

Dieser Satz liegt in der Luft

Para 4 saxos, piano y 2 percussionistas

For 4 saxophones, piano & 2 percussionists

Obra encargo del Sax-Ensemble

Work commissioned by Sax-Ensemble

Sergio Blardony

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Comentario sobre “Dieser Satz liegt in der Luft”

Para 4 saxos, piano y 2 percussionistas
Sergio Blardony, 2006

"Dieser Satz liegt in der Luft" es la tercera obra de la tetralogía "4 Holografías poético-sonoras", donde cada pieza participa de una visión poética fundamentada en una interpretación sobre la esencia de la técnica holográfica: La visión del objeto desde diferentes 3 puntos de vista estructurales (dimensiones formales), que se producen en una sucesión de acontecimientos paralelos en el tiempo, dando lugar a la inestabilidad propia de un tiempo "liso" (según el concepto desarrollado por P. Boulez). La técnica holográfica permite que lo contemplado adquiera volumen, distancia y profundidad. Estos parámetros se trasladan al campo musical según una interpretación simbólica subjetiva, que permite la elaboración de una forma insrita en los elementos esenciales con que la música se manifiesta: sincronía y diacronía.

Lo que diferencia "Dieser Satz liegt in der Luft" de las otras piezas de la tetralogía es que en ella prevalece la contemplación libre y aleatoria del "objeto" (la estructura musical resultante, con sus 3 dimensiones integradas). Es el espectador el que decide dónde mirar. Los crecimientos climáticos son constantes y la diferenciación tímbrica provoca una mirada en relieve, un movimiento que va de un lado hacia otro, de manera inquieta, sin un orden preconcebido pero conformando un discurso, un discurso musical verdadero. Las voces entran y salen, se alternan, se apoyan o actúan a modo de contrastes. Hay color, hay forma reconocible, hay ritmo, hay silencio, espacios, planos, alternancia, variación, imitación, discusión, matización, desarrollo, complejidad... Se podría hablar de que el resultado sonoro es una interpretación "humana" o "humanizada" del "objeto", con voz propia, la que le proporciona una visión exterior, sí, pero interiorizada.

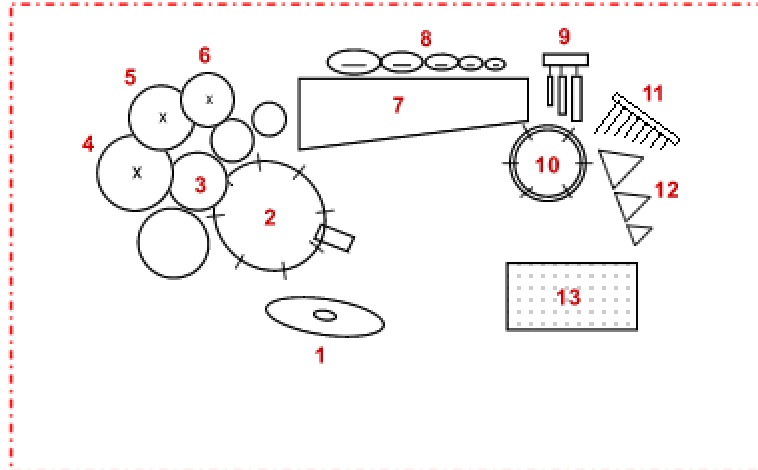
La cuarta obra de la tetralogía asume las otras tres, correspondiéndose con la idea de geometría fractal, donde se puede reconocer la fracción, o el paso de una dimensión a la siguiente, como un valor con entidad propia. Así, podríamos considerar que el conjunto de las cuatro obras formaría una visión cuatridimensional, una visión holográfica de tres visiones holográficas paralelas, que se van a desarrollar en un mismo intervalo temporal.

