamic marking of *p* in the 3/4 measure, and a half note E4 with a dynamic marking of *mf* in the final measure.

Hn.

Musical staff for Horn (Hn.). It begins with a whole rest, followed by a triplet of eighth notes (F#4, G4, A4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a half note G4 with a dynamic marking of *f*, followed by a half note F#4 with a dynamic marking of *p* in the 3/4 measure, and a half note E4 with a dynamic marking of *mf* in the final measure.

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.). It begins with a whole rest, followed by a quarter note G3 with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a half note G3 with a dynamic marking of *f*, followed by a half note F#3 with a dynamic marking of *p* in the 3/4 measure, and a half note E3 with a dynamic marking of *mf* in the final measure.

Tuba

Musical staff for Tuba. It begins with a whole rest, followed by a quarter note G3 with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a half note G3 with a dynamic marking of *f*, followed by a half note F#3 with a dynamic marking of *p* in the 3/4 measure, and a half note E3 with a dynamic marking of *mf* in the final measure.

Perc. 1

Musical staff for Percussion 1 (Perc. 1). It features a continuous rhythmic pattern of eighth notes with accents throughout the first four measures, followed by rests in the final two measures.

Perc. 2

Musical staff for Percussion 2 (Perc. 2). It features a continuous rhythmic pattern of eighth notes with accents throughout the first four measures, followed by rests in the final two measures.

Perc. 3

Musical staff for Percussion 3 (Perc. 3). It contains whole rests throughout the entire section.

Voice

Musical staff for Voice. It contains a vocal melody with lyrics in Spanish and English. The lyrics are: "áik - maj - ni ti' le - ti in wích ka - páaj-chak u - yo - k' - ol ol chu - lel a na - hual sit there to wit ness how the dis - tance pos - ses ses it chu - lel a na - hual". The melody includes triplets and dynamic markings of *f* and *mf*.

Vln. 1

Musical staff for Violin 1 (Vln. 1). It begins with a triplet of eighth notes (G4, A4, B4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *f*, followed by a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *mf* in the final measure.

Vln. 2

Musical staff for Violin 2 (Vln. 2). It begins with a triplet of eighth notes (G4, A4, B4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *f*, followed by a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *mf* in the final measure.

Vla. 1

Musical staff for Viola 1 (Vla. 1). It begins with a triplet of eighth notes (F#4, G4, A4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *f*, followed by a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *mf* in the final measure.

Vla. 2

Musical staff for Viola 2 (Vla. 2). It begins with a triplet of eighth notes (F#4, G4, A4) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *f*, followed by a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (F#4, G4, A4) with a dynamic marking of *mf* in the final measure.

Vc. 1

Musical staff for Violoncello 1 (Vc. 1). It begins with a triplet of eighth notes (G3, A3, B3) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *f*, followed by a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *mf* in the final measure.

Vc. 2

Musical staff for Violoncello 2 (Vc. 2). It begins with a triplet of eighth notes (G3, A3, B3) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *f*, followed by a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *mf* in the final measure.

D.B. 1

Musical staff for Double Bass 1 (D.B. 1). It begins with a triplet of eighth notes (G3, A3, B3) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *f*, followed by a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *mf* in the final measure.

D.B. 2

Musical staff for Double Bass 2 (D.B. 2). It begins with a triplet of eighth notes (G3, A3, B3) with an accent and a dynamic marking of *p*. The staff continues with rests until the 3/4 measure, where it has a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *f*, followed by a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *p* in the 3/4 measure, and a triplet of eighth notes (G3, A3, B3) with a dynamic marking of *mf* in the final measure.

117

E

Fl.

Ob.

B $\flat$ Cl.

A. Sax.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Change to piccolo

Floor Tom

Change to tam-tam

Change to gran cassa

Floor Tom

Change to suspended cymbal

Spoken

Na - hual

Na - hual

E

124

Picc.

Ob.

B $\flat$ Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Piccolo

Tam-tam

Gran cassa

Suspended cymbal

Change to floor tom

p

mp

f

fff

mf

p

sub p

sub n

131
F

Instrumentation and Dynamics:

- Piccolo:** *mp* (measures 132-134), *ff* (measure 135), *mf* (measure 136)
- Oboe:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- B♭ Cl.:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- A. Sax.:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Bsn.:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- C Tpt.:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Hn.:** *mp* (measure 132), *f* (measures 133-134), *ff* (measure 137), *mf* (measure 138)
- B. Tbn.:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Tuba:** *mp* (measure 132), *f* (measures 133-134), *ff* (measure 137), *mf* (measure 138)
- Perc. 1:** *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Perc. 2:** *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Perc. 3:** *p* (measure 132), *mp* (measures 133-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Voice:** (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vln. 1:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vln. 2:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vla. 1:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vla. 2:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vc. 1:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- Vc. 2:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- D.B. 1:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)
- D.B. 2:** *mp* (measures 132-134), *f* (measures 135-136), *ff* (measure 137), *mf* (measure 138)

138

[illegible]

Change to flute

p *mf* 7

Ants - nu stak
Del - i - cate

[illegible]

G Calmed = 70

Flute

Fl.

Ob.

Bs. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

ti - jel xchi' - uk
wom - an with the soul

k' - o - po - nel ja'a chu - lel jun
of a noc - tur - nal an i - mal

ya - j - val a - k'
the thread of

G Calmed = 70

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

circular bowing

156

Fl.

Ob.

Bs. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Voice

o - bal _____ Kin ts' - - - a ik ma _____ j ni - ti' le - ti'iin wich ka pá - a - j chak ____ u yo - k' ol _____ a
your mem - o - ry _ tears _____ a - part and _____ you sit there to wit - ness how the dis - tance ____ pos - sess - es - it

Vln. 1

Vln. 2

circular bowing

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

Attacca

Full Score in C

Connected identities

II

The Tower of Babel

*Commissioned by Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director*

Music and Lyrics by Diana Syrse

Slow ♩ = 45

Gustavo Dudamel, Music & Artistic Director

Music and Lyrics by Diana Syrse

Flute

Oboe

Bass Clarinet

Alto Sax

Bassoon

Trumpet in C

Horn in F

Bass Trombone

Tuba

Percussion 1

Singing Bowl in A
strike with wooden stick

(with tape)
change to wind chimes

Let the chimes vibrate unless it is indicated

Small wind chimes Medium wind chimes

mp *mf* *f* *mp* *f*

Percussion 2

Percussion 3

Piano

Voice

Spoken
mp

Very tender
Without vibrato ord.

I am bro - ken in dif - fe - rent pie - ces di - vi - ded _____ in i - den - ti - ties that re - so - nate in

Slow ♩ = 45

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass 1

Double Bass 2

Electronics

Click track

Track 2
Bell

Robotic voice

I am bro - ken in dif - fe - rent pie - ces di - vi - ded _____ in i - den - ti - ties that re - so - nates in

Click track ends here

A

Ephemeral

 = 60

B

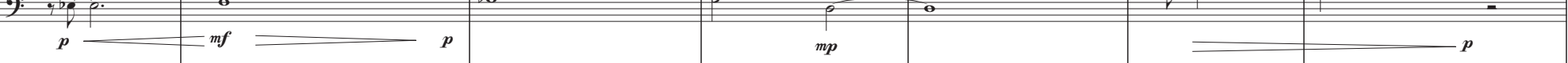
Fl.



Ob.



B. Cl.



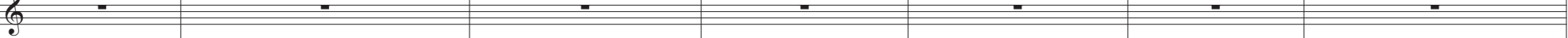
A. Sx.



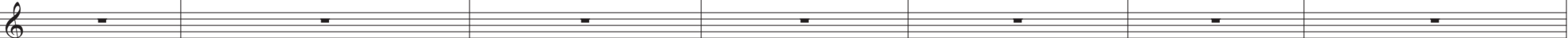
Bsn.



C Tpt.



Hn.



B. Tbn.



Tuba

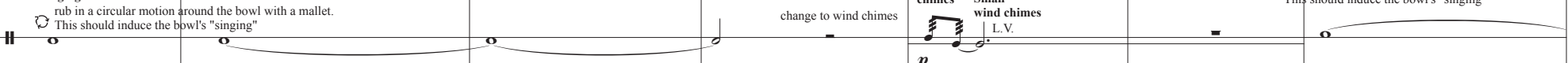


Perc. 1



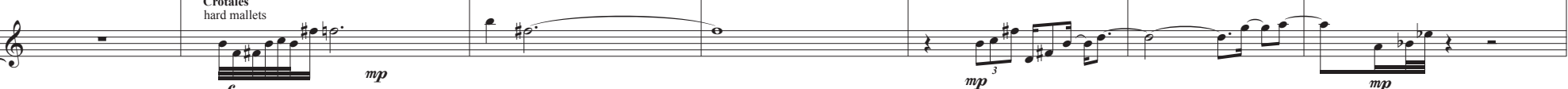
Medium hard mallets

Perc. 2



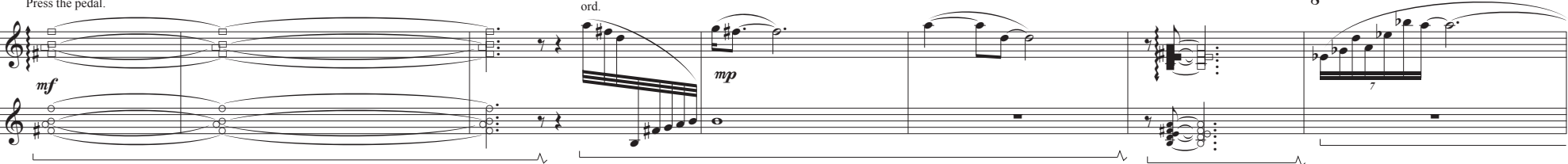
Singing Bowl in A
rub in a circular motion around the bowl with a mallet.
This should induce the bowl's "singing"

Perc. 3



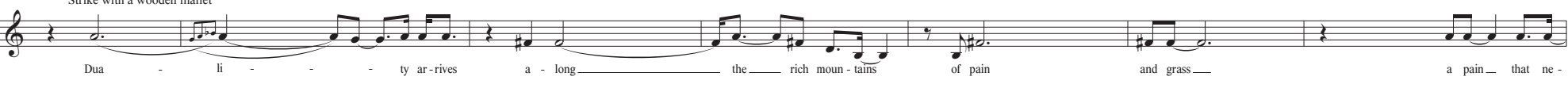
Crotales
hard mallets

Pno.



Play inside the piano with your right hand.
Play from the lowest to the highest note of the chord
that is indicated. With your left hand play the chord without sound.
Press the pedal.

Voice



Strike with a wooden mallet

Dua - li - - - ty ar-rives a - long the rich moun - tains of pain and grass a pain that ne -

A

Ephemeral

 = 60

B

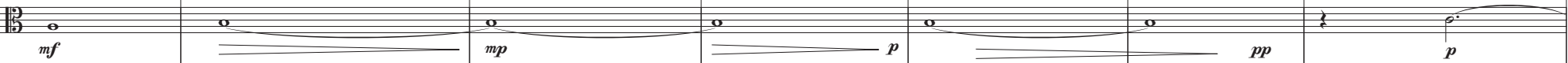
Vln. 1



Vln. 2



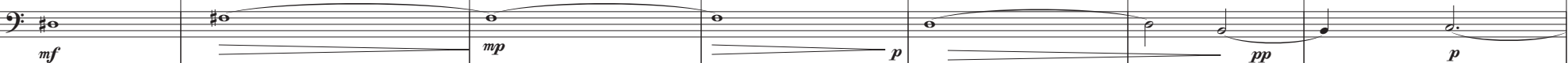
Vla. 1



Vla. 2



Vc. 1



Vc. 2



D.B. 1



D.B. 2



Elec.



Tape ends here

20

Fl.

Musical staff for Flute (Fl.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

Ob.

