

Florian Bergmann

#YÖ_#Y

for 13 musicians

instrumentation:

recorder

clarinet

trumpet

french horn

piano

vibraphone (percussion 1)

percussion 2 & 3

electronics 1, 2 & 3

2 double basses

for the circuit training ensemble

premiere June 23rd, 2021

#YÖ_#Y [score]

time	00:00	00:39	01:45	02:36	03:12	03:30	03:52
wind instruments	tacet		c#/d	pitch field	narrow pitch field	g	g/ab
piano	e-bow c#					g	g/ab
vibraphone	tacet	c#	c#/d	pitch field	tacet	g	g/ab
percussion 2&3	tacet						punctualistic actions (sparse)
electronics	tacet					1.&2: g; 3: w/ perc.	
double basses	tacet	c#	c#/d	pitch field	tacet	g	

time	04:07	04:28	04:49	05:16	05:53	06:14	06:25
wind instruments	pitch field	close pitch field	tacet	tacet			
piano	pitch field	close pitch field	tacet	punctualistic actions	+ melodic gesture I	+ melodic gesture II	+ melodic gesture III
vibraphone	pitch field	close pitch field	tacet	punctualistic actions	+ melodic gesture I	+ melodic gesture II	+ melodic gesture III
percussion 2&3	punctualistic actions (sparse); w/ electr. 3			punctualistic actions; w/ electr. 3			
electronics	g	close high pitch field	high pitch field	tacet			
double basses	g		low major 2nd	tacet			

#YÖ_#Y [score]

time	06:41	06:50	06:57	07:15	07:43	07:44	07:54
wind instruments	tacet						
piano	+ melodic gesture IV	+ melodic gesture V	punctualistic actions	+ melodic gesture VI	+ melodic gesture VII	tacet	
vibraphone	+ melodic gesture IV	+ melodic gesture V	punctualistic actions	+ melodic gesture VI	+ melodic gesture VII	tacet	
percussion 2&3	punctualistic actions; w/ electr. 3						
electronics	tacet		low glissandi			higher glissandi	high glissandi
double basses	tacet		low glissandi			higher glissandi	high glissandi

time	08:05	08:06	08:25	08:37	08:38	08:45	08:56
wind instruments	melodic gesture VIII	tacet	melodic gesture X	melodic gesture XI	tacet	melodic gesture XIII	melodic gesture XIV
piano	tacet	+ melodic gesture IX	punctualistic actions		+ melodic gesture XII	punctualistic actions	
vibraphone	tacet	+ melodic gesture IX	punctualistic actions		+ melodic gesture XII	punctualistic actions	
percussion 2&3	punctualistic actions; w/ electr. 3						
electronics	tacet						
double basses	tacet						

#YÖ_#Y [score]

time	09:13	09:34	09:44	10:13	11:05	11:16	11:19
wind instruments	aleatoric melodic gestures			punctualistic improvisation	c#		c#
piano	aleatoric melodic gestures			punctualistic improvisation		tacet	coordinated punct. gestures
vibraphone	aleatoric melodic gestures			punctualistic improvisation		tacet	coordinated punct. gestures
percussion 2&3	tacet			punctualistic improvisation		tacet	coordinated punct. gestures
electronics	tacet	high glissandi	interrupted glissandi	punctualistic improvisation		tacet	coordinated punct. gestures
double basses	tacet	high glissandi	interrupted glissandi	punctualistic improvisation		tacet	coordinated punct. gestures

time	12:49	13:18	13:26	13:33	13:43	13:56	14:06
wind instruments	close pitch field I				pitch field II	pitch field III	pitch field IV
piano	individual punct. gestures			close pitch field I	pitch field II	pitch field III	pitch field IV
vibraphone	individual punct. gestures		close pitch field I		pitch field II	pitch field III	pitch field IV
percussion 2&3	individual punct. gestures	transition to cresc./decresc.			cresc./decresc.		
electronics	individual punct. gestures	transition to cresc./decresc.			cresc./decresc.		
double basses	individual punct. gestures	close pitch field I			pitch field II	pitch field III	pitch field IV

#YÖ_#Y [score]

time	14:19	14:26	14:44	14:52	15:05	15:15	15:22
wind instruments	pitch field V	pitch field VI	pitch field VII	pitch field VIII	pitch field IX	pitch field X	reduced pitch field
piano	pitch field V	pitch field VI	pitch field VII	pitch field VIII	pitch field IX	pitch field X	reduced pitch field
vibraphone	pitch field V	pitch field VI	pitch field VII	pitch field VIII	pitch field IX	pitch field X	reduced pitch field
percussion 2&3	cresc./decresc.						
electronics	cresc./decresc.						
double basses	pitch field V	pitch field VI	pitch field VII	pitch field VIII	pitch field IX	pitch field X	reduced pitch field

time	15:27	15:40	17:18	19:31	20:45	22:18
wind instruments	d	chords	aleatoric "air" actions	"air" gestures	sparse aleatoric "air" actions	tacet
piano	d	chords	aleatoric "air" actions	"air" gestures	sparse aleatoric "air" actions	tacet
vibraphone	d	chords	aleatoric "air" actions	static noise	sparse aleatoric "air" actions	tacet
percussion 2&3	short improvisation	coordinated cresc./decresc.	aleatoric "air" actions	static noise	sparse aleatoric "air" actions	tacet
electronics	short improvisation	coordinated cresc./decresc.	aleatoric "air" actions; 1.: solo	static noise	sparse al. "air" actions; 1.: solo	1.: solo
double basses	d	chords	aleatoric "air" actions	"air" gestures	sparse aleatoric "air" actions	tacet

wind instruments - page 1 (C)

00:00 - 01:44

01:45 sustained tones
f. t. ad lib

02:36

03:12

sustained tones

sim.

pp

pp

pp

03:30

03:52

04:07

04:28

sustained tones

sim.

pp

pp

pp

pp

04:49 - 08:04 tacet

wind instruments - page 1 (Bb)

00:00 - 01:44

01:45 sustained tones
f. t. ad lib

02:36

03:12

trm

sustained tones

sim.

pp

pp

pp

03:30

03:52

04:07

04:28

sustained tones

sim.

pp

pp

pp

pp

04:49 - 08:04 tacet

wind instruments - page 1 (F)

00:00 - 01:44

01:45 sustained tones
f. t. ad lib

02:36

03:12

sustained tones

sim.

pp *pp* *pp*

03:30

03:52

04:07

04:28

sustained tones

sim.

pp *pp* *pp* *pp*

04:49 - 08:04 tacet

piano - page 1

00:00

e-bow

ped.

03:30 ord.

03:52

4:07

4:28

tremoli

sim.

sim.

pp

pp

pp

pp

4:49 - 5:15 tacet

electronics 1 & 2 - page 1

00:00 - 3:29 tacet



03:30

sine wave

04:07

04:28

Musical notation for the first section, showing a treble clef, a sine wave, and a series of notes with dynamic markings.

pp

pp

pp

1568 Hz
784 Hz
392 Hz

1568 Hz
784 Hz

1568 Hz
1174,6 Hz
1109 Hz
1046,5 Hz
784 Hz

04:49



05:16 - 06:56 tacet

Musical notation for the second section, showing a treble clef, a series of notes with dynamic markings, and an 8va marking.

4

8^{va}

pp

1568 Hz
1661 Hz
1975,5 Hz
2093 Hz
1480 Hz
1174,6 Hz
1109 Hz
1046,5 Hz

double basses - page 1

00:00 - 00:38 tacet

00:39

sustained tones
trem. ad lib

02:36

sustained tones
trem. ad lib

03:12

03:30

04:49

05:16 - 06:56 tacet

wind instruments - page 2 (C)

♩ = 52

08:05

08:25

08:37

First system of musical notation for wind instruments I, II, III, and IV. It covers measures 08:05 to 08:37. The score is in 4/4 time, with a tempo of ♩ = 52. It features four staves with various musical notations including triplets, sixteenth notes, and trills. Dynamics range from *f* to *mf*. Trills are marked with 'tr' and wavy lines. Fingerings are indicated with numbers 3, 5, and 6.

08:45

08:56

Second system of musical notation for wind instruments I, II, III, and IV. It covers measures 08:45 to 08:56. The score is in 2/4 time. It features four staves with various musical notations including triplets, sixteenth notes, and trills. Dynamics range from *mf* to *f*. Trills are marked with 'tr' and wavy lines. Fingerings are indicated with numbers 3, 5, and 6.

tacet until 09:12

wind instruments - page 2 (Bb)

♩ = 52

08:05 08:25 08:37

I *f* *mf* *mf*

II *f* *mf* *mf*

III *f* *mf* *mf*

IV *f* *mf* *mf*

08:45 08:56

I *mf* *mp* *f*

II *mf* *mp* *f*

III *mf* *mp* *f*

IV *mf* *mp* *f*

tacet until 09:12

wind instruments - page 2 (F)

♩ = 52

08:05 08:25 08:37

I
II
III
IV

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

08:45 08:56

I
II
III
IV

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

tacet until 09:12

piano - page 2a

inside piano
light, subtle sounds

The image displays a series of musical notation diagrams for piano, organized into several rows. Each diagram is contained within a rectangular box and illustrates a specific dynamic or articulation technique. The dynamics shown include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The diagrams feature various musical symbols such as notes, rests, slurs, accents, and dynamic markings. Some diagrams show a single note with an accent or dynamic marking, while others show a sequence of notes with a slur and dynamic markings. The diagrams are arranged in a grid-like fashion, with some boxes containing multiple staves. The overall layout is clean and professional, typical of a music score or instructional material.

piano - page 2b

♩ = 52

05:53 06:14 06:25

p. 2a p. 2a p. 2a

p *mp* *mf*

Red. Red. Red.

