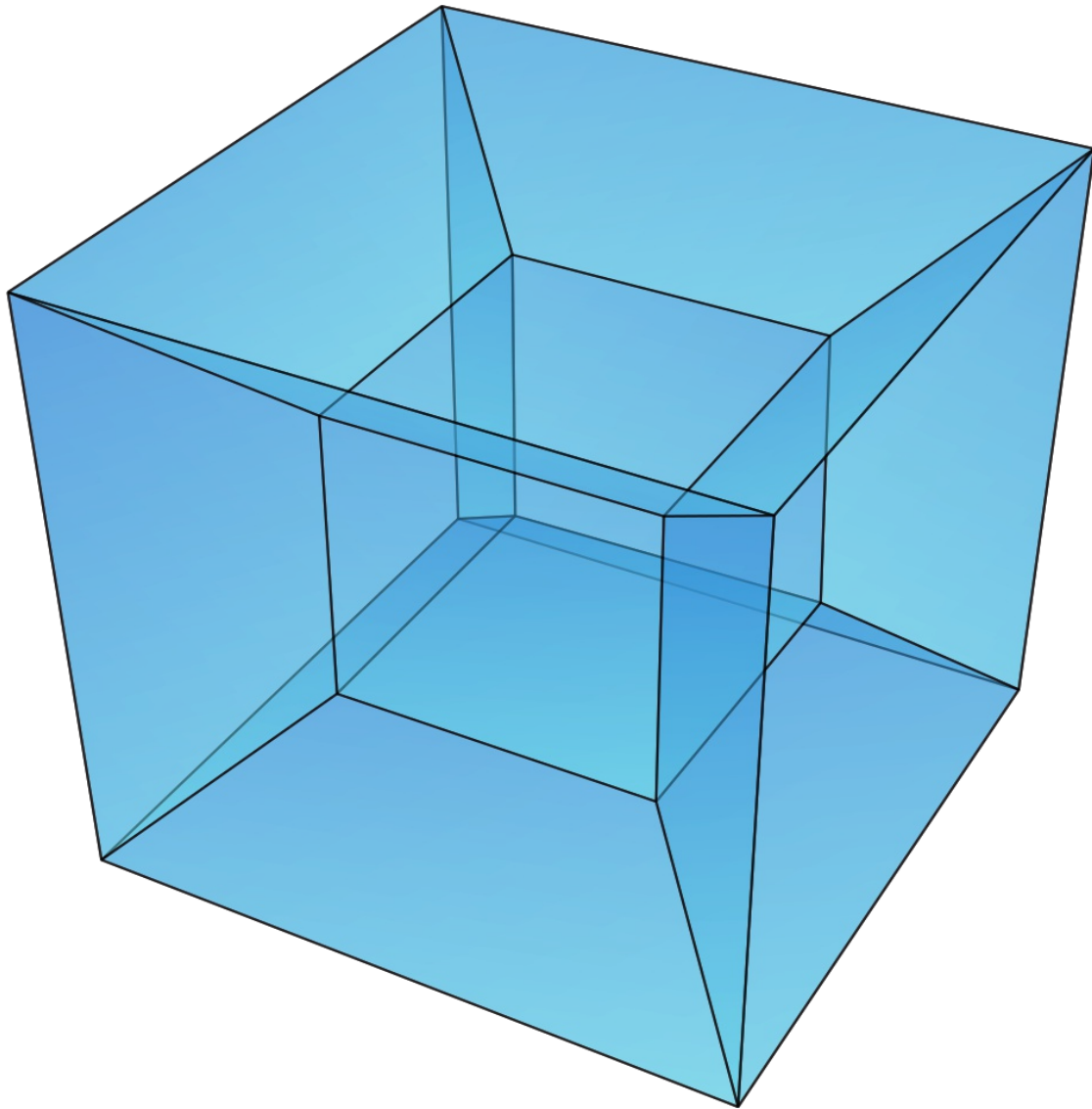


Soňa Vetchá

Hypercube

*psychoacoustical study
for string orchestra, organ, piano, percussions and EA tape*



2018

Instrumentation:

Vibraphone (1)
Tubular bells (1)
Gong large (1)
Bass drum (1)
Wind chimes (1)
(*2 percussion players*)

Piano
Organ

Violin I.
Violin II.
Viola I.
Viola II.
Violoncello I.
Violoncello II.
Contrabas

EA-tape

About the piece:

The goal of the piece is try to compose some kind of psychoacoustical study, which will influence by auditory illusions.

