

Framtiden

ca. 10" ca. 10" ca. 10" ca. 10" ca. 10" ca. 20"

Flute

Clarinet in Bb

Repeat for ca. 1' 10"

ppp

Arpeggiando ad lib.
ca. 10"
clean sound

ca. 10" ca. 10" ca. 10" ca. 10" ca. 20" l. s.

dim. at end
and let notes ring out thus
creating a smoother transition

Electric Guitar

Violin

Viola

Violoncello

7 ♩ = 98

Fl.

Cl.

T.-t. *mf* 1. To Vib.

E. Gtr.

♩ = 98
molto sul pont.

Vln. *ppp*

Vla.

Vc.

9

Fl.

Cl.

T.-t.

E. Gtr.

Vln.

Vla.

Vc.

p

p

11

Fl.

Cl.

T.-t.

E. Gtr.

Vln.

Vla.

Vc.

mf

mf

13

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

p 3 *mf* 5

pp 3 *p* 3 *mf*

pp 3 *p* 3 *mf*

pp *p* *mf*

15

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

pp 3 *gliss.* *p*

p 3 *mf*

mf *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf* 3 *mf*

17 *flz.*
f
ord.
p — *mf* — *p*
ord.
p — *mf* — *p*

Vib.
f
flz.

E. Gtr.

Vln.
f — *p*
mf — *p* — *mf*

Vla.
f
p — *mf*

Vc.
p — *fp* — *mf* — *p*

19 *flz.* *ord.*
mf — *p* — *mf* — *f*
flz. *ord.*
mf — *p* — *f* — *p*

Vib.
pp — *p*

E. Gtr.

Vln.
p — *mf* — *p* — *mf* — *p*

Vla.
p — *mf* — *p* — *f*

Vc.
mf — *p* — *f*

21

Fl. *p* *mf* *p* flz. ord. flz. ord. *ff* *mf* 5

Cl. *mf* flz. ord. *ff* flz. 3

Vib. To T.-t.

E. Gtr. 5 5 5 5 5 5

Vln. *mf* *p* *f* 3

Vla. *p* *f* *mf*

Vc. *p* *f* 5 5 5

23

Fl. flz. ord. flz. ord. *f*

Cl. 3 ord. *f* flz. 3

Vib. Tam-tam

E. Gtr. 5 5 5 5

Vln. 3 *mf*

Vla. *f* *mf*

Vc. 5 gliss. gliss. gliss. *mf*

6

25

Fl. *p*

Cl. *p* ord. 3

T.-t. *pp*

E. Gtr. 5 gliss.

Vln. *p*

Vla. *p*

Vc. *p* 5 gliss.

26

Fl. 5 6 flz. ord. *f* *ff* tr

Cl. 5 flz. 3 ord. flz. ord. *f* *ff* tr

T.-t. *f*

E. Gtr. gliss. pitches appx. 5 5 5 5 5 5 5 5 5 5 tr

Vln. *ff* tr

Vla. *f* *ff* tr

Vc. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. *ff* tr

Fl. 

Cl. 

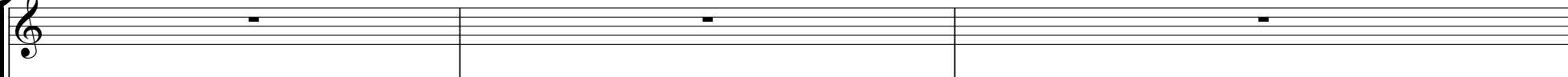
T.-t. 


E. Gtr. 

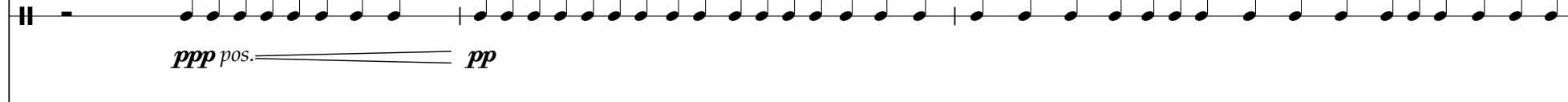
Vln. 

