



# Mark Anthony Galang

Arranger, Composer

Philippines, Paranaque

## About the artist

Mark A. Galang (born 1980) is a freelance composer, arranger, transcriptionist, studio musician and website content/blog writer who composes and arranges music for various purposes, whether it's for his own personal enjoyment or for other individuals and organizations. Mark has worked with various individuals such as Darren Michaels (<http://www.d-star.co.uk>) and Australian singer-songwriter Emi Waterson. Mark works as a freelance arranger and transcriber for MSE Music Services (a leading musician and entertainment provider in the Philippines). Through his association with MSE, he also had the privilege of working as a transcriber/copyist for veteran music director, pianist and arranger Romy San Mateo.

Mark's educational background is diverse, having earned a Bachelor of Science Degree in Occupational Therapy as well as being a board passer during the August 2004 Occupational Therapy Licensure Exams by the PRC. While earning his bachelor's degree, he has also made great lengths to earn education and training as a musician. Mark has been playing piano and guitar since his childhood, and has played in various relatively unknown bands such as Jacob's Ladder, a Christian music/progressive rock band from Malate, Manila.

After spending t... (more online)

**Personal web:** <http://www.sterilium.tk>

## About the piece



<b>Title:</b>	In Search of Utopia [Opus No. 04]
<b>Composer:</b>	Galang, Mark Anthony
<b>Arranger:</b>	Galang, Mark Anthony
<b>Licence:</b>	Copyright 2008 by Mark Anthony A. Galang
<b>Publisher:</b>	Galang, Mark Anthony
<b>Instrumentation:</b>	Synthesizer and Orchestra
<b>Style:</b>	Modern classical
<b>Comment:</b>	A composition for synthesizer and orchestra.

## Mark Anthony Galang on [free-scores.com](http://www.free-scores.com)

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# **In Search of Utopia**

**For Synthesizer and Orchestra**

Mark Anthony A. Galang

*For my wife, my son, and all people who are looking towards a brighter tomorrow despite  
the dystopia of today.*

## **INSTRUMENTATION (Reference pitch A = 442 Hz):**

### **SOLOIST:**

- Main Synthesizer (88 keys, capable of pitch manipulation via pitch bend and/or ribbon controller, tuned to A = 442 Hz, equipped with damper/switch pedal for legato phrasing)
- Support Synthesizer (capable of sequencing, with harpsichord patch, tuned to A = 442 Hz) or Sequencer (with harpsichord patch, tuned to A = 442 Hz)

### **ORCHESTRA:**

#### Woodwinds:

- Piccolo (1)
- Flutes (2)
- Oboe (1)
- Cor Anglais (1)
- Clarinets in Bb (2)
- Bassoons (2)

#### Brass:

- Horns in F (4)
- Trumpets in Eb (3)
- Trombones (2)
- Bass Trombone (1)
- Tuba (1)

#### Percussionist 1:

- Timpani

#### Percussionist 2/Drummer:

- Drum Set: Snare, Kick Bass Drum (with single or double pedal beater) 2 High Tom-Toms, 1 Middle Tom-Tom, 1 Low Tom-Tom, 1 High Floor Tom, 1 Low Floor Tom, Hi-Hat Cymbal, Crash Cymbal, Ride Cymbal, Splash Cymbal, Chinese Cymbal.
- Crotales (2 Octaves)

#### Percussionist 3:

- Snare Drum
- Tom-toms (6, high to low)
- Bongos (high and low)
- Congas (high and low)
- High and Low Agogo
- High and Low Timbales
- Triangle
- Suspended Crash Cymbal
- Woodblocks (5, from low to high)
- Crotales
- Chromatic Dulcimer
- Xylorimba

#### Percussionist 4:

- Bongos (high and low)
- Congas (high and low)
- Tambourine
- Cowbell
- Suspended Crash Cymbal
- Temple Blocks (5, from low to high)
- Glockenspiel
- Xylophone
- Vibraphone
- Tubular Bells