06:41 06:50

p. 2a p. 2a

mp *mp* *mf* *mp*

Red. Red.

07:15 07:43

p. 2a tacet

mp *mf* *mp* *mf* *mf*

Red. Red.

08:06 08:38

p. 2a p. 2a

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

Red. Red.

percussion 1 (vib.) - page 2a

light, subtle sounds

The image displays a grid of 48 musical notation boxes, arranged in 6 rows and 8 columns. Each box contains a sequence of notes on a five-line staff, representing a percussion part for a vibraphone. The notes are connected by stems, and various dynamic markings (p, mf, f) and articulation symbols (accents, slurs) are used to indicate the intended sound and phrasing. The dynamics range from piano (p) to forte (f), with mezzo-forte (mf) also present. The notation includes accents, slurs, and dynamic markings such as p , mf , and f . The boxes are organized into groups, with some boxes containing multiple staves or complex rhythmic patterns. The overall layout is clean and professional, typical of a music manuscript page.

vibraphone - page 2b

♩ = 52

05:53 p. 2a 06:14 06:25

p *mp* *mf*

p. 2a *Red.*

06:41 06:50

mp *mp* *mf*

p. 2a *Red.*

07:15

mp *mp* *mf* *mp*

p. 2a *Red.*

07:43 08:06

mf *mf* *mp* *mf*

p. 2a *tacet* *Red.*

08:38

mf *mp* *mf*

p. 2a *Red.*

percussion 2 & 3 - page 2

light, subtle sounds

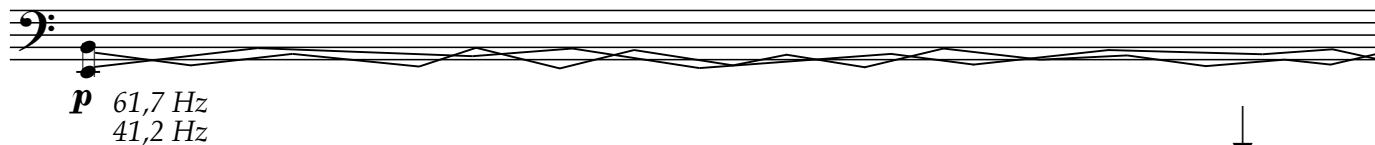
The page contains 48 musical notation boxes arranged in a grid. Each box represents a different rhythmic and dynamic pattern for percussion 2 and 3. The patterns are as follows:

- Row 1:**
 - Box 1: Four notes on a staff, dynamic *p*.
 - Box 2: Four notes on a staff, dynamic *f*.
 - Box 3: Four notes on a staff, dynamic *p*.
 - Box 4: Four notes on a staff, dynamic *f*.
 - Box 5: Four notes on a staff, dynamic *p*.
 - Box 6: Four notes on a staff, dynamic *f*.
- Row 2:**
 - Box 7: Four notes on a staff, dynamic *p*.
 - Box 8: Four notes on a staff, dynamic *f*.
 - Box 9: Four notes on a staff, dynamic *p*.
 - Box 10: Four notes on a staff, dynamic *f*.
 - Box 11: Four notes on a staff, dynamic *p*.
 - Box 12: Four notes on a staff, dynamic *f*.
- Row 3:**
 - Box 13: Four notes on a staff, dynamic *p*.
 - Box 14: Four notes on a staff, dynamic *f*.
 - Box 15: Four notes on a staff, dynamic *p*.
 - Box 16: Four notes on a staff, dynamic *f*.
 - Box 17: Four notes on a staff, dynamic *p*.
 - Box 18: Four notes on a staff, dynamic *f*.
- Row 4:**
 - Box 19: Four notes on a staff, dynamic *p*.
 - Box 20: Four notes on a staff, dynamic *f*.
 - Box 21: Four notes on a staff, dynamic *p*.
 - Box 22: Four notes on a staff, dynamic *f*.
 - Box 23: Four notes on a staff, dynamic *p*.
 - Box 24: Four notes on a staff, dynamic *f*.
- Row 5:**
 - Box 25: Four notes on a staff, dynamic *p*.
 - Box 26: Four notes on a staff, dynamic *f*.
 - Box 27: Four notes on a staff, dynamic *p*.
 - Box 28: Four notes on a staff, dynamic *f*.
 - Box 29: Four notes on a staff, dynamic *p*.
 - Box 30: Four notes on a staff, dynamic *f*.
- Row 6:**
 - Box 31: Four notes on a staff, dynamic *p*.
 - Box 32: Four notes on a staff, dynamic *f*.
 - Box 33: Four notes on a staff, dynamic *p*.
 - Box 34: Four notes on a staff, dynamic *f*.
 - Box 35: Four notes on a staff, dynamic *p*.
 - Box 36: Four notes on a staff, dynamic *f*.
- Row 7:**
 - Box 37: Four notes on a staff, dynamic *p*.
 - Box 38: Four notes on a staff, dynamic *f*.
 - Box 39: Four notes on a staff, dynamic *p*.
 - Box 40: Four notes on a staff, dynamic *f*.
 - Box 41: Four notes on a staff, dynamic *p*.
 - Box 42: Four notes on a staff, dynamic *f*.
- Row 8:**
 - Box 43: Four notes on a staff, dynamic *p*.
 - Box 44: Four notes on a staff, dynamic *f*.
 - Box 45: Four notes on a staff, dynamic *p*.
 - Box 46: Four notes on a staff, dynamic *f*.
 - Box 47: Four notes on a staff, dynamic *p*.
 - Box 48: Four notes on a staff, dynamic *f*.

electronics 1 & 2 - page 2

06:57

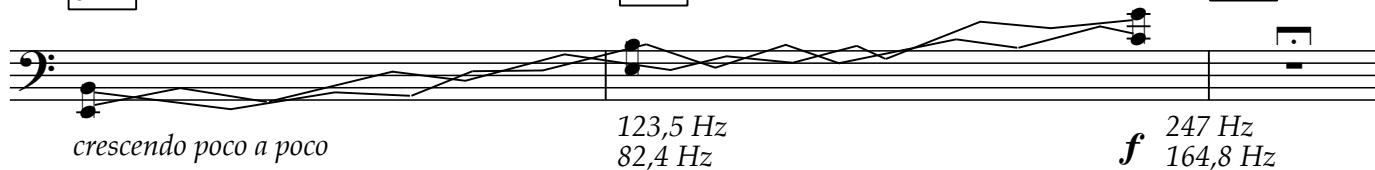
saw / square waves
glissandi ad lib



07:44

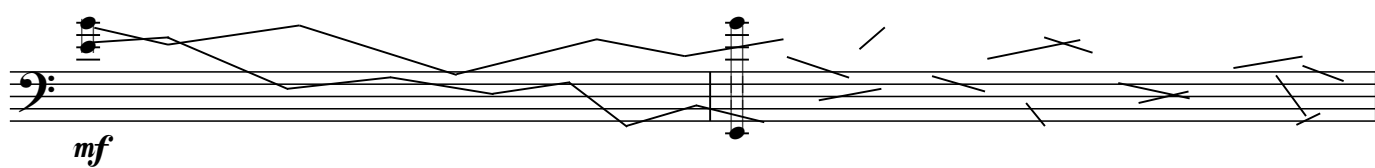
07:54

08:05



09:34

09:44



10:13 - 11:04 improvisation:
punctualistic, high energie, medium volume
11:16 - 11:18 tacet

electronics 3 - page 2

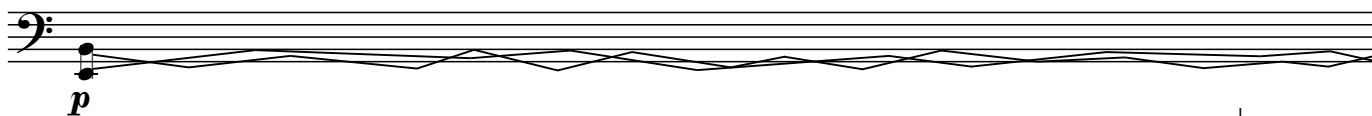
light, subtle sounds

The page contains 48 musical notation diagrams, organized into 6 rows and 8 columns. Each diagram is enclosed in a rectangular box and represents a short musical phrase on a single staff. The notation is minimalist, using horizontal lines for stems and dots for note heads. The diagrams vary in complexity, with some featuring multiple notes beamed together, accents (>), and dynamic markings such as *p*, *f*, and *mf*. Some diagrams also include a lambda symbol (Λ) above a note. The overall aesthetic is clean and technical, typical of electronic music notation.

double basses - page 2

06:57

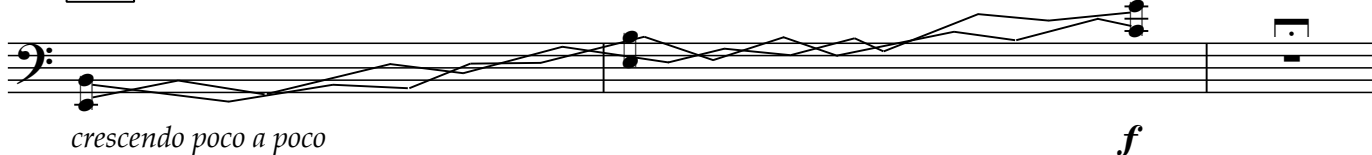
glissandi sim.



