

# **el contenido de la especulación**

para doce instrumentos y electrónica

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**el contenido de la especulación** (2014) for twelve instruments and live-electronics / para doce instrumentos y electrónica en vivo.

Duration: 10 Minutes. / Duración: 10 minutos.

## NOTATION

Score in C / Partitura en Do

Instrumentation divided in 4 groups:

Group 1: Flute (muta piccolo)

Violin  
Cello  
Contrabass

Group 2: Electric guitar (Fender Stratocaster), amplifier (Fender),  
thin flexible pick, bottle neck, volume pedal, distorsion pedal.

Accordion

Group 3: Baritone Saxophone (muta Soprano sax. and Tenor sax.)

Horn  
Trumpet in C  
Trombone

Group 4: Piano

Percussion: Bass drum, 3 tom-toms (low, middle, high), bongos, 2 woodblocks (low, high),  
güiro, tam-tam, crash cymbal, sizzle cymbal, bowl, triangle  
1 semisoft mallet, 2 semi hards mallets, 2 hard sticks, 1 rubbing stick, 1 triangle stick,  
1 güiro stick, 1 superball, 1 bow, 1 brush.

Instrumentación dividido en 4 grupos:

Grupo 1: Flauta (muta piccolo)

Violin  
Cello  
Contrabajo

Grupo 2: Guitarra eléctrica (Fender Stratocaster), amplificador (Fender)  
púa delgada y flexible, bottle neck, Pedal Volumen, Pedal distorsion

Acordeón

Grupo 3: Saxofón barítono (muta soprano y tenor saxofón)

Trompa  
Trompeta en Do  
Trombón

Grupo 4: Piano

Percusión: Bombo sinfónico, 3 Tom-toms (grave, medio, agudo), bongos, 2 cajas chinas (grave, aguda)  
güiro, tam-tam, plato crash, plato sizzle, cuenco tibetano, triángulo.  
1 baqueta blanda, 2 baquetas semiduras, 2 baquetas duras, 1 baqueta acanalada,  
1 varilla de triángulo, 1 rascador güiro, 1 superball, 1 arco, 1 escobilla.

## INSTRUMENTS DISPOSITION / DISPOSICIÓN DE LOS INSTRUMENTOS:

GRUPO 4:

PIANO

PERCUSSION

GRUPO 3:

SAX HORN TRUMPET TROMBONE

GRUPO 2:

ACCORDION

E-GUITAR

GRUPO 1:

FLUTE VIOLIN CELLO CONTRABASS

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PUBLIC

## DESCRIPTION OF THE LIVE-ELECTRONICS / DESCRIPCIÓN DE LA ELECTRÓNICA EN VIVO:

TECHNICAL EQUIPMENT FOR THE ELECTRONICS / MATERIAL PARA LA ELECTRÓNICA: The SuperCollider patch is given on the following pages. / el patch de SuperCollider se encuentra en las páginas siguientes.

- 4 contact microphones (for flute, violin, cello, contrabass) / 4 micrófonos de contacto para flauta, violín, cello y contrabajo.
- 4 or 6 speakers / 4 ó 6 altavoces
- Mixer with at least 4 inputs and 6 outputs. / Mesa de mezclas con 4 entradas y 6 salidas.
- Computer with SuperCollider (Version 3.6.) / Computer con el programa SuperCollider (Version 3.6.)
- SuperCollider patch (on the following pages) / Patch de SuperCollider (en las páginas siguientes)
- Sound Interface.

SPEAKERS; In a large hall with a big distance between stage and audience it is advisable to use / en una gran sala con una distancia grande entre escena y público es aconsejable usar:

- 4 speakers with stands (2 front, 2 rear). / 4 altavoces son soportes (2 delante, 2 atrás).
- 2 monitor speakers on the stage facing the audience positioned in line with the musicians / 2 monitores en el escenario en línea con los músicos y mirando al público.

In a normal sized hall with no big distance between musicians and audience / Para una sala de tamaño normal con poca distancia entre músicos y público:

- 4 speakers with stands (2 front, 2 rear). / 4 altavoces con soportes (2 delante, 2 atrás).
- Substitute these lines in the SuperCollider Patch / sustituir estas líneas en el patch de SuperCollider:

```
~speakersStage = 0;  
~speakersHallFront = 2;  
~speakersHallRear = 4;
```

with the following / por las siguientes:

```
~speakersStage = 0;  
~speakersHallFront = 0;  
~speakersHallRear = 2;
```

One channel sum of the signals of the four instruments that will be sent to the sound Interface. INPUT 1 / Un canal con la suma de las señales de los cuatro instrumentos se manda a la Sound Interface: INPUT 1

The outputs of the sound Interface will be routed in the following way / Las salidas de la Sound Interface deberán ser ruteadas de la siguiente manera:

- For 6 speakers / para seis altavoces:  
OUTPUT 1 --> Monitor 1 / OUTPUT 2 --> Monitor 2 / OUTPUT 3 --> Speaker 1 (hall front right) / OUTPUT 4 --> Speaker 2 (hall front left) / OUTPUT 5 --> Speaker 3 (hall rear right) / OUTPUT 6 --> Speaker 4 (hall rear left)
- For 4 speakers / para 4 altavoces:  
OUTPUT 1 --> Speaker 1 (hall front right) / OUTPUT 2 --> Speaker 2 (hall front left) / OUTPUT 3 --> Speaker 3 (hall rear right) / OUTPUT 4 --> Speaker 4 (hall rear left)

The processes of the live-electronics are / los procesos de la electrónica en vivo son:

- Slight amplification of the strings /leve amplificación de las cuerdas: Bars / Compases: 1 - end.
- SET 2 (in score / en la partitura): Trigger a series of synthesized sounds (sine waves) / se lanza una serie de sonidos sintetizados (ondas Sinusoidales). Bars / Compases: 21-43.
- SET 3: Trigger a new series of synthesized sounds (sine waves and granular synthesis) and real time granular transformations of the strings / se lanza una nueva serie de sonidos sintetizados (ondas Sinusoidales y síntesis granular) y se produce una transformación granular a tiempo real de los instrumentos de cuerda. Bars / Compases: 43-50.
- SET 4: End previous processes of the granular synthesis / finalizan los procesos previos de síntesis granular. Bars / Compases: 51-63.
- SET 6: Trigger a series of synthesized sounds (granular synthesis) and real time granular transformation of the strings / se lanza una serie de sonidos sintetizados (síntesis granular) y se produce una transformación granular a tiempo real de los instrumentos de cuerda. Bars / Compases: 105-112.
- SET 8: Trigger a synthesized sound (random Noise). Transition to SET 9 / Lanza un sonido sintetizado (ruido random) Transición hacia SET 9. Bars / Compases 142-147.
- SET 9: Trigger a series of synthesized sounds (random noise) that fade out towards the end / se lanza una serie de sonidos sintetizados (ruido random) que se desvanece hacia el final. Bars /Compases: 148 - end.

## INSTRUCTIONS FOR PERFORMING THE LIVE-ELECTRONICS / INSTRUCCIONES PARA TOCAR LA ELECTRÓNICA EN VIVO:

First set up the sound interface in the code and evaluate all the code from the beginning until just before the line "LIVE PERFORMANCE". Secondly, evaluate the lines of code that are under "LIVE PERFORMANCE" according to the instructions of given in the score. The right moment to evaluate these lines of code are indicated in the score with the instructions; SET 2, SET 3, SET 4, SET 6, SET 8 and SET 9.

Primero configurar la sound interface en el código del patch de SuperCollider y evaluar el código desde al principio hasta la línea justo antes de "LIVE PERFORMANCE". Segundo evaluar las líneas de código bajo el epígrafe "LIVE PERFORMANCE" según las instrucciones de la partitura. El momento para evaluar esas líneas de código se indica en la partitura con las instrucciones; SET 2, SET 3, SET 4, SET 6, SET 8 y SET 9.

The amplification of the string instruments should be done using the mixer, it is not in the SuperCollider patch. The amplification starts at the beginning and remains until the end of the piece. Its volume should be below the level of the real string instruments and remains so until the end of the piece. The volume of the electronics should be controlled using the mixer and its level should always equal the sound level of the of the ensemble and its amplification.

La amplificación de los instrumentos de cuerda debe hacerse en la mesa de mezclas, no está en el patch de SuperCollider. La amplificación se realiza desde el principio de la pieza y permanece hasta su final. Su volumen debe estar por debajo del nivel del sonido de los instrumentos reales de cuerda y permanecer así hasta el final de la obra. El volumen de la electrónica debe controlarse en la mesa de mezclas y su volumen debe ser controlado siempre para que permanezca en el mismo nivel que el sonido de todos los instrumentos y la amplificación.