#### Strings:

- Electric Guitar (1) (Tuning: Eb, Ab, Db, Gb, Bb, Eb. Equipped with Floyd Rose or similar bridge capable of simulating wide glissandi e.g “divebomb”)
- Electric Bass (1) (Tuning: Bb, Eb, Ab, Db, Gb, B)
- Harp (1)
- 1st Violin (1 to 5)
- 2nd Violin (1 to 5)
- Viola (1 to 5)
- Violoncello (1 to 3)
- Contrabass (1 to 2) (Tuning: C, G, D, A, octave lower than violoncello)

## PERFORMANCE NOTES

### A. GENERAL

- Tempo marks are to be played approximate to the metronome values indicated in the score.
- Subjective “mood” or “feeling” indicators beside tempo markings are indicative of how the section should sound like e.g. “lively” or “in a festive manner.” Interpretation is left up to the discretion of the conductor/orchestra.

### B. NOTES FOR SPECIFIC INSTRUMENTS

#### SOLOIST (Synthesizer):

- A great deal of freedom in performing the piece is provided for the soloist.
- Sections marked as “Obligato” are to be played as notated. When “Obligato” is encountered at the beginning of a bar, that bar and succeeding parts are to be played (generally) as notated.
- Sections marked as “Ad Lib.” may be improvised instead of played as notated. When “Ad Lib.” is encountered at the beginning of a bar, that bar and the succeeding bars are to be improvised. The soloist has the option of either playing “Ad Lib.” passages as notated or as improvised lines either original improvised lines or improvised lines based on notated suggestions (improvisation though is highly encouraged by the composer).

Example:

00:00:00:00 00:00:02:11 00:00:04:23 00:00:06:26 ①

The example shows a single staff of music in 4/4 time. The first measure is marked with a circled 'Ad Lib' and a square box containing the number 1. The second measure is marked with a circled 'Obligato' and a square box containing the number 2. The music consists of a series of eighth and sixteenth notes.

- Glissando – If glissando markings are encountered, these are to be played in a smooth fashion via the use of pitch bend control (either joystick, pitch bend wheel, or ribbon controller, whatever is necessary to accomplish notated part).

Example:

00:00:00:00 00:00:02:11 ①

The example shows a single staff of music in 4/4 time. The first measure is marked with a circled glissando symbol and a square box containing the number 1. The music consists of a series of eighth and sixteenth notes.

- Patch assignment/changes – Patch/sound assignment/change commands for the synthesizers are marked as underlined text near the staff where the sound assignment should take effect.

Examples:

00:00:00:00 00:00:02:11 00:00:04:23 00:00:07:05 00:00:09:17 00:00:12:00 ①

00:00:14:11 00:00:16:23

00:00:19:05 00:00:21:17 00:00:24:00

00:00:33:17 00:00:42:00 00:00:43:21

00:00:46:05 00:00:48:18

21

The examples show multiple staves of music. The first example shows two staves with patch assignments: 'Slow Synth: FX 01 (Rain)' and 'Fast Synth: Lead 02 (Saw)'. The second example shows a single staff with a patch assignment: 'Fast Synth: Lead 02 (Saw)'. The third example shows two staves with patch assignments: 'Fast Synth: Lead 03 (Calliope)' and 'Fast Synth: Lead 02 (Saw)'. The fourth example shows a single staff with a patch assignment: 'Fast Synth: Lead 02 (Saw)'. The music includes various markings such as 'Ad lib', 'Obligato', and tempo markings like '♩ = 140 In a festive manner' and '♩ = 110 Lively - In high spirits'.

- *Sequenced* – This is an instruction for use of the support synthesizer (bars 179 to 215). Sections to be played by the support synthesizer are to be sequenced prior to performance and will be played automatically (like a player piano).

**ORCHESTRA:**

1. Woodwinds

- Play as notated.
- Tremolo – Play tremolo markings as notated.
- Glissando – Play notes chromatically as fast as possible.

Example:

- Trills – Play in half-steps

Example:

- Multiple Parts/Chords – Occurs in flutes, clarinets, and bassoons; to be divided appropriately among performers unless marked otherwise (e.g 1<sup>st</sup> flute only).