Musical staff for Oboe (Ob.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to pianissimo (*pp*) in measure 24.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to mezzo-piano (*mp*) in measure 24.

A. Sx.

Musical staff for Alto Saxophone (A. Sx.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

Bsn.

Musical staff for Bassoon (Bsn.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

C Tpt.

Musical staff for Cornet (C Tpt.). The staff is empty, indicating no part for this instrument in this section.

Hn.

Musical staff for Horn (Hn.). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.). The staff is empty, indicating no part for this instrument in this section.

Tuba

Musical staff for Tuba. The staff is empty, indicating no part for this instrument in this section.

Perc. 1

Musical staff for Percussion 1 (Perc. 1). The staff shows a sustained rhythmic pattern throughout the section.

Perc. 2

Musical staff for Percussion 2 (Perc. 2). The staff shows a sustained rhythmic pattern throughout the section. A performance instruction "Strike with a wooden mallet change to small wind chimes" is written above the staff in measure 21.

Perc. 3

Musical staff for Percussion 3 (Perc. 3). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to mezzo-forte (*mf*) in measure 24.

Pno.

Musical staff for Piano (Pno.). The staff shows a complex melodic and harmonic line. A performance instruction "Ped. ad libitum" is written below the staff in measure 21. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

Voice

Musical staff for Voice. The staff shows a vocal line with lyrics: "ver __ ends __ as I den - ti - ty ne - ver __ finds __ it - self __ Lan - gua - ges __ like __ bricks __ in a to - wer sep - a - rate us".

Vln. 1

Musical staff for Violin 1 (Vln. 1). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to mezzo-piano (*mp*) in measure 24.

Vln. 2

Musical staff for Violin 2 (Vln. 2). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to pianissimo (*pp*) in measure 24.

Vla. 1

Musical staff for Viola 1 (Vla. 1). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to mezzo-forte (*mf*) and piano (*p*) in measure 21, and then to mezzo-piano (*mp*) and pianissimo (*pp*) in measure 24.

Vla. 2

Musical staff for Viola 2 (Vla. 2). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to pianissimo (*pp*) in measure 24.

Vc. 1

Musical staff for Violoncello 1 (Vc. 1). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

Vc. 2

Musical staff for Violoncello 2 (Vc. 2). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and remaining at *p* through measure 24.

D.B. 1

Musical staff for Double Bass 1 (D.B. 1). The staff shows a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic, transitioning to piano (*p*) in measure 21, and then to mezzo-forte (*mf*) in measure 24.

D.B. 2

Musical staff for Double Bass 2 (D.B. 2). The staff is empty, indicating no part for this instrument in this section.

[illegible]

36

C Fast! ♩ = 130

Fl.

Ob.

B. Cl.

change to Clarinet Bb

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Marimba
Medium hard mallets

Perc. 3

change to toms

Pno.

Voice

a sim-ple vi-bra-tion

of thought

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

42

Fl.

Ob.

B. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Me sien - to per - di - da en di - men - sio - nes

46

Fl.

Ob.

B. Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

mf tra - tan - do de re - co - no - cer mi pro - pio *p* ros - tro *mf* my skin

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

51
51

Fl.

Ob.

B $\flat$ Cl.

A. Sax.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

mf

mp

f

change to Bass Clarinet

change to Crotales

mf

f

mf

p

speaks

lou - der

than

me

my

bo - dy

says

the

words

I've

al - rea - dy

for

II - The Tower of Babel

[illegible]

[illegible]

Free tempo
mp
My

The second measure of the exercise is shown on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The note is a half note (minim) on the second line, which is F#4. The measure is marked with a '2' at the beginning.

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass 1

Double Bass 2

Piano

First System

Measure 1

Measure 2

Measure 3

Measure 4

Dynamic markings: *mp*, *mf*, *f*, *ff*

Articulation markings: accents, slurs

[illegible]

78

Fl.

Ob.

B. Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

and it feels like bein free of a - ny judge - ment for a mo -

[illegible]

89

Fl.

mf

mp

mf

Ob.

mf

mp

mf

B♭ Cl.

mf

mp

mf

A. Sx.

C. Bn.

C Tpt.

f

Hn.

f

B. Tbn.

f

Tuba

f

Perc. 1

Perc. 2

f

Perc. 3

Pno.

f

Voice

ff

Vln. 1

f

mf

Vln. 2

f

Vla. 1

Vla. 2

mf

f

Vc. 1

mf

mp

mp

f

Vc. 2

mf

mp

mp

f

D.B. 1

mf

mp

mp

f

D.B. 2

mf

mp

mp

f

to

find

my

own

self

F

Fl.

Ob.

B $\flat$ Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

(German)

(Spanish)

Was ich den-ke ist was Ihr hört Aho-ra soy par-te deus-te - des

F

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

100

Fl.



Musical staff for Flute. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff* and *mp*.

Ob.



Musical staff for Oboe. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

B♭ Cl.



Musical staff for B-flat Clarinet. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

A. Sx.



Musical staff for Alto Saxophone. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Bsn.



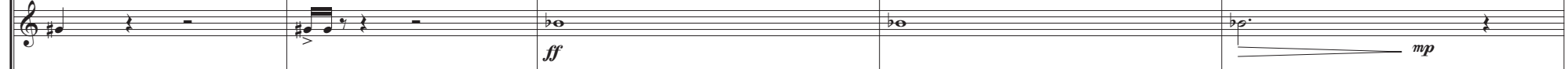
Musical staff for Bassoon. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

C Tpt.



Musical staff for Cornet. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff* and *mp*.

Hn.



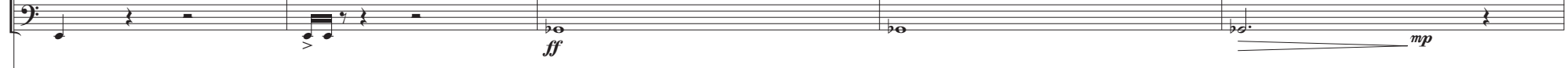
Musical staff for Horn. It begins with a treble clef and a key signature of one sharp (F#). The notation includes whole notes, rests, and dynamic markings such as *ff* and *mp*.

B. Tbn.



Musical staff for Baritone Trombone. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff* and *mp*.

Tuba



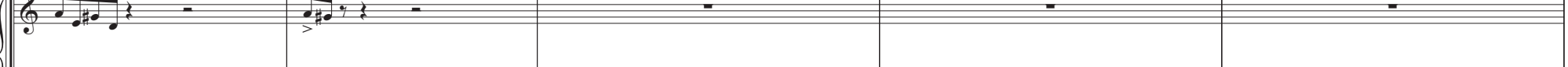
Musical staff for Tuba. It begins with a bass clef and a key signature of one sharp (F#). The notation includes whole notes, rests, and dynamic markings such as *ff* and *mp*.

Perc. 1



Musical staff for Percussion 1. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff* and *mp*.

Perc. 2



Musical staff for Percussion 2. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Perc. 3



Musical staff for Percussion 3. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Pno.



Musical staff for Piano. It begins with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Voice



Musical staff for Voice. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a vocal line with lyrics in French and Arabic, and dynamic markings such as *ff*.

Vln. 1



Musical staff for Violin 1. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Vln. 2



Musical staff for Violin 2. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Vla. 1



Musical staff for Viola 1. It begins with an alto clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Vla. 2



Musical staff for Viola 2. It begins with an alto clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Vc. 1



Musical staff for Violoncello 1. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

Vc. 2



Musical staff for Violoncello 2. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

D.B. 1



Musical staff for Double Bass 1. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

D.B. 2



Musical staff for Double Bass 2. It begins with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*.

[illegible]

Full score in C
Connected Identities

III
The Aleph

Commissioned by Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

Music by Diana Syrse
Lyrics by Aleksì Barrière

Chilling ♩ = 130
Senza Misura

Flute

Oboe

Clarinet in B♭

Alto Sax

Bassoon

Trumpet in C

Horn in F

Bass Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Piano

Voice

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass 1

Double Bass 2

Electronics

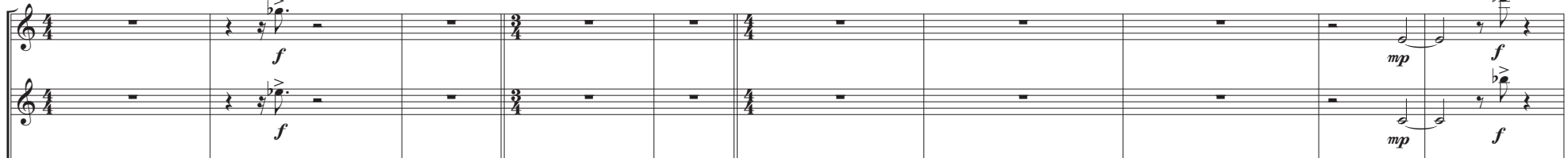
Note: Tape should not be precisely coordinated with acoustic instruments.
There is no need to have a click track.

Track 3

10

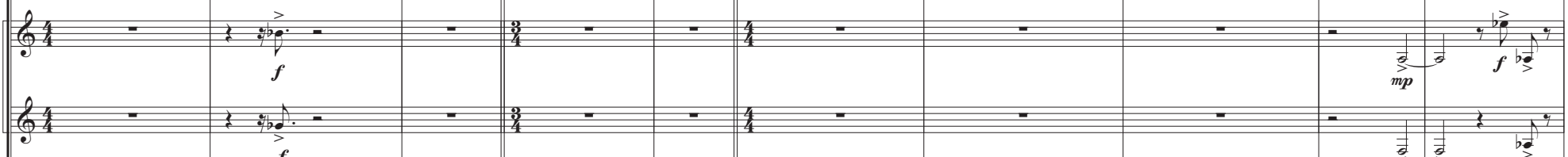
Free tempo A tempo

Fl.



Musical staff for Flute. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *f* and *mp*.

Ob.



Musical staff for Oboe. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *f* and *mp*.

Bs. Cl.



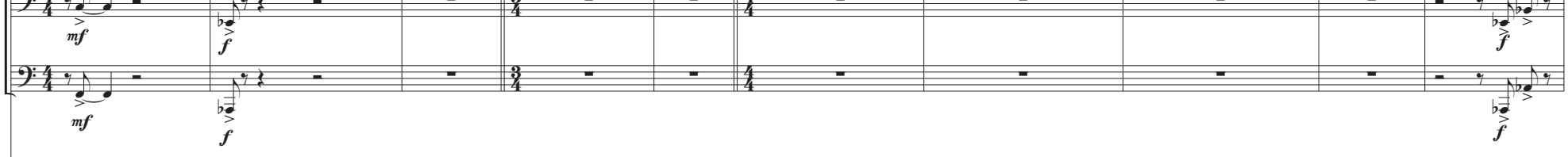
Musical staff for Bass Clarinet. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *f* and *mp*.

A. Sx.



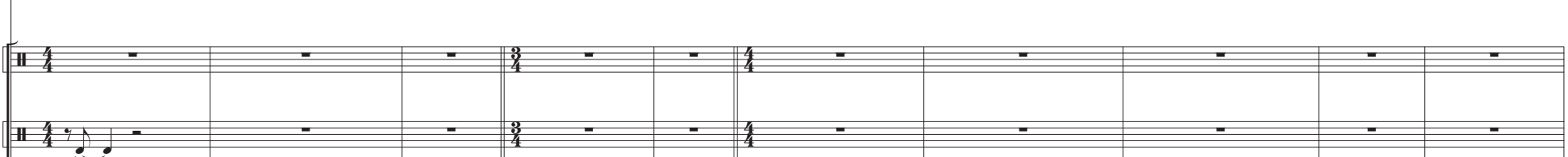
Musical staff for Alto Saxophone. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *f* and *mp*.

Bsn.



Musical staff for Bassoon. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

C Tpt.