07:44

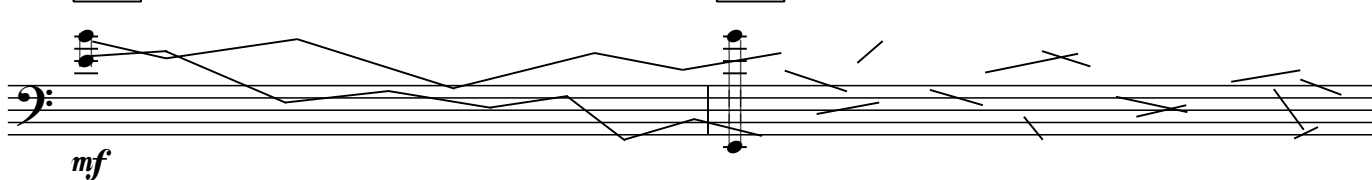
07:54

08:05



09:34

09:44



10:13 - 11:15 improvisation:
punctualistic, high energie, medium volume
11:16 - 11:18 tacet

09:13 - 10:12

page 3

improvisation:

10:13 - 11:04
punctualistic, high energy, medium volume

11:05 - 11:15
go to page 4

wind instruments - page 3 (C)

fast tempo

only short rests between phrases

09:13 - 10:12

page 3

improvisation:

10:13 - 11:04
punctualistic, high energy, medium volume

11:05 - 11:15
go to page 4

wind instruments - page 3 (Bb)

fast tempo

only short rests between phrases

09:13 - 10:12

page 3

improvisation:
punctualistic, high energy, medium volume

11:05 - 11:15 go to page 4

wind instruments - page 3 (F)

fast tempo

only short rests between phrases

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mf and mp.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mf and mp.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mf and mp.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mf and mp.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mp and mf.

Musical staff with notes and dynamics mp.

Musical staff with notes and dynamics mf.

Musical staff with notes and dynamics mf and mp.

09:13 - 10:12 page 3
10:13 - 11:15 improvisation:
11:16! - 11:18 punctualistic, high energie, medium volume
facet

piano - page 3

slow tempo
little or no rests between phrases

vibraphone - page 3

09:13 - 10:12	page 3
10:13 - 11:15	improvisation:
11:16! - 11:18	punctualistic, high energie, medium volume tacet

slow tempo
little or no rests between phrases

mp >

< mf >

< mp >

mf >

mp >

mp > mf >

< mf

< mp >

mf >

mp >

< mp

mf >

< mf >

< mf >

mf >

mp >

mf mp >

mp >

< mp >

mp >

< mf >

mp >

mf >

mf >

wind instruments - page 4 (C)

11:05

11:16

establish
drone

microtonal beating

A single musical staff in treble clef. It begins with a whole note G4 (one sharp) marked *p*. A fermata is placed over this note. At 11:16, the note is sustained, and a series of microtonal adjustments are indicated by small slanted lines and pairs of notes (one natural, one sharp) below the staff, creating a 'microtonal beating' effect.

12:49

sustained tones

13:43

sim.

13:56

A musical staff in treble clef with a key signature of one sharp. It features three measures of sustained tones, each marked *mp*. The first measure is from 12:49 to 13:43, the second from 13:43 to 13:56, and the third from 13:56 to the end of the staff. Each measure is marked with a fermata and a crescendo hairpin.

14:06

14:19

14:26

A musical staff in treble clef with a key signature of one sharp. It features three measures of sustained tones, each marked *mf*. The first measure is from 14:06 to 14:19, the second from 14:19 to 14:26, and the third from 14:26 to the end of the staff. Each measure is marked with a fermata and a crescendo hairpin.

14:44

14:52

15:05

A musical staff in treble clef with a key signature of one sharp. It features three measures of sustained tones, each marked *mf*. The first measure is from 14:44 to 14:52, the second from 14:52 to 15:05, and the third from 15:05 to the end of the staff. Each measure is marked with a fermata and a crescendo hairpin.

15:15

15:22

15:27

microtonal beating

15:40

A musical staff in treble clef with a key signature of one sharp. It features three measures of sustained tones, each marked *mf*. The first measure is from 15:15 to 15:22, the second from 15:22 to 15:27, and the third from 15:27 to 15:40. The final measure is marked with a fermata and a microtonal beating effect, indicated by slanted lines and pairs of notes below the staff.

wind instruments - page 4 (Bb)

11:05

11:16

establish
drone

microtonal beating

Musical notation for the first system. It features a treble clef and a key signature of one flat (Bb). The first measure, starting at 11:05, contains a single note with a fermata, labeled 'establish drone' and marked with a piano (*p*) dynamic. The second measure, starting at 11:16, shows a series of notes with a fermata, labeled 'microtonal beating'. A long slur spans across both measures.

12:49

sustained tones

13:43

sim.

13:56

Musical notation for the second system. It features a treble clef and a key signature of one flat (Bb). The first measure, starting at 12:49, is labeled 'sustained tones' and marked with a mezzo-piano (*mp*) dynamic. The second measure, starting at 13:43, is marked with a mezzo-forte (*mf*) dynamic. The third measure, starting at 13:56, is marked with a mezzo-forte (*mf*) dynamic. The system includes repeat signs and slurs under each measure.

14:06

14:19

14:26

Musical notation for the third system. It features a treble clef and a key signature of one flat (Bb). The first measure, starting at 14:06, is marked with a mezzo-forte (*mf*) dynamic. The second measure, starting at 14:19, is marked with a mezzo-forte (*mf*) dynamic. The third measure, starting at 14:26, is marked with a mezzo-forte (*mf*) dynamic. The system includes repeat signs and slurs under each measure.

14:44

14:52

15:05

Musical notation for the fourth system. It features a treble clef and a key signature of one flat (Bb). The first measure, starting at 14:44, is marked with a mezzo-forte (*mf*) dynamic. The second measure, starting at 14:52, is marked with a mezzo-forte (*mf*) dynamic. The third measure, starting at 15:05, is marked with a mezzo-forte (*mf*) dynamic. The system includes repeat signs and slurs under each measure.

15:15

15:22

15:27

microtonal beating

15:40

Musical notation for the fifth system. It features a treble clef and a key signature of one flat (Bb). The first measure, starting at 15:15, is marked with a mezzo-forte (*mf*) dynamic. The second measure, starting at 15:22, is marked with a mezzo-forte (*mf*) dynamic. The third measure, starting at 15:27, is labeled 'microtonal beating' and marked with a mezzo-forte (*mf*) dynamic. The system ends with a 3/4 time signature and a final bar line. Slurs are present under the first three measures.

wind instruments - page 4 (F)

11:05

11:16

establish
drone

microtonal beating

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a whole note G4 marked *p*. A slur extends to the next measure, which contains a whole note G4 with a fermata. A long slur then covers the rest of the staff, which contains several pairs of notes with a microtonal interval between them, indicated by a double bar line with a diagonal slash. The text "microtonal beating" is written above the staff.

12:49

sustained tones

13:43

sim.

13:56

A musical staff in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a series of eighth notes. The first measure is marked *mp* and has a slur underneath. The second measure is marked *mf* and has a slur underneath. The third measure is marked *mf* and has a slur underneath. The text "sim." is written above the second measure.

14:06

14:19

14:26

A musical staff in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a series of eighth notes. Each measure is marked *mf* and has a slur underneath.

14:44

14:52

15:05

A musical staff in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a series of eighth notes. Each measure is marked *mf* and has a slur underneath.