- a) Main inspirational sources were auditory illusions and a four-dimensional cube (hypercube).
- b) Shape, proportions and basic principle of Hypercube created some kind of "template" for developing of musical form.
- c) Musical structure was composed from the selection of different kind of sound stimuli, which had a potential to trigger the perceptual ambiguity during the listening of the piece in real time (auditory illusions).
- d) The difference between the subjectively perceived sound and the real acoustic signal should represent an imaginary 4th dimension. Specifically, the limits of our perceptual possibilities. What can be behind them?

Piece works with a bistable and multistable auditory illusions (analogous to the optical illusion). That means, we are able to see just one interpretation of the ambiguous picture, in this case sound object. In other moment different interpretation (F.E.:vase or faces?). The musical structure also contains combination tones, the principle of the shepard's illusion (feeling of infinite rise / fall). Also my own "illusion", which is based on variable perceiving of the direction of a macro melodic contour (ascending / descending).

EA - TAPE

Each sound event (track) is played in real time individually. There is not some other live processing of the sound during the piece, but just playing the prepared sound objects in stereo format. Single tracks have "start points" with the beginning of the graphic pictures or with music notation. The approximate endings of the tracks are marked STOP.

Hypercube

Soňa Vetchá
(*1992)

♩=75

Tape 

EA. tape
INTRODUCTION
30SEC.

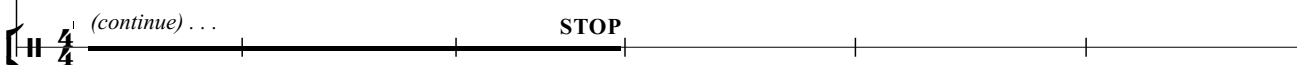
Organ 

♩=250

Gedackt 8' plus Flöte 4'

11

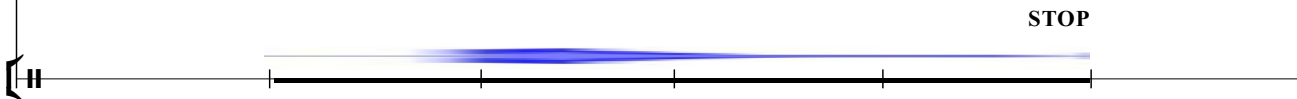
Org. 

Tape 

(continue) ... STOP

17

Org. 

Tape 

STOP

23

Org. 

Tape 

STOP

29

Org.

Tape

STOP



35

Org.

Tape

STOP



41

Org.



46

Org.

51

Org.

56

W.Ch.

p *gliss.* *mp*

Org.

62

W.Ch.

mf *gliss.* *f*

Org.

68

W.Ch.

ff *gliss.* *fff*

Org.

Tape

STOP

♩=75

74

B. D. *mf* *l.s.*

Gong *mp* *l.s.*

Org.

♩=75

Vln. I *fp* *fp* *fp* *fp*

Vln. II *pp* *p* *mp* *p* *mp*

Vla. I *mp* *gliss.* *ff*

Vla. II *mp* *gliss.* *ff*

Vc. *mp* *gliss.* *ff*

Cb.

Tape

81 *f* *mf* *l.s.* *l.s.*

B. D.

Gong

Org.

Vln. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vla. I

Vla. II

Vc.

Cb.

Tape (continue) . . . STOP

86

B. D.

Gong

Org.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

fp fp fp fp fp fp ff

fp fp fp fp fp fp ff

mp f mp f mp ff mp ff mp ff mp ff mp

91

B. D.

Gong

Org.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

fp

fp *fp*

ff *mp* *ff* *mp*

pp *p* *fp* *p* *fp* *p*

STOP

95

B. D. *mf* *L.s.*

Gong *mp* *L.s.*

Org.

Vln. I *fp ff fp fp ff fp*

Vln. II *fp ff fp fp fp ff fp*

Vla. I *ff mp ff mp ff mp ff mp ff mp ff mp*

Vc. *fp p fp p fp p fp p*

Cb.