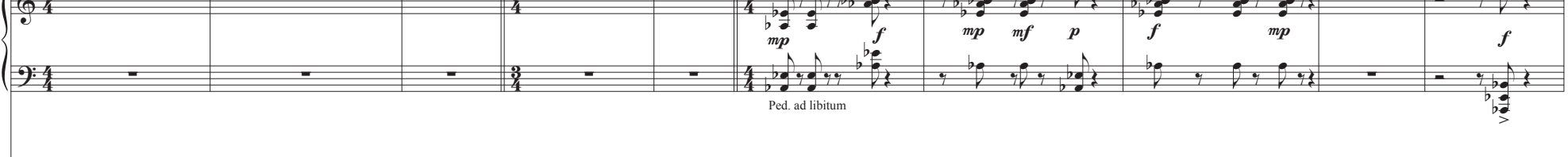
Musical staff for Cornet. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Hn.



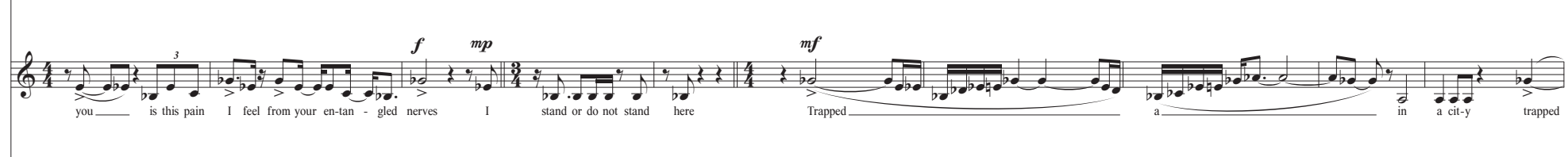
Musical staff for Horn. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

B. Tbn.



Musical staff for Baritone Trombone. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Tuba



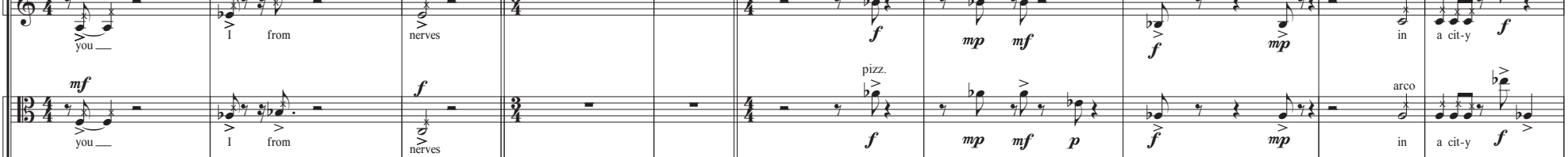
Musical staff for Tuba. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Perc. 1



Musical staff for Percussion 1. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Perc. 2



Musical staff for Percussion 2. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Perc. 3



Musical staff for Percussion 3. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Pno.



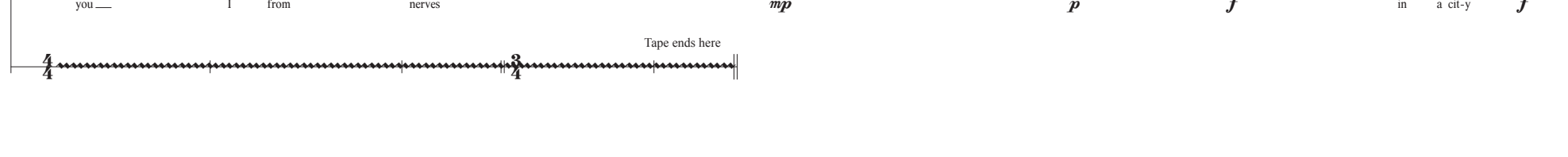
Musical staff for Piano. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mp*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Voice



Musical staff for Voice. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains lyrics: "you is this pain I feel from your en-tan - gled nerves I stand or do not stand here Trapped a in a cit-y trapped".

Vln. 1



Musical staff for Violin 1. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Vln. 2



Musical staff for Violin 2. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Vla. 1

Musical staff for Viola 1. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Vla. 2

Musical staff for Viola 2. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Vc. 1

Musical staff for Violoncello 1. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *mf*, *p*, *f*, and *mp*.

Vc. 2

Musical staff for Violoncello 2. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *p*, *f*, and *f*.

D.B. 1

Musical staff for Double Bass 1. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *p*, *f*, and *f*.

D.B. 2

Musical staff for Double Bass 2. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf*, *f*, *mp*, *p*, *f*, and *f*.

Elec.

Musical staff for Electric. It begins with a 4/4 time signature, then changes to 3/4, and finally to 4/4. The staff contains notes with dynamic markings *mf* and *f*.

Tape ends here

20

Fl. *mf* *mp* *p* *sub f* *f*

Ob. *mp* *mf* *mp* *p* *sub f* *f*

Bs. Cl. *mp* *mf* *mp* *p* *sub f* *f* *p*

A. Sx. *mp* *mf* *mp* *p* *mp* *p* *sub f* *p* *sub f* *p* *mf* *f* *p*

Bsn. *mf* *mp* *mf* *p* *sub f* *p* *sub f* *p* *sub f* *p* *mf* *f* *p*

C Tpt. *mp* *mf* *mp* *p* *f* *mp* *mf* *p* *f* *p* *mp* *mf* *p* *p*

Hn. *mp* *mp* *p* *f* *mp* *mf* *p* *mp* *p* *sub f* *p* *sub f* *mp* *mf* *p* *f* *p*

B. Tbn. *mp* *p* *f* *mp* *mf* *p* *f* *p* *mp* *mf* *p* *p*

Tuba *mp* *p* *f* *mp* *mf* *p* *f* *p* *mp* *mf* *p* *p*

Perc. 1

Perc. 2

Perc. 3

Pno. *mf* *mp* *p* *f* *mf* *p* *mp* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *f* *p*

Voice
in a bo - dy that is not mine Trapped

Vln. 1 *mf* *mp* *f* *f*

Vln. 2 *mf* *mp* *f* *f*

Vla. 1 *mf* *mp* *f* *f* *p*

Vla. 2 *mf* *mp* *p* *f* *f* *mp* *p*

Vc. 1 *mf* *mp* *p* *f* *f* *mp* *f* *p*

Vc. 2 *mf* *p* *f* *f* *mp* *f* *p*

D.B.1 *mf* *p* *f* *f* *mp* *p*

D.B.2 *mf* *p* *f* *f* *mp* *p*

28

A Very fast ♩ = 175

Fl.

Ob.

Bs Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

Fast ♩ = 160

[illegible]

48

Fl.

f

Ob.

f mp

B♭ Cl.

f mp

A. Sax.

f mp

Bsn.

f mp
change to contrabassoon

C Tpt.

mp

Hn.

mp

B. Tbn.

mp

Tuba

mp

Perc. 1

Perc. 2

mf

Perc. 3

mf

Pno.

mf f mp f
8va - - - , loco
Caution (change of clef)

Voice

mp
mo - ther feed - ing her fear - ful child. That work - er pav - ing the road with blocks of e - ter - ni - ty That fish -

Vln. 1

mf

Vln. 2

mf

Vla. 1

mf

Vla. 2

mf

Vc. 1

mf mp f
arco

Vc. 2

mf mp f
arco

D.B. 1

mf mp f
arco

D.B. 2

mf mp f
arco

[illegible]

71

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Huehuatl
Medium hard mallets

Perc. 2

Gran cassa
Soft mallets

Perc. 3

Medium hard mallets
Low bongo High tom

Low tom Floor Tom

Woodblock

Low tom High tom Low tom

Woodblock
change to med-cymbal

Pno.

Voice

Their _____ se - crets _____ passed _____ in _____ hid - den

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

[illegible]

C Poco più mosso ♩ = 140

94

[illegible]

100

Fl.

Ob.

B♭ Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Getting more and more anxious

Getting more and more anxious

Getting more and more anxious

Getting more and more anxious

Contrabassoon

Gran cassa
Medium hard mallets

Caution (change of clef)

Like a cloud gliding lightly De

change to marimba

Fl.

Ob.

B♭ Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

spite its five hun dred kil o tons De spite

pizz. arco

pizz. arco

114

(2+3)

Smooth ♩ = 130

Fl.

Ob.

B♭ Cl.

A. Sx.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

change to bassoon

Marimba
Medium hard mallets
mf

change to gran cassa

p

its five hun dred kil o - tons

1

(2+3)

Smooth ♩ = 130

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

p

mf

p

p

mf

p

p

mf

p

mf

p

mf

133

Fl.

mf > *p*

Ob.

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

B♯ Cl.

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

A. Sx.

f *p* *f*

Bsn.

f *p* *f*

C Tpt.

p *mf* *mp*

Hn.

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

B. Tbn.

p *mf* *mp*

Tuba

p *mf* *mp*

Perc. 1

Vibraphone change to floor tom
mf

Perc. 2

p

Perc. 3

f

Pno.

Voice

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

zz - ing with your dreams fa - mil - iar and bi - zarre

Vln. 1

Vln. 2

mp *mf*

Vla. 1

mp *mf* *p*

Vla. 2

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

Vc. 1

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

Vc. 2

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

D.B.1

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

D.B.2

145

[illegible]

154

(2+3)

E Savage ♩ = 130

Fl.

mf

Ob.

mf *p*

B♭ Cl.

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

A. Sx.

mf *p*

Bsn.

mf *p*

C Tpt.

mf *f* *p*

Hn.

mf *p* *mf* *f* *p*

B. Tbn.

mf *f* *p*

Tuba

mf *f* *p*

Perc. 1

Perc. 2

Wooden mallets
mp *f* *p*

Perc. 3

Pno.

mf *p*

Voice

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

scorch - ing — sun I know this shad - ow where-from I have for - got - ten — I catch him up in an

(2+3)

E Savage ♩ = 130

Vln. 1

Vln. 2

mf *p*

Vla. 1

mf *p* *mf*

Vla. 2

mf *p* *mf* *pp* sul pont.

Vc. 1

mf *p* *mf*

Vc. 2

mf *p* *mf*

D.B.1

mf *p* *mf*

D.B.2

161
161

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

al - ley may - be the shad - ow him - self, and gen - tly curl up in his luke - warm bos -

Wild! ♩ = 130
(2+3)

Wild! ♩ = 130
(2+3)
and

$$(2+3)$$

171

(2+3)

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

mf

mp

f

ff

change to contrabassoon

Cautious (change of clef)
Cluster with black notes

sul pont.

176

Fl.

p

mf

f

Ob.

mf

f

B♭ Cl.

mf

f

A. Sx.

Bsn.

C Tpt.

mp

f

Hn.

mp

f

B. Tbn.

mp

f

Tuba

p

f

Perc. 1

Floor tom

mf

Perc. 2

Soft mallets

p

mf

Perc. 3

Suspended Cymbal

mp

mf

Pno.

p

mf

f

Voice

ff

The ru - mor of all your voice -

Vln. 1

sul pont.

mp

mf

f

Vln. 2

sul pont.

mp

mf

f

Vla. 1

mf

f

Vla. 2

mf

f

Vc. 1

mf

f

Vc. 2

mf

f

D.B.1

mf

f

D.B.2

mf

f

180

Senza Misura

FL.

Ob.

B♭ Cl.

A. Sx.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Voice

es - - - - fades

And sud-den - ly

change to tibetan singing bowl

change to crotales

You can either do what is written or improvise as you will with the words "And suddenly I hear a voice"

Senza Misura

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.1

D.B.2

[illegible]

Connected Identities - Part II

THE INVENTION OF SEX

Monodrama for voice, chamber orchestra and electronics

I. Cambrian explosion

II. From a hundred flowers open

III. The hunt

IV. Perpetual spring

*Commissioned by the New Juilliard Ensemble, Joel Sachs
artistic director and conductor*

Music by

Diana Syrse

Lyrics by

Aleksi Barrière

Duration: 15'35" apx.