15:15

15:22

15:27

microtonal beating

15:40

A musical staff in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a series of eighth notes. Each measure is marked *mf* and has a slur underneath. The final measure ends with a double bar line and a 3/4 time signature.

piano - page 4

play upper staff
diverse, complex sounds

11:19

Q1 11" Q1 Q1 5" 5"

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

Q1 11" Q1 Q1 5" 5"

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

Q1 Q1 8" Q1 4"

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

Q1 8" Q2 4"

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

Q1 Q1 Q1

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

Q1 Q2 Q2

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

Q1 Q1 Q1 Q1 Q1

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

Q1 Q2 Q2 Q2 Q2

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

individual variations

12:49

individual variations

13:33

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

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

perc. 1 (vib) - page 4

play upper staff
diverse, complex sounds

11:19

Q1
f p
mf p
f p

11" 5" 5"

Q1
f p f p
f p

8" 8" 4"

Q1
mf p f p
mf p f p

8" 8" 4"

Q1
f p f p f p f p f p

Q1 Q1 Q1 Q1 Q1

individual variations

12:49

individual variations

13:26

f p f p f p

p f p f p

12:49 13:26

percussion 2 & 3 - page 3

play lower staff
diverse, complex sounds

11:19

Q1
f p mf p f p
11'' 5''

Q1
f p mf p f p
11'' 5''

Q1 Q1 Q1 Q1
f p f p f p f p
8'' 4''

Q1 Q1 Q2 Q2
f p f p f p f p
8'' 4''

Q1 Q1 Q1
mf p f p f p
8'' 4''

Q1 Q2 Q2
mf p f p f p

Q1 Q1 Q1 Q1 Q1
f p f p f p f p
8'' 4''

Q1 Q2 Q2 Q2 Q2
f p f p f p f p

individual variations individual variations
12:49 13:33
f p f p p f p f p
p f p f p f p

electronics 1 & 3 - page 3

play upper staff
diverse, complex sounds

11:19

Q1 11" Q1 Q1 5" 5"

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

Q1 11" Q1 Q1 5" 5"

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

Q1 Q1 8" Q1 4" 4"

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

Q1 8" Q2 4" 4"

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

Q1 Q1 Q1 8" 4" 4"

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

Q1 Q2 Q2 8" 4" 4"

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

Q1 Q1 Q1 Q1 Q1

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

Q1 Q2 Q2 Q2 Q2

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

individual variations

12:49

individual variations

13:18

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

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

electronics 2 - page 3

play lower staff
diverse, complex sounds

11:19

Two staves of musical notation. The upper staff has a 'Q1' dynamic marking above the first measure and a '5"' time signature. The lower staff has a 'Q1' dynamic marking above the first measure and a '5"' time signature. Dynamics include *f*, *mf*, and *p*. The notation shows a series of notes with dynamic markings and a 5-second interval marker.

Two staves of musical notation. The upper staff has 'Q1' dynamic markings above the first and third measures, and an '8"' time signature. The lower staff has 'Q1' dynamic markings above the first and third measures, and an '8"' time signature. Dynamics include *f*, *p*, and *mf*. The notation shows a series of notes with dynamic markings and an 8-second interval marker.

Two staves of musical notation. The upper staff has 'Q1' dynamic markings above the first, third, and fifth measures. The lower staff has 'Q1' dynamic markings above the first and third measures, and 'Q2' dynamic markings above the fifth and seventh measures. Dynamics include *mf*, *p*, and *f*. The notation shows a series of notes with dynamic markings.

Two staves of musical notation. The upper staff has 'Q1' dynamic markings above the first, third, fourth, fifth, and seventh measures. The lower staff has 'Q1' dynamic markings above the first, third, fifth, and seventh measures, and 'Q2' dynamic markings above the second, fourth, sixth, and eighth measures. Dynamics include *f* and *p*. The notation shows a series of notes with dynamic markings.

Two staves of musical notation. The upper staff has 'individual variations' written below it. The lower staff has 'individual variations' written below it. Dynamics include *f*, *p*, and *mf*. The notation shows a series of notes with dynamic markings and a 12:49 time signature. The system ends with a 13:26 time signature.

13:26

double basses - page 3

play lower staff
diverse, complex sounds

11:19

Two staves of music. The upper staff has notes on the first line with a 'Q1' bowing mark above the first note. The lower staff has notes on the first line with a 'Q1' bowing mark above the first note. Dynamics include *f*, *mf*, and *p*. Time signatures are 11" and 5".

Two staves of music. The upper staff has notes on the first line with a 'Q1' bowing mark above the first note. The lower staff has notes on the first line with a 'Q1' bowing mark above the first note. Dynamics include *f*, *p*, and *f*. Time signatures are 8" and 4".

Two staves of music. The upper staff has notes on the first line with a 'Q1' bowing mark above the first note. The lower staff has notes on the first line with a 'Q1' bowing mark above the first note. Dynamics include *mf*, *p*, *f*, and *p*. Time signatures are 8" and 4".

Two staves of music. The upper staff has notes on the first line with a 'Q1' bowing mark above the first note. The lower staff has notes on the first line with a 'Q1' bowing mark above the first note. Dynamics include *f* and *p*. Time signatures are 8" and 4".

Two staves of music. The upper staff has notes on the first line with a 'Q1' bowing mark above the first note. The lower staff has notes on the first line with a 'Q1' bowing mark above the first note. Dynamics include *f*, *p*, and *f*. Time signatures are 12:49 and 13:18. The text 'individual variations' is written below the notes.

wind instruments - page 5 (C)

♩ = 60

15:40

15:43

15:48

15:55

choose note

sim.

Musical notation for measures 15:40 to 15:55. The notation is for wind instruments in treble clef. Measure 15:40 is marked with a dynamic of *f* and the instruction "choose note". Measure 15:43 is marked with a dynamic of *f* and the instruction "sim.". Measures 15:48 and 15:55 are also marked with a dynamic of *f*. The notation includes various rhythmic values and accidentals.

15:59

16:02

16:08

16:13

Musical notation for measures 15:59 to 16:13. All measures are marked with a dynamic of *f*. The notation includes various rhythmic values and accidentals.

16:17

16:24

16:27

16:35

Musical notation for measures 16:17 to 16:35. All measures are marked with a dynamic of *f*. The notation includes various rhythmic values and accidentals.

16:40

16:44

16:51

16:56

Musical notation for measures 16:40 to 16:56. Measures 16:40, 16:44, and 16:56 are marked with a dynamic of *f*. Measure 16:51 is marked with a dynamic of *ff*. The notation includes various rhythmic values and accidentals.

16:59

17:05

17:09

17:18

Musical notation for measures 16:59 to 17:18. Measures 16:59, 17:05, and 17:09 are marked with a dynamic of *f*. Measure 17:18 is marked with a dynamic of *f*. The notation includes various rhythmic values and accidentals. An arrow points down to the 17:18 measure.

wind instruments - page 5 (Bb)

♩ = 60

15:40

15:43

15:48

15:55

choose note

sim.

Musical notation for measures 15:40 to 15:55. The notation is on a single staff with a treble clef. It features complex chordal textures with multiple notes per measure, often beamed together. Dynamics include *f* (forte) and *sim.* (sustained). The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 5/4, then 7/4, and finally 3/4.

15:59

16:02

16:08

16:13

Musical notation for measures 15:59 to 16:13. The notation is on a single staff with a treble clef. It features complex chordal textures with multiple notes per measure, often beamed together. Dynamics include *f* (forte). The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 6/4, then 5/4, and finally 4/4.

16:17

16:24

16:27

16:35

Musical notation for measures 16:17 to 16:35. The notation is on a single staff with a treble clef. It features complex chordal textures with multiple notes per measure, often beamed together. Dynamics include *f* (forte). The key signature has two sharps (F# and C#). The time signature changes from 7/4 to 5/4, then 8/4, and finally 4/4.

16:40

16:44

16:51

Musical notation for measures 16:40 to 16:51. The notation is on a single staff with a treble clef. It features complex chordal textures with multiple notes per measure, often beamed together. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 7/4, then 5/4, and finally 3/4.

16:56

16:59

17:05

17:09

17:18

Musical notation for measures 16:56 to 17:18. The notation is on a single staff with a treble clef. It features complex chordal textures with multiple notes per measure, often beamed together. Dynamics include *f* (forte). The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 6/4, then 4/4, and finally 9/4.



wind instruments - page 5 (F)

♩ = 60

15:40 15:43 15:48 15:55

choose note sim.

f *f* *f* *f*

Detailed description: This block contains the first line of musical notation, spanning measures 15:40 to 15:55. It features four measures of music on a single staff. The first measure (15:40) is in 3/4 time and contains a chord of four notes with the instruction 'choose note' above it. The second measure (15:43) is in 5/4 time and contains a chord of four notes with the instruction 'sim.' above it. The third measure (15:48) is in 7/4 time and contains a chord of four notes. The fourth measure (15:55) is in 3/4 time and contains a chord of four notes. Each measure has a dynamic marking of *f* (forte) below it, with a hairpin indicating a crescendo or decrescendo.

15:59 16:02 16:08 16:13

f *f* *f* *f*

Detailed description: This block contains the second line of musical notation, spanning measures 15:59 to 16:13. It features four measures of music on a single staff. The first measure (15:59) is in 3/4 time and contains a chord of four notes. The second measure (16:02) is in 6/4 time and contains a chord of four notes. The third measure (16:08) is in 5/4 time and contains a chord of four notes. The fourth measure (16:13) is in 4/4 time and contains a chord of four notes. Each measure has a dynamic marking of *f* (forte) below it, with a hairpin indicating a crescendo or decrescendo.

16:17 16:24 16:27 16:35

f *f* *f* *f*

Detailed description: This block contains the third line of musical notation, spanning measures 16:17 to 16:35. It features four measures of music on a single staff. The first measure (16:17) is in 7/4 time and contains a chord of four notes. The second measure (16:24) is in 5/4 time and contains a chord of four notes. The third measure (16:27) is in 8/4 time and contains a chord of four notes. The fourth measure (16:35) is in 5/4 time and contains a chord of four notes. Each measure has a dynamic marking of *f* (forte) below it, with a hairpin indicating a crescendo or decrescendo.

16:40 16:44 16:51

f *ff*

Detailed description: This block contains the fourth line of musical notation, spanning measures 16:40 to 16:51. It features three measures of music on a single staff. The first measure (16:40) is in 4/4 time and contains a chord of four notes. The second measure (16:44) is in 7/4 time and contains a chord of four notes. The third measure (16:51) is in 5/4 time and contains a chord of four notes. The first measure has a dynamic marking of *f* (forte) below it, and the second and third measures have a dynamic marking of *ff* (fortissimo) below it, with a hairpin indicating a crescendo or decrescendo.