Tape

99

B. D.

Gong

W.Ch.

Org.

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Tape

f

gliss.

I. manual

pp

fp fp f ff fff

fp fp f ff fff

ff mp ff mp f mp f mp f mp f mp

p fp p fp p fp fp p

pp

♩=250

104

B. D. *mf* *l.s.*

Gong *mp* *l.s.* *pp* *l.s.*

W.Ch.

Org. *II. manual* *mp*

♩=250

Vln. I

Vln. II *mp ff* *mp ff* *mp* *f* *p*

Vla. I

Vla. II

Vc.

Cb. *mf*

STOP

STOP

Tape

110

B. D.

Gong

Org.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

pp

mp

ppp

p

f

p

f

p

p

l.s.

l.s.

115

B. D. *z* *ppp* *l.s.*

Gong *l.s.*

Org.

Vln. I *8va* *p* *ff* *mp* *mp* *ff*

Vln. II *f* *p* *ff* *mp* *ff* *mp*

Vla. I

Vla. II

Vc.

Cb.

Tape

121

B. D.

Gong

Org.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

mp ff mp mp ff mp ff

ff p

ppp

127

B. D.

Gong

Org.

Vln. I

Vln. II

Vla. I

Vla. II

Cb.

Tape

STOP

Detailed description of the musical score: The score is for measures 127 to 132. The B. D. and Gong parts have rests for most of the measures, with a note and 'mp' dynamic in measure 132. The Organ part plays a rhythmic pattern of eighth notes. The Violin I and II parts play a melodic line with dynamics alternating between mp and ff. The Viola I part plays a similar melodic line with dynamics alternating between ff and mp. The Viola II part has rests until measure 129, then plays a melodic line with dynamics alternating between ff and mp. The Cello part has rests throughout. The Tape part has a blue brushstroke in measure 132, with the word 'STOP' written below it.

133 *l.s.*

B. D. *z* *l.s.* *z* *l.s.*

Gong *z* *l.s.* *z* *l.s.*

Org.

Vln. I *pp* *ppp*

Vln. II *p* *pp* *ppp*

Vla. I *ff* *mp* *p* *pp* *ppp*

Vla. II *ff* *mp* *mp* *p* *mp* *ppp*

Vc.

Cb.

Tape

♩=95

138

B. D.

Gong

Pno.

mf *mf*

mf *f*

8va

ff f mf p pp ff f mf p pp

♩=95

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

effected harp

Tape

$\text{♩} = 130$

144

B. D. *l.s.* *mf* *l.s.* $\frac{5}{4}$

Gong *l.s.* *f* *l.s.* $\frac{5}{4}$

Vib. *Vibraphone* *ppp* *ff* *ppp* *ff* $\frac{5}{4}$

Pno. *8va* *ff* *f* *mf* *p* *pp* $\frac{5}{4}$

$\text{♩} = 130$

Vln. I $\frac{5}{4}$

Vln. II $\frac{5}{4}$

Vla. I $\frac{5}{4}$

Vla. II $\frac{5}{4}$

Vc. $\frac{5}{4}$

Cb. $\frac{5}{4}$

STOP

Tape $\frac{5}{4}$

150

B. D. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Gong $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vib. *ppp* *ff* *p* *fff* *pp* *ff*
l.s.
Red.

Pno. *mp* *ff* *pp* *ff*
Red.

Org.

(Tape) *ppp* *fff* *ppp* *fff*

Tape $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

$\text{♩} = 150$

layering of pattern

154

B. D.

Gong

Vib.

Pno.

Org.

(Tape)

Tape

pp *ff*

ppp *f*

p *f*

p *f*

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

4/4

4/4

4/4

4/4

4/4

4/4



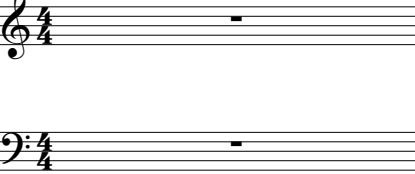
4/4

4/4

4/4


♩=60

158

B. D. 
Gong 
Pno. 

♩=60

Vln. I 
Vln. II 
Vla. I 
Vla. II 
Vc. 