2. Brass

- Play as notated
- Glissando – Play chromatically (refer to woodwind example above) except trombones.
- Trombone glissando – All trombones (including bass trombone) will play glissandi smoothly.

Examples:

- Multiple Parts/Chords – Occurs in trumpets, horns, and trombones (except bass trombone); to be divided appropriately among performers unless marked otherwise (e.g. 1st trumpet only).

### 3. Unpitched Percussion/Drums:

- Unpitched Drum/Percussion Notation:

- Drum fills/rolls may either be played as notated or be improvised (e.g drum fills at the end of the phrase) as long as it fits the overall impression of the section; otherwise, all other parts are to be played as notated

Example:

- Choice of beaters is left up to the discretion of the performers.

### 4. Pitched Percussion

- Play as notated.
- Choice of beaters is left up to the discretion of the performers.

### 5. Electric Guitar:

- Tuning: Eb2, Ab2, Db3, Gb3, Bb3, Eb4
- Play as notated.
- “Divebomb” Glissando – To be performed with artificial harmonics plus glissando with the aid of a whammy bar/whammy bridge

Example:

- Artificial Harmonics – Notated at the sounding pitch with a diamond-shaped head
- Wide Vibrato – To be performed with a whammy bar.

Examples of artificial harmonics and wide vibrato:

- Distorted – Play passages with distortion/overdrive effect. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.

- Clean – Play passages with a clean tone/timbre. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.
- Muted – Play passages with a clean tone/timbre but in a muffled/muted manner using the right and/or left hand. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.

#### 6. Six-stringed bass

- Tuning: Bb0, Eb1, Ab1, Db2, Gb2 B2
- Play as notated.
- Glissando: To be performed by sliding from one note to another.

Example:

- Wide Glissando: To be performed by sliding from one note to another plus the application of a whammy pedal (e.g. Digitech).

Example:

#### 7. Harp

- Play as notated.
- Arpeggiated chords – Arrows indicated the direction of the arpeggiation.

Example:

#### 8. Strings

- Play as notated.
- Techniques indicated (e.g. pizz., arco) are standard and should be played as such.
- Glissando markings – Play smoothly, sliding from the first sounding note to the terminal note.

Example:

- Contrabass tuning: C1, G1, D2, A2



# In Search of Utopia

00:00:00.00      00:00:02.19      00:00:05.09  
♩ = 90 With a majestic feel

Piccolo  
Flutes 1, 2  
Oboe  
Cor Anglais  
Clarinets in Bb 1, 2  
Bassoons 1, 2  
Horns in F 1, 2, 3, 4  
Trumpets in Eb 1, 2, 3  
Trombones 1, 2  
Bass Trombone  
Tuba  
Timpani  
Drum Kit  
Percussion  
Glockenspiel  
Electric Guitar (Distorted)  
6-string Bass Guitar  
Harp  
1st Violins  
2nd Violins  
Violas  
Violoncellos  
Contrabasses

00:00:08:00                      00:00:10:19                      00:00:13:09

00:00:08:00                      00:00:10:19                      00:00:13:09

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Glock.  
E. Gtr.  
Bass  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a complex orchestral arrangement with multiple staves for each instrument. The Piccolo part is highly active, often playing sixteenth-note patterns. The woodwinds and brass sections provide harmonic support, with many parts featuring triplets and dynamic markings. The string section plays a steady, rhythmic accompaniment, with the Harp providing a melodic line. The overall texture is dense and dynamic.

00:00:16:00

00:00:18:19

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Glock., E. Gtr., Bass, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. A rehearsal mark '7' is placed at the beginning of the Piccolo part. A page number '3' is in the top right corner. Timecodes '00:00:16:00' and '00:00:18:19' are at the top. The watermark 'free-scores.com' is at the bottom.