PERCUSSION / PERCUSIÓN:

Bass drum / Bombo sinfónico  
 Bongós  
 Woodblocks / Cajas chinas  
 Güiro  
 Triangle / Triángulo  
 Sizzle cymbal / Plato sizzle  
 Tom-toms  
 Tam-tam  
 Crash cymbal / Plato crash  
 Bowl / Cuenco tibetano

GENERAL INDICATIONS / INDICACIONES GENERALES


Irregular and nervous vibrato / Vibrato irregular y nervioso  
 Nervous vibrato / Vibrato nervioso  
 Wide and slow vibrato / Vibrato amplio y lento  
 Narrow and fast vibrato / Vibrato reducido y rápido  
 Glissando  
 Glissando + vibrato

MSP: molto sul ponticello

SP: sul ponticello

ord.: ordinario

T: sul tasto

SP  T tremolo between the two positions / tremolo entre las dos posiciones



```
/////LIVE - ELECTRONICS CODE in SUPERCOLLIDER
```

```
Server.local.boot;
o = Server.local.options;
o.device="Saffire";
Server.local.reboot;
(
////////// SETTINGS AND DEFINITIONS

// speaker indices and inputs
~speakersStage = 0;
~speakersHallFront = 2;
~speakersHallRear = 4;

~inputBus = 0;

// sample buffers
//51.5
~ton1 = Buffer.read(s,"/home/ton1.wav");
//81
~ton2 = Buffer.read(s,"/home/ton2.wav");
//61
~textur1 = Buffer.read(s,"/home/textur1.wav");
//74
~ton3 = Buffer.read(s,"/home/ton3.wav");
//39
~ton4 = Buffer.read(s,"/home/ton4.wav");
//43
~luft1 = Buffer.read(s,"/home/luft.wav");

z = Buffer.sendCollection(s, Env.perc(0.1,0.8).discretize, 1);

~buffering1 = Buffer.alloc(s, 44100 * 4);
~buffering2 = Buffer.alloc(s, 44100 * 6);

~inBus = Bus.audio(s,1);

~winenv2 = Env.linen(0.005,1,0.005);
x = Buffer.sendCollection(s, ~winenv2.discretize, 1);
```

```
~playChord = {arg dur = 2, ampMax = 0.4, freqs = [200,300],out = 0;
              {var env = EnvGen.ar(Env.new([0.00001,1,1,0.0001],[dur/2.5,dur/5,dur/2.5],
[3,1,-3]),levelScale:ampMax,doneAction:2);
              var sines = Splay.ar(SinOsc.ar(freqs.scramble)) * freqs.size.linlin(1,11,0.8,0.5);
              Out.ar(out,sines * env);
              }.play
};

~playTone = {arg dur = 2, ampMax = 0.4, freq = 200, pos = 0, out = 0;
            {var env = EnvGen.ar(Env.new([0.00001,1,1,0.0001],[dur/2.5,dur/5,dur/2.5],
[3,1,-3]),levelScale:ampMax,doneAction:2);
            var sines = Pan2.ar(SinOsc.ar(freq),pos);
            Out.ar(out,sines * env);
            }.play
};

~playToneDecay = {arg dur = 2, decay = 1, ampMax = 0.4, freq = 200, pos = 0, out = 0;
                {var env = EnvGen.ar(Env.new([0.00001,1,1,0.0001],[0.2,dur-decay,decay],[2,1,-
2]),levelScale:ampMax,doneAction:2);
                var sines = Pan2.ar(SinOsc.ar(freq),pos);
                Out.ar(out,sines * env);
                }.play
};

~playGranular = {arg dur = 2, den1 = 10, den2 = 10, den3 = 10,
                durmin1,durmin2,durmin3,durmax1,durmax2,durmax3, ampMax = 0.4,
                percProb1=0, percProb2=0,
                freqs = [200,300],outbus;
                {var env = EnvGen.ar(Env.new([1,1,0.0001,0],[dur*0.99,dur*0.01,2],[1,-
3,1]),levelScale:ampMax,doneAction:2);
                var density = EnvGen.kr(Env.new([den1,den2,den3],
[dur/3,dur/3,dur/3],\exp));
                var percProb = Line.kr(percProb1,percProb2,dur);
                var trigger = Dust.kr(density);
```

```

var sines =
  GrainSin.ar(2,trigger,

  TExpRand.kr(EnvGen.kr(Env.new([durmin1,durmin2,durmin3],
[dur/3,dur/3,dur/3],\exp)),
  EnvGen.kr(Env.new([durmax1,durmax2,durmax3],
[dur/3,dur/3,dur/3],\exp)),trigger),
  TChoose.kr(trigger,freqs)*TRand.kr(0.95,1.05,trigger),
  TRand.kr(-1,1,trigger),
  TWChoose.kr(trigger,[-1,z.bufnum],[1-percProb,percProb]),
  maxGrains:1024);
  Out.ar(outbus,FreeVerb.ar(sines * env * 0.1,0.02,0.8,0.2));
}.play
};

~playGranularBufShapes = {arg dur = 2, den1 = 10, den2 = 10, den3 = 10,
durmin1,durmin2,durmin3,durmax1,durmax2,durmax3, ampMax = 0.4,
percProb1=0, percProb2=0, rateMinEnv, rateMaxEnv, filterLow, filterHigh, buf,
outbus;
{var env = EnvGen.ar(Env.new([0.0001,1,1,0.0001,0],[1,dur-2,1,2],[3,1,-
3,1]),levelScale:ampMax,doneAction:2),out;
var density = EnvGen.ar(Env.new([den1,den2,den3],
[dur/3,dur/3,dur/3],\exp));
var percProb = Line.ar(percProb1,percProb2,dur);
var trigger =
Dust.ar(LFNoise2.ar(0.5).exprange(density*0.75,density*1.5));
var sines =
  GrainBuf.ar(2,trigger,
  TExpRand.ar(EnvGen.ar(
  Env.new([durmin1,durmin2,durmin3],
[dur/3,dur/3,dur/3],\exp)),
  EnvGen.ar(
  Env.new([durmax1,durmax2,durmax3],
[dur/3,dur/3,dur/3],\exp)),trigger),

buf,LFNoise0.ar(density).range(EnvGen.ar(rateMinEnv),EnvGen.ar(rateMaxEnv)),
//TRand.ar(EnvGen.ar(rateMinEnv).poll,EnvGen.ar(rateMaxEnv

```

```

v).poll,trigger),
  TRand.ar(0,1,trigger),
  //LFNoise0.kr(0.6).range(0.1,0.9),
  4,TRand.ar(-1,1,trigger),z.bufnum,
  //TWChoose.ar(trigger,[-1,z.bufnum],[1-percProb,percProb]),
  maxGrains:1024);
var sinesFil = RLPF.ar(sines,EnvGen.ar(filterLow));
sinesFil = RHPF.ar(sinesFil,EnvGen.ar(filterHigh));
sines = sines + (sinesFil * 0.5);
Out.ar(outbus,FreeVerb.ar(RHPF.ar(RLPF.ar(sines * env,16000,1),30,2)
* env * 2,0.07,0.8,0.2));
}.play
};

~playGranularBufShapes6 = {arg dur = 2, den1 = 10, den2 = 10, den3 = 10,
durmin1,durmin2,durmin3,durmax1,durmax2,durmax3, ampMax = 0.4,
percProb1=0, percProb2=0, rateMinEnv, rateMaxEnv, filterLow, filterHigh, buf,
outbus;
{var env = EnvGen.ar(Env.new([0.0001,1,1,0.0001,0],[3.125,dur-2,1,2],[3,1,-
3,1]),levelScale:ampMax,doneAction:2),out;
var density = EnvGen.ar(Env.new([den1,den2,den3],
[dur/3,dur/3,dur/3],\exp));
var percProb = Line.ar(percProb1,percProb2,dur);
var trigger =
Dust.ar(LFNoise2.ar(0.5).exprange(density*0.75,density*1.5));
var sines =
  GrainBuf.ar(2,trigger,
  TExpRand.ar(EnvGen.ar(
  Env.new([durmin1,durmin2,durmin3],
[dur/3,dur/3,dur/3],\exp)),
  EnvGen.ar(
  Env.new([durmax1,durmax2,durmax3],
[dur/3,dur/3,dur/3],\exp)),trigger),

buf,LFNoise0.ar(density).range(EnvGen.ar(rateMinEnv),EnvGen.ar(rateMaxEnv)),
  TRand.ar(0,1,trigger),
  4,TRand.ar(-1,1,trigger),z.bufnum,
  maxGrains:1024);

```



```

var sinesFil = RLPF.ar(sines,EnvGen.ar(filterLow));
sinesFil = RHPF.ar(sinesFil,EnvGen.ar(filterHigh));
sines = sines + (sinesFil * 0.5);
Out.ar(outbus,FreeVerb.ar(RHPF.ar(RLPF.ar(sines * env,16000,1),30,2)
* env * 2,0.07,0.8,0.2));
    }.play
};

~playGranularBuf = {arg dur = 2, den1 = 10, den2 = 10, den3 = 10,
    durmin1,durmin2,durmin3,durmax1,durmax2,durmax3, ampMax = 0.4,
    percProb1=0, percProb2=0, rateCenter = 1,buf,outbus;
    {var env = EnvGen.ar(Env.new([0.0001,0.1,1,1,0.0001,0],[1,dur/3,(dur/3) *
2,1,2],[3,3,1,-3,1]),levelScale:ampMax,doneAction:2),out;
    var density = EnvGen.kr(Env.new([den1,den2,den3],
[dur/3,dur/3,dur/3],\exp));
    var percProb = Line.kr(percProb1,percProb2,dur);
    var trigger =
Dust.kr(LFNoise2.kr(1.5).exprange(density*0.75,density*1.5));
    var sines =
        GrainBuf.ar(2,trigger,
            TExpRand.kr(EnvGen.kr(
                Env.new([durmin1,durmin2,durmin3],
[dur/3,dur/3,dur/3],\exp)),
                EnvGen.kr(
                    Env.new([durmax1,durmax2,durmax3],
[dur/3,dur/3,dur/3],\exp)),trigger),
            buf,TRand.ar(rateCenter*0.9,rateCenter/0.9,trigger),
            LFNoise1.ar(0.4).range(0.1,0.9),
            4,TRand.ar(-1,1,trigger),
            TWChoose.kr(trigger,[-1,z,bufnum],[1-percProb,percProb]),
            maxGrains:1024);
        Out.ar(outbus,FreeVerb.ar(sines * env * 0.6,0.07,0.8,0.2));
    }.play
};

~playGranularBufFadeOut = {arg dur = 2, den1 = 10, den2 = 10, den3 = 10,
    durmin1,durmin2,durmin3,durmax1,durmax2,durmax3, ampMax = 0.4,