MEXICO / GERMANY

2020

www.dianasyrse.com

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II THE INVENTION OF SEX

Program Notes

The Invention of Sex

For voice, chamber orchestra and electronics

Music by Diana Syrse

Lyrics by Aleksí Barrière

The Invention of Sex is the second part of a larger work called *Connected Identities*. This second part was written between 2019 and 2020 commissioned by the New Juilliard Ensemble conducted by Joel Sachs. The piece has four movements: Cambrian Explosion, From a Hundred Flowers Open, The Hunt and Perpetual Spring. The first movement is an instrumental variation on the beginnings of sexual reproduction. The next three movements are three poems that depict the experience of love and sex from the perspective of a tree, a deer, and a woman. All characters are located in a forest telling their story in different seasons of the year.

The following lines are the matrix for the first movement from which the rest evolves: Until 1,5 billion years ago, life reproduced by cellular division only. A unicellular organism would divide into another similar cell, carrying out its DNA unchanged, and only slow and sparse mutations would allow evolution. But then some bacteria evolved forming 'eukaryotic cells'. These cells could form tissues, combined into multicellular organisms. And some even acquired the ability to mix their genetic material with other organisms to create entirely new individuals. So they would go on a hunt for a mate, someone different, seek out the alterity without which they were incomplete. Nothing would be "the same" again after that: life grew into a perpetual quest, constant exploration, change, adaptation. Such was the invention of sex, and the beginning of the era of the Eukaryotes. Messy, chaotic, wasteful creatures, also ingenious and outwardly splendid. Just the opposite of the elegant density and efficiency of bacteria, a life form to which it seemed that nothing needed to be added, in its solitary perfection. And oh, how we reproduced once we could! We were intoxicated with the possibility to ex-ist, i.e. "stand out of ourselves", unfold, communicate, mingle, transform. Sex led to the so-called Cambrian Explosion, during which the Earth was filled with plants and animals, the wild diversity of life as we know it today, millions of different shapes and forms and sizes and colors. Fabulous flowers, the peacock's train, scents and songs, all expressions of that primal extroversion. Hard-wired into all of us Eukaryotes, from an evolutionary standpoint, as the urge to reproduce, sex became much more than that in complex beings, and often dissociates from it entirely into pure pleasure. It fills all creatures as a force of creativity, of boldness, of sophisticated emotional development, and of bonding.

THE INVENTION OF SEX

I. Cambrian Explosion

II. From A Hundred Flowers Open (a tree spes

In the spring I dance and I gorge
And I shake the rain off my leaves
Breathe me in I am all over you
Tears of pleasure
I smell like I would if I burned

I am all veins and I shake and I creak
My branches moan
Slowly as is someone were listening

My name, my name is abundance
Me give and me take
Grasp and spit and clutch and hurl
Very man and very woman
From a hundred flowers open

We are one and we swallow
The sun the sun the sun

Soon plump with sweet fruit
And full already
Of the whispers of insects and birds
like lustful ideas / in someone's head

III. The Hunt (a deer speaks)

Red ripe forest and the earth like a river was here
I run after my doe her scent in every shadow
(Mushrooms and lichen make silent love)

This is a hunt for more than meat
As we all follow and She plays the ancient game
Of the throbbing velvet-maybe and she is so fast

Madly I scratch the bark of trees
The world is my cage this week
And my kingdom
My head is full of blood

The sun goes down in a cloud of flies
Right in the light she calls me lets me closer / Oh
The privilege of warmth

How I have battled and will battle
For the bruises we share
Never before did I have a home

More
To have and to feel is new
Instant Importance Everything

I want to know her like the forest
Days and days of treating her like a tree

IV. Perpetual Spring (a woman speaks)

Sostengo tus manos y your hands unfold me
El aire está frío, te seguí hasta el bosque dormido.

Your weight on me hace añicos la soledad inmensa.
Oigo tu voz como nunca antes.
Please closer

Miro el cielo de invierno y te siento
This is grow-oh-th

I remember now the art of being overwhelmed
Cierro los ojos y estamos verdes en el mar
Una ola también podría llevarnos de vuelta
This is the primitive life of the ocean

We exude and we exist
The hunt is on nos quedamos sin aliento.
Todos a la vez somos árboles, flores, insectos,
venados, somos presas / we are quarry we prey
For us there are no seasons, temblamos en la
perpetua primavera
Como los animales de los trópicos, gatos egoístas de
la naturaleza

Giramos y giramos por el suelo. Fill me I will fill you
Us fruit to each other until we m-melt me in your
mouth, you in mine-A-iN

A-O-O-O-U-Mmm

Aleksi Barrière
Paris, 2019

THE INVENTION OF SEX

Instrumentation:

Voice

Flute/Piccolo/Bottle made of glass
Oboe/Bottle made of glass
Clarinet Bb/Bottle made of glass
Bassoon/Contrabassoon/Bottle made of glass

Trumpet in C/Bottle made of glass/straight mute
Horn/Bottle made of glass
Bass Trombone/Bottle made of glass
Tuba/Bottle made of glass

Percussion I
Floor Tom
Tam-tam (shared with percussionist II)
High bongo
Maracas
Huehuatl
Small gong
Medium gong
Small cymbal
Vibraphone

Percussion II
Gran cassa
Tam-tam
Floor tom
Small wind chimes
Medium wind chimes
Large wind chimes
Tibetan Singing bowl in A
Tom high
Tom low
Conch shell horn
Marimba

Percussion III
Floor tom
Woodblock
Djembe
Low bongo
High bongo
Low tom
High tom
Med cymbal
Hi-hat
Suspended cymbal
Crotales (2 octaves)

Piano

2 violins
2 violas
2 cellos
2 contrabasses

Electronics - Audio

Technical requirements:

- Voice (amplified voice)
1 microport (wireless headset) to amplify the voice of the singer
- Electronics: audio tracks should be played from an audio device. The number of the tracks are marked on the score. Trigger each track as written. No click track is needed.

Percussion I

Tam-tam Maracas Huehuatl Medium Gong (A)

Floor Tom High Bongo Small Gong (G) Small Cymbal

Plus vibraphone

Percussion II

Gran cassa Floor tom Small wind chimes Large wind chimes Tom 1 Tom 2

Gran Cassa Rim Tam-tam Medium wind chimes Tibetan singing bowl in A Conch shell horn

Plus marimba

Note: Tam-tam is shared by percussionist I and II

Percussion III

Floor Tom Woodblock Djembe High bongo High tom Hi-hat

Floor tom rim Bass tone Tone Slap Low bongo Low tom Med Cymbal Suspended cymbal

Plus crotales (2 octaves)

THE INVENTION OF SEX

Extended techniques for brass:

- Gr.  Growling
-  Lowest possible note
-  Clicking valves
-  Wind sound (no pitch)

Extended techniques for winds:

-  Key clicks
-  Wind sound (no pitch)
-  Whistle tone (wind like)
-  Jet whistle

Extended techniques for voice:

-  Spoken
 -  Sprechgesang
 -  Glottis strike
 -  Cracking sound
 -  Voice without specific pitch
 -  Highest possible pitch
 -  Vibrato capretino
 -  Improvisation
- Consonants that are written with a cross have a percussive non-pitched sound, consonants that are written with a pitch should be sung with that specific pitch
-  vs. 
k k

Extended techniques for tam-tam:

-  Put pressure against the tam tam making semi-circles slowly on the front part of the instrument with a short superballed friction mallet (create low and high tones). Vary the velocity and pressure (Whale sound)
-  Scrape the tam-tam surface with a triangle beater
-  Put a medium cymbal over the gran cassa and bow it with a contrabass bow

Techniques for strings:

-   Overpressure
 -  Gradual change from ordinary pressure to overpressure
 -  Circular bowing
 -  Speak the text while playing
 -  Bow on the bridge
-  Play percussive sound (noise) with your instrument. This can be col legno battuto, hitting on the wood or white noise with muted strings.

Bass-clarinets, contrabassoon and double bass sound an octave lower
Piccolo sounds an octave above
Crotales sound two octaves above

Commissioned by the Juilliard New Music Ensemble conducted by Joel Sachs
for voice, chamber orchestra and electronics

Fast ♩ = 120

Arcane ♩ = 65

Fast ♩ = 120

Mysterious ♩ = 65

Woodwinds: Piccolo, Oboe, Clarinet in B $\flat$, Contrabassoon, Trumpet in C, Horn in F, Bass Trombone, Tuba.

Brass: Trumpet in C, Horn in F, Bass Trombone, Tuba.

Percussion: Percussion 1 (Tam-tam, Gran cassa, Suspended cymbal), Percussion 2 (Gran cassa), Percussion 3 (Suspended cymbal, L.V., change to toms), Vibraphone, Low tom, High tom.

Piano: Piano 1.

Strings: Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, Double Bass 1, Double Bass 2, Electronics.

Performance Instructions: Growling, Gr., Lowest possible note, ord., sub p, change to vibraphone, change to toms, poco sul pont, overpressure.

Dynamics: p, ff, mf, fp, mp.

Articulation: slurs, accents, breath marks.

Other: START AUDIO TRACK HERE, Track 1.

Audio track ends here

16

Fl.

mp

mf

f

mf

f

p

Ob.

mp

mf

mp

f

mp

f

p

B♭ Cl.

mp

mf

mp

f

p

f

p

C. Bn.

f

C Tpt.

mf

f

Hn.

mf

f

B. Tbn.

mf

f

Tuba

Perc. 1

Perc. 2

mf

mf

f

change to marimba

Perc. 3

Low Bongo hard mallets

High bongo

mf

Pno. 1

loco

mf

f

Vln. 1

◊ circular bowing

mp

p

ord.

f

Vln. 2

◊ circular bowing

mp

p

ord.

f

Vla. 1

◊ circular bowing

mp

p

ord.

f

Vla. 2

◊ circular bowing

mp

p

ord.

f

Vc.

◊ circular bowing

mp

p

ord.

f

Vc. 2

◊ circular bowing

mp

p

ord.

f

D.B. 1

◊ circular bowing

mp

p

ord.

f

D.B. 2

◊ circular bowing

mp

p

ord.

f

24

Fl.

Ob.

B♭ Cl.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Vc. 2

D.B. 1

D.B. 2

Gran cassa
medium soft mallets

Marimba
hard mallets

change to woodblock

[illegible]

40

B

Fl.

Musical staff for Flute. Key signature: two flats. The staff contains notes with dynamic markings f, p, mp, and ff.

Ob.

Musical staff for Oboe. Key signature: two flats. The staff contains notes with dynamic markings f, p, mp, and ff.

B♭ Cl.

Musical staff for B-flat Clarinet. Key signature: two flats. The staff contains notes with dynamic markings f, p, mp, and ff.

C. Bn.

Musical staff for Contrabassoon. Key signature: two flats. The staff contains notes with dynamic markings p, mp, ff, and f.

C Tpt.

Musical staff for Cornet. The staff contains notes with dynamic markings p, mp, ff, and f.

Hr.

Musical staff for Horn. The staff contains notes with dynamic markings p, mp, ff, and f.

B. Tbn.

Musical staff for Baritone Trombone. The staff contains notes with dynamic markings p, mp, ff, and f.

Tuba

Musical staff for Tuba. The staff contains notes with dynamic markings p, mp, ff, and f.

Perc. 1

Musical staff for Percussion 1. Includes instructions: "change to tam tam", "Tam tam medium soft mallets", and "L.V. change to gongs". Dynamic markings include mp and ff.

Perc. 2

Musical staff for Percussion 2. Includes instruction: "Gran cassa medium soft mallets". Dynamic markings include p and ff.

Perc. 3

Musical staff for Percussion 3. Includes instruction: "change to suspended cymbal". Dynamic marking includes ff.

Pno. 1

Musical staff for Piano 1. Empty staff.

B

Vln. 1

Musical staff for Violin 1. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

Vln. 2

Musical staff for Violin 2. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

Vla. 1

Musical staff for Viola 1. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

Vla. 2

Musical staff for Viola 2. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

Vc.

Musical staff for Violoncello. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

Vc. 2

Musical staff for Violoncello 2. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

D.B. 1

Musical staff for Double Bass 1. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

D.B. 2

Musical staff for Double Bass 2. Key signature: two flats. Includes instruction: "arco". Dynamic markings include p, mp, ff, and f.