(Tape) 

Tape 

♩=70

161

B. D.

Gong

Pno.

♩=70

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

(Tape)

Tape

arco divisi

mf p f p f

p f p f

mp

p

(continue) . . .

STOP

♩=80

164

B. D. *l.s.*

Gong *l.s.*

Pno.

♩=80

Vln. I *p* ————— *f*

Vln. II *div.* *p* ————— *ff* *p* ————— *f* *p*

Vla. I *ff* *p* ————— *f* *div.* *p* ————— *f*

Vla. II *f* *div.* *p* ————— *f* *mp*

Vc. *f* *p* ————— *ff*

Tape

STOP

Tape

167

B. D. *f* *l.s.*

Gong *f*

Pno.

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

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

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

Vla. II *f*

Vc. *div.* *p* *f* *p*

Tape

STOP STOP

Tape

♩=90

169

B. D.

Gong

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Tape

Tape

ff *p* *ff*

ff

ff

div.
mp *ff*

ff

172

B. D. *f* *l.s.*

Gong *f* *l.s.*

Pno.

Vln. I *mp* *f*

Vln. II

Vla. I *ff*

Vla. II

Vc. *fff*

Tape *(harp)* STOP STOP

Detailed description of the musical score: The score is for measures 172 and 173. The B. D. and Gong parts each have a single note with an accent (>) and a dynamic marking of *f*. The Gong part also has a *l.s.* marking. The Pno. part is silent. The Vln. I part has a melodic line with dynamics *mp* and *f*. The Vln. II part has a melodic line. The Vla. I part has a melodic line with a dynamic marking of *ff*. The Vla. II part has a melodic line. The Vc. part has a melodic line with a dynamic marking of *fff*. The Tape part is marked *(harp)* and has two *STOP* instructions. The Tape part is also represented by a blue waveform at the bottom of the page.

♩=75

174

B. D.

Gong

Pno.

♩=75

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

Tape

(continue) ...

178

B. D. $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *mp*

Gong $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *mp*

W.Ch. $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *l.s.*

T. Bl. $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *l.s.*

Vib. $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *pp mp mf*

Pno. $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *mp ff*

Vln. I $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. II $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cb. $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tape $\text{C } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tape $\text{H } \frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ layering of pattern

181

B. D. *l.s.*

Gong *l.s.*

W.Ch. *gliss.* *l.s.*

Vib. *pp mp mf* *5* *Red.*

Pno. *mp ff fff*

Org.

Tape

Tape *STOP*

♩=90

184

B. D. *l.s.*

Gong *l.s.* *mp* *p* *l.s.*

Pno.

Org.

♩=90

I.violin (4 players) *gliss.* *pp*

I.violin (4 players) *gliss.* *pp*

I.violin (4 players) *gliss.* *pp*

II.violin (4 players) *gliss.* *pp*

II.violin (4 players) *gliss.* *pp*

Tape

188

B. D.

Gong

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

l.s.

p

gliss.

mf

Detailed description of the musical score: The score is for measures 188 to 191. The B. D. part has a single note in measure 188. The Gong part has a series of notes in measures 189-191, marked with a piano (*p*) dynamic and a 'z' symbol, all connected by a slur. The Pno. and Org. parts are silent. The Vln. I parts (three staves) play a series of notes with glissando markings (*gliss.*) and a mezzo-forte (*mf*) dynamic. The Vln. II parts (two staves) play a series of notes with glissando markings (*gliss.*) and a mezzo-forte (*mf*) dynamic. The Tape part is silent.

192

B. D. *p* *l.s.* *z* *z* *z* *l.s.*

Gong *z* *pp*

Pno.

Org.

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.*

Temple Blocks *trem.*

Tape *ppp* *p* *3* *(continue) . . .*

Tape *ppp*

Detailed description: This page of a musical score covers measures 192 to 195. The instruments and their parts are: B. D. (Bells) with notes marked 'z' and dynamics 'p' and 'l.s.'; Gong with notes marked 'z' and dynamics 'pp' and 'l.s.'; Pno. (Piano) with rests; Org. (Organ) with rests; Vln. I (Violin I) with glissando markings and slurs; Vln. II (Violin II) with glissando markings and slurs; and Tape with rhythmic patterns, dynamics 'ppp' and 'p', and a triplet of notes. The score concludes with '(continue) . . .' and a final 'ppp' dynamic marking.