```

```

    percProb1=0, percProb2=0, rateCenter = 1,buf,outbus;
    {var env = EnvGen.ar(Env.new([0.0001,1,1,0.15,0.0001,0],[1,dur * 0.3,dur *
0.5,dur*0.2,1],[3,1,-3,-3,1]),levelScale:ampMax,doneAction:2);
    var density = EnvGen.kr(Env.new([den1,den2,den3],
[dur*0.7,dur*0.3],\exp));
    var percProb = Line.kr(percProb1,percProb2,dur);
    var trigger =
Dust.kr(LFNoise2.kr(1.5).exprange(density*0.75,density*1.5));
    var sines =
        GrainBuf.ar(2,trigger,
            TExpRand.kr(EnvGen.kr(
                Env.new([durmin1,durmin2,durmin3],
[dur/3,dur/3,dur/3],\exp)),
                EnvGen.kr(
                    Env.new([durmax1,durmax2,durmax3],
[dur/3,dur/3,dur/3],\exp)),trigger),
            buf,TRand.ar(rateCenter*0.9,rateCenter/0.9,trigger),
            LFNoise1.ar(0.4).range(0.1,0.9),
            4,TRand.ar(-1,1,trigger),
            TWChoose.kr(trigger,[-1,z,bufnum],[1-percProb,percProb]),
            maxGrains:1024);
        Out.ar(outbus,FreeVerb.ar(sines * env * 0.6,0.07,0.8,0.2));
    }.play
};

SynthDef("bufferingSection3", {arg out1,out2,audioIn, ebufnum,fbufnum, amp, end
=0,rlpf=12000,
    minSpeed=0.98,maxSpeed=2.02,
    durMin = 0.3,durMax = 1.5;
    var in, procin, playing, trig,trig2;
    in = SoundIn.ar(audioIn); // all four instruments already mixed
    // instruments seperatedly, mixed in SC
    // in = Mix.ar(SoundIn.ar([audioIn,audioIn+1,audioIn+2,audioIn+3]));
    procin = Compander.ar(in,in,
        thresh: 0.25,
        slopeBelow: 1,
        slopeAbove: 0.2,
        clampTime: 0.01,

```

```

    relaxTime: 0.01) * 1.4;
RecordBuf.ar(in,ebufnum,loop: 1,run: 1);
RecordBuf.ar(in,fbufnum,loop: 1,run: 1);
trig = Dust.kr(12 * EnvGen.kr(Env.new([1,0],[4]),end));
trig2 = Dust.kr(12 * EnvGen.kr(Env.new([1,0],[4]),end));

Out.ar(out1,RLPF.ar(GrainBuf.ar(2, trig, TRand.kr(durMin,durMax,trig),ebufnum,
    TChoose.kr(trig,[minSpeed,maxSpeed]),
    TRand.kr(0,0.75,trig),
    pan: TRand.kr(-1,1,trig), envbufnum: x.bufnum) * amp *
EnvGen.kr(Env.new([1,1,0],[1,5],[1,-3]),end,
    doneAction: 2),rlpf,0.3));
    Out.ar(out2,RLPF.ar(GrainBuf.ar(2, trig2,
TRand.kr(durMin,durMax,trig),fbufnum,TChoose.kr(trig2,
    [minSpeed,maxSpeed]),
    TRand.kr(0,0.75,trig2),
    pan: TRand.kr(-1,1,trig2), envbufnum: x.bufnum) * amp *
EnvGen.kr(Env.new([1,1,0],[1,5],[1,-3]),end,
    doneAction: 2),rlpf,0.3));
}).send(s);

SynthDef("noiseSin9", {arg out,noiseamp,sinamp,caosfreq,selectgen,lista=#[403.48,
415.3, 523.2, 493.88, 479.82, 587.33, 554.36, 329.62, 369.99,349.22,440,622.25];
    var soundDur = LFNoise0.kr(4).exprange(
        EnvGen.kr(Env([1.2,1.0,0.2,0.2],[47,36,16]),timeScale:0.625),
        EnvGen.kr(Env([2.5,2.5,0.6,0.6],[47,36,16]),timeScale:0.625));
    var silentDur = LFNoise0.kr(4).exprange(
        EnvGen.kr(Env([0.0,0.1,3,3],[47,36,16]),timeScale:0.625),
        EnvGen.kr(Env([0.0,0.7,7,7],[47,36,16]),timeScale:0.625));
    var trigger = Impulse.kr(1/(soundDur+silentDur));
    var env = EnvGen.ar(Env.new([0.00001,1,1,0.0001],[0.01,1,0.01],
        [2,1,-2]),trigger,timeScale:soundDur);
    var ampenv = EnvGen.kr(Env([1,1,0.8,0.6,0.4,0.0],[42,20,21,16,1],[1,1,-2,-
2,1]),timeScale:0.625,doneAction:2);
    var listfreqs = Dser(lista, inf);
    var freqs = Demand.kr(trigger,0,listfreqs).lag2(0.07);
    var noiseSound = BPF.ar(StandardL.ar(caosfreq,

```

```

TEExpRand.kr(
    EnvGen.kr(Env([1.5,1.5,0.7,0.5],[47,36,16]),timeScale:0.625),
    EnvGen.kr(Env([9,9,3,2],[47,36,16]),timeScale:0.625),
    trigger)),freqs,0.5) * noiseamp * ampenv * env;
Out.ar(out,Pan2.ar(
    noiseSound,
    TRand.kr(-1.0,1.0,trigger)));
}).send(s);

SynthDef("noiseSin9beginning", {arg out,noiseamp,caosfreq,lista=#[403.48, 415.3, 523.2,
493.88, 479.82, 587.33, 554.36, 329.62, 369.99,349.22,440,622.25];
    var soundDur = LFNoise0.kr(4).exprange(
        EnvGen.kr(Env([1.2,1.2,0.2,0.2],[47,36,16]),timeScale:0.625),
        EnvGen.kr(Env([2.5,2.5,0.6,0.6],[47,36,16]),timeScale:0.625));
    var silentDur = LFNoise0.kr(4).exprange(
        EnvGen.kr(Env([0.0,0.001,0.1,3],[47,36,16]),timeScale:0.625),
        EnvGen.kr(Env([0.0,0.002,0.1,7],[47,36,16]),timeScale:0.625));
    var trigger = Impulse.kr(1/(soundDur+silentDur-0.2));
    var env = EnvGen.ar(Env.new([0.00001,1,1,0.0001],[0.01,0.7,0.3],
        [2,1,-2]),trigger,timeScale:soundDur);
    var ampenv = EnvGen.kr(Env([0.001,0.7,0.7,0.4,0.3,0.3,0.0],[2,30,3,3,1,1],
[2,1,1,-2,-2,1]),timeScale:0.625,doneAction:2);
    var listfreqs = Dser(lista, inf);
    var freqs = Demand.kr(trigger,0,listfreqs).lag2(0.07);
    var noiseSound = BPF.ar(StandardL.ar(caosfreq,
TEExpRand.kr(
    EnvGen.kr(Env([1.5,1.5,0.7,0.5],[47,36,16]),timeScale:0.625),
    EnvGen.kr(Env([9,9,3,2],[47,36,16]),timeScale:0.625),
    trigger)),freqs,0.5) * noiseamp * ampenv * env;
Out.ar(out,Pan2.ar(
    noiseSound,
    TRand.kr(-1.0,1.0,trigger)));
}).send(s);

///// SECTION 2
~section2 = Task({
~playChord.value(9*1.25,0.7,
[35,36.5,40.5,43.5,46,60,61,63.5,71,72,73.5].midicps,~speakersStage );