Sergio Blardony,
Noviembre 2006

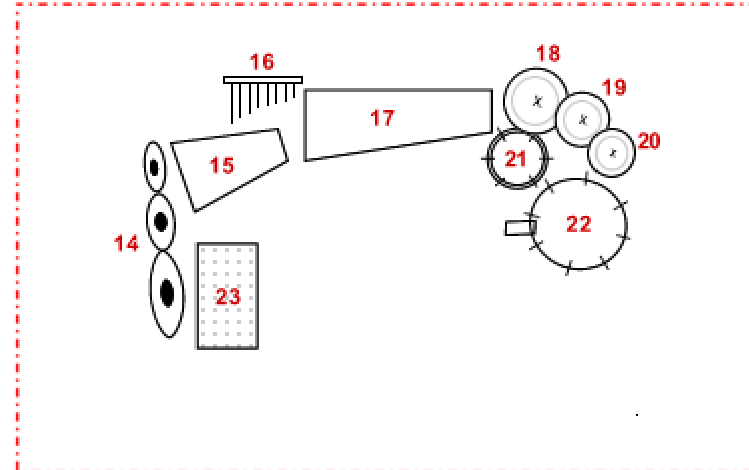
PERCUSSION SET

Conductor

Percussion 2



Percussion 1



- 1 = Tam-tam [Md]
- 2 = Timpano [28"]
- 3 = 4 Tom toms
- 4 = Cymbal [Lo]
- 5 = Cymbal [Md]
- 6 = Cymbal [Hi]
- 7 = Marimba
- 8 = Temple-blocks [5]
- 9 = Bamboo Chimes
- 10 = Tenor Drum
- 11 = Glass Chimes
- 12 = Triangles [Hi, Md, Lo]

13 = Auxiliar percussion:

- Flexatone
- Rain Stick [Lo]
- Antique Cymbals
(Preferably Tibetan
Crotales)
- Vibra Slap
- Crystal Glasses

- 14 = Gongs [3]
- 15 = Glockenspiel
- 16 = Aluminium Chimes
- 17 = Vibraphone
- 18 = China Cymbal [Lo]
- 19 = China Cymbal [Md]
- 20 = China Cymbal [Hi]
- 21 = Snare Drum
- 22 = Timpano [25"]

23 = Auxiliar percussion:

- Vibra Slap
- Rain Stick [Hi]
- Tibetan Bowl

Hi = High / Md = Medium / Lo = Low.


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2006


Score in C
Duration: ca. 12'30"


1 $\text{♩} = 42$

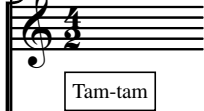
Soprano Sax. 

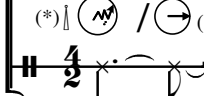
Alto Sax. 

Tenor Sax. 

Baritone Sax. 



Piano 

Percussion 1 

Percussion 2 

Vibraphone con motore [middle speed]

Tam-tam

(*)  /  (**)

(lasciar vibrare)

1 C# (B / Bb)
2
3
4 C3
C5
[K.43]

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

pp *<f*

(*) Frotando en zig-zag, del centro al exterior, con baqueta de caja.
Rubbing in zigzag, of the center on the outside, with snare drum stick.

(**) Deslizando violentamente, del centro al exterior, con baqueta de triángulo.
Sliding violently, of the center on the outside, with triangle stick.

15

S. Sx. *f* *p* *p* *mp* *pp* (**) *tr*

A. Sx. *f* *mf* *p*

T. Sx. *sfp* *p* *mp* *mf*

B. Sx. *p* *mf* *mp* *mf*

Pno. *f* *p* *pp* *sf* *pp* *mf* *p* *f* *f* *p*

Perc. 1 Snare Drum with snares *mp* *mf*

Perc. 2 *pp* *mf* *mp*

1 B (Bb) 2 3 4 C3 [K.24-89] 3:2 1 2 3 B 4 C3 6

1 2 3 5 Ta [K.42] 3:2 7:8 9:8 6:4

8^{va}

(**) Los trinos sólo afectan a la duración sobre la que están escritos.
 The trills only concern the duration on which they are written.

18

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

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

T. Sx. *mf* *p* *f* *mp*

B. Sx. *mf* *f* *p* *f*

Pno. *sf* *p* *sf* *mf* *p*

Perc. 1 Gongs *mf* Vibra Slap *f* Rain Stick (hi) (*)

Perc. 2 Bamboo Chimes *pp* *mf* *p* *mf* *mp* *f* *pp* *mf* *mp* Marimba

3:2 9:8 6:4 3:2

(*) Dejar el palo de agua en el suelo, dejándolo vibrar.
Put the stick on the floor, leaving it to vibrate.