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Glock.  
E. Grt.  
Bass  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

00:00:26:19

00:00:29:09

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Glock., Tub. B., E. Gtr., Bass, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Piccolo and Flute parts are particularly active, with rapid runs and trills. The woodwinds and brass sections provide harmonic support with sustained notes and rhythmic patterns. The percussion section includes a steady drum pattern and various cymbal and gong effects. The strings play a rhythmic accompaniment with some melodic lines. The score is divided into two systems, with a double bar line and repeat signs indicating the structure of the music.

00:00:32:00

00:00:34:19

00:00:36:27

00:00:39:05

$\text{♩} = 120$  Fast, with suspense and surprise

This musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in 8/8 time and is in the key of B-flat major. The tempo is marked as "Fast, with suspense and surprise" at 120 beats per minute. The score is divided into three measures, with time stamps indicating the start of each measure: 00:00:32:00, 00:00:34:19, and 00:00:36:27. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn in F (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Drums (Dr.), Wood Block (W. Bl.), Xylophone (Xylor.), Tom Tom in B-flat (T. Bl.), Vibraphone (Vib.), Tuba in B-flat (Tub. B.), Electric Guitar (E. Gtr.), Bass, Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *tr* (trill) and *clean*. The score is written in a standard orchestral format, with each instrument on its own staff. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion instruments provide a steady beat and rhythmic accents. The electric guitar and bass provide a modern, rock-influenced sound to the orchestral setting.

00:00:41:12

00:00:43:19

00:00:45:27

00:00:48:05

Fl. *mp*

C. A. *mp*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Tpt. *p f* 1st trumpet only *mf*

Tbn. *p f* *gliss.* *mp*

B. Tbn. *p f* *gliss.* *mp*

Tba. *f* *mf*

Timp. *mp*

Dr. *mp*

Xylor. *f* *mp*

Xyl. *f*

Vib. *p f* *mp*

E. Gtr. *mp*

Bass *mp*

Hp. *mp*

Vln. I *pizz. f* *arco mp*

Vln. II *pizz. f* *arco mp*

Vla. *pizz. f*

Vc. *pizz. f* *mp*

Cb. *pizz. f*

00:00:50:12

00:00:52:19

00:00:54:27

Fl.

Ob.

C. A.

Cl.

Bsn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Xylor.

Xyl.

Vib.

E. Gtr.

Bass

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*p*

*p*

*p*

*p*

*p*

*arco*



00:00:57:05

00:00:59:12

00:01:01:19

24

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *p* *mf* *f*

C. A. *p* *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f*

Tpt. *f* *f*

Tbn. *mf* *gliss.* *f*

B. Tbn. *mf* *gliss.* *f*

Tba. *f*

Timp. *mf* *f*

Dr. *mf* *f*

Xylor. *p* *mf* *f*

Xyl. *p*

Vib. *mf* *f*

E. Gtr. *mf* *f*

Bass *mf* *f*

Hp. *p* *mf* *mf* *f*

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

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

Vla. *p* *mf* *f*

Vc. *arco* *p* *mf* *f*

Cb. *arco* *p* *mf* *f*

00:01:03:27

00:01:06:05

00:01:08:12

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Croc. Xylor. Perc. Xyl. Vib. E. Gtr. Bass

Main Syn.

Hp. Vln. I Vln. II Vla. Vc. Cb.

Obligato

Slow Synth: FX 01 (Rain)

mp

mf

f

mp spicc.

00:01:10:19 30 00:01:12:27 00:01:15:05 rit.

Picc. *f* *f* *mp*

Fl. *f* *f* *mp*

Ob. *f* *f* *mp*

C. A. *f* *f* *mp*

Cl. *f* *f* *mp*

Bsn. *f* *f* *mp*

Hn. *f* *f* *mp*

Tpt. *f* *f* *mp*

Tbn. *f* *f* *mp*

B. Tbn. *f* *f* *mp*

Tba. *f* *f* *mp*

Timp. *f* *f* *mp*

Dr. *f* *f* *mp*

Xylor. *f* *f* *mp*

Vib. *f* *f* *mp*

Main Syn. *f* *f* *mp*

Hp. *f* *f* *mp*

Vln. I *f* *f* *mp*

Vln. II *f* *f* *mp*

Vla. *f* *f* *mp*

Vc. *f* *f* *mp*

Cb. *f* *f* *mp*

00:01:17:21 = 110 Lively, In high spirits 00:01:19:27 00:01:22:02 00:01:24:08 00:01:26:13