```

```

8.wait;
~playChord.value(7*1.25,0.7,
[36,45,47,62,65.5,67,68.5,69.5,71].midicps,~speakersStage );
6.wait;
~playChord.value(6.5*1.25,0.7,
[35,36.5,40.5,43.5,46,60,61,63.5,71,72,73.5].midicps,~speakersStage );
5.5.wait;
~playChord.value(6*1.25,0.7,[36,45,62,62.5,68.5,69.5,71].midicps,~speakersStage );
5.wait;
~playChord.value(6*1.25,0.7,
[35,36.5,40.5,46,61,63.5,71,72,73.5].midicps,~speakersStage );
5.wait;
~playChord.value(8*1.25,0.4,[36,45,62,65.5,68.5,71].midicps,~speakersStage );
7.wait;
~playChord.value(6*1.25,0.3,[35,40.5,46,61,63.5,72,73.5].midicps,~speakersStage );
5.wait;
~playChord.value(5*1.25,0.2,[36,45,62,68.5,71].midicps,~speakersStage );
4.wait;
~playChord.value(18*1.25,0.1,[40.5,46,63.5,72,73.5].midicps,~speakersStage );
12.wait;
~playTone.value(8*1.25,0.15,72.midicps,-0.75,~speakersStage );
~playTone.value(7*1.25,0.15,40.5.midicps,0.75,~speakersStage );
~playTone.value(12*1.25,0.15,73.5.midicps,0.25,~speakersStage );
~playTone.value(6*1.25,0.15,46.5.midicps,-0.25,~speakersStage );
~playGranularBuf.value(26*1.25,130,200,150,
    0.01,0.01,0.01,
    0.4,0.1,0.06,
    0.2, // amp
    0,1,63.5.midicps / 51.5.midicps,~ton1.bufnum,~speakersStage
);
3.wait;
~playGranularBuf.value(23*1.25,130,200,150,
    0.01,0.01,0.01,
    0.4,0.1,0.06,
    0.2,0,1,46.midicps / 51.5.midicps,~ton1.bufnum,~speakersStage
);
1.5.wait;
~playGranularBuf.value(22*1.25,130,200,150,
    0.01,0.01,0.01,

```

```

    0.1,0.1,0.06,
    0.2,0,1, 40.5.midicps / 51.5.midicps,~ton1.bufnum,~speakersStage
);
2.wait;
~playGranularBuf.value(20*1.25,330,100,150,
    0.01,0.01,0.01,
    0.1,0.1,0.06,
    0.2,0,1,72.midicps / 81.midicps,~ton2.bufnum,~speakersStage
);
2.5.wait;
~playGranularBuf.value(17*1.25,130,100,150,
    0.01,0.01,0.01,
    0.1,0.1,0.06,
    0.2,0,1,73.5.midicps / 81.midicps,~ton2.bufnum,~speakersStage
);
}, TempoClock(48/60));

///// SECTION 3
~pitchEnv31max = Env([57,80.5,82,82,80.5,51,49,48,48,80.5,
    74,67.5,61,74,80.5,74,61,62,72,87].midicps / 61.midicps * 2,
[6,0.5,3.5,1,3,0.5,0.5,11,0,1,2,1,4,5,1,1,2,2,5]*1.25);

~pitchEnv31min =
Env([75,87,87,83,62,61,49,48,48,81,74,73,67.5,82,80.5,74,76.5,87].midicps / 61.midicps,
[6,4,1,3.5,1.5,2,4.5,3.5,0,1,2,1,9,1,1,4,5]*1.25);

~pitchEnvFilter31min = Env([57,80.5,82,82,80.5,51,49,48,48,80.5,
    74,67.5,61,74,80.5,74,61,62,72,87].midicps,
[6,0.5,3.5,1,3,0.5,0.5,11,0,1,2,1,4,5,1,1,2,2,5]*1.25);

~pitchEnvFilter31max =
Env([75,87,87,83,62,61,49,48,48,81,74,73,67.5,82,80.5,74,76.5,87].midicps,
[6,4,1,3.5,1.5,2,4.5,3.5,0,1,2,1,9,1,1,4,5]*1.25);

~pitchEnv32min = Env([48,49,62,77,82,82,73,60,54.5,53,51,48,48,74].midicps /
43.midicps,

```

```

[4.5,3,3,3,5.5,5,1.5,2,3,2,1,5,6] * 1.25);

~pitchEnv32max = Env([61,58,81,80,87,87,79,76.5,74,63.5,54.5,52,60.5,74].midicps /
43.midicps * 2,
[4.5,3,3,3,5.5,5,1.5,2,3,2,1,5,6] * 1.25);

~pitchEnvFilter32min = Env([48,49,62,77,82,82,73,60,54.5,53,51,48,48,74].midicps,
[4.5,3,3,3,5.5,5,1.5,2,3,2,1,5,6]* 1.25);

~pitchEnvFilter32max =
Env([61,58,81,80,87,87,79,76.5,74,63.5,54.5,52,60.5,74].midicps,
[4.5,3,3,3,5.5,5,1.5,2,3,2,1,5,6]* 1.25);

~section3 = Task({
~playGranularBufShapes.value(51*1.25,160,40,168,
0.01,0.01,0.01,
0.04,0.04,0.04,
1, //ampl
1,1,~pitchEnv31min,~pitchEnv31max,
~pitchEnvFilter31min,~pitchEnvFilter31max,~textur1.bufnum,~speakersHallFront
);
~playChord.value(8*1.25,0.7,[48,61,70,74,76,77.5,83,86,87.5].midicps,~speakersStage);

~sec3buffering = Synth.after(~playSynth,"bufferingSection3", [\out1, ~speakersHallFront,
\out2, ~speakersHallRear, \audioIn, ~inputBus, \ebufnum, ~buffering1.bufnum, \fbufnum,
~buffering2.bufnum, \amp, 0.5]);

6.5.wait;
~playGranularBufShapes.value(59.125,60,80,168,
0.01,0.01,0.01,
0.04,0.04,0.04,
1,1,1,~pitchEnv32min,~pitchEnv32max,
~pitchEnvFilter32min,~pitchEnvFilter32max,~luft1.bufnum,~speakersHallRear
);
0.5.wait;

~playChord.value(9*1.25,0.7,
[48,53.5,59,61.5,73.5,74.5,76.5,80.5,84,85,86.5].midicps,~speakersStage);
8.wait;
~playChord.value(7*1.25,0.7,[48,61,70,76,77.5,83,86,87.5].midicps,~speakersStage);
6.wait;
~playChord.value(9*1.25,0.7,
[48,53.5,59,61.5,74.5,76.5,80,85,86.5].midicps,~speakersStage);
8.wait;
~playChord.value(9*1.25,0.4,[48,61,70,77.5,83,87.5].midicps,~speakersStage);
8.wait;
~playChord.value(7*1.25,0.3,[48,53.5,59,74.5,76.5,85,86.5].midicps,~speakersStage);
6.wait;
~playChord.value(6*1.25,0.1,[48,61,77.5,83,88].midicps,~speakersStage);
4.wait;
~sec3buffering.set(\end, 1);
}, TempoClock(48/60));

///// SECTION 4
~section4 = Task({
~playToneDecay.value(7*1.25,0.25,0.1,49.midicps,-0.75,~speakersHallFront);
~playToneDecay.value(12.5*1.25,0.25,0.1,55.5.midicps,0.75,~speakersHallFront);
~playToneDecay.value(9*1.25,0.25,0.1,77.5.midicps,0.25,~speakersHallRear);
~playToneDecay.value(10*1.25,0.25,0.1,78.midicps,-0.25,~speakersHallRear);
~playToneDecay.value(14*1.25,0.25,0.1,83.midicps,-1.0,~speakersHallFront);
~playToneDecay.value(13*1.25,0.25,0.1,87.midicps,1.0,~speakersHallFront);
~playToneDecay.value(8*1.25,0.25,0.1,88.midicps,-0.45,~speakersHallRear);
~playToneDecay.value(12*1.25,0.25,0.1,96.midicps,-0.45,~speakersHallRear);
~playToneDecay.value(9.5*1.25,0.25,0.1,99.midicps,-0.35,~speakersHallFront);
~playToneDecay.value(11*1.25,0.25,0.1,100.midicps,-0.35,~speakersHallFront);
8.125.wait;
~playGranularBufFadeOut.value(44.6875,330,200,4,
0.01,0.01,0.01,0.1,0.1,0.06,
0.2, // amp
0,1,49.midicps / 51.5.midicps,~ton1.bufnum,~speakersHallFront
);
1.25.wait;
~playGranularBufFadeOut.value(43.4375,330,200,4,
0.01,0.01,0.01,0.1,0.1,0.06,

```

```

        0.2,0,1, 88.midicps / 81.midicps,~ton2.bufnum,~speakersHallRear
    );
1.25.wait;
~playGranularBufFadeOut.value(42.1875,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 77.5.midicps / 74.midicps,~ton3.bufnum,~speakersHallFront
);
0.625.wait;
~playGranularBufFadeOut.value(41.5625,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 99.midicps / 81.midicps,~ton2.bufnum,~speakersHallRear
);
0.625.wait;
~playGranularBufFadeOut.value(40.9375,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 78.midicps / 81.midicps,~ton2.bufnum,~speakersHallFront
);
1.25.wait;
~playGranularBufFadeOut.value(39.6875,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 100.midicps / 81.midicps,~ton2.bufnum,~speakersHallRear
);
1.25.wait;
~playGranularBufFadeOut.value(38.4375,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 96.midicps / 81.midicps,~ton2.bufnum,~speakersHallFront
);
0.625.wait;
~playGranularBufFadeOut.value(37.8125,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1,55.5.midicps / 51.5.midicps,~ton1.bufnum,~speakersHallRear
);
0.625.wait;
~playGranularBufFadeOut.value(37.1875,330,200,4,
    0.01,0.01,0.01,0.1,0.1,0.06,
    0.2,0,1, 87.midicps / 81.midicps,~ton2.bufnum,~speakersHallFront
);
1.25.wait;
~playGranularBufFadeOut.value(35.9375,330,200,4,