21

S. Sax. *mf* *mp* *pp* *f* *p*

A. Sax. *mf* *p* *mf*

T. Sax. *mp* *pp* *p* *mf* *p*

B. Sax. *f* *p* *mp*

Pno. *mp* *sf* *mf* *sffmp*

Perc. 1 *p* *delicato* *mp* *mf* *mp* *p* *mf*

Perc. 2 *fp* *mf* *p* *ppp* *f*

2 Cl
3 Bb
5
6 [K.28]
7

gliss. x [K.70]

6:4 5:4 3:2 5:4

Vibraphone

Chinese Cymbals

(*) E B C E
C B C E

(i.v.)

(*) E = Canto / B = Plano / C = Cazuela
E = Edge / B = Bow / C = Cup

(**) Aire + sonido [Air + sound]

Air = 3/4	Air = 1/3
Sound = 1/4	Sound = 2/3
Air = 2/3	[Sound ord]
Sound = 1/3	

3

S. Sx. *p* *mf* *pf* *ff*

A. Sx. *f* *mf* *p* *mf* *f* *f*

T. Sx. *mp* *f* *mp* *ff*

B. Sx. *mp* *f* *ff*

Pno. *pp* *p* *f* *sf* *f*

Perc. 1 Timpano [25'] *gliss. mp > pp* *fp < f* *gliss. p < sf*

Perc. 2 *ppp* *p* *pp* *f* *pp* *ff* *sf*

(*) Deslizar rápidamente, con baqueta de caja.
 To slide fastly, with snare drum.

27

S. Sx. *delicato* *p* *ppp* *mp* *mf* *sub* (*) slp. / ord.

A. Sx. *pp* *mp* *pp* *mp* *p* *delicato* *p*

T. Sx. *fzmp* *pp*

B. Sx. *pp* *p* *pp* *mp* *delicato* *p*

Pno. *p* *sf*

Perc. 1 *pp* (Ped.) *6:4* *Wind Chimes (aluminium)* *p*

Perc. 2 *Triangles* *mp* *pp* *Flexatone* *mp* *gliss.*

Vibraphone senza motore

(*) Slap.

30

S. Sx. *flatt.* *mp* *p* *pp* 5:4

A. Sx. *mp* *>p* *mp* *p*

T. Sx. *mp* *p* *mp* *p* *flatt.* *ord.*

B. Sx. *mp* *gliss.* *gliss.* *mp* *p* 3:2 1:3:2

Pno. *p* 3:2 1:3:2 3:2 *mp*

Perc. 1 *Vibraphone* *p* 6:4 *(l.v.)* *Chinese Cymbals* *mp* *Vibraphone* *mp* *p* *(l.v.)*

Perc. 2 *Timpano [28']* *p* *gliss.* *gliss.* *mp* *ppp* *mf*

33

S. Sx.

4

A. Sx.

mp

pp

mp

1
2
3 B
4 Tf
6 C5 [K.100]

T. Sx.

mf

pp

p

B. Sx.

(*) air w.m.

flatt.

pp

mp

33

Pno.

mf

mf

pp

pp

mp

3:2

33

Perc. 1

(Ped.)

15

Perc. 2

Temple block

mp

p

p

mp

pp

mf

(*) Aire sin boquilla.
Air without mouthpiece.

S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Pno.
 Perc. 1
 Perc. 2

36
 5:4
 ord.
 3:2
 (**) slp.op.
 36
 5:4
 3:2
 3:2
 36
 15
 (*) Glockenspiel
 Gongs
 Marimba
 3:2

p
ppp
p
pp
p
f
ffz
sf
pp
p
mp
pp
p
p delicatiss.
mf
pp
mf
mf
mf

(*) Mano derecha = baqueta glockenspiel / mano izquierda = baqueta gong.
 Right hand = Glockenspiel stick / Left hand = Gong stick.

(**) Slap con tubo abierto.
 Slap open.

39

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Perc. 1

Perc. 2

Vibraphone

Gongs

Bamboo Chimes (l.v.)

mf *pp* *mf* *p* *sfpp* *fz*

mp *p*

pp *p* *sf*

p *mp* *p*

6:4 6:4 3:2 3:2 6:4 5:4 12:8

(*)

(*) Moviendo las cañas de bambú con ambas manos (efecto de trémolo).
 Moving the bamboo chimes with both hands (tremolo effect).