196

B. D.

Gong

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

Tape

z z z l.s.

gliss. gliss. gliss. gliss. gliss.

ff

ff

ff

ff

ff

3 7 3 3

200

B. D.

Gong

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

Tape

The musical score for measures 200-204 is arranged in a vertical stack. At the top, the B. D. and Gong parts are represented by two horizontal lines with vertical bar lines. Below these are the Pno. and Org. parts, each consisting of two staves with vertical bar lines. The Vln. I section consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff of Vln. I has five measures of music, each starting with a glissando marking and a slur. The second and third staves of Vln. I have four measures each, with glissando markings and slurs. The Vln. II section consists of two staves, each with a treble clef and a key signature of one sharp. The first staff of Vln. II has four measures, each with a glissando marking and a slur. The second staff of Vln. II has four measures, each with a glissando marking and a slur. The Tape section consists of two staves. The top staff has four measures of music, with bracketed counts of 7, 3, 3, and 5. The bottom staff of the Tape section is empty.

204

B. D.

Gong

Tub. B.

Pno.

Org.

Vln. I *gliss.*

Vln. I *gliss.*

Vln. I *gliss.*

Vln. II *gliss.*

Vln. II *gliss.*

Tape *mp* *mf* **STOP**

Tape

208

B. D.

Gong

Tub. B.

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

Tape

The musical score for page 208 includes the following parts and details:

- B. D. (Bass Drum):** Four measures of rests.
- Gong:** Four measures of rests.
- Tub. B. (Tuba):** Four measures of music. The first measure contains two triplet eighth notes (G4, A4). The second measure contains two triplet eighth notes (F4, G4). The third measure contains two triplet eighth notes (G4, A4). The fourth measure contains two triplet eighth notes (G4, A4). The dynamic marking *ff* is placed below the third measure.
- Pno. (Piano):** Four measures of rests.
- Org. (Organ):** Four measures of rests.
- Vln. I (Violin I):** Four measures of music. Each measure starts with a glissando (*gliss.*) from a whole rest to a half note G4. The dynamic marking *mf* is placed below the first measure.
- Vln. I (Violin I):** Four measures of music. Each measure starts with a glissando (*gliss.*) from a whole rest to a half note G4. The dynamic marking *mf* is placed below the first measure.
- Vln. I (Violin I):** Four measures of music. Each measure starts with a glissando (*gliss.*) from a whole rest to a half note G4.
- Vln. II (Violin II):** Four measures of music. Each measure starts with a glissando (*gliss.*) from a whole rest to a half note G4. The dynamic marking *mf* is placed below the first measure.
- Vln. II (Violin II):** Four measures of music. Each measure starts with a glissando (*gliss.*) from a whole rest to a half note G4. The dynamic marking *mf* is placed below the first measure.
- Tape:** Four measures of rests.

212

B. D. 2/4 5/4

Gong 2/4 5/4

Tub. B. *mp* *l.s.* *f* *l.s.* *fff* *Red.* 2/4 5/4

Pno. 2/4 5/4

Org. 2/4 5/4

Vln. I *gliss.* *pp* 2/4 5/4

Vln. I *gliss.* *pp* 2/4 5/4

Vln. I *gliss.* *pp* 2/4 5/4

Vln. II *pp* 2/4 5/4

Vln. II *gliss.* *pp* 2/4 5/4

Tape 2/4 5/4

Tape 2/4 5/4

Detailed description: This page of a musical score, numbered 212, contains staves for B. D., Gong, Tub. B., Pno., Org., Vln. I (three parts), Vln. II (two parts), and Tape. The B. D. and Gong parts are simple horizontal lines. The Tub. B. part features a melodic line with dynamics *mp*, *f*, and *fff*, and markings *l.s.* and *Red.*. The Pno. and Org. parts are also simple horizontal lines. The Vln. I parts play a glissando figure with a *pp* dynamic. The Vln. II parts play a similar glissando figure, also with a *pp* dynamic. The Tape parts are simple horizontal lines. The score is written in 2/4 and 5/4 time signatures.