```

```

        0.01,0.01,0.01,0.1,0.1,0.06,
        0.2,0,1, 83.midicps / 81.midicps,~ton2.bufnum,~speakersHallRear
    );
});

///// SECTION 6

////azul
~pitchEnv61min = Env([64,64,71,71.5,67,71,71,61,61,62,74,62,66.5,77,80.5].midicps /
61.midicps,
    [2.7,4.5,4,3.5,1,1,4,1,4,4,7.5,4.5,3,10]*60/52);
~pitchEnv61max =
Env([70.5,70.5,71,71.5,81,81,80.5,72,74,67.5,74,65,71,81,80.5].midicps / 61.midicps*2,
    [2.7,4.5,4,3.5,1,1,4,1,4,4,7.5,4.5,3,10]*60/52);

~pitchEnvFilter61min =
Env([64,64,71,71.5,67,71,71,61,61,62,74,62,66.5,77,80.5].midicps,
    [2.7,4.5,4,3.5,1,1,4,1,4,4,7.5,4.5,3,10]*60/52);
~pitchEnvFilter61max =
Env([70.5,70.5,71,71.5,81,81,80.5,72,74,67.5,74,65,71,81,80.5].midicps,
    [2.7,4.5,4,3.5,1,1,4,1,4,4,7.5,4.5,3,10]*60/52);

///// verde

~pitchEnv62amin = Env([80.5, 80.5,71].midicps / 43.midicps,[2.7, 4.5]*(60/52));
~pitchEnv62amax = Env([86, 86,71].midicps / 43.midicps*2,[2.7, 4.5]*(60/52));

~pitchEnvFilter62amin = Env([80.5, 80.5,71].midicps / 43.midicps,[2.7, 4.5]*(60/52));
~pitchEnvFilter62amax = Env([86, 86,71].midicps / 43.midicps,[2.7, 4.5]*(60/52));

~pitchEnv62bmin = Env([80.5,76.5,74,77,76.5,71,61,63,76,54.5,54.5,54].midicps /
43.midicps,

```

```

[0.5,5.5,3,4.5,4.5,0,2,2,0,2,2.5,4.5]*(60/52));
~pitchEnv62bmax =
Env([80.5,84,76.5,80.5,80.5,75,61,76,54.5,54.5,57.5,54.5,58.5].midicps / 43.midicps*2,
[0.5,5.5,3,4.5,4.5,0,2,2,0,2,1,1.5,4.5]*(60/52));

~pitchEnvFilter62bmin = Env([80.5,76.5,74,77,76.5,71,61,63,76,54.5,54.5,54].midicps,
[0.5,5.5,3,4.5,4.5,0,2,2,0,2,2.5,4.5]*(60/52));

~pitchEnvFilter62bmax =
Env([80.5,84,76.5,80.5,80.5,75,61,76,54.5,54.5,57.5,54.5,58.5].midicps,
[0.5,5.5,3,4.5,4.5,0,2,2,0,2,1,1.5,4.5]*(60/52));

~section6 = Task({
~playGranularBufShapes6.value(61.971153846156,160,40,168,
0.01,0.01,0.01,
0.04,0.04,0.04,
1, // amp
1,1,~pitchEnv61min,~pitchEnv61max,

~pitchEnvFilter61min,~pitchEnvFilter61max,~textur1.bufnum,~speakersHallFront
);

~playGranularBufShapes6.value(8.3076923076923,160,40,168,
0.01,0.01,0.01,
0.04,0.04,0.04,
1,1,1,~pitchEnv62amin,~pitchEnv62amax,

~pitchEnvFilter62amin,~pitchEnvFilter62amax,~luft1.bufnum,~speakersHallRear
);
~buffering1.zero;
~buffering2.zero;
~sec6buffering = Synth.after(~playSynth,"bufferingSection3", [\out1, ~speakersHallFront, 69.29 ,82.4, 46.24]);
\out2, ~speakersHallRear, \audioIn, ~inputBus, \ebufnum, ~buffering1.bufnum, \fbufnum,
~buffering2.bufnum, \amp, 0.5]);

31.394230769232.wait;

~playGranularBufShapes.value(30.5769230769236,160,40,168,
0.01,0.01,0.01,
0.04,0.04,0.04,
0.7,1,1,~pitchEnv62bmin,~pitchEnv62bmax,

~pitchEnvFilter62bmin,~pitchEnvFilter62bmax,~luft1.bufnum,~speakersHallRear
);

30.5769230769236.wait;

~sec6buffering.set(\end, 1);
});

/////SECTION 9

~section8ending = Task({ Synth("noiseSin9beginning", [\out, ~speakersHallFront,
\noiseamp, 0.3, \caosfreq, 6000,
\lista, #[403.48, 415.3, 523.2, 493.88, 479.82, 587.33, 554.36, 329.62,
369.99,349.22,440,622.25]]) });

~section9 = Task({

~s5 = Synth("noiseSin9", [\out, ~speakersHallFront, \noiseamp, 0.3, \sinamp, 0.3,
\caosfreq, 6000,
\selectgen, 0, \lista, #[403.48, 415.3, 523.2, 493.88, 479.82, 587.33, 554.36,
329.62, 369.99,349.22,440,622.25]]);

~s9 = Synth("noiseSin9", [\out, ~speakersHallRear, \noiseamp, 0.6, \sinamp, 0.3,
\caosfreq, 1000,
\selectgen, 0, \lista, #[43.64, 55, 77.78, 48.99, 51.91, 65.4, 61.73, 58.27, 73.41,
69.29 ,82.4, 46.24]]);

~s10 = Synth("noiseSin9", [\out, ~speakersHallRear, \noiseamp, 0.2, \sinamp, 0.3,
\caosfreq, 4000,
\selectgen, 0, \lista, #[932.32, 1174.65, 1108.73, 1318.5, 1479.97, 1396.9, 1760,
1244.5, 1567.98, 1661.2 ,1046.5, 987.76]]);

```

```
~s12 = Synth("noiseSin9", [\out, ~speakersHallFront, \noiseamp, 0.3, \sinamp, 0.3,
\caosfreq, 12000,
  \selectgen, 0, \lista, #[4698.63, 4434.92, 5428.04, 2959.95, 2793.82, 3520,
4978.03, 3135.96, 3419.79, 4186, 4066.84, 3729.31]);

});
)
```

```
////////// PERFORMANCE
```

```
////SET 2
```

```
~section2.start;
////SET 3
~section3.start;
////SET 4
~section4.start;
////SET 6
~section6.start;
////SET 8
~section8ending.start;
////SET 9
~section9.start;
```







el contenido de la especulacion

Fl. *pizz* *mf* *mp* *f* *mp*

Vln. *legno batt.* *f* *mp* *f* *mp*

Vc. *l. b.* *mp* *f* *mp* *f* *mp* *f* *mp* *mf*

Cbass. *f*

E.Gtr. *f* *f*

Acc. *scracht over the Manuals with a plastic card Manual I* *f* *mp* *mf* *mp* *f* *mp*

B. Sx. *growl* *mf* *ff* *f* *ff* *mf* *ff* *mf* *ff* *mf* *f*

Tbn. *growl* *ff* *mf* *f* *mf* *mf* *ff* *ff* *ff* *mf*

Perc. *mf*

Detailed description of the musical score: The score is for a piece titled 'el contenido de la especulacion'. It consists of ten staves. The Flute (Fl.) part starts with a pizzicato (pizz) instruction and dynamic markings of mf, mp, f, and mp. The Violin (Vln.) part uses 'legno batt.' and has dynamics f and mp. The Violoncello (Vc.) part includes 'l. b.' (left bow) and dynamics mp, f, mp, f, mp, f, mp, and mf. The Contrabass (Cbass.) part has a dynamic of f. The Electric Guitar (E.Gtr.) part has dynamics f and f. The Accordion (Acc.) part is marked 'scracht over the Manuals with a plastic card Manual I' and has dynamics f, mp, mf, mp, f, and mp. The Bass Saxophone (B. Sx.) part is marked 'growl' and has dynamics mf, ff, f, ff, mf, ff, mf, ff, and mf. The Trombone (Tbn.) part is also marked 'growl' and has dynamics ff, mf, f, mf, mf, ff, ff, ff, and mf. The Percussion (Perc.) part has a dynamic of mf. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

10

Fl.

*mf* > *pp* *fp* > *pp*

Vln.

*mf* *p* *f* *crine* *SP* *tonlos* *f* *p* *fp* > *pp* *f* *crine SP* *f* *SP*

Vc.

*p* *mf* *p* *f* *SP* *tonlos* *f* *p* *f* *SP*

Chass.

*f* *arco* *SP* *sobre presión* *7:6* *5:4* *8:6* *ord.* *pizz.* *f*

E.Gtr.

*mf* *f* *p* *f* *SP* *tonlos* *f* *p* *f* *SP*

Acc.

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

B. Sx.

*mp* *f* *mp* *f* *slap* *f* *slap* *f*

Hn.

*mf*

C Tpt.

*f* *fp* > *pp*

Tbn.