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Dr. Perc. Vib. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:01:28:19      00:01:30:24      00:01:33:00      00:01:35:05

38

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Dr. Perc. Xyl. Vib. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:01:37:11      00:01:39:16      00:01:41:21      00:01:43:27      00:01:46:02

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
E. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Xyl.  
E. Gtr.  
Bass  
Main Syn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

00:01:48:08      00:01:50:13      00:01:52:19      00:01:54:24      00:01:57:00

47

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xyl. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:01:58:19      00:02:00:08      00:02:02:13      00:02:04:19      00:02:06:24      00:02:09:00      00:02:11:05

Picc.   
Fl.   
Ob.   
C. A.   
Cl.   
Bsn.   
Hn.   
Tpt.   
Tbn.   
B. Tbn.   
Tba.   
Timp.   
Dr.   
Perc.   
Vib.   
E. Gtr.   
Bass   
Main Syn.   
Hp.   
Vln. I   
Vln. II   
Vla.   
Vc.   
Cb.   
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00:02:13:11                      00:02:15:24                      00:02:18:00                      00:02:20:05

59

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Cro. Perc. Xyl. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

Fast Synth: Lead 01 (Square)

gliss. Distorted w/bar

00:02:22:11                      00:02:24:16                      00:02:26:21                      00:02:28:27

63

Dr. Perc. E. Gtr. Bass Main Syn.

Ad Lib.

00:02:31:02 00:02:33:08 00:02:35:13 00:02:37:19

Dr. Perc. E. Gtr. Bass Main Syn.

00:02:39:24 00:02:42:00 00:02:44:05 00:02:46:02 00:02:48:00

Dr. Perc. T. Bl. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

*mp*

00:02:49:27 00:02:51:24 00:02:53:21 00:02:55:19

Dr. Perc. Xylor. T. Bl. Xyl. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

*mp* *Obligato*

00:02:57:16      00:03:00:04      00:03:01:23      00:03:03:28      00:03:06:04

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xylor. Xyl. Vib. E. Grtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vcl. Cb.

80

Slow Synth: FX 01 (Rain)  
f

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00:03:08:09      00:03:10:15      00:03:12:20      00:03:14:26      00:03:17:09 = 70 Moderately slow

Picc. *ff* gliss.

Fl. *ff* gliss.

Ob. *ff* gliss.

C. A. *ff* gliss.

Cl. *ff* gliss.

Bsn. *ff* gliss.

Hn. *ff* gliss.

Tpt. *ff* gliss.

Tbn. *ff* gliss.

B. Tbn. *ff* gliss.

Tba. *ff*

Timp.

Dr. *ff*

Perc.

Xyl.

Vib.

E. Gtr. *ff* gliss.

Bass *ff* gliss.

Main Syn.

Hp. *ff*

Vln. I *ff* gliss.

Vln. II *ff* gliss.

Vla. *ff* gliss.

Vc. *ff* gliss.

Cb. *ff* pizz. gliss.



00:03:55:01 00:03:58:14 00:04:01:14

100

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Dr.

Perc.

W. Bl.

E. Gtr.

Bass

Cb.

distorted



00:04:04:14 00:04:07:14 00:04:10:40 In a festive manner

103

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Dr.

Perc.

Perc.

E. Gtr.

Bass

Main Syn.

Cb.

clean

Obligato

ff

Fast Synth. Lead 03 (Calliope)

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00:04:12:05 00:04:13:26 00:04:15:18 00:04:17:09

106

Dr. Perc. Perc. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.