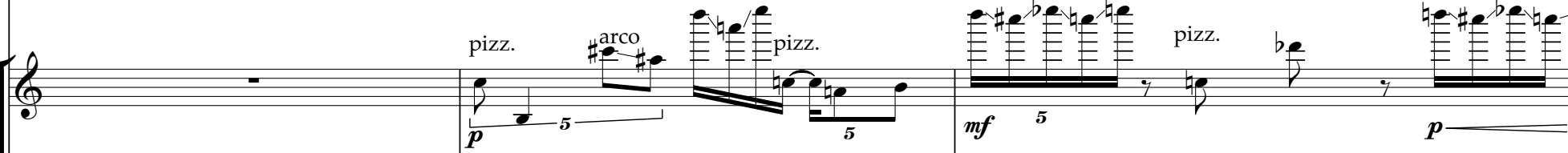
Vla. 

Vc. 

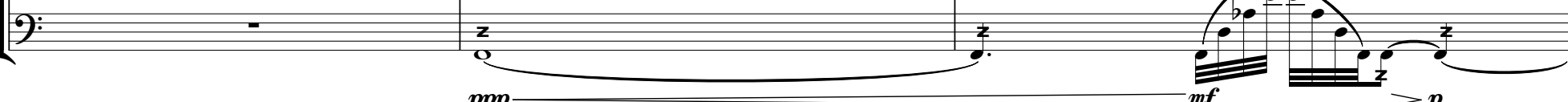
Fl. 

Cl. 

T.-t. 

Vln. 

Vla. 

Vc. 

8

39

Fl. *mf*

Cl.

T.-t.

Vln. pizz. *mf* arco *gliss.* *p*

Vla.

Vc. *mf*

41

Fl. flz. ord. flz.

Cl. 3

T.-t. *mf* l.v. To T. Bl.

Vln. pizz. *mf* arco *gliss.*

Vla. 3 *p* *mf*

Vc. *p* *mf*

10 47

Fl.

Cl.

T. Bl.

E. Gtr.

Vln.

Vla.

Vc.

49

Fl.

Cl.

T. Bl.

Vln.

Vla.

Vc.

51

Fl. *flz.* *ord.* *flz.* *ord.* 11

Cl.

T. Bl.

Vln.

Vla.

Vc.

53

Fl. *flz.* *ord.*

Cl. *flz.*

T. Bl.

Vln.

Vla.

Vc.

12

55

Fl. *f* 3 flz. ord.

Cl. *f* ord.

T. Bl. *f*

E. Gtr.

Vln. *f* 5 *gliss.*

Vla. 3

Vc. *f* 5 5 5

57

Fl. flz. ord.

Cl. 5 flz. ord.

T. Bl. 5 5

E. Gtr. Distorted sound 5 5 5

Vln. *gliss.*

Vla. 5

Vc. 5 5 5 5 *gliss.* *gliss.*

59

Fl. *mf* flz. ord. flz. 13

Cl. *mf*

T. Bl. *mf*

E. Gtr.

Vln. *mf* appx. pitches gliss. 5 5 5 5

Vla. *mf*

Vc. *mf* gliss.

61

Fl. flz. ord. flz.

Cl.

T. Bl.

E. Gtr. clean sound

Vln. 5 5 5 5 5 5 5 5

Vla.

Vc.

14 63 ord.

Fl. *p*

Cl. *p*

T. Bl. To T.-t. Tam-tam

E. Gtr. *p*

Vln. *p* 5 5 5 5

Vla. *p*

Vc. *p*

flz.

ord.

65 flz. ord. flz. ord. flz. ord. flz. ord.