*f* *mp* *f* *mp*

Perc.

release rubbing stick and güiro's stick  
take 2 semi hard mallets

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

*Bowl* *To-T*

2  $\text{♩} = 48$

Fl. *ff* > *p* *ff* *ff*

Vln. *p* *fp* > *pp* *ff* > *p* *ff*

Vc. *p* *mf* *p* *f* *mp* <> *mf* <> *p* <> *mf* <> *p* <> *ff*

Cbass. *f* *mf* > *mp* <> *p* <> *ff*

E.Gtr. *p* *f* *mf* *f* *ff* *ff* > *mp* *ff* > *p*

Acc. *ff* *f* > *p* *ffp* > *pp* *ffp*

B. Sx. *mp* <> *f* *mf* *f* *f*

Hn. *f* *f*

C Tpt. *f* > *p* *fp* > *pp* *ffp* > *pp* *f* *f*

Tbn. *f* *mp* <> *f* *f*

Perc. *mf* <> *p* *mf* *mf*

Pno. *ff* > *mp* *f* > *p* *f*

Annotations: crine, SP overpressure, ord., i. b., SP, take pick, (Fingers), Pick, Bridge pick up, Volumen pedal, Filtz. growl, slap, Filtz., release 1 mallet, Fingers.

el contenido de la especulacion

24 Flz. *ff* *ff* *f* *mf* *ff* *mf* *mf* *mp* *mf* *p* *p* *mp*

24 Vln. *ff* *ff* *f* *mf* *ff* *mf* *mf* *mp* *mf* *p* *p* *mp*

24 Vc. *ff* *ff* *f* *mf* *ff* *mf* *mf* *mp* *mf* *p* *p* *mp*

24 Chas. *ff* *ff* *f* *mf* *ff* *mf* *mf* *mp* *mf* *p* *p* *mp*

24 E.Gtr. *mf* *ff* *mp* *ff* *mp* *p* *f* *p* *mp* *f*

24 Acc. *mp* *ff* *mp* *mf* *ff* *mp* *mp* *f* *mp* *p* *f* *p*

24 B. Sx. *f* *mf* *f* *mf* *mf* *mf* *mp* *mf* *p* *p* *mf* *p*

24 Hn. *f* *mf* *f* *mf* *mf* *mf* *mp* *mf* *p* *p* *mf* *p*

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

24 Tbn. *f* *mf* *f* *mf* *mf* *mf* *mp* *mf* *p* *p* *mf* *p*

24 Perc. take triangle stick *mf* Triangle *mf* *p* *mp* *p*

24 Pno. *ff* *mp* *mf* *ff* *mp* *ff* *mp*

Fl. *p* *p* *mp* *pp* *pp* *p* *pp* upper harmonics

Vln. *p* *p* *mp* *pp* *pp* *p* *pp* ord. MSP IV

Vc. *p* *p* *mp* *pp* *pp* *p* *pp* ord. III MSP

Chas. *p* *p* *mp* *pp* *pp* *p* *pp* ord. III MSP

E.Gtr. *p* *mf* *p* *mp* *mp* *pp* 7:4 6 3

Acc. *mp* *pp* *mp* *p* *pp* *pp* 7:6 5:4 6:4

B. Sx. *pp* *p* *pp* *pp* *p* *pp* muta Soprano S.

Hn. *pp* *p* *pp* *pp* *p* *pp*

C Tpt. *pp* *p* *pp* *pp* *p* *pp*

Tbn. *pp* *p* *pp* *pp* *p* *pp*

Perc. *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* Cymbal scraucht

Pno. *mf* *pp* *mf* *pp* 8:6 5:4 11:8

el contenido de la especulacion

3

Fl.

Vln.

Vc.

Chass.

E.Gtr.

Acc.

S. Sx.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

ord.

ord.

ord.

Middle-Bridge pick up

Bridge pick up

III

II

SP

SP

SP

SP

Filtz.

Filtz.

Filtz.

arco

Tam-Tam

release triangle stick and 1 mallet

take bow and rubbing stick

arco

SET 3

The image shows a musical score for a piece titled "el contenido de la especulacion", page 7. The score is written for a large ensemble of instruments. The instruments listed include Flute (Fl.), Violin (Vln.), Violoncello (Vc.), Chassis (Chass.), Electric Guitar (E.Gtr.), Accordion (Acc.), Saxophone (S. Sx.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures, with measure numbers 40, 50, and 60 indicated. The time signature changes from 4/4 to 3/4, and then to 2/4. The key signature is D major. The score includes various musical notations such as dynamics (mp, p, mf, f, ff, non legato), articulation (accents, slurs), and performance instructions (ord., Middle-Bridge pick up, Bridge pick up, arco, release triangle stick and 1 mallet, take bow and rubbing stick). There are also some symbols like Roman numerals (III, II) and circled numbers (3, 5, 6, 7, 9, 13). The score ends with a section labeled "SET 3".

el contenido de la especulacion

This musical score is for the piece "el contenido de la especulacion" and is page 8. It features a variety of instruments and includes dynamic markings, articulation, and performance instructions.

- Flute (Fl.):** Starts at measure 44 with dynamics *mf*, *f*, *mf*, *mf*, *f*, *mf*. Includes a key signature change to  $\sharp E$  and a section marked "ord." with dynamics *mf*, *f*, *mf*, *mf*, *f*, *mf*. A "Middle pick up" instruction is present.
- Violin (Vln.):** Starts at measure 44 with dynamic *f*. Includes a section marked "ord." with dynamic *p*.
- Viola (Vc.):** Starts at measure 44 with dynamics *mf*, *f*, *mf*, *f*. Includes a section marked "ord." with dynamic *p*.
- Bassoon (Cbass.):** Starts at measure 44 with dynamic *f*. Includes a section marked "ord." with dynamic *p*.
- Electric Guitar (E.Gtr.):** Starts at measure 44 with dynamic *f*. Includes a section marked "ord." with dynamic *p*.
- Accordion (Acc.):** Starts at measure 44 with dynamics *mf*, *f*, *mf*.
- Saxophone (S. Sx.):** Starts at measure 44 with dynamics *mf*, *mp*, *p*, *mf*, *f*, *mf*, *p*. Includes a section marked "ord." with dynamics *mf*, *f*, *mf*, *mf*, *f*, *mf*.
- Horn (Hn.):** Starts at measure 44 with dynamics *p*, *mf*, *f*, *mf*, *mf*, *f*, *mf*, *mf*, *f*, *mf*.
- Trumpet (C Tpt.):** Starts at measure 44 with dynamics *mf*, *ff*, *p*, *mf*.
- Trombone (Tbn.):** Starts at measure 44 with dynamics *mp*, *p*, *mf*, *f*, *mf*, *mf*, *f*, *mf*, *mf*, *mp*. Includes "upper harmonics" and "up. harm." markings.
- Percussion (Perc.):** Starts at measure 44 with dynamic *mf*.
- Piano (Pno.):** Starts at measure 44 with dynamic *f*. Includes a section marked "ord." with dynamic *p*.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. It also features key signature changes and specific performance instructions like "ord." and "up. harm."



This musical score is for the piece "el contenido de la especulación" and spans measures 47 to 94. It is written for a large ensemble including Flute (Fl.), Violin (Vln.), Viola (Vc.), Bassoon (Cbass.), Electric Guitar (E.Gtr.), Accordion (Acc.), Saxophone (S. Sx.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.).

The score is divided into three systems of measures: measures 47-54, 55-62, and 63-70. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of dynamics and articulations:

- Flute (Fl.):** Dynamics range from *mf* to *pp*. It includes slurs and accents.
- Violin (Vln.):** Dynamics range from *mf* to *pp*. It features complex rhythmic patterns with slurs and accents.
- Viola (Vc.):** Dynamics range from *mf* to *p*. It includes slurs and accents.
- Bassoon (Cbass.):** Dynamics range from *mp* to *f*. It includes slurs and accents.
- Electric Guitar (E.Gtr.):** Dynamics range from *mf* to *f*. It features complex rhythmic patterns with slurs and accents.
- Accordion (Acc.):** Dynamics range from *f* to *pp*. It includes slurs and accents.
- Saxophone (S. Sx.):** Dynamics range from *f* to *pp*. It includes slurs and accents.
- Horn (Hn.):** Dynamics range from *p* to *mf*. It includes slurs and accents.
- Trumpet (C Tpt.):** Dynamics range from *mf* to *p*. It includes slurs and accents.
- Trombone (Tbn.):** Dynamics range from *mf* to *p*. It includes slurs and accents.
- Percussion (Perc.):** Dynamics range from *mp* to *pp*. It includes slurs and accents.
- Piano (Pno.):** Dynamics range from *mf* to *p*. It includes slurs and accents.

The score includes various performance markings such as *legato*, *ord.*, and *MSP*. It also features several slurs and accents throughout the piece.

el contenido de la especulacion

accel. -----

Fl. *muta piccolo* *Piccolo* *ff*

Vln. *f* *ff* *mp* *ff*

Vc. *f* *ff* *overpressure*

Cbass. *f* *ff*

E.Gtr. *f* *f* *f* *Bridge pick up* *Middle pick up*

Acc. *p* *pp* *p* *f* *f* *ff*

S. Sx. *p* *pp* *f* *f* *growl*

Hn. *f* *growl*

C Tpt. *f* *f* *f* *growl*

Tbn. *f* *f* *f* *growl*

Perc. *f* *take superball* *release bow* *SB* *take 2 hard sticks* *SB*

Pno. *f* *f* *f* *f*

**SET 4**

el contenido de la especulacion

♩ = 64

54

Fl. Picc. *mp ff mf sf*

Vln. *mf sf*

Vc. *mf sf*

Cbass. *mf sf mf sf*

E.Gtr. *mf*

Acc. *mf f*

S. Sx. *f mf*

Hn. *f mf*

C.Tpt. *f p*

Tbn. *mf*

Perc. *mf* release superball High Tom-t. Bongós

Pno. *mf* senza Ped.