This musical score page, numbered 14, features five staves: S. Sax., A. Sax., T. Sax., B. Sax., and Pno. (Piano), followed by Perc. 1 and Perc. 2. The score begins at measure 42. The Saxophone parts (S. Sax., A. Sax., T. Sax., B. Sax.) are written in a key with one flat (B-flat) and a 5/4 time signature. The Piano part is in a key with one flat and a 6/4 time signature. Percussion 1 is marked as Marimba. The score includes various dynamic markings such as *f*, *pp*, *p*, *mf*, *ff*, *mp*, and *sf*. It also features several time signature changes, including 5:4 and 3:2. A circled number '5' is placed above the A. Sax. staff in measure 45. The Perc. 2 staff includes a '3:2' time signature change and a '6:4' time signature change with a '20.' marking below it. The score concludes with a double bar line and repeat dots on the right side of each staff.

45

S. Sx. *f p < fp* slp. / ord. *f p*

A. Sx. *p* *f* 3:2 7:4

T. Sx. (9) *mp p fp*

B. Sx. *p* 3:2 3:2 5:4

Pno. *p*

Perc. 1 45 *mp p* 3:2
con motore [low speed]
Vibraphone

Perc. 2 *p pp* Timpano [28'] *gliss.*

Detailed description: This page of a musical score covers measures 45 to 50. It features seven staves: S. Sx. (Soprano Saxophone), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Bass Saxophone), Pno. (Piano), Perc. 1 (Vibraphone), and Perc. 2 (Timpano). The S. Sx. part begins with a dynamic of *f*, moves to *p*, and then *fp*, with a slur/accents marking. The A. Sx. part starts with *p* and *f*, featuring triplet markings (3:2) and a 7:4 ratio. The T. Sx. part includes a circled '9' and dynamics *mp*, *p*, and *fp*. The B. Sx. part has dynamics *p* and includes triplet markings (3:2, 3:2) and a 5:4 ratio. The Pno. part is marked *p* and has a dashed line with an asterisk. Perc. 1 (Vibraphone) is marked *mp* and *p* with a 3:2 ratio, and includes the instruction 'con motore [low speed]'. Perc. 2 (Timpano) is marked *p* and *pp*, with a 'gliss.' marking and a 'Timpano [28\']' label.

S. Sax. ⋮

A. Sax.
 > mp f mp mf pp p mf ff

T. Sax.
 f p mf p f f ff p

B. Sax.
 p ff f > sfp < fz

Pno.
 mf p f p mp f mp ff mp ff f

Perc. 1
 p mf p mf f > mf

Perc. 2
 p mf < sf ()*

Tom toms

Cymbals
 ff pp < f sf

Annotations:
 - 47 (measure number)
 - slp./ord. (slip/ordered)
 - 12:8 (rhythm)
 - 3:2, 1/2, 6:4 (rhythmic patterns)
 - 1 2 3 A 5 6 [K.3] (fingerings)
 - (b) (flat)
 - 5:4 (rhythm)
 - Ped. (pedal)
 - (*) (marking for Perc. 2)

(*) Deslizar rápidamente, con el mango de la baqueta.
 To slide fastly, with the handle stick.

50

S. Sax. *mp* *f* *ff* *f* *ppp* *f* *p*

A. Sax. *p* *sfp* *fp* *mf* *sffp* *ff* *sfp* *f* *p* *ff*

T. Sax. *sfp* *sf* *5:4* *ff* *sfp* *sfp* *fp* *mf* *pp* *ff* *pp* *ff*

B. Sax.

sfp *ff*

1
4 Bb [K.130]
5
6 Eb

50

Pno.

p *mf* *9:8*

50

Perc. 1 *mp* *ff* *f* *ff* *mf* *p* *mf* *f*

(Ped.) *mp* *sf* *3:2* *3:2*

Perc. 2 *pp* *mf* *sf* *mf* *pp* *sf* *p* *ff* *pp*

Gongs *5:4*

Vibraphone

Timpano [28'] *gliss.*

Tom toms *3:2* *3:2* *3:2*

Timpano [28'] *gliss.*

53 *slp./ord.* *slp./ord.* **6** 1
2
3. B
4
5
7 [K.31]