00:04:19:01 00:04:20:22 00:04:22:14 00:04:24:05

110

Ob. C. A. Cl. Dr. Perc. Perc. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

00:04:25:26      00:04:27:18      00:04:29:09      00:04:31:01 = 110 Lively, In high spirits

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Dr. *f*

Perc. *f*

Perc. *f*

E. Gtr. *f*

Bass *f*

Main Syn. *f* Fast Synth: Lead 02 (Saw)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



00:04:33:14

00:04:35:28

00:04:38:03

00:04:40:09

00:04:42:14

118

This musical score page includes the following parts and annotations:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.).
- Brass:** Drums (Dr.), Percussion (Perc.), Xylophone (Xyl.), and Electric Guitar (E. Gtr.).
- Strings:** Bass, Main Synthesizer (Main Syn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Annotations:**
  - Fast Synth: Lead 02 (Say)* is marked on the Main Syn. part.
  - Slow Synth: FX 01 (Rain)* is marked on the Main Syn. and Bass parts.
  - arco* markings are present on the Vc. and Cb. parts.

00:04:44:20

00:04:46:25

00:04:49:01

00:04:51:06

This page contains a full orchestral score for measures 123 through 126. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., E. Gtr., Bass, Main Syn., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a complex texture with multiple melodic lines in the woodwinds and strings, and a rhythmic foundation provided by the percussion and bass. The Main Syn. part includes a prominent melodic line in the upper register. The overall style is characteristic of late 20th-century orchestral music.

00:04:53:12 **molto rit.** 00:04:55:25 00:04:59:03  $\text{♩} = 70$  As gentle as possible 00:05:02:16 00:05:05:28

127 Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xyl. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:05:09:11 00:05:12:24 00:05:16:07 00:05:19:20 00:05:23:03

132 Fl. Hp. 00:05:36:16 00:05:39:28 00:05:43:11 00:05:36:24 00:05:40:17

137 Fl. Crot. Crot. Glock. Main Syn. Hp. #Low Synth: FX 07 (Echoes)

00:05:43:20 00:05:47:03 00:05:50:16 00:05:53:28 00:05:57:11 00:06:00:24

Fl. flutes 1 and 2

Hn. 4<sup>th</sup> horn only

Crot. p

Glock. p

Vib. p

Main Syn. Slow Synth. FX 07 (Echoes)

Hp. p

00:06:04:07 00:06:07:20 00:06:11:03 00:06:14:16 00:06:17:28

Fl. 148

Dr. mp

Crot. mp

Dulc. mp

Vib. mp

Main Syn. mp

Hp. mp

Vln. I p mp

Vln. II p mp

Vla. p mp

Vc. p mp

Cb. p mp

00:06:21:11 00:06:24:24 00:06:28:07 00:06:31:20 00:06:35:03

153

Dr.

Dulc.

Vib.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:06:38:16 00:06:41:28 00:06:45:11 00:06:48:24 00:06:52:07

158

Dr.

*mp*

Dulc.

Vib.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:06:55:20

00:06:59:03

00:07:02:16

00:07:05:28

00:07:09:11  $\text{♩} = 100$  Moderate

163

Picc. *mf*

Fl.

Ob.

C. A. *mf*

Cl.

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Dr. *mp*

Crot. *mf*

Dulc. *mf*

Glock. *mf*

Vib. *mf*

E. Gtr. *mf* clean

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:07:11:14      00:07:13:17      00:07:15:20      00:07:17:23      00:07:19:26      00:07:21:29

168

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Croc. Dulc. Glock. E. Gtr. Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:07:24:02      00:07:26:05      00:07:28:08      00:07:30:11      00:07:32:14      00:07:34:17      00:07:36:20

174

Picc.

Ob.

C. A.

Bsn.

Tpt.

Tbn.

B. Tbn.

Tba.

Crot.

Dulc.

Glock.

E. Gtr.

Main Syn.

Sup. Syn.

Hp.

Keyboards: Harpsichord *mf*

Keyboards: Harpsichord *mf*

Sequenced Keyboards: Harpsichord *mf*

Sequenced *mf*

00:07:38:23      00:07:40:26      00:07:42:29      00:07:45:02      00:07:47:05      00:07:49:08

181

Ob.