16:56 16:59 17:05 17:09

17:18

Detailed description: This block contains the fifth line of musical notation, spanning measures 16:56 to 17:09. It features four measures of music on a single staff. The first measure (16:56) is in 3/4 time and contains a chord of four notes. The second measure (16:59) is in 6/4 time and contains a chord of four notes. The third measure (17:05) is in 4/4 time and contains a chord of four notes. The fourth measure (17:09) is in 9/4 time and contains a chord of four notes. Each measure has a dynamic marking of *f* (forte) below it, with a hairpin indicating a crescendo or decrescendo. To the right of the staff, there is a downward-pointing arrow above the measure number 17:18.

piano - page 5

13:33 13:43 13:56 14:06 14:19 14:26

tremoli sim.

<mf> <mf> <mf> <mf> <mf> <mf>

14:44 14:52 15:05 15:15 15:22 15:27

<mf> <mf> <mf> <mf> <mf> <mf>

15:40 15:43 15:48 15:55 15:59 16:02

<f> <f> <f> <f> <f> <f>

16:08 16:13 16:17 16:24 16:27 16:35

<f> <f> <f> <f> <f> <f>

16:40 16:44 16:51 16:56 16:59 17:05 17:09 17:18

<f> <f> <f> <f> <f> <f> ff

vibraphone - page 5

13:26 tremoli 13:43 sim. 13:56 14:06

mp *mf* *mf* *mf*

14:19 14:26 14:44 14:52

mf *mf* *mf* *mf*

15:05 15:15 15:22 15:27

mf *mf* *mf*

15:40 15:43 15:48 15:55 15:59

f *f* *f* *f* *f*

16:02 16:08 16:13 16:17 16:24

f *f* *f* *f* *f*

16:27 16:35 16:40 16:44 16:51

f *f* *f* *f* *ff*

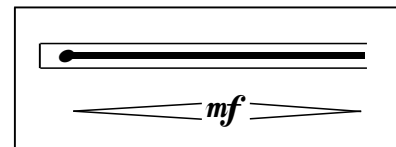
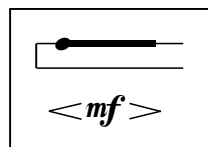
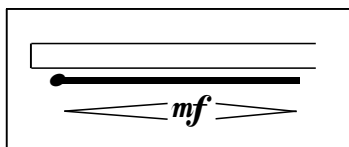
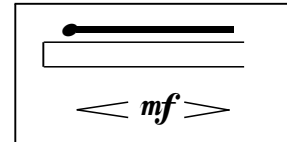
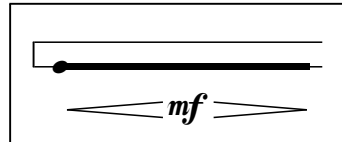
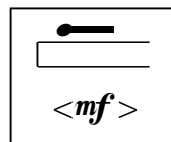
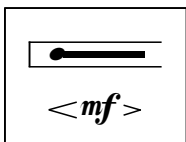
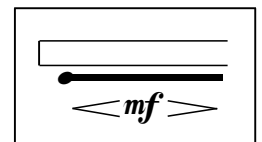
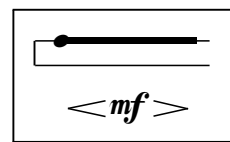
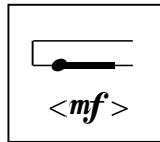
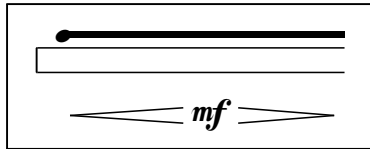
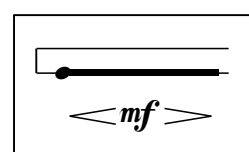
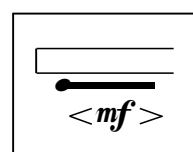
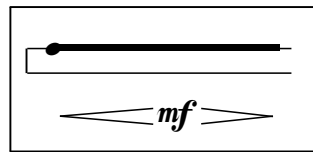
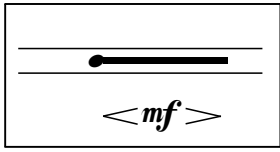
16:56 16:59 17:05 17:09 17:18

f *f* *f* *f*

electronics 1 & 3 - page 4

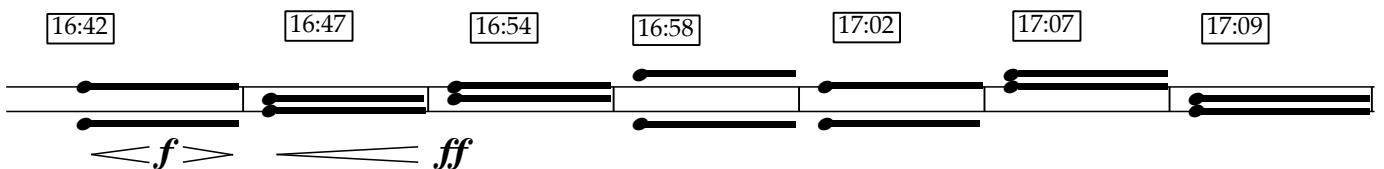
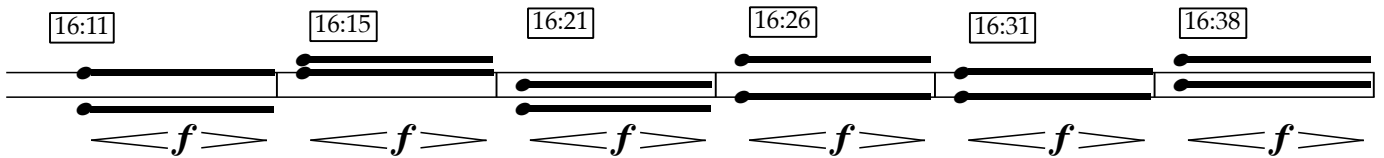
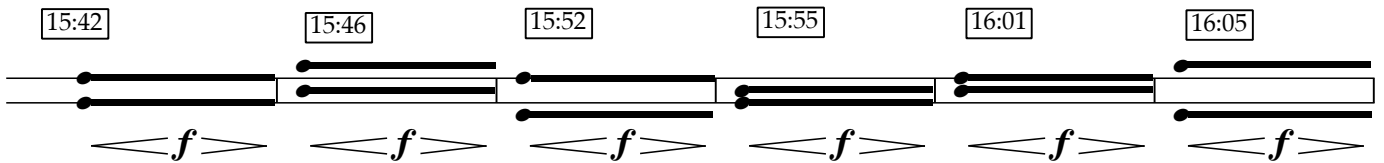
13:18 - 15:26

5 sustained complex sounds



15:27 - 15:41 punctualistic improvisation

choose one sound per bar

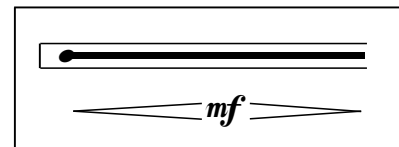
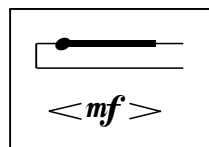
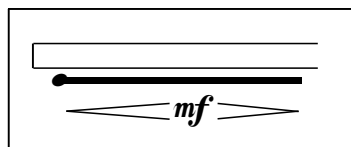
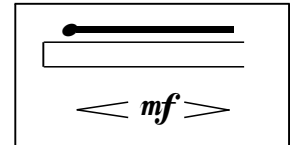
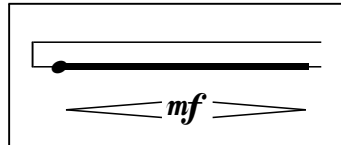
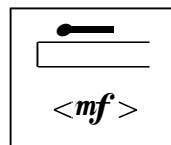
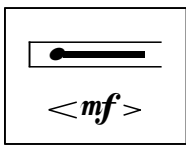
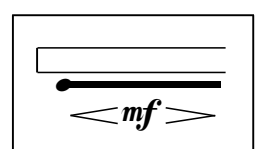
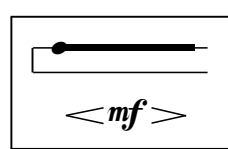
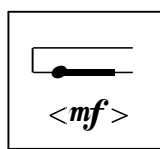
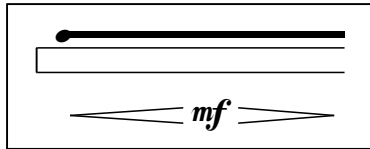
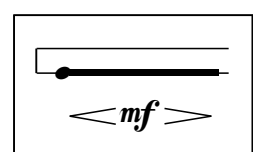
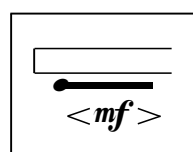
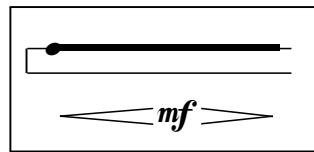
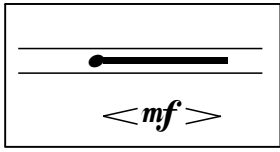