Fl. *mf*

Cl. *mf*

T.-t. *p*

ppp
Mute strings /w left hand.
Play scratching sounds with
pick while moving L. H. up
and down the strings
distorted sound

Vln. *mf* 5 5 5 5

Vla. *mf*

Vc. *mf* 5 5

appx. pitches
gliss.

67 ord. flz. ord. 15

Fl. *f*

Cl. *f*

T.-t. *mf*



Vln. *f*

Vla. *f*

Vc. *f*

69 flz. ord. flz. ord. flz. ord. flz.

Fl. *ff*

Cl. *ff*

T.-t. *f*



Vln. *ff*

Vla. *ff*

Vc. *ff*

16 71 ord. flz. ord.

Fl.

Cl.

T.-t.

Vln.

Vla.

Vc.

73 flz. ord. flz. ord.

Fl.

Cl.

T.-t.

Vln.

Vla.

Vc.

p

Cadenza

Tempo Rubato

E. Gtr. *mf*

E. Gtr.

Swells with volume knob from *n* to *mf*

E. Gtr.

Mute strings /w left hand.
Play scratching sounds with pick while moving the left hand up and down the strings ca. 15"

molto vib.

Fl. *ppp* *p* *pp* *p* *pp*

Cl. *ppp* *p* *pp* *p* *pp*

T.-t. *mp* *p*

Vibraphone

Increasing speed then going back to normal, repeat regularly arpeggiando ad lib. sempre clean sound

E. Gtr. *ppp* *mp ad lib.*

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

Vla. *ppp* *p* *pp* *p* *pp*

Vc. *ppp* *p* *pp* *p* *pp*

con sord. senza vib. molto sul pont.

ord.

103

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

molto sul pont.

8^{va}

108

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

arpeggiando ad lib. sempre

pp

113

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

Detailed description: This system contains measures 113 through 116. The Flute part (Fl.) has whole notes in measures 113-115 and a triplet of eighth notes in measure 116. The Clarinet part (Cl.) has triplets of eighth notes in measures 113, 115, and 116. The Vibraphone part (Vib.) features eighth-note patterns with triplets and quintuplets. The Electric Guitar part (E. Gtr.) has a whole note chord in measures 114 and 116. The Violin part (Vln.) has a continuous eighth-note pattern with slurs. The Viola part (Vla.) has a whole note chord in measures 113-115 and a triplet of eighth notes in measure 116. The Violoncello part (Vc.) has a triplet of eighth notes in measure 115.

117

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

Detailed description: This system contains measures 117 through 120. The Flute part (Fl.) has triplets of eighth notes in measures 117 and 118, and whole notes in measures 119 and 120. The Clarinet part (Cl.) has a whole note chord in measure 118 and a triplet of eighth notes in measure 120. The Vibraphone part (Vib.) has eighth-note patterns with triplets and quintuplets. The Electric Guitar part (E. Gtr.) has a whole note chord in measure 118. The Violin part (Vln.) has a continuous eighth-note pattern with slurs. The Viola part (Vla.) has a triplet of eighth notes in measure 118 and a whole note chord in measures 119-120. The Violoncello part (Vc.) has triplets of eighth notes in measures 117, 119, and 120.

121

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

8^{va}

125

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

8^{va}

128

Fl.

Cl.

Vib.

E. Gtr.

Vln.

Vla.

Vc.

3

5

3

Detailed description: This page of a musical score, numbered 21, contains seven staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) staves at the top show a melodic line starting at measure 128, with a long slur spanning across the first and second measures. The Vibraphone (Vib.) staff features a rhythmic pattern of eighth notes, with a triplet of three notes in the first measure and a quintuplet of five notes in the second measure. The Electric Guitar (E. Gtr.) staff is mostly silent, with a few notes in the first measure. The Violin (Vln.) staff has a complex melodic line with many slurs and a triplet of three notes in the second measure. The Viola (Vla.) and Violoncello (Vc.) staves at the bottom play sustained, low-frequency notes, each with a long slur across the first and second measures.