49

Fl.

Ob.

B♭ Cl.

C. Bn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Vc. 2

D.B. 1

D.B. 2

f

mp

ff

mf

p

Tam tam
medium soft mallets

Suspended cymbal
medium soft mallets

L.V. change to gongs

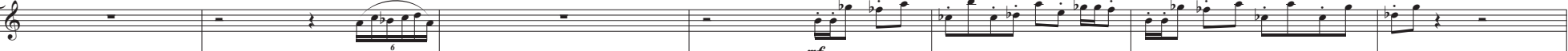
L.V.

p

D

68

Picc.



Musical staff for Piccolo. It begins with a 6-measure rest, followed by a sixteenth-note triplet. The melody continues with eighth and sixteenth notes, marked *mf*.

Ob.



Musical staff for Oboe. It begins with a 6-measure rest, followed by a sixteenth-note triplet. The melody continues with eighth and sixteenth notes, marked *mf*.

B♭ Cl.



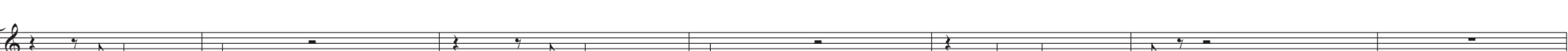
Musical staff for B-flat Clarinet. It begins with a 5-measure rest, followed by a sixteenth-note triplet. The melody continues with eighth and sixteenth notes, marked *mf*.

Bsn.



Musical staff for Bassoon. It begins with a 2-measure rest, followed by a sixteenth-note triplet. The melody continues with eighth and sixteenth notes, marked *mf*.

C Tpt.



Musical staff for Cornet. It features a melody of eighth notes, marked *mp* and *f*.

Hn.



Musical staff for Horn. It features a melody of eighth notes, marked *mp* and *f*.

B. Tbn.



Musical staff for Baritone Trombone. It features a melody of eighth notes, marked *mp* and *f*.

Tuba



Musical staff for Tuba. It features a melody of eighth notes, marked *mp* and *f*.

Perc. 1



Musical staff for Percussion 1, which is empty.

Perc. 2



Musical staff for Percussion 2. It includes the instruction "Marimba hard mallets" and a melody of eighth notes, marked *mf*.

Perc. 3



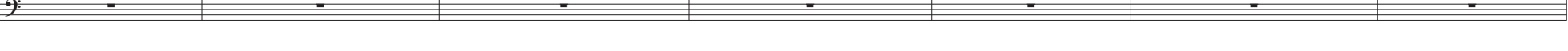
Musical staff for Percussion 3, which is empty.

Pno. 1



Musical staff for Piano 1, which is empty.

Vln. 1



Musical staff for Violin 1. It features a melody of eighth notes, marked *mp*, with a *pizz.* instruction.

Vln. 2



Musical staff for Violin 2. It features a melody of eighth notes, marked *p* and *mp*, with *pizz.* and triplet markings.

Vla. 1



Musical staff for Viola 1. It features a melody of eighth notes, marked *p* and *mp*, with a *pizz.* instruction.

Vla. 2



Musical staff for Viola 2. It features a melody of eighth notes, marked *p* and *mp*, with a *pizz.* instruction.

Vc.



Musical staff for Violoncello. It features a melody of eighth notes, marked *sub p* and *mp*, with a *pizz.* instruction.

Vc. 2



Musical staff for Violoncello 2. It features a melody of eighth notes, marked *sub p* and *mp*, with a *pizz.* instruction.

D.B. 1



Musical staff for Double Bass 1. It features a melody of eighth notes, marked *mp*, with a *pizz.* instruction.

D.B. 2



Musical staff for Double Bass 2. It features a melody of eighth notes, marked *mp*, with a *pizz.* instruction.

75
E

75 E

Picc. *mp* *ff*

Ob. *mp* *ff*

B♭ Cl. *mp* *ff*

Bsn. *mp* *ff*

C Tpt. *mp* *ff*

Hn. *mp* *ff*

B. Tbn. *mp* *ff*

Tuba *mp* *ff*

Perc. 1 *ff* **Huehuetl hard mallets**

Perc. 2 *ff* **Floor Tom hard mallets**

Perc. 3 *ff*

Pno. 1 *mp* *ff*

Vln. 1 *mp* *ff* **arco**

Vln. 2 *mp* *ff* **arco**

Vla. 1 *mp* *ff*

Vla. 2 *mp* *ff*

Vc. *mp* *ff*

Vc. 2 *mp* *ff*

D.B. 1 *mp* *ff* **arco**

D.B. 2 *mp* *ff* **arco**

change to tam tam

83

Picc.



Musical staff for Piccolo. It features a melodic line with eighth and sixteenth notes, including a quintuplet in the fifth measure. Dynamics range from *mp* to *f*.

Ob.



Musical staff for Oboe. It features a melodic line with eighth and sixteenth notes, including a quintuplet in the fifth measure. Dynamics range from *mp* to *f*.

B♭ Cl.



Musical staff for B-flat Clarinet. It features a melodic line with eighth and sixteenth notes, including a triplet in the fifth measure. Dynamics range from *mp* to *f*.

Bsn.



Musical staff for Bassoon. It features a melodic line with eighth and sixteenth notes, including a triplet in the fifth measure. Dynamics range from *mp* to *f*.

C Tpt.



Musical staff for Cornet. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Hn.



Musical staff for Horn. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

B. Tbn.



Musical staff for Baritone Trombone. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Tuba



Musical staff for Tuba. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Perc. 1



Musical staff for Percussion 1. It features a rhythmic pattern of eighth notes. Dynamics range from *mp* to *f*.

Perc. 2



Musical staff for Percussion 2. It includes the instruction "Tam tam soft mallets L.V." and "change to toms". Dynamics range from *f* to *mp*.

Perc. 3



Musical staff for Percussion 3. It features a rhythmic pattern of eighth notes. Dynamics range from *mp* to *f*.

Pno. 1



Musical staff for Piano 1. It features a complex texture with multiple voices. Dynamics range from *ff* to *f*.

Vln. 1



Musical staff for Violin 1. It features a melodic line with eighth and sixteenth notes, including a quintuplet in the fifth measure. Dynamics range from *mp* to *f*.

Vln. 2



Musical staff for Violin 2. It features a melodic line with eighth and sixteenth notes, including a sextuplet in the fifth measure. Dynamics range from *mp* to *f*.

Vla. 1



Musical staff for Viola 1. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Vla. 2



Musical staff for Viola 2. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Vc.



Musical staff for Violoncello. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

Vc. 2



Musical staff for Violoncello 2. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

D.B. 1



Musical staff for Double Bass 1. It features a melodic line with eighth and sixteenth notes, including a triplet in the fifth measure. Dynamics range from *mp* to *f*.

D.B. 2



Musical staff for Double Bass 2. It features a melodic line with eighth and sixteenth notes. Dynamics range from *mp* to *f*.

89
F

Instrument List:

- Picc.
- Ob.
- B♭ Cl.
- Bsn.
- C Tpt.
- Hn.
- B. Tbn.
- Tuba
- Perc. 1
- Perc. 2
- Perc. 3
- Pno. 1
- Vln. 1
- Vln. 2
- Vla. 1
- Vla. 2
- Vc.
- Vc. 2
- D.B. 1
- D.B. 2

Measure 89: Key signature change to B-flat major (two flats). Time signature change to 4/4. Piccolo, Oboe, B♭ Clarinet, Bassoon, Cor Anglais, Horn, Baritone Trombone, and Tuba play a melodic line. Percussion 1 and 2 play a rhythmic pattern. Piano plays a harmonic accompaniment.

Measure 95: Dynamic change to forte (F). The melodic line continues, and the piano accompaniment becomes more prominent.

96

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Piccolo, Oboe, Bass Clarinet, Bassoon, Cor Anglais, Horn, Bass Trombone, Tuba, Percussion 1, 2, and 3, Piano 1, Violin 1 and 2, Viola 1 and 2, Violoncello 1 and 2, and Double Bass 1 and 2. The music is in 3/4 time and features various dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The score is divided into measures, with some measures containing rests or specific articulation marks. The overall layout is typical of a professional musical score, with clear notation and dynamic indications.

II. From a hundred flowers open

The invention of sex

Music by Diana Syrse
Lyrics by Aleksí Barrière

Calmed ♩ = 65

Flute

mp *p* *mf* *p*

fluttertongue

Oboe

mp *p*

Clarinet in B♭

mp *p*

Bassoon

mp *p*

Trumpet in C

mp *p*

Horn in F

mp *p*

Bass Trombone

mp *p*

Tuba

mp *p*

Vibraphone

soft hard mallets

mf *mp*

Large windchimes

L.V. change to gran cassa

Crotales

hard mallets

mf *mp*

L.V.

Piano

mf *mp*

8va

8va

Calmed ♩ = 65

Voice

p *mf*

In the

Violin 1

mp

Violin 2

mp

circular bowing

p

Viola 1

mp

circular bowing

p

Viola 2

mp

Cello 1

mp

circular bowing

p

Cello 2

mp

Double Bass 1

Double Bass 2

Electronics

START AUDIO TRACK HERE

II. From a hundred flowers open

5

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

E.

spring

I dance and I gorge

And I shake the rain off my

poco sul pont

ord.

ord.

poco sul pont

circular bowing

circular bowing

circular bowing

ord.

poco sul pont no vibrato

ord.

poco sul pont

sul pont

poco sul pont

12

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

leaves _____ Breathe _____ me _____ in I am _____ all _____ o - ver you _____ tears of plea - sure I smell like I _____

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

E.

18

A

Fl. *mp* *f* fluttertongue *mf* Jet whistle

Ob. *mp* *f* *p* *mf* *p*

B♭ Cl. *f* *p* *mf* *p* *mf* *p*

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

C Tpt. *f* *p*

Hn. *f*

B. Tbn. *f*

Tuba *mp* *f*

Perc. 1 Tam tam *mp* *f* *p* *mf*

Perc. 2 Gran cassa soft mallets *mp* *f*

Perc. 3 Suspended cymbal medium soft mallets *f* change to crotales

Pno.

V. *f*

Vln. 1 *f*

Vln. 2 *mp* *f* *p*

Vla. 1 *mp* *f* *p*

Vla. 2 *mp* *f* *p*

Vc. 1 *mp* *f* *p*

Vc. 2 *mp* *f* *p*

D.B. 1 *mp* *f* *p* (trilled harmonic) *sub p* *mf* *p*

D.B. 2 *mp* *f* *sub p* *mf* *p*

E. Electronics end around here

25

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

hand gliss.

metal stick

change to woodblock

Woodblock

Hard mallets

change to suspended cymbal

circular bowing

almost whispered

I am all veins and I shake and creak My branches move slowly as if some-one were listening

II. From a hundred flowers open

B

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

B

V.

My name, my name is abun - dance Me give and

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

34

[illegible]

[illegible]

43

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

We are one and we swallow the sun, the sun, the sun. We are one and we swallow the sun, the sun, the sun.

II. From a hundred flowers open

48

40

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

change to tam-tam

Tam tam

L.V. change to vibraphone

L.V. change to crotales

f

Gran cassa
medium hard soft mallets

f

Suspended cymbal
medium hard mallets

f

We are one and we swallow the sun

p

lay percussive sounds (noise) with your instrument this can be: col legno battuto, hitting on the wood or white noise with muted strings.

59
1999

The musical score for measures 59-62 is written for a large ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with each instrument or section having its own staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical techniques, including triplets, sixteenth notes, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The Percussive sounds section includes instructions on how to play the sounds, such as "col legno battuto" (hitting the wood) or "white noise with muted strings".

III. The hunt

5

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

Red ripe for - est and the earth like a riv - er was here

[illegible]

III. The hunt

A Energetic ♩ = 125

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

This is a hunt _____ for more than meat as we ____ all _____ fol - low_____

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

23

Fl.

Musical staff for Flute (Fl.). The staff contains four measures of music. The first measure starts with a *mf* dynamic. The second measure has a *mp* dynamic. The third measure has a *mf* dynamic. The fourth measure is a continuation of the melodic line.