S. Sx. *f sf mp sfmp <f > mp f > f > f mp* *p f ff 6:4 3:2 f*

A. Sx. *sffp sff sffp ffz* *pp ff*

T. Sx. *sffp <ff f sffp <sff* *f 3:2 f p <mf p* *sffp*

B. Sx. *sffp ff p* *f sfp 5:4*

Pno. *sff f mf* *p 6:4 mf mp f 3:2*

Perc. 1 *ff mp ff mf* **Chinese Cymbals**

Perc. 2 *ff p ff* **Tom toms** **Timpano [28']** *p <f pp ffz f sffp 6:4*

(*) Slap con golpe de lengua.
Slap Tongue.

1
2
3 B
4
5
7 [K.31]

55

S. Sx. *p* < *f* *ff* *mf* *ff*

A. Sx. *mp* *ffz* *ff* *mpff*

T. Sx. *sffp* *ff* *ffz* *sffp*

B. Sx. *sffp* *ff* *sff* *p* *ffz* *p* *ff*

Pno. *ff* *ff* *3:2* *p* *ffz* *mf* *ff*

Perc. 1 **Vibraphone** *senza motore* *mp* *f* *mf* *ff* *mf*

Perc. 2 **Tom toms** *ff* *pff* *mp* *sff* *sff* *mp* *sff* **Cymbals** *pp* *3:2*

flatt. *port.*

3:2 *7:4* *5:4* *3:2* *5:4* *3:2*

57

S. Sx. *mp sffp* *ff* *p* *ff* *mf* *sff f sffp* *ff* *gliss.*

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

T. Sx. *ff* *p* *ff* *mp sffp* *ffz* *p* *f* *sfp* *f*

B. Sx. *sffp* *ff* *p* *ff* *p* *p* *f* *ffz mp* *f*

Pno. *mf* *f* *mp* *sff* *p* *ff mp* *sff* *sfmp*

Perc. 1 Timpano [25] *sff* *sffp* *ffz p* *pp* *sff*

Perc. 2 *ff* *pp* *ff*

1.v.

Tam-tam

5:4 6:4 5:4 [K.11] 5:4 [K.38] 5:4

1 2 2 Bb x
4 4 4 4 4
5 5 5 5 5
7 7 7 7 7

3:2 3:2 3:2 3:2 3:2

7 3:2

The score consists of several staves:

- S. Sx. (Soprano Saxophone):** Treble clef, 5:4 time signature. Dynamics: *p*, *ff*, *mf*, *sf*, *sffp*, *ffz*. Includes a 5:4 time signature change.
- A. Sx. (Alto Saxophone):** Treble clef. Dynamics: *p*, *f*, *p*. Includes a 5:4 time signature change.
- T. Sx. (Tenor Saxophone):** Treble clef. Dynamics: *sffp*, *sffp*, *ffz*. Includes a 5:4 time signature change.
- B. Sx. (Bass Saxophone):** Bass clef, 5:4 time signature. Dynamics: *ff*, *sffp*, *ffz*. Includes a 5:4 time signature change.
- Pno. (Piano):** Grand staff. Dynamics: *sff*, *mp*, *sffmf*, *sff*, *mp*, *sf*, *mp*. Includes a 3:2 time signature change.
- Perc. 1:** Includes Chinese Cymbals and Vibraphone. Dynamics: *pp*, *sf*. Includes a (secco) marking.
- Perc. 2:** Includes Tom toms and Rain Stick (lo). Dynamics: *sf*, *mp*, *sff*, *sff*, *p*. Includes a 3:2 time signature change.

Additional markings include: (*) bisb., 2/3 Bb, 4/4 [K.34], 1/2 [K.25], 3/4 A, 4/4 C3, 5/4, and a 3:2 time signature change.

(*) Bisbigliando (trino tímbrico).
 Bisbigliando (timbral trill).