♩=70

216 *l.s.*

Tub. B.

Vib.

Pno.

Org.

♩=70

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

p

p

(stacc. trem)

(stacc. trem)

8^{va}

Temple Blocks (echo)

Tape

mp

Harp (stretch, echo)

Tape

mf

220

Vib. *p* *mp* *l.s.* *Red.*

Pno.

Org.

Vln. I *nat.* *8^{va}* *pp* *(stacc. trem)*

Vln. II *nat.* *pp* *(stacc. trem)*

Vla. I

Vla. II

Vc.

Cb.

Tape

Tape

223

Vib. *l.s.* *l.s.* *l.s.*

Pno. *mp* *Red.* *Red.*

Org.

Vln. I *simile* *pp*

Vln. II *simile* *pp*

Vla. I

Vla. II

Vc.

Cb.

Tape *STOP*

Detailed description: This page of a musical score covers measures 223 to 227. The score is arranged in a vertical system with the following parts from top to bottom: Vibraphone (Vib.), Piano (Pno.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), Contrabasso (Cb.), and Tape. The Vibraphone part features three measures of rests followed by three measures of eighth-note patterns, each marked with *l.s.* (lento). The Piano part begins with a melodic line in the right hand and a bass line in the left hand, marked *mp* and *Red.* (ritardando). The Organ part plays a rhythmic pattern of eighth notes. The Violin I and II parts have rests for the first three measures, then enter in measure 226 with a sixteenth-note figure, marked *simile* and *pp*. The Viola and Cello parts are silent throughout. The Tape part consists of two staves of rhythmic patterns with various articulations and dynamics. The score concludes with the word *STOP* in the final measure.

228

Vib.

Pno.

I. violin (4 players)

Vln. I

pp *ff* *ff* *ppp*

tutti

I. violin (4 players)

Vln. II

pp *ff*

I. violin (4 players)

Vln. II

pp *ff*

tutti

ff *ppp*

I. viola (3 players)

Vla. I

ff *p* *f* *sempre*

II. viola (3 players)

Vla. II

ff *p* *ff* *ppp*

tutti

Vc.

p *f* *pp* *ff*

Cb.

p *f* *pp* *ff*

Tape

232

Vib.

Pno.

f
Ped.

Vln. I

ff *ppp* *ff* *pp* *ff* *ppp* *fff*

Vln. II

ff *ppp* *ff* *pp* *ff* *ppp* *fff*

Vln. II

ff *ppp* *ff* *pp* *ff* *ppp* *fff*

Vla. I

fp *fp* *fp* *fp* *fp* *fp* *fp*

Vla. II

ff *ppp* *ff* *pp* *ff* *pp* *fff*

Vc.

> ppp *ff* *ppp* *mp sempre* *fp*

Cb.

ppp

Tape

236

Vib. (Violin): Rests in all three measures.

Pno. (Piano):
- Measure 236: Rests.
- Measure 237: Tremolo (trem.) starting on a half note, marked *f*.
- Measure 238: Tremolo (trem.) starting on a half note, marked *f*.

Vln. I (Violin I):
- Measure 236: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 237: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 238: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.

Vln. II (Violin II):
- Measure 236: Rests.
- Measure 237: Rests.
- Measure 238: Rests.

Vln. II (Violin II):
- Measure 236: *pp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 237: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 238: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.

Vla. I (Viola I):
- Measure 236: *fp* (fortissimo-piano), quarter note, *fp* (fortissimo-piano), quarter note.
- Measure 237: Rests.
- Measure 238: Rests.

Vla. II (Viola II):
- Measure 236: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 237: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.
- Measure 238: *ppp* (pizzicato), half note, *ff* (fortissimo), half note.

Vc. (Violoncello):
- Measure 236: *fp* (fortissimo-piano), quarter note, *fp* (fortissimo-piano), quarter note.
- Measure 237: *fp* (fortissimo-piano), quarter note, *fp* (fortissimo-piano), quarter note.
- Measure 238: *fp* (fortissimo-piano), quarter note, *fp* (fortissimo-piano), quarter note.