Ob.

Musical staff for Oboe (Ob.). The staff contains four measures of music. The first measure starts with a *mf* dynamic. The second measure has a *mp* dynamic. The third measure has a *mf* dynamic. The fourth measure is a continuation of the melodic line.

B♭ Cl.

Musical staff for B♭ Clarinet (B♭ Cl.). The staff contains four measures of music. The first measure starts with a *mf* dynamic. The second measure has a *mp* dynamic. The third measure has a *mf* dynamic. The fourth measure is a continuation of the melodic line.

Bsn.

Musical staff for Bassoon (Bsn.). The staff contains four measures of music. The first measure starts with a *mf* dynamic. The second measure has a *mp* dynamic. The third measure has a *mf* dynamic. The fourth measure is a continuation of the melodic line.

C Tpt.

Musical staff for Cornet (C Tpt.). The staff contains four measures of music. The first measure starts with a *p* dynamic. The rest of the staff is empty.

Hn.

Musical staff for Horn (Hn.). The staff contains four measures of music. The rest of the staff is empty.

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.). The staff contains four measures of music. The rest of the staff is empty.

Tuba

Musical staff for Tuba. The staff contains four measures of music. The rest of the staff is empty.

Perc.1

Musical staff for Percussion 1 (Perc.1). The staff contains four measures of music. The rest of the staff is empty.

Perc.2

Musical staff for Percussion 2 (Perc.2). The staff contains four measures of music. The rest of the staff is empty.

Perc.3

Musical staff for Percussion 3 (Perc.3). The staff contains four measures of music. The rest of the staff is empty.

Pno.

Musical staff for Piano (Pno.). The staff contains four measures of music. The rest of the staff is empty.

V.

Musical staff for Violin (V.). The staff contains four measures of music. The first measure has a *f* dynamic. The second measure has a *f* dynamic. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic. The staff is labeled with "vibrato capretino" and "slower 'stopped' vibrato".

Vln.1

Musical staff for Violin 1 (Vln.1). The staff contains four measures of music. The rest of the staff is empty.

Vln.2

Musical staff for Violin 2 (Vln.2). The staff contains four measures of music. The rest of the staff is empty.

Vla.

Musical staff for Viola (Vla.). The staff contains four measures of music. The rest of the staff is empty.

Vla.

Musical staff for Viola (Vla.). The staff contains four measures of music. The rest of the staff is empty.

Vc.

Musical staff for Violoncello (Vc.). The staff contains four measures of music. The rest of the staff is empty.

Vc.

Musical staff for Violoncello (Vc.). The staff contains four measures of music. The rest of the staff is empty.

D.B.

Musical staff for Double Bass (D.B.). The staff contains four measures of music. The rest of the staff is empty.

D.B.

Musical staff for Double Bass (D.B.). The staff contains four measures of music. The rest of the staff is empty.

ord.
and She

27
27

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

C Tpt. *mf* *f* *mf*

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3 Toms *f* *mf* Hi-hat

Pno. *f* *mf* Ped. ad libitum

V. *f* *mf*
 plays the an - cient game Of the__ throbbing vel - vet__ may - be and she is so fast

Vln. 1

Vln. 2

Vla. *mf*

Vla.

Vc. *f* *mf*

Vc. *f* *mf*

D.B. arco *f* *mf*

D.B. arco *f* *mf*

B

39

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

no mute
mp

Hn.

mp

B. Tbn.

mp

Tuba

mp

Perc. 1

change to toms

Perc. 2

change to gran cassa with cymbal

Perc. 3

High tom
f
change to low tom
f

Pno.

f
mp

V.

and my__ king - dom my head____ is full_____ of blood_____
the sun goes __ down in a __ cloud of _____ flies_____

f
mp

Vln. 1

f
mp

Vln. 2

f
mp

Vla.

f
mp

Vc.

f

D.B.

f

D.B.

C

Right in

54

Fl.



54

mp *5* *p* *mf* *mp* *p*

Ob.



mp *6* *mp* *p*

B♭ Cl.



mp *5* *mf* *p* *mf* *mp* *p*

Bsn.



mp *6* *mf* *mp* *p*

C Tpt.



mp *p*

Hn.

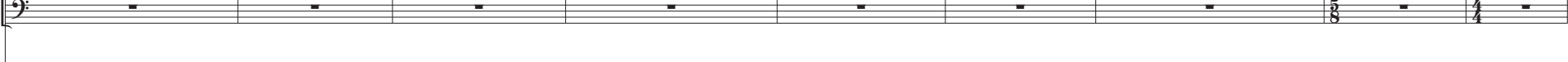


mf *p* *mf*

B. Tbn.



Tuba



Perc. 1



mp change to toms

Perc. 2



change to toms

Perc. 3



mp change to ride cymbal

Pno.



mp *3* *8va*

V.



the light she calls me lets me clo - ser Oh the priv - i - lege of

Vln. 1



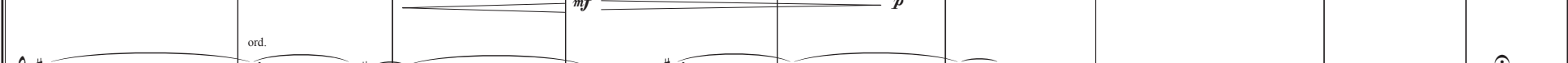
ord. *mf* *p*

Vln. 2



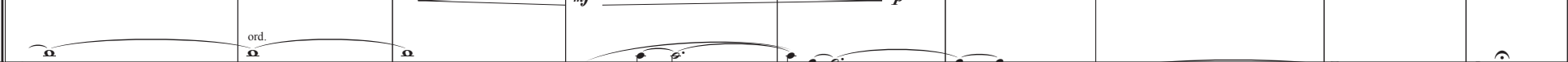
ord. *mf* *p*

Vla.



ord. *mf* *p*

Vla.



ord. *mf* *p*

Vc.



ord. *mf* *p*

Vc.



ord. *mf* *p*

D.B.



D.B.



Faster ♩ = 120

$$(2+3)$$
$$(2+3)$$
[illegible]

70 (2+3) (3+2)

Fl.

Ob.

B $\flat$ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc.1

Perc.2

Perc.3

Pno.

Ped. ad libitum

V.

Vln.1

Vln.2

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

D

Ferocious ♩ = 150

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1
Perc. 2
Perc. 3

Pno.

V.

Vln. 1
Vln. 2

Vla.
Vla.

Vc.
Vc.

D.B.
D.B.

III. The hunt

f

f

f

p

f

f

mp

f

fp

f

fp

f

fp

f

f

change to gran cassa

change to bongos

Gran cassa
medium soft mallets

Ride cymbal
medium yarn soft mallets

p

f

aggressive
mf

f

ff

how I have bat-tled and will bat-tle for the bruises

83

Fl.



Ob.



B♭ Cl.



Bsn.



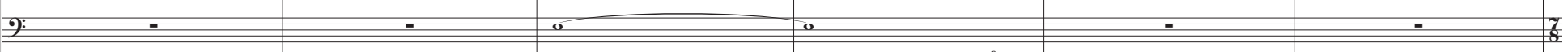
C Tpt.



Hn.



B. Tbn.



Tuba



Perc. 1



Perc. 2



Perc. 3



Pno.



V.



Vln. 1



Vln. 2



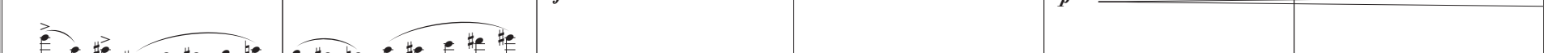
Vla.



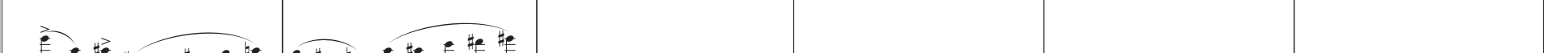
Vla.



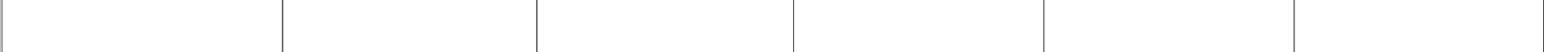
Vc.



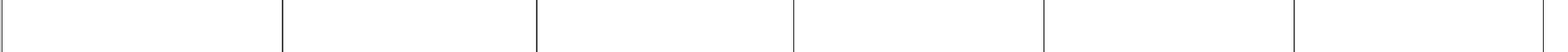
Vc.



D.B.



D.B.



89

(3+2+2)

(3+2)

(3+2+2)

(3+2)

(2+2+3)

(2+3)

(3+2+2)

(3+2)

Fl.

mf

Ob.

mf

Bs Cl.

f

mf

Bsn.

mf

C Tpt.

mf

Hn.

mf

B. Tbn.

mf

Tuba

mf

Perc.1

Bongos
with the hands

f

mf

Perc.2

Toms

f

mf

Perc.3

Pno.

f

mf

V.

sing what is written or improvise

f

(3+2+2)

(3+2)

(3+2+2)

(3+2)

(2+2+3)

(2+3)

(3+2+2)

(3+2)_p

More _____ to have _____ and to feel _____ is _____ new _____

Vln.1

ord.

f

mf

Vln.2

ord.

f

mf

Vla.

pizz.

f

mf

arco

Vla.

pizz.

f

mf

arco

Vc.

pizz.

f

mf

arco

Vc.

pizz.

f

mf

arco

D.B.

pizz.

f

mf

arco

D.B.

pizz.

f

mf

arco

97

Fl.

sub *p*

mp

ff

Ob.

sub *p*

mp

ff

B♭ Cl.

sub *p*

mp

ff

Bsn.

sub *p*

mp

ff

C Tpt.

sub *p*

mp

ff

Hn.

sub *p*

mp

ff

B. Tbn.

sub *p*

mp

ff

Tuba

sub *p*

mp

ff

Perc. 1

change to tam tam

sub *p*

Perc. 2

sub *p*

Floor Tom

mp

ff

change to medium wind chimes

Perc. 3

Ride cymbal

mp

ff

Pno.

mp

ff

V.

ff

ff

a

Vln. 1

mp

ff

Vln. 2

p

mp

ff

Vla.

p

mp

ff

Vla.

p

mp

ff

Vc.

p

mp

ff

Vc.

p

mp

ff

D.B.

p

mp

ff

D.B.

p

mp

ff

[illegible]

113

Tender ♩ = 90

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

I want to know her like the___ for - es t days and days of treat - ing her like a tree

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

Medium Gong
medium soft mallets L.V.

Medium wind chimes
from high to low L.V.

IV. Perpetual spring
The invention of sex

Music by Diana Syrse
Lyrics by Aleksí Barrière

Free Tempo

The instruments should begin to play
when they want within the first 5 seconds

5''apx

20''apx

Flute

whistle tone (wind like)

p

Oboe

wind sound (no pitch)

p

Clarinet in B $\flat$

wind sound (no pitch)

p

Bassoon

wind sound (no pitch)
flz.

p

Trumpet in C

wind sound (no pitch)

p

Horn in F

wind sound (no pitch)

p

Bass Trombone

wind sound (no pitch)

p

Tuba

wind sound (no pitch)

p

Percussion 1

Tibetan singing bowl
Rub the tibetan singing bowl with a wooden mallet. Rub the wooden mallet continuously around the bowl

p

change to ride cymbal

Percussion 2

Percussion 3

Piano

gliss. with right hand on the strings inside the piano as fast as possible

L.V.

depress keys silently

mf

p

Free Tempo

Voice

"dubbing"
Sostengo tus manos

El aire está frío, te seguí hasta el bosque dormido

(pause)

oigo tu voz como nunca antes

(speak after: "your weight on me" from the electronics)
...hace añicos la soledad inmensa

Please, closer.

p

Violin 1

bow on the bridge

p

Violin 2

bow on the bridge

p

Viola 1

bow on the tailpiece

p

Viola 2

bow on the tailpiece

p

Cello 1

bow on the tailpiece

p

Cello 2

bow on the tailpiece

p

Double Bass 1

bow on the tailpiece

p

Double Bass 2

bow on the tailpiece

p

Electronics

START AUDIO TRACK HERE

I hold your hands and your hands unfold me

"dubbing"
Sostengo tus manos

El aire está frío, te seguí hasta el bosque dormido

(pause)

oigo tu voz como nunca antes

...hace añicos la soledad inmensa
Your weight on me

The electronics will fade out slowly after the letter "A"

as fast as possible
different velocity from violin 2

sul G

poco sul pont

sul pont

ord.

mf

p

as fast as possible
different velocity from violin 1

sul G

poco sul pont

sul pont

ord.

mf

p

fast

slow

mf

p

fast

slow

mf

p

fast

slow

mf

p

fast

slow

mf

p

A Slow ♩ = 60

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Tibetan singing bowl
hit tibetan singing bowl
with a wooden mallet

I. V.
change to gran cassa

Ride cymbal
bow on the cymbal

L. V.
change to tam-tam

Mi - ro - cl - cie - lo - dein - vier - no y - te - sien - to

14

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1
Tam tam
soft mallets
p

Perc. 2

Perc. 3

Pno.