S. Sx. *sffp* *sfff* *p* *fffz*

A. Sx. *sffp* *sffzp* *fffz* 10:8

T. Sx. *fff* *sfff* *sffp* *fffz* 7

B. Sx. *fff* *sffp* *sfff* *p* *fffz* *ppp quasi estinto*

1
2
3
4 C3
5 [K.66]
7

pp *delicato*

ppp quasi estinto

Pno. *mf* *sfff* *mp* *sfff* *p* *sfff*

1/2 *ad.*

Perc. 1 Gongs *pp* *fffz* 3:2

Vibraphone con motore [middle speed] *p* Ped. 3:2

Perc. 2 Timpano [28'] *pp* *gliss.* *fffz* *pp* *fffz* *p sf mp* *mp sffmf*

66

S. Sax. *[K.3 > 2]* *pp < p*

A. Sax. *[K.15]* *p < f > p* *[K.70]* *[K.4]* *gliss.* *sf*

T. Sax. *< p* *p* *pp* *gliss.* *mp* *fz*

B. Sax. *[K.42]* *[K.25]* *3:2* *ppp* *< p >* *ff* *pp* *p* *pp* *mp*

Pno. *p* *5:4* *ppp* *8^{vb}*

Perc. 1 *mp* *p* *5:4* *3:2* *ppp*

Perc. 2 *mp* *fff*

1
2
3 Bb
4
5 Ta
6
Eb

1
2
3 Bb
4
5 Eb
7 [K.15]

1
2
3 Bb
4
6
7

1
2
3 A
4 C# [K.25]
5

1
2
3 Bb
4
5 Ta
6

69

S. Sax. *air w.m.* $\frac{10}{8}$ *flatt.*
pp *fz*

A. Sax. *mp* *fz*
pp *f*
 1 $\frac{3}{5}$ B [K.58] 7 2 $\frac{3}{5}$ B [K.128] 7 +C2

T. Sax. *pp* *gliss.* *p* *gliss.* *p* [K.132] Eb 3:2 *pp*

B. Sax. *pp* *mf* 5:4 *pp*

Pno. *pp* 9:8 *ppp* *mp*
 UC Red TC

Perc. 1 Glockenspiel *p* 5:4 3:2

Perc. 2 Triangles *ppp* *p* Tenor Drum with snares rim-shot *f* Triangles *p*

72

S. Sx. [K.80-56-57] *pp* 5:4

A. Sx. [K.98-99-100] *pp* 3:2

T. Sx. *p* *pp* *mp* *sf* 6:4

B. Sx. *pp* *p* *p*

Pno. *ppp* *p*

Perc. 1 *(p)* *ppp* 6:4

Perc. 2 *pp*

Wind Chimes (aluminium)

Wind Chimes (glass)

8

(*) Con la uña.
With fingernail.

S. Sax. 75 slp. *mf* *p*

A. Sax. air w.m. *p* *fz* (ord.) *p* *mp*

T. Sax. *mf* *pp*

B. Sax. air w.m. *p* *fz* (air w.m. non flatt.) *mf* *pp*

Pno. *mf* *pp* UC

Perc. 1 75 Vibra Slap *f* *pp* Ped.

Perc. 2 *mf* (l.v.)

Detailed description: This page of a musical score contains six staves. The top four staves are for woodwinds: Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The fifth staff is for Piano (Pno.), and the bottom two are for Percussion (Perc. 1 and Perc. 2). The score begins at measure 75. The S. Sax. part features a slurred passage marked 'slp.' with dynamics *mf* and *p*. The A. Sax. part has a complex texture with 'air w.m.' (air with mutes) and 'flatt.' (flattened) markings, and dynamics *p*, *fz*, *p*, and *mp*. The T. Sax. part has dynamics *mf* and *pp*. The B. Sax. part also has 'air w.m.' and 'flatt.' markings, with dynamics *p*, *fz*, *mf*, and *pp*. The Pno. part consists of sustained chords with dynamics *mf* and *pp*, and a 'UC' (una corda) marking. Perc. 1 includes a 'Vibra Slap' (vibraphone slap) marked *f* and a 'Vibraphone senza motore' (vibraphone without motor) marked *pp* with a 'Ped.' (pedal) marking. Perc. 2 has a dynamic of *mf* and a '(l.v.)' (livelier) marking.