Cb. (Contrabasso):
- Measure 236: Rests.
- Measure 237: *ff* (fortissimo), half note, *ppp* (pizzicato), half note.
- Measure 238: *mp sempre* (mezzo-piano sempre), quarter note, *mp sempre* (mezzo-piano sempre), quarter note.

Tape: Rests in all three measures.

239

Vib. *ff*

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. *fp* *fp*

Cb. *fp* *fp* *fp* *fp* *fp*

Tape layer of effected glockenspiel *ff*

Tape

242

Vib.

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tape

fp *fp* *ppp*

layer of vibraphone samples

Tape

$\text{♩} = 80$

245

Gong

Vib.

Pno.

Org.

$\text{♩} = 80$

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

Tape

I. violin (4 players)

II. violin (4 players)

gliss.

mf

248

B. D. *mp* *l.s.*

Gong *mp*

Vib. *p*
Red.

Pno. *mp* ——— *ff*
Red. *mp* ——— *ff*

Org. 3 3 3 3

Vln. I *mf* *gliss.*

Vln. I *mf* *gliss.*

Vln. I *mf* *gliss.*

Vln. II *mf*

Vln. II *mf* *gliss.*

Tape *ppp* ——— *fff*
STOP *STOP*

Tape *STOP*

♩ = 150

251

B. D. *mf* *l.s.*

Gong *mf*

Vib. *mp* *ff*

Pno. *mp* *ff*

Org.

Vln. I *gliss.*

Vln. I *gliss.*

Vln. I *gliss.*

Vln. II *gliss.* *mf*

Vln. II *gliss.*

Tape *ppp* *fff*

254

B. D.

Gong *l.s.*

Vib.

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

(continue) . . . **STOP**

Detailed description of the musical score: The score is for page 254, measures 254-256. It features the following parts: B. D. (Bells) with a single note in each measure; Gong (Lute Snare) with a single note in the first measure and rests thereafter; Vib. (Vibraphone) with rests; Pno. (Piano) with rests; Org. (Organ) with a melodic line in the right hand and rests in the left hand; Vln. I (Violin I) with three staves, all with rests; Vln. II (Violin II) with two staves, both with rests; and Tape with a melodic line in the first measure, a 'STOP' instruction in the second measure, and a rest in the third measure.

257

B. D.

Gong

Vib.

Pno.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

l.s.

mp
Led.

mp — *ff*
mp — *ff*
Led.

260

B. D. *mf* *l.s.*

Gong *mf* *l.s.*

Tub. B. *mp* *l.s.*
Ped.

Pno.

Org. *3* *3* *3* *3* *3*

Vln. I *mp* *gliss.*

Vln. I *mp* *gliss.*

Vln. I *mp* *gliss.*

Vln. II *f* *gliss.*

Vln. II *mp* *gliss.*

Tape

264

B. D.

Gong

mp *l.s.*

p *l.s.*

Tub. B.

Org.

Vln. I

gliss. #

Vln. I

gliss. #

Vln. I

Vln. II

p v

Vln. II

gliss. #

Tape

(continue) . . .

STOP

269

B. D.

Gong

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

8va

mf

mf

mf

f

mf

274

B. D.

Gong

Tub. B.

Org.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Tape

p *l.s.*

pp

ff *l.s.* *l.s.*

(8)

gliss. *pp*

gliss. *pp*

gliss. *pp*

gliss. *pp*

gliss. *pp*

gliss. *pp*

gliss. *pp*

gliss. *pp*

STOP

Freely

278 *l.s.*

Tub. B. *fff*

Org.

EA-tape - CODA

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

Tape *f*

284

Tape *ff* *f* *ff*

Tape *ff* *f* *ff*

291

Pno. *mp* *p*

Red.

Tape *mp* *ff* *fff*

Tape *ff* *fff*

Pno.

296 *8va*

p
Red.

Tape

mp *fff* *mp*

Tape

mp *fff* *mf* *mf*

==

Pno.

302 *(8)*

Tape

ff *mp* *mf* *fff*

Tape

ff *mf* *mp* *mf* *fff* *mf* *mp* *p*

==

311

Tape

FADE OUT

EA TAPE - EPILOG