V.
— This — is grow — — — — — oh — — — — — oth — — — — —
I — — — — — rem - em - ber now The — — — — — ar of being o — — — — —

Vln. 1
mp *f* *p* *f* *p* *mf*

Vln. 2
p *f* *p* *f* *p* *mf*

Vla. 1
p *f* *p* *f* *p* *mf*

Vla. 2
p *f* *p* *f* *p* *mf*

Vcl. 1
p *f* *p* *f* *p* *mf*

Vcl. 2
p *f* *p* *f* *p* *mf*

D.B. 1
p *f* *p* *f* *p* *mf*

D.B. 2
p *f* *p* *f* *p* *mf*

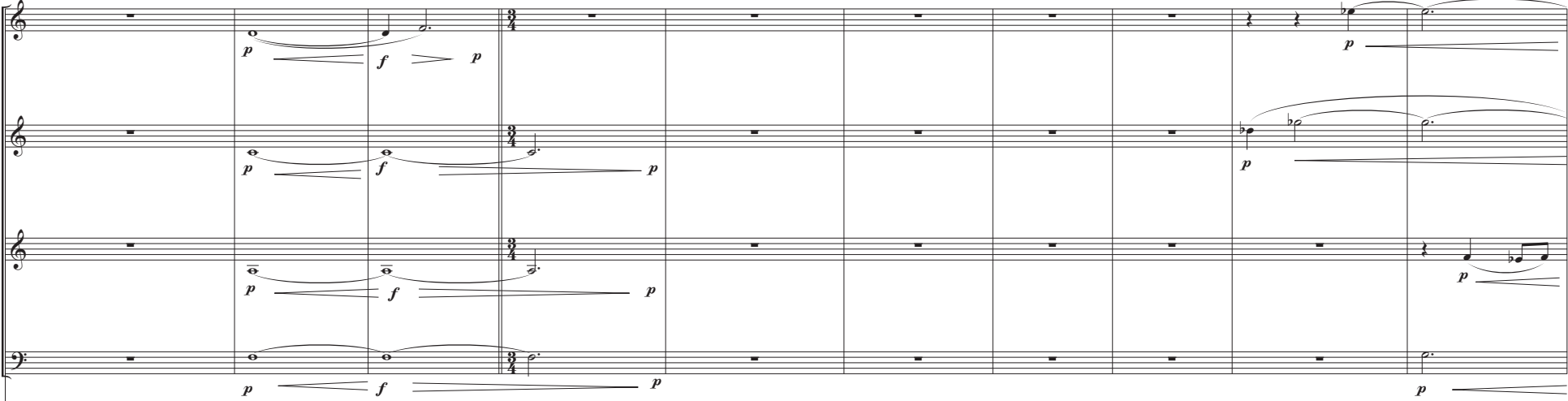
21

B

Oneiric

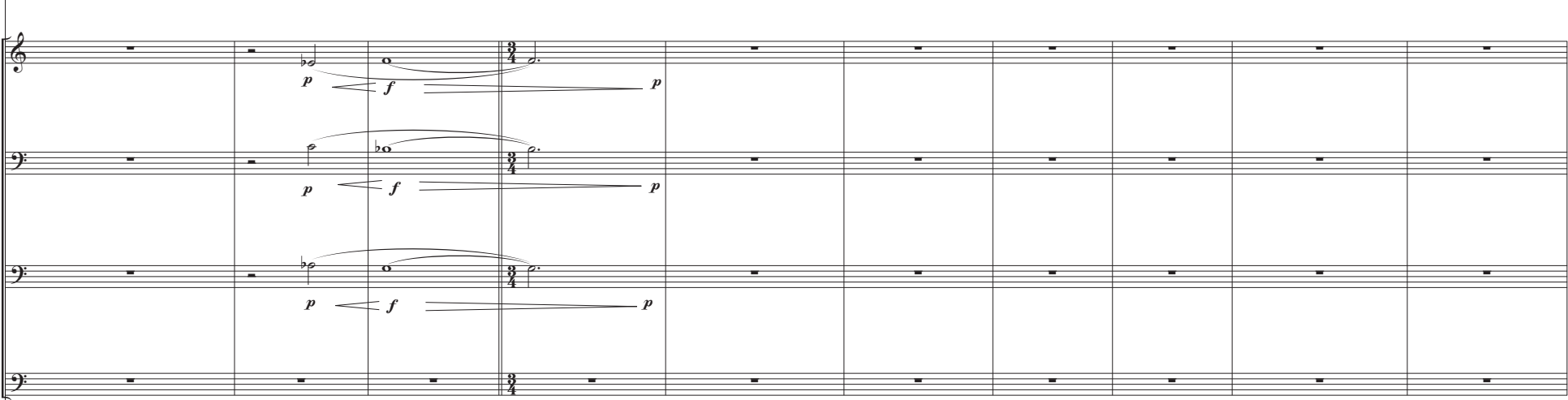
 = 120

Fl.



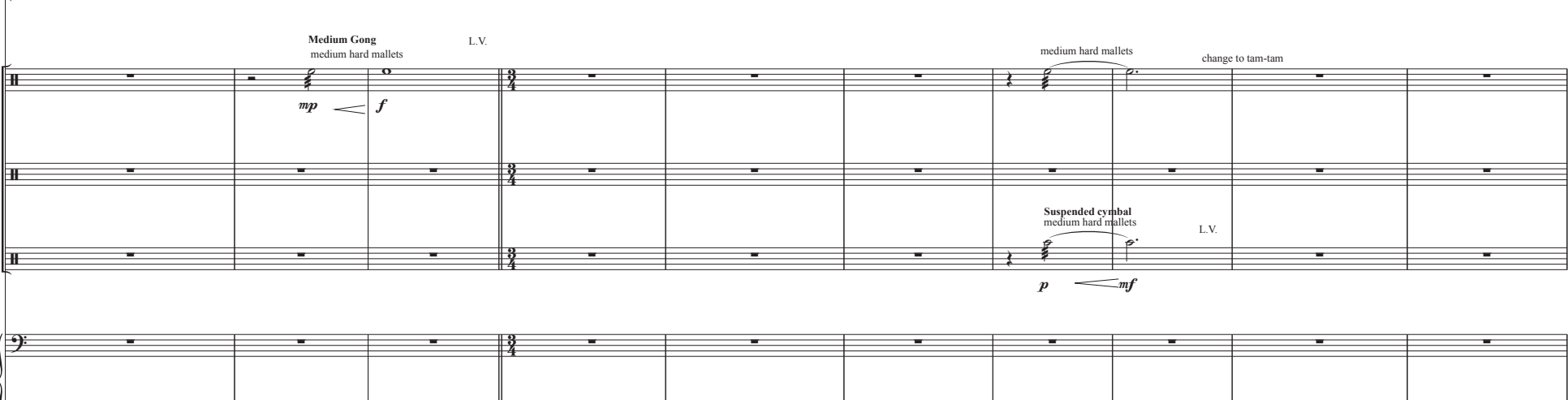
Flute part with dynamics *p*, *f*, *p* and *p*.

Ob.



Oboe part with dynamics *p*, *f*, *p* and *p*.

B♭ Cl.



B♭ Clarinet part with dynamics *p*, *f*, *p* and *p*.

Bsn.



Bassoon part with dynamics *p*, *f*, *p* and *p*.

C Tpt.



Cornet part with dynamics *p*, *f*, *p* and *p*.

Hn.



Horn part with dynamics *p*, *f*, *p* and *p*.

B. Tbn.



Baritone Trombone part with dynamics *p*, *f*, *p* and *p*.

Tuba

Tuba part with dynamics *p*, *f*, *p* and *p*.

Perc. 1

Medium Gong
medium hard mallets

L.V.

Percussion 1 part with dynamics *mp* and *f*.

Perc. 2

Percussion 2 part with dynamics *mp* and *f*.

Perc. 3

Suspended cymbal
medium hard mallets

L.V.

Percussion 3 part with dynamics *p* and *mf*.

Pno.

Piano part with dynamics *p*, *f*, *p* and *p*.

V.

B

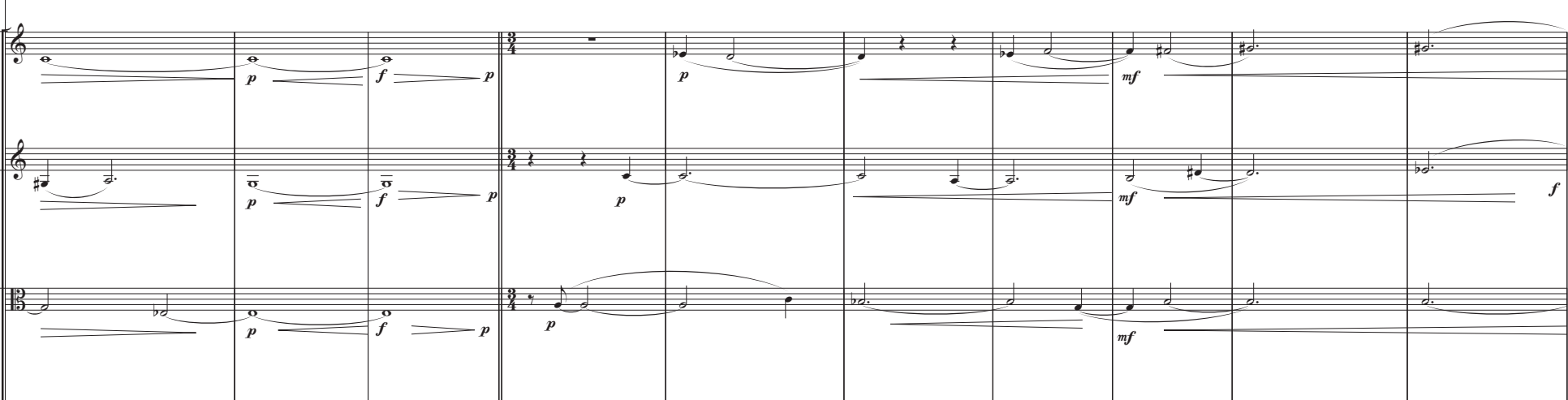
Oneiric

 = 120



Voice part with lyrics: ver whelmed Cie - rro los o - jos yes - ta - mos ver - des en el mar U - na o - la tam - bien po - dri - a lle -

Vln. 1



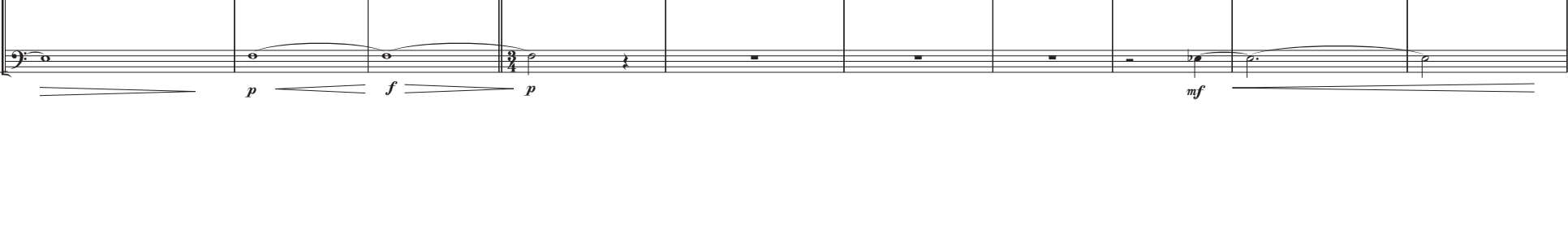
Violin 1 part with dynamics *p*, *f*, *p* and *mf*.