The musical score is divided into two systems. The first system covers measures 78-80, and the second system covers measures 81-100. The instruments and their parts are as follows:

- S. Sx. (Soprano Saxophone):** Starts at measure 78 with a *p* dynamic. The melody features a series of eighth notes with slurs. Dynamics range from *p* to *mf* and *p*.
- A. Sx. (Alto Saxophone):** Starts at measure 78 with a *mp* dynamic. The part includes a key signature change to B-flat major (indicated by [K.58]). Dynamics range from *mp* to *pp*.
- T. Sx. (Tenor Saxophone):** Starts at measure 78 with a *mp* dynamic. The part is mostly slurred (slp.). Dynamics range from *mp* to *pp*.
- B. Sx. (Baritone Saxophone):** Starts at measure 78 with a *mf* dynamic. The part is mostly slurred (slp.). Dynamics range from *mf* to *pp*.
- Pno. (Piano):** Starts at measure 78 with a *mf* dynamic. The right hand has a sustained chord, while the left hand has a rhythmic pattern. Dynamics range from *pp* to *ppp*.
- Perc. 1 (Percussion 1):** Starts at measure 78 with a *mp* dynamic. The part includes a Tenor Drum with snares. Dynamics range from *mp* to *ppp*.
- Perc. 2 (Percussion 2):** Starts at measure 78 with a *mp* dynamic. The part includes Antique cymbals. Dynamics range from *mp* to *p*.

Measure numbers 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated at the beginning of their respective measures. Performance markings include accents (>), slurs, and dynamic hairpins. Percussion parts include specific drum and cymbal symbols.

(*) Preferiblemente, crótalos tibetanos.
 Preferably, Tibetan Crotales.

S. Sx.

A. Sx. *p* *mp*

T. Sx.

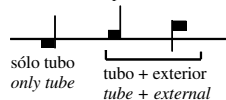
B. Sx. slp.tg. *mf* *p* 5:4

Pno. *p* 3:2

Perc. 1 *p*

Perc. 2 Vibra Slap *mf* Tenor Drum *mp*

(*) Aire con boquilla
Air with mouthpiece



S. Sx. *pp* $\xrightarrow{5:4}$ *fz* *flatt. / ord.* *bisb.* *pp* *C3* *P*

A. Sx. *pp* $\xrightarrow{3:2}$ *fz* *[K.35]* *2* *3* *Bb* *4* *5* *Tc* *6* *Ta* $\xrightarrow{5:4}$ *(**)* *Ta* $\xrightarrow{5:4}$ *P* *Tc* *Ta* *pp*

T. Sx. *air w.m.* *(*)* *flatt.* *pp* $\xrightarrow{5:4}$ *fz* *C1* *C2* *C3* *C4*

B. Sx. *pp* $\xrightarrow{5:4}$ *fz* *p sub.* *(**)*

Pno. *pp* $\xrightarrow{5:4}$ *p < mf* *p* $\xrightarrow{6:4}$ *fz*

Perc. 1 *Gongs* *accel.* *ppp* $\xrightarrow{\sqrt{2} \text{ Leo.}}$ *fz* ***

Perc. 2 *Timpano [28']* *ppp* $\xrightarrow{\text{gliss.}}$ *p* $\xrightarrow{\text{gliss.}}$ *fz*

Vibraphone *con motore* *arco* *[middle speed]* *mp*

Marimba *pppp* $\xrightarrow{5:4}$ *pp*

(*) Triple ataque. Triple tonguing.
 (**) Resonancia. Resonance.

91 *P* ----- *Tc* *Ta*

S. Sx. *pp* *p* *ppp* bisb.

A. Sx. *pp* 6:4 *p* *ppp* 5:4 *ppp* bisb.

T. Sx. *pp* *p* *ppp* bisb.

B. Sx. *pp* *p* *ppp* bisb.

Pno. *mp* *ppp* *ppp* *pppp*

Perc. 1 *p* *mp* Tibetan bowl

Perc. 2 *p* Crystal glasses

(*) "Pizz." con la uña dentro de la caja.
Fingernail "pizz." inside the Piano.

(**) Frotando sobre el borde con el dedo mojado.
Rubbing around the rim with a wetter finger.

(***) Con baquetas, dentro de la caja.
With sticks, inside the Piano.