58

Fl. Picc. *sf* *mf* *sf* *mf* *f* *sf* *mf*

Vln. *f* *sf* *ff* *mf* *ff* *mf* *f*

Vc. *mf* *ff* *mf* *f*

Chass. *mf* *ff* *mf* *f* *mf*

E. Gtr. *mp* *p*

Acc. *mp* *p* *f* *mf*

S. Sx. *mp* *p* *f* *mp*

Hn. *mp* *p*

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

Tbn. *mp* *p*

Perc. *mp* *mp* *p*

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

Neck pick up

only air sch sch simile...

♩ = 72

5 ♩ = 96

63 *sf*

Fl. Picc. *mp* *pp* *mf* *mf* *fp* *p* *pp* *ppp* *p*

Vln. *mp* *pp* *mf* *mf* *fp* *pp* *p* *pp* *ppp* *p*

Vc. *sf* *pp*

Cbass. *sf* *pp*

E.Gtr. *mp* *pp* *ppp* *air* *only air* *take bottle neck*

Acc. *pp* *ppp* *air*

S. Sx. *pp* *ppp* *only air* *sch sch* *simile...*

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

C Tpt. *mf* *mp* *sordina*

Tbn. *pp* *mf* *mp* *sch sch simile...*

Perc. *ppp*

Pno. *pp* *ppp*

tonlos ① ③ ② ④

Zahntöne indeterminate high pitch

Double stop harmonics: always try to achieve the 2 harmonics. Do not suppress the bow sound

Dobles armónicos: siempre tratar de conseguir los dos armónicos. No suprimir el ruido del arco

Fl. Picc. *sf*  
*mf* > *p*  
*mf*  
*mf* > *p*

Vln. *pp*  
 I  
 II  
 III

Vc. *pp*  
 I  
 II  
 III

Cbass. *pp*  
 I  
 II

E.Gtr. *f*  
 Bridge pick up  
 Tone max.  
 bottle neck  
 L. H. with the bottle neck diagonally very close to the brige p.u.  
 R. H. plays with the pick over the br. p. u. en 1 y 2.  
 M. Izq. con bottle neck en diagonal muy cerca del brige p. u.  
 M. d<sup>o</sup> tocar con púa sobre el br. p. u. en cuerdas 1 y 2.  
 1 2  
*f* > *p* *mf*  
*mp* *f*

Acc. *p*  
 air  
 scracht over the Manuals  
 with a plastic card  
*mf* > *p*  
*mf* > *p*

S. Sx. *fp*  
*mf* > *p*  
*mp* > *p* *f*

C.Tpt. *f*  
*mf* > *p*  
*mp* > *pp* *f* > *mp*  
 a i a i  
 Filz.

Perc. *mp* > *pp*  
 release 2 sticks  
 take triangle stick  
 and rubbing stick  
 rubbing stick  
*mp* > *pp*

Pno. *mp* *mf*

84 Fl. *Filtz.* *f* *5:3* *mp* *p* *pp* *p* *mp* *ff* *mf* *9:8* *ff*

84 Picc. *f* *5:3* *mp* *p* *pp* *p* *mp* *ff* *mf* *9:8* *ff*

84 Vln. *mp* *p* *pp*

84 Vc. *mp* *pp*

84 Cbass. *mp* *p*

84 E.Gtr. *mp* *pp* *pp* *p* *mf* *f*

84 Acc. *non dim.* *mp* *ff* *let pitches fade out progressively*

84 S. Sx. *mp* *p* *p* *pp* *ff* *f* *N.V.* *N.V. Filtz.*

84 C Tpt. *p* *mf* *pp* *f* *ff* *f*

84 Perc. *mf* *pp* *mp* *ppp* *pp* *ff* *mf* *rubbing stick*

84 Pno. *f* *5:3* *5:3* *mp* *mp* *f* *p* *mf*

*mf* *pp*

Fl. Picc. *mf* *mp* *mf* *f* *p* *pp*

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

Vc. *p* *pp* *ppp*

Cbass. *pp* *p* *pp* *ppp*

E.Gtr. *mp* *f* *ff* *mp* *mp* *pp* *p*

Acc. *mf* *mf* *p* *p* *p*

S. Sx. *f* *p* *mp* *pp*

C Tpt. *ff* *f* *mf* *mf* *p* *pp* *pp*

Perc. *mf* *mp* *mp* *mp* *ppp* *ppp*

Pno. *f* *mp* *mp*

Fltz. *ff* *f* *mf* *mf* *p* *pp* *pp*

N.V. *mp* *mp* *pp* *p*

release triangle stick  
take brush

7:6 9:8 5:4



el contenido de la especulacion

♩ = 52

6

Fl. Picc. *p* *mp* *mf* muta flute

Vln. *mp* *mf*

Vc.

Cbass.

E. Gtr. release bottle neck Middle pick up Tone 1/2 *mp* *mf* *f*

Acc. *mp* *pp*

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

Hn. sordina *pp*

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

Perc.

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

SET 6

This musical score is for the piece "el contenido de la especulacion" and spans measures 109 to 118. It is written for a large ensemble including Flute (Fl.), Violin (Vln.), Viola (Vc.), Electric Guitar (E.Gtr.), Accordion (Acc.), Saxophone (S. Sx.), Horn (Hn.), Clarinet (C. Tpt.), Percussion (Perc.), and Piano (Pno.). The score is divided into three systems, each containing a 4-measure phrase. The first system (measures 109-112) is in 7/4 time, the second (measures 113-116) is in 11/8 time, and the third (measures 117-118) is in 9/8 time. The Flute part begins with a "Flauta" marking. The score includes various dynamic markings such as *mp*, *f*, *mf*, *ff*, and *p*, along with articulation and phrasing slurs. Some notes are marked with "Fitz." (Fitzler). The Piano part features complex rhythmic patterns and dynamic shifts. The overall texture is dense and rhythmic, with many sixteenth and thirty-second notes.

el contenido de la especulacion

7  $\text{♩} = 64$

The score is for a piece titled "el contenido de la especulacion" on page 19. It features a 7-measure introduction with a tempo of 64 bpm. The music is in 4/4 time and consists of 11 measures. The instrumentation includes Flute (Fl.), Violin (Vln.), Viola (Vc.), Electric Guitar (E.Gtr.), Accordion (Acc.), Tenor Saxophone (T. Sx.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.).

Key performance instructions and dynamics include:

- Flute:** *ppp*, *p*, *ppp*, *p*, *pp*. Includes a *bisb.* (biscasset) effect.
- Violin:** *pp*, *ppp*, *p*, *pp*, *ppp*, *ppp*, *p*, *pp*. Includes *T* (trill) and *SP* (sul ponticello) markings.
- Viola:** *pp*, *ppp*, *p*, *pp*, *ppp*. Includes *ord.* (ordine) and *T* markings.
- Electric Guitar:** *pp*, *p*, *ppp*. Includes instructions: "Middle pick up Tone min.", "Fingers", "take bottle neck", and "Middle-Neck pick up Tone max.".
- Accordions:** *ppp*, *ppp*. Includes "Random accents".
- Tenor Saxophone:** *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *p*. Includes "+ Key clicks" and a vocal line with notes "a u a i a".
- Horn:** *mf*, *pp*, *p*, *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *p*, *ppp*. Includes *N.V.* (no vibrato) markings.
- Trumpet:** *pp*, *p*, *pp*, *ppp*, *p*, *pp*, *p*. Includes "valve shake" and *N.V.* markings.
- Trombone:** *pp*, *ppp*, *p*, *ppp*. Includes *sordina* (mute) and *N.V.* markings.
- Percussion:** *pp*, *ppp*. Includes "Fingers", "Random accents", and "Bongós".
- Piano:** *pp*, *p*, *p*. Includes "muted" and "cluster" markings.

el contenido de la especulacion

Fl. *bisbigliando*

Vln. *flaut.*

Vc. *SP*

Chass. *SP*

E.Gtr. *bottle neck*, *tonlos*, *Random accents*, *ord.*

Acc. *valve shake*

T. Sx.

Hn. *Filtz.*, *senza sordina*

C Tpt. *Filtz.*, *senza sordina*

Tbn. *Filtz.*, *senza sordina*

Perc. *(d)*

Pno. *muted Random accents*, *muted*, *cluster*

The score is written for a large ensemble. It begins at measure 120. The Flute part features a wavy line indicating a tremolo or 'bisbigliando' effect. The Violin and Viola parts have similar wavy lines. The Cello and Double Bass parts include 'SP' (Sordina) markings. The Electric Guitar part has a 'bottle neck' effect and 'Random accents'. The Accordion part has a 'valve shake' effect. The Horn, Trumpet, and Trombone parts have 'Filtz.' (Filtro) markings and 'senza sordina' instructions. The Percussion part has a '(d)' marking. The Piano part has 'muted Random accents' and a 'cluster' marking.

127

Fl. *mp* *f* *mp* *ff* 8

Vln. *mp* *f* *mp* (ord.) (ord.) (III) (IV)

Vc. *pp* *pp* *mp* *f* *mp* (ord.)