↓
17:18

electronics 2 - page 4

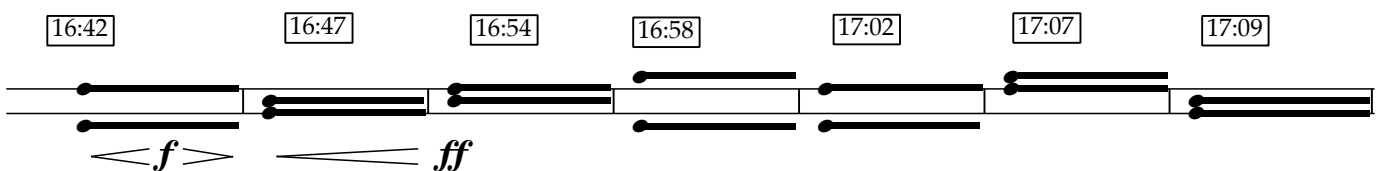
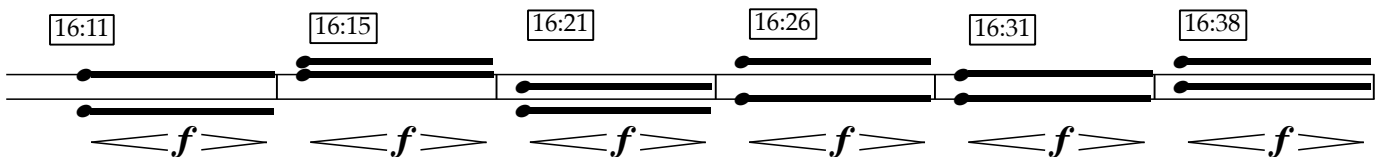
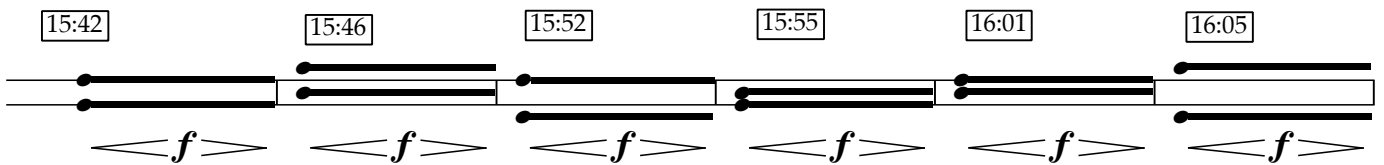
13:26 - 15:26

5 sustained complex sounds



15:27 - 15:41 punctualistic improvisation

choose one sound per bar



double basses - page 4

13:18 13:43 13:56 14:06

sustained tones sim.

mp *mf* *mf* *mf*

Detailed description: This system contains four measures of music. The first measure (13:18) is marked 'sustained tones' and has a dynamic of *mp*. The second measure (13:43) is marked 'sim.' and has a dynamic of *mf*. The third measure (13:56) has a dynamic of *mf*. The fourth measure (14:06) has a dynamic of *mf*. Each measure contains a single note with a fermata.

14:19 14:26 14:44 14:52

mf *mf* *mf* *mf*

Detailed description: This system contains four measures of music. Each measure (14:19, 14:26, 14:44, 14:52) contains a single note with a fermata and a dynamic of *mf*.

15:05 15:15 15:22 15:27

mf *mf* *mf*

Detailed description: This system contains four measures of music. The first three measures (15:05, 15:15, 15:22) each contain a single note with a fermata and a dynamic of *mf*. The fourth measure (15:27) contains a whole rest.

♩ = 60

15:40 15:43 15:48 15:55 15:59

f *f* *f* *f* *f*

Detailed description: This system contains five measures of music. Each measure (15:40, 15:43, 15:48, 15:55, 15:59) contains a single note with a dynamic of *f*. The notes are connected by a slur.

16:02 16:08 16:13 16:17

f *f* *f* *f*

Detailed description: This system contains four measures of music. Each measure (16:02, 16:08, 16:13, 16:17) contains a single note with a dynamic of *f*. The notes are connected by a slur.

16:24 16:27 16:35 16:40 16:44

f *f*

Detailed description: This system contains five measures of music. The first measure (16:24) contains a whole rest. The second measure (16:27) contains a single note with a dynamic of *f*. The third measure (16:35) contains a whole rest. The fourth measure (16:40) contains a single note with a dynamic of *f*. The fifth measure (16:44) contains a single note.

16:51 16:56 16:59 17:05 17:09 17:18

ff

Detailed description: This system contains six measures of music. Each measure (16:51, 16:56, 16:59, 17:05, 17:09, 17:18) contains a single note with a dynamic of *ff*. The notes are connected by a slur. An arrow points down to the final measure (17:18).

'airy' sounds

This page contains 48 musical notation diagrams, each enclosed in a rectangular box. The diagrams are organized into four vertical columns, each containing 12 boxes. Each diagram illustrates a specific piano technique or dynamic marking. The notation includes a five-line staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The dynamics shown are *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The diagrams feature various articulation marks such as accents (\wedge), slurs, and hairpins, along with different note values and rests. Some diagrams show a single note with an accent, while others show a sequence of notes with dynamic changes or slurs. The overall layout is a grid of 4 columns and 12 rows.

'airy' sounds

The page contains 48 boxes of musical notation for vibraphone, arranged in a 6x8 grid. Each box shows a sequence of notes on a five-line staff, with various dynamic markings and articulation symbols. The dynamics used are *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The articulation includes accents (\wedge), slurs, and slurs with accents. The notes are often beamed together in groups. The boxes are organized into four columns and six rows, with each row containing a different sequence of notes and dynamics.

'airy' sounds

The page contains 48 individual boxes, each representing a different musical notation for percussion. Each box features a horizontal line with various symbols and dynamic markings. The symbols include vertical stems, diamond shapes, and horizontal bars. The dynamic markings are *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The boxes are arranged in a grid-like fashion, with some boxes containing multiple notes or patterns. The notation is designed to be clear and easy to read, with a focus on the visual representation of sound and rhythm.

electronics 1 - page 5

17:18 - 19:30	improvisation with samples from a recording of György Ligeti's "Concerto for violoncello and orchestra", 2nd movement; alteration, deconstruction, recombination...
19:31 - 20:44	tacet
20:45 - 22:17	continue improvisation less actively
22:17 - ??	conclude improvisation and piece

"airy" sounds

The image displays a grid of 48 musical notation boxes, arranged in 6 rows and 8 columns. Each box contains a musical staff with a single note and various dynamic markings and articulations. The dynamics shown include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The articulations include accents (\wedge), slurs (\frown), and hairpins (> and <). The boxes illustrate different combinations of these elements, such as a piano note with an accent, a forte note with a slur, or a mezzo-forte note with a hairpin. The notation is consistent across all boxes, with the note placed on a single line of a five-line staff.

'airy' sounds

This page contains 48 individual musical notation diagrams, each enclosed in a rectangular box. The diagrams are organized into four main vertical columns. Each diagram illustrates a specific combination of dynamics and articulation for a double bass line. The dynamics shown include piano (*p*), forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Articulation is indicated by accents (\wedge) and slurs (\frown). The rhythmic patterns vary, including steady eighth notes, dotted rhythms, and patterns with slurs or accents over specific notes. Some diagrams also feature a small 'k' symbol, likely representing a key signature or specific articulation. The diagrams are arranged in a grid-like fashion, with four diagrams per row and four rows.

wind instruments - page 7

♩ = 52

Musical score for wind instruments, page 7, measures 19:31-19:57 and 20:21-20:45. The score is arranged in four staves (I, II, III, IV) and includes dynamic markings (mf, mp) and articulation (accents, slurs). The tempo is marked as ♩ = 52.

Measures 19:31-19:57:

- Staff I:** 3/4, 4/4, 5/4. Dynamics: *mf*. Features slurs and accents.
- Staff II:** 3/4, 4/4, 5/4. Dynamics: *mf*. Features a quintuplet (5) and a triplet (3).
- Staff III:** 3/4, 4/4, 5/4. Dynamics: *mf*. Features a triplet (3) and a quintuplet (5).
- Staff IV:** 3/4, 4/4, 5/4. Dynamics: *mf*. Features slurs and accents.