Dr.

Dulc.

Vib.

Main Syn.

Sup. Syn.

Vln. I

Keyboards: Harpsichord *mf*

free-scores.com *mf*



00:07:51:11      00:07:53:14      00:07:55:17      00:07:57:20      00:07:59:23      00:08:01:26

187

Ob.

C. A.

Cl.

Bsn.

Dr.

W. Bl.

Dulc.

Vib.

Main Syn.

Sup. Syn.

Vln. I

Vln. II

Vla.

*mf*

*mf*

00:08:03:29      00:08:06:02      00:08:08:05      00:08:10:08      00:08:12:11      00:08:14:14

193

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Dr.

Dulc.

Vib.

Main Syn.

Sup. Syn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

199


This page contains the musical score for measures 199 through 205. The score is arranged in a standard orchestral format with the following parts from top to bottom:


- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. A. (Clarinet in A)
- Cl. (Clarinet in Bb)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Tenor Trombone)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Dr. (Drum)
- Dulc. (Dulciana)
- Glock. (Glockenspiel)
- Vib. (Vibraphone)
- E. Gtr. (Electric Guitar)
- Bass
- Main Syn. (Main Synthesizer)
- Sup. Syn. (Supernatural Synthesizer)
- Hp. (Harp)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)


The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The page number 199 is located in the top left corner of the staff area.


00:08:31:08      00:08:33:11      00:08:35:14      00:08:37:17      00:08:39:20      00:08:41:23


206

Picc. 


Fl. 


Ob. 


C. A. 

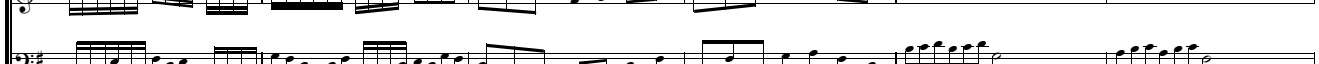
Cl. 


Bsn. 


Hrn. 


Tpt. 


Tbn. 


B. Tbn. 


Tba. 


Dr. 

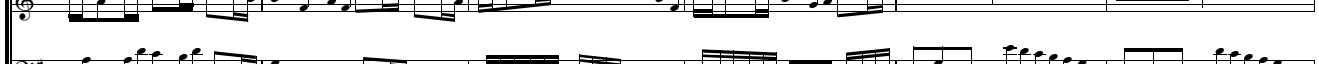
Dulc. 


Vib. 


E. Gtr. 


Bass 


Main Syn. 


Sup. Syn. 


Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



00:08:53:13

00:08:54:18

00:08:55:23

00:08:57:13

217

Picc.  
Fl.  
Ob.  
C. A.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Tub. B.  
E. Gtr.  
Bass  
Main Syn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

00:08:59:03

00:09:00:23

00:09:02:13

227

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Xylor.

Xyl.

E. Gtr.

Bass

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:09:04:13

00:09:06:23

00:09:09:03

224

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Xylor.

Tub. B.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:09:10:13 227 00:09:11:23 00:09:13:03 00:09:14:13

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Xylor. Xyl. Tub. B. Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.



00:09:15:23 00:09:17:03 00:09:18:13 00:09:19:23  $\text{♩} = 110$  00:09:21:29 00:09:24:04

237

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Vib.

E. Gtr.

Bass

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Distorted

Pad 03 (Polysynth)

Pad 03 (Polysynth)

00:09:26:10      00:09:28:15      00:09:30:21      00:09:32:26      00:09:34:15      00:09:36:04

237

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xyl. Vib. E. Gr. Bass

Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:09:38:10      00:09:40:15      00:09:42:21      00:09:44:10

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Dulc.  
Xyl.  
Vib.  
E. Gr.  
Bass  
Main Syn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

243

free-scores.com

00:09:45:29      00:09:47:10      00:09:48:21      00:09:50:18      00:09:52:23

247

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Dulc. Vib. E. Gtr. Bass

Main Syn. Sup. Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

Ad Lib.  
Fast Synth: Lead 02 (Saw)