Chass. (III) *mf* *pp* *f* *mp* (III) ord. (ord.) SP (II) *f*

E.Gtr. *f* *mf* *f* (6) *mp*

Acc. cluster *mf* *mp*

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

Hn. *pp* *mf* *p* *f* *mp* growl

C.Tpt. *p* *f* *mp* senza sordina growl

Tbn. *f* *mp* *f* *mf* *mp* growl

Perc. *mp* *pp* *mp* *pp* (take bow)

Pno. *mf* *p* *f* *mp* 7:8 3 7:8 6:4 5:4 6:4 3:2 8:6 9:8 5:4 11:8 7:4 7:6 11:8

el contenido de la especulacion

This musical score is for the piece "el contenido de la especulacion" and is marked with a tempo of 72 beats per minute. The score is divided into systems for various instruments, each starting at measure 133. The instruments and their parts include:

- Fl. (Flute):** Features a melodic line with dynamic markings of *mp* and *f*. It includes fingerings (I, II, III) and breath marks (SP).
- Vln. (Violin):** Plays a melodic line with dynamics *ff*, *mp*, and *f*. It includes fingerings (II, III) and breath marks (SP).
- Ve. (Viola):** Provides harmonic support with dynamics *ff*, *mp*, and *f*. It includes fingerings (II, III) and breath marks (SP).
- Chass. (Clarinet):** Features a melodic line with dynamics *ff*, *mp*, *f*, and *mp*. It includes fingerings (II, III) and breath marks (SP).
- E. Gtr. (Electric Guitar):** Plays a melodic line with dynamics *ff*, *mp*, *pp*, and *f*. It includes fingerings (6, 4) and breath marks (SP).
- Acc. (Accordion):** Provides harmonic support with dynamics *ff*, *mp*, and *ppp*. It includes fingerings (5, 4) and breath marks (SP).
- T. Sx. (Trombone):** Provides harmonic support with dynamics *mp*, *ppp*, and *ppp*. It includes fingerings (7:6, 8:6, 9:8, 6:4) and breath marks (SP).
- Hn. (Horn):** Provides harmonic support with dynamics *ff*, *mp*, and *ppp*. It includes fingerings (7:6, 8:6, 9:8, 6:4) and breath marks (SP).
- C Tpt. (Trumpet):** Provides harmonic support with dynamics *ff* and *p*. It includes fingerings (7:6, 8:6, 9:8, 6:4) and breath marks (SP).
- Tbn. (Tuba):** Provides harmonic support with dynamics *ff*, *mp*, *pp*, *mp*, and *f*. It includes fingerings (7:6, 8:6, 9:8, 6:4) and breath marks (SP).
- Perc. (Percussion):** Features a rhythmic pattern with dynamics *f* and *f*. It includes a breath mark (arco).
- Pno. (Piano):** Provides harmonic support with dynamics *ff* and *mp*. It includes fingerings (7:4, 9:8, 5:4) and breath marks (SP).

el contenido de la especulación

139

Fl. *mf* *f* *ff* *ff* *mp* *ff* *accel.*

Vln. (ord.) *f* *ff* *pp* *ppp* *mp* *fp*

Vc. (ord.) *f* *ff*

Cbass. (ord.) *f* *pp* *ppp* *pp* *ppp* *mp*

E.Gtr. *mp* *f* *ff* *mf*

Acc. *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *mp*

T. Sx. *pp* *ppp* *pp* *ppp* *pp* *ff* *mp* *pp* *mp*

Hn. *pp* *ppp* *pp* *f* *ff* *pp* *p* *pp* *mp* *pp*

C Tpt. *ppp* *pp* *pp* *p* *pp* *p* *pp* *mp* *p* *ff*

Tbn. *mp* *f* *ff* *f* *ff*

Perc. *f* *arco*

take superball and 1 hard stick

♩ = 96

Fl. *mp* *ff* *mp* *ff* *mf* *mf* *mf*

Vln. *mp* *pp* *fp* *mf* *pp* *f* *mp* *ff* *mf* *mf*

Vc. *mp* *ff* *mp* *mf* *mf* *mf* *mf*

Cbass. *pp* *mp* *pp* *mf* *f* *mf* *mf*

E.Gtr. Bridge pick up Distorsion pedal *mf* *f* Volumen pedal

Acc. *p* *mf* *p* *f* *mp* *ff* *mp* *mf* *mf* *mf* *mf*

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

Hn. *mp* *fp* *mf* *p* *f* *mp* *mf* *mf* *mf*

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

Tbn. *ff* *p* *ff* *mp* *ff* *ff* *mf* *mf* *mf*

Perc. 145 release bow release hard stick superball take 1 medium-soft mallet Bowl Sizzle Cy. *mp* *mf* *ff* *mf*

Pno. Electronics SET 9 cluster 9:8 8:6 3:2 7:6 11:8 7:6 5:4 8:6 *ff* *f* *ff* *mf* *ff*



This musical score is for the piece "el contenido de la especulacion" and is page 25. It features a variety of instruments and includes several performance instructions:

- Fl.:** (overpressure) *mf*, *fff*, *mf*, *fff*, *mf*
- Vln.:** (overpressure) *mf*, *fff*, *mf*, *fff*, *mf*
- Vc.:** (overpressure) *fff*, *mf*, *fff*, *mf*, *fff*
- Chass.:** (Distorsion p.) *mf*, *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- E. Gtr.:** *fff*, *f*, *fff*, *f*, *fff*, *f*
- Acc.:** (cluster) *mf*, *fff*, *mf*, *fff*, *mf*
- T. Sx.:** (growl) *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- Hn.:** (growl) *mf*, *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- C Tpt.:** (growl) *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- Tbn.:** (growl) *mf*, *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- Perc.:** *fff*, *mf*, *fff*, *mf*, *fff*, *mf*
- Pno.:** (cluster) *mf*, *fff*, *mf*, *fff*, *mf*

The score includes dynamic markings such as *mf*, *fff*, and *f*, as well as performance techniques like triplets, quintuplets, and clusters. The piano part features a complex rhythmic pattern with time signatures 8:6, 5:4, 7:6, 11:8, 7:6, 3, 8:6, 9:8, 5:4, 7:6, and 8:6.

155

Fl. (overpressure) *mf* *fff* *mf* *fff* *fff* *fff* *fff*

Vln. (overpressure) *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

Vc. (overpressure) *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *fff* *mf*

Chass. (Distorsion p.) *fff* *mf* *fff* *mf* *fff* *fff* *fff* *fff* *fff* *mf*

E.Gtr. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *fff* *mf*

Acc. (cluster) *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

T. Sx. (growl) *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Hn. (growl) *mf* *fff* *mf* *fff* *mf* *fff* *fff* *fff*

C Tpt. (growl) *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Tbn. (growl) *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Perc. *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

Pno. (cluster) *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

Frull.

5:4 7:6 8:6 9:8 5:4 9:8 8:6 6:4

Musical score for "el contenido de la especulacion", starting at measure 159. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vc.), Bassoon (C басс.), Electric Guitar (E. Gtr.), Accordion (Acc.), Trumpet (T. Sx.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.).

Key performance instructions include:

- Flute: *ff*, *ff*, *f*, *f*, *mp*, *mf*, *mp*, *mf*
- Violin: *mf*, *ff*, *mf*, *ff*, *f*, *mp*, *f*, *mp*, *mf*
- Viola: (overpressure), *ff*, *ff*, *mf*, *f*, *mp*, *mf*, *mf*, *mp*
- Bassoon: (Distorsion p.), *ff*, *mf*, *ff*, *mf*, *f*, *mp*, *mf*, *mp*
- Electric Guitar: *ff*, *mf*, *ff*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *mp*, *mf*
- Accordions: (cluster), *ff*, *mf*, *ff*, *ff*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *mp*
- Trumpet: (growl), *mf*, *ff*, *mf*, *ff*, *mf*, *f*, *f*, *mf*, *mp*, *mf*, *mp*
- Horn: (growl), *mf*, *ff*, *ff*, *mf*, *ff*, *mf*, *f*, *mp*, *mf*
- Trumpet (C): (growl), *ff*, *mf*, *ff*, *mf*, *f*, *mp*, *mf*, *f*, *mf*
- Trombone: *ff*, *mf*, *f*, *mf*, *f*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *mp*, *mf*
- Percussion: *ff*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mp*, *mf*
- Piano: (cluster), *ff*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mp*, *mf*

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The score consists of the following parts and markings:

- Fl.:** *mp*, *mf*, *p*, *ppp*
- Vln.:** *mp*, *mf*, *flautato*, *p*
- Vc.:** *mf*, *mp*, *mf*, *flautato*, *p*, *mp*, *ppp*
- Cbass.:** *mf*, *p*, *flautato*, *p*, *ppp*
- E.Gtr.:** *mf*, *mp < mf*, *mf*, *p*, *mp*, *pp*. Includes a circled '5' and a 'Middle pick up' box.
- Acc.:** *mf*, *p*, *p*. Includes a circled '5'.
- T. Sx.:** *mf > mp*, *mp*, *mf*, *p*, *mp*, *pp*
- Hn.:** *mp*, *mf*, *mp*, *p*, *ppp*
- C Tpt.:** *mp*, *mf > mp*, *mf*, *mp*, *p*, *mp*, *p*
- Tbn.:** *mp*, *mf*, *mp*, *p*, *ppp*
- Perc.:** *mp*, *mp*, *p*, *mp*, *p*, *ppp*. Includes a '7:6' marking.
- Pno.:** (cluster), *mf*, *mp*, *mp*, *p*, *mp*, *pp*. Includes '5:4' markings.