Measures 20:21-20:45:

- Staff I:** 4/4, 3/4, 2/4. Dynamics: *mf*, *mp*. Features slurs and accents.
- Staff II:** 4/4, 3/4, 2/4. Dynamics: *mf*, *mp*. Features a quintuplet (5) and a triplet (3).
- Staff III:** 4/4, 3/4, 2/4. Dynamics: *mf*, *mp*. Features a triplet (3) and a quintuplet (5).
- Staff IV:** 4/4, 3/4, 2/4. Dynamics: *mf*, *mp*. Features slurs and accents.

piano - page 7

♩ = 52

19:31

19:39

harm. gliss.

tr *gliss.* *gliss.* *tr* *gliss.* *gliss.*

mf *mf*

19:57

20:07

20:32

20:45

tr *gliss.* *gliss.* *tr* *gliss.* *tr* *gliss.* *gliss.* *tr* *gliss.* *gliss.* *tr* *gliss.* *gliss.*

mf *mf* *mf* *mp* *mp*

percussion 1 (vib) - page 7

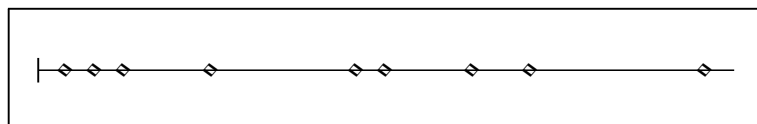
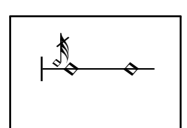
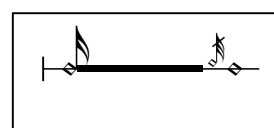
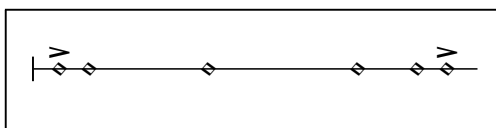
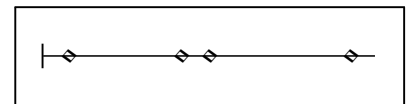
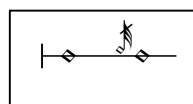
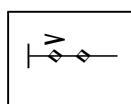
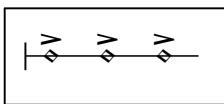
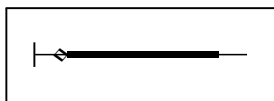
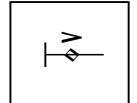
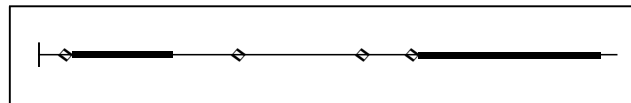
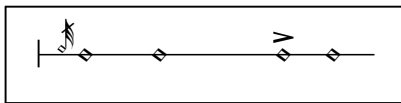
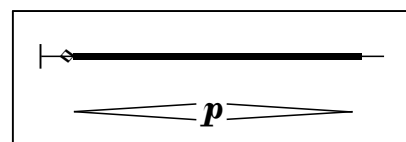
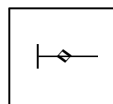
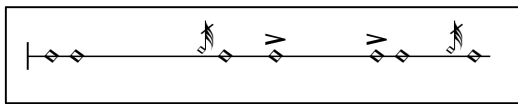
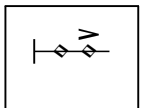
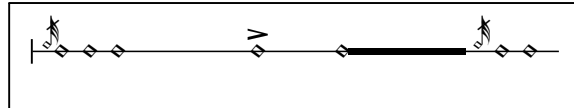
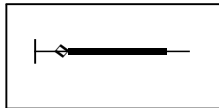
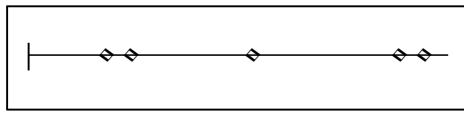
19:31

static "airy" noise,
change sound quality slightly over time

20:44

pp

"airy" sounds with rests
sempre pianissimo



electronics 2 & 3 - page 6

19:31

static "airy" noise,
change equalization slightly over time

20:44

pp

double basses - page 6

♩ = 52

19:31

19:39

harm. gliss.

gliss. *gliss.* *gliss.* *gliss.*

mf *mf*

19:57

20:07

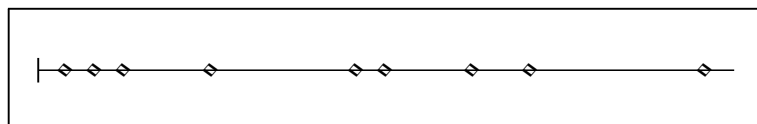
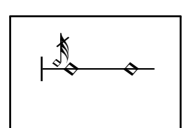
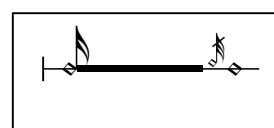
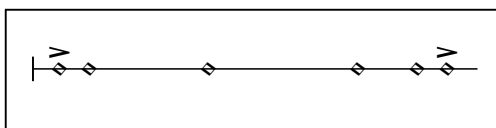
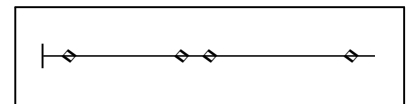
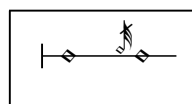
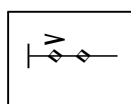
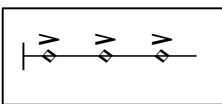
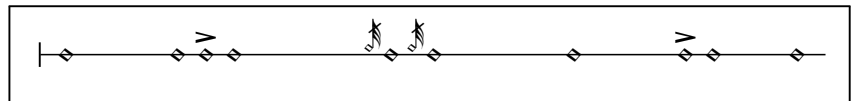
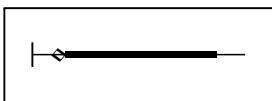
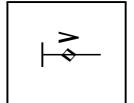
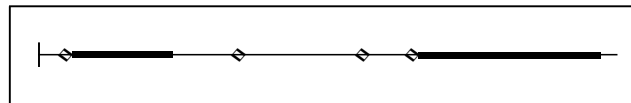
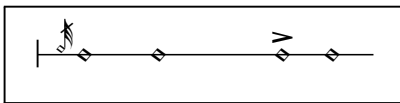
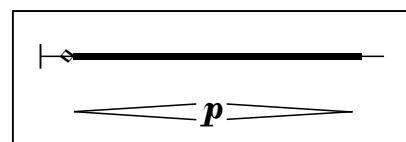
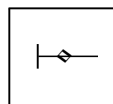
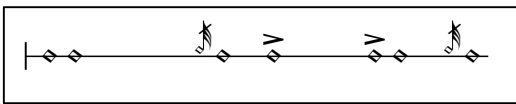
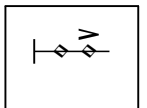
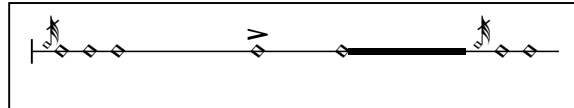
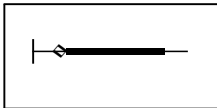
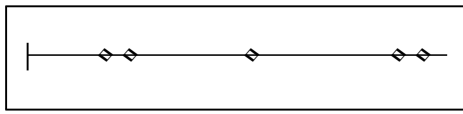
20:32

20:45

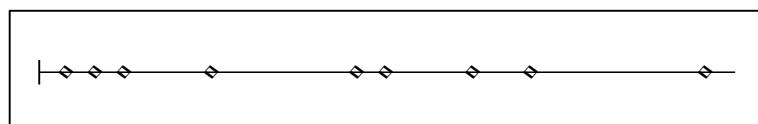
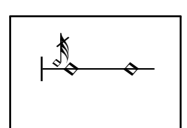
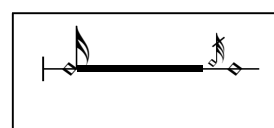
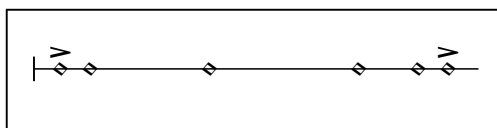
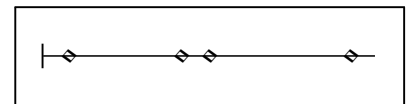
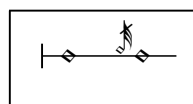
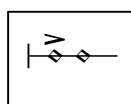
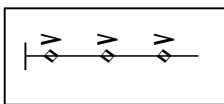
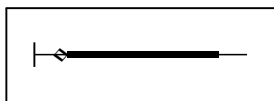
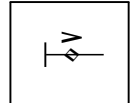
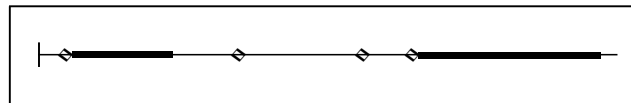
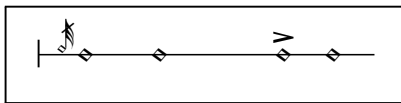
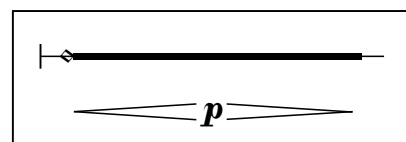
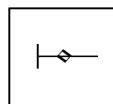
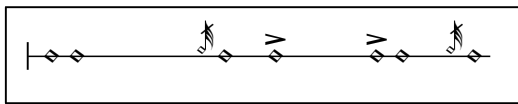
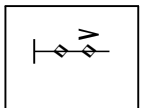
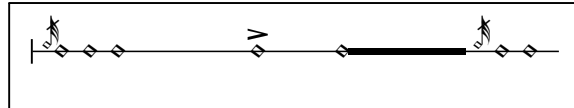
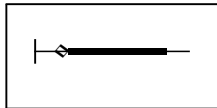
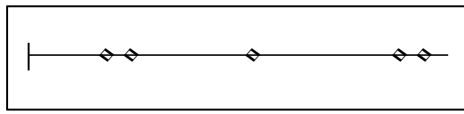
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mf *mf* *mf* *mp* *mp* *mp*