Vln. 2



Violin 2 part with dynamics *p*, *f*, *p* and *f*.

Vla. 1



Viola 1 part with dynamics *p*, *f*, *p* and *mf*.

Vla. 2

Viola 2 part with dynamics *p*, *f*, *p* and *mf*.

Vc. 1

Violoncello 1 part with dynamics *p*, *f*, *p* and *mf*.

Vc. 2

Violoncello 2 part with dynamics *p*, *f*, *p* and *mf*.

D.B. 1

Double Bass 1 part with dynamics *p*, *f*, *p* and *mf*.

D.B. 2

Double Bass 2 part with dynamics *p*, *f*, *p* and *mf*.

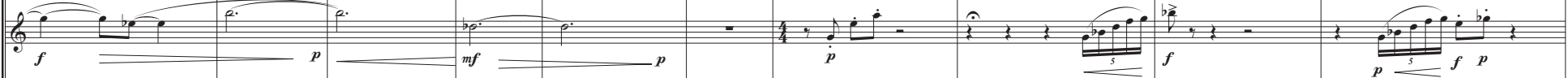
31

Fl.



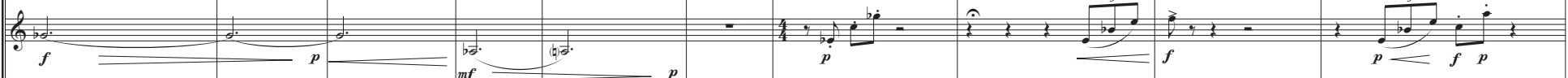
f *p* *mf* *p* *p* *f* *p* *f* *p*

Ob.



f *p* *mf* *p* *p* *f* *p* *f* *p*

B♭ Cl.



f *p* *mf* *p* *p* *f* *p* *f* *p*

Bsn.



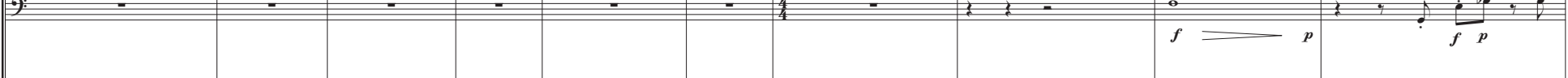
f *p* *mf* *p* *f*

C Tpt.



f *p* *f* *p*

Hn.



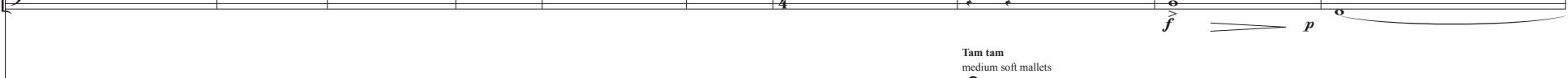
f *p* *f* *p*

B. Tbn.



f *p* *f* *p*

Tuba



f *p*

Perc. 1



p *f*

Perc. 2



p *f*

Perc. 3

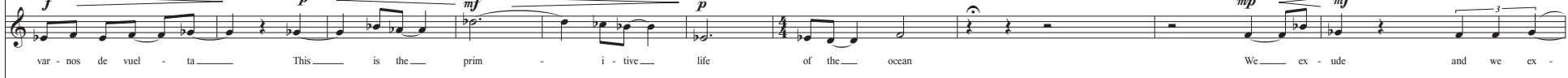


f

Pno.



V.



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

var - nos de vuel - ta _____ This _____ is the ____ prim - i - tive ____ life of the ____ ocean We _____ ex - ude and we ex -

Vln. 1



f *p* *mf* *p* *f* *p* *fp*

Vln. 2



f *p* *mf* *p* *f* *p* *fp*

Vla. 1



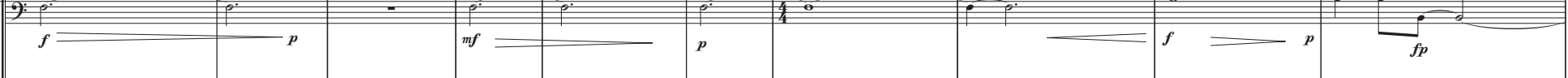
f *p* *mf* *p* *f* *p* *fp*

Vla. 2



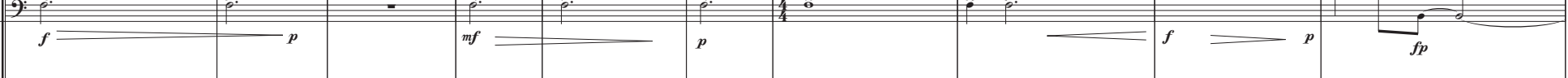
f *p* *mf* *p* *f* *p* *fp*

Vc. 1



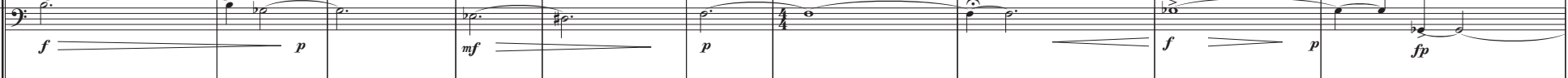
f *p* *mf* *p* *f* *p* *fp*

Vc. 2



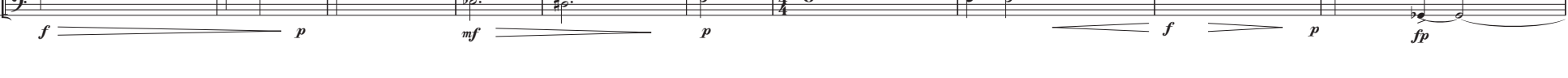
f *p* *mf* *p* *f* *p* *fp*

D.B. 1



f *p* *mf* *p* *f* *p* *fp*

D.B. 2



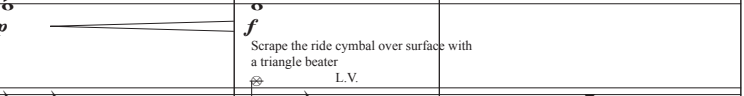
f *p* *mf* *p* *f* *p* *fp*

Tam tam
medium soft mallets



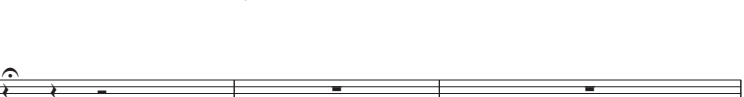
p *f*

Gran cassa
medium soft mallets



p *f*

Scape the ride cymbal over surfaces with
a triangle beater
L.V.



f

IV. Perpetual spring

[illegible]

[illegible]

[illegible]

[illegible]

65

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

D

f

mp

mf

p

Vibraphone
hard mallets motor off

change to gran cassa

For us there are no sea - sons

71

Fl.

p *mf* *p*

Ob.

p *mf* *p*

B♭ Cl.

p *mf* *p*

Bsn.

p *mf* *p*

C Tpt.

p *mf* *p*

Hn.

p *mf* *p*

B. Tbn.

Tuba

Perc. 1

p *mf* *p*

Perc. 2

Perc. 3

Pno.

mf *p*

V.

p *mf* *p*

tem - bla - mos en la per - pe - tua pri - ma - ve - ra. Co - mo los a - ni - ma - les de los tró -

Vln.1

p

Vln.2

p

Vla.1

p

Vla.2

p

Vc.1

p

Vc.2

p

D.B.1

p

D.B.2

p

[illegible]

82

Fl.

p *mf* *p* *mf*

Ob.

p *mf* *p*

B♭ Cl.

p *mf* *p*

Bsn.

p *mf* *p*

C Tpt.

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

Hn.

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

B. Tbn.

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

Tuba

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

Perc. 1

Tam tam
soft mallets
p

Perc. 2

Gran cassa
soft mallets
p

Perc. 3

Suspended cymbal
medium hard mallets
mp

Pno.

mp

V.

ra - mos por el sue - lo Fill me I will fill you Us fruit to each o - ther un - til

Vln. 1

mp *mf*

Vln. 2

mp *mf*

Vla. 1

Vla. 2

mp

Vc. 1

mp

Vc. 2

mp

D.B. 1

mp

D.B. 2

mp

88

Fl.

Musical staff for Flute (Fl.). It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Ob.

Musical staff for Oboe (Ob.). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

B♭ Cl.

Musical staff for B-flat Clarinet (B♭ Cl.). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Bsn.

Musical staff for Bassoon (Bsn.). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

C Tpt.

Musical staff for Cornet (C Tpt.). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Hrn.

Musical staff for Horn (Hrn.). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Tuba

Musical staff for Tuba. It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Perc. 1

Musical staff for Percussion 1 (Perc. 1). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Perc. 2

Musical staff for Percussion 2 (Perc. 2). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Perc. 3

Musical staff for Percussion 3 (Perc. 3). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Pno.

Musical staff for Piano (Pno.). It begins with a grand staff (treble and bass clefs) and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

V.

Musical staff for Voice (V.). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vln. 1

Musical staff for Violin 1 (Vln. 1). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vln. 2

Musical staff for Violin 2 (Vln. 2). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vla. 1

Musical staff for Viola 1 (Vla. 1). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vla. 2

Musical staff for Viola 2 (Vla. 2). It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vc. 1

Musical staff for Violoncello 1 (Vc. 1). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

Vc. 2

Musical staff for Violoncello 2 (Vc. 2). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

D.B. 1

Musical staff for Double Bass 1 (D.B. 1). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

D.B. 2

Musical staff for Double Bass 2 (D.B. 2). It begins with a bass clef and a key signature of one flat. The first measure contains a sixteenth-note scale starting on G3, marked with a mezzo-forte (mf) dynamic. The subsequent measures show a melodic line with various dynamics including ff, f, and mf.

L.V.

L.V.
change to bongos

8va

we m - melt - me in your mouth you in

94
change to piccolo
F

Fl.

Ob.

Bs. Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

mine A a a i N o A o o o o o u a a a a a a o u

100

Piccolo

G

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

V.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

DB. 1

DB. 2

Sing either the pitches that are written or make your own version of the melody. Follow the melodic line

G

a _____ o _____

105

This page contains measures 105 through 108 of a musical score. The instrumentation includes Piccolo, Oboe, B♭ Clarinet, Bassoon, C Trumpet, Horn, B♭ Trombone, Tuba, Percussion 1, Percussion 2, Percussion 3, Piano, Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double Bass 1, and Double Bass 2. A vocal soloist (V.) is also present. The score is written in 4/4 time with a key signature of two flats (B♭ major or D minor). Measure 105 begins with a piano (p) dynamic. Measure 106 features a mezzo-forte (mf) dynamic for the vocal soloist. Measure 107 is marked with a forte (f) dynamic. Measure 108 is marked with a fortissimo (fff) dynamic. The vocal soloist's lyrics are: "u um a a a a a a a". The percussion parts include Toms, Bongos, and hard mallets. The piano part features a complex rhythmic pattern. The string parts include Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double Bass 1, and Double Bass 2. The woodwind parts include Piccolo, Oboe, B♭ Clarinet, Bassoon, C Trumpet, Horn, B♭ Trombone, and Tuba. The brass parts include Percussion 1, Percussion 2, and Percussion 3. The vocal soloist part is written for a single voice.