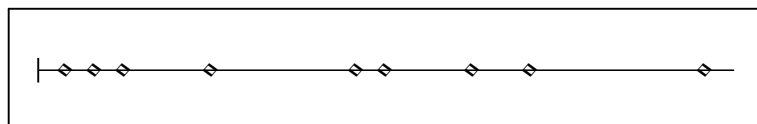
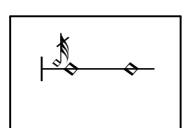
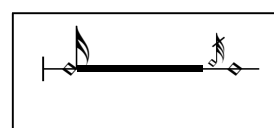
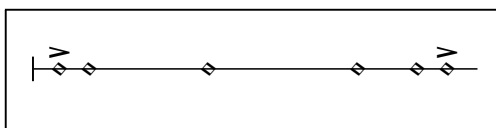
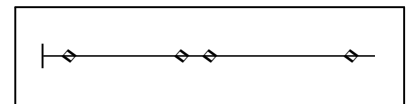
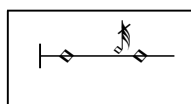
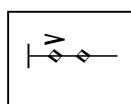
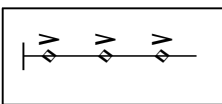
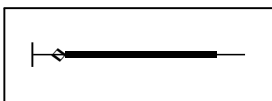
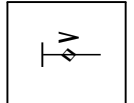
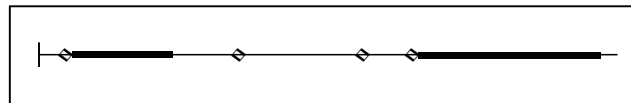
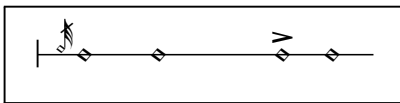
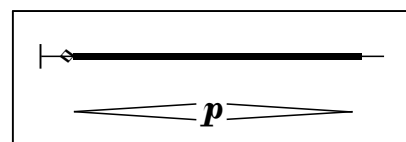
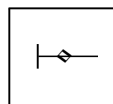
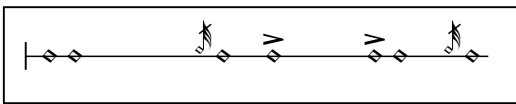
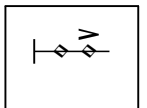
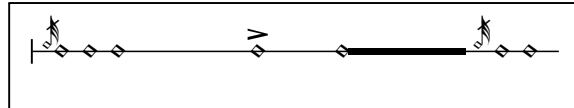
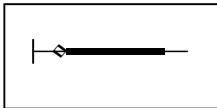
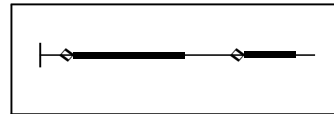
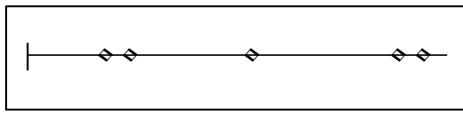
air sounds with rests sempre pianissimo



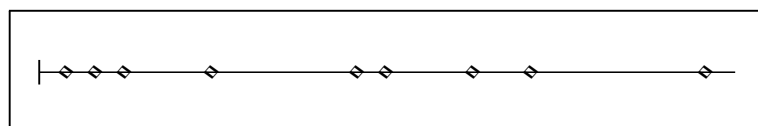
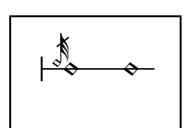
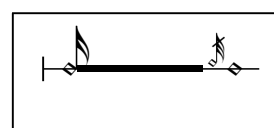
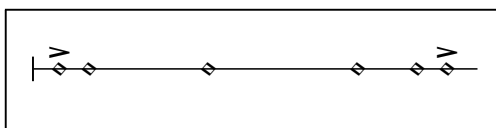
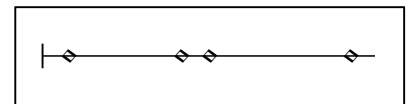
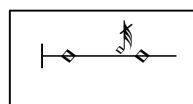
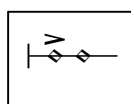
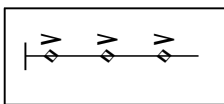
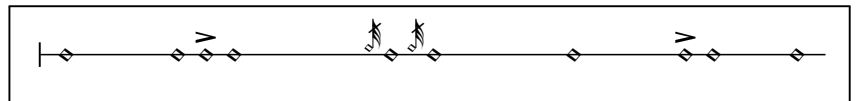
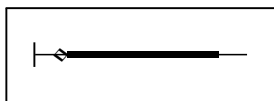
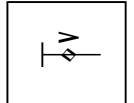
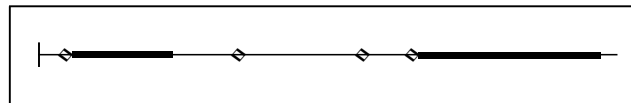
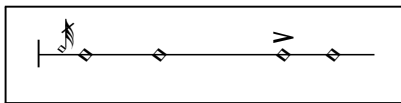
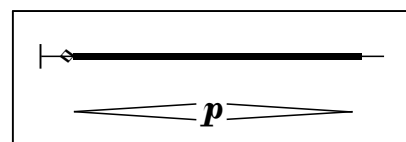
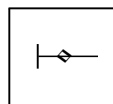
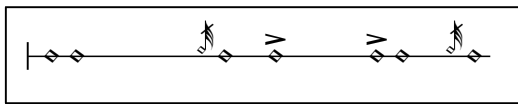
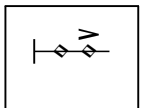
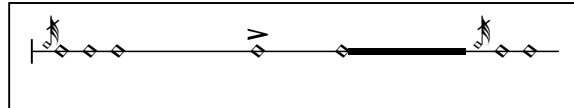
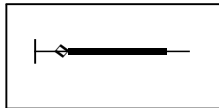
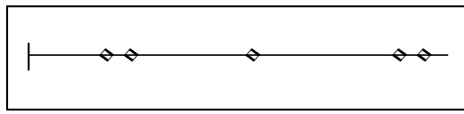
"airy" sounds with rests
sempre pianissimo



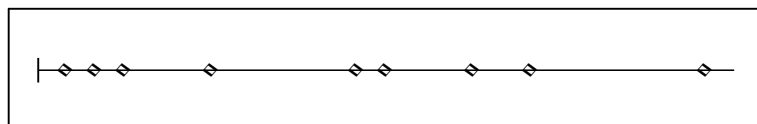
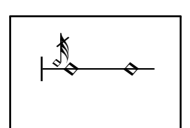
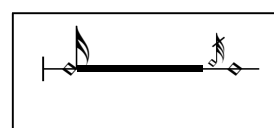
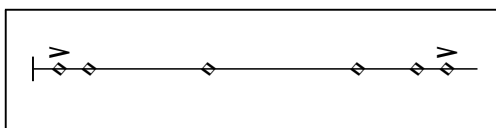
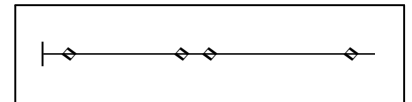
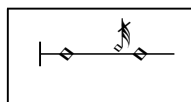
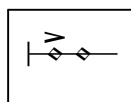
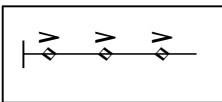
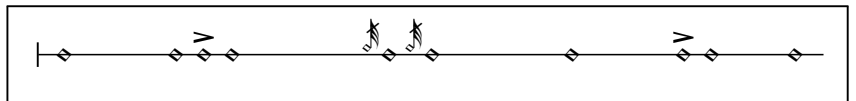
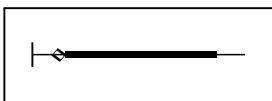
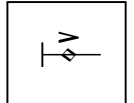
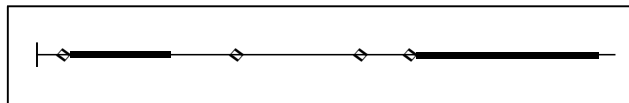
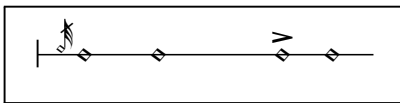
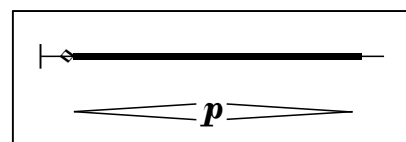
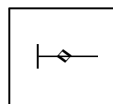
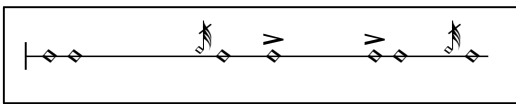
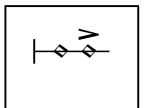
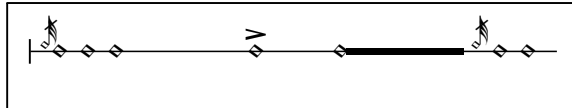
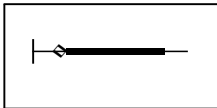
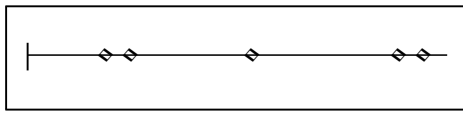
"airy" sounds with rests
sempre pianissimo



"airy" sounds with rests
sempre pianissimo



"airy" sounds with rests
sempre pianissimo



"airy" sounds with rests
sempre pianissimo

