Pitch Resources for New Music: an Integrated Approach to Instrument Development and Composition

Volume II: Composition Portfolio

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A thesis submitted in partial fulfilment of the requirements of

London Metropolitan University

for the degree of Doctor of Philosophy

December 2014

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Composition Portfolio

	Title	Ref. to Score	Ref. to DVD1	Ref. to CD	Year
Conic bellophone studies	*Study No 1. One row study* (originally for the *trapezoidal conic bellophone*, Pr. 3)	Sc. 1	DVD1-tk 1 (s. AV-score) DVD1-tk 12 (live, 3rd row) DVD1-tk 13 (live, 1st row)	CD-tk 1 (sampled) CD-tk 12 (live, 3rd row) CD-tk 13 (live, 1st row)	2004
	Study No 2. Chess study (originally for the *square conic bellophone*, Pr. 4)	Sc. 2 (a/b)	DVD1-tk 2 (s. AV-layout)	CD-tk 2 (sampled)	2004
	Study No 3. Glissando study (originally for the *rectangular conic bellophone*, Pr. 5)	Sc. 3	DVD1-tk 3 (s. AV-score)	CD-tk 3 (sampled)	2005
	Study No 4. Timbral study (originally for the *concentric conic bellophone*, Pr. 6)	Sc. 4	DVD1-tk 4 (s. AV-layout)	CD-tk 4 (sampled)	2005
	Study No 5. Polyrhythmic study (originally for the *3S conic bellophone*, Pr. 7)	Sc. 5	DVD1-tk 5 (s. AV-score)	CD-tk 5 (sampled)	2005
	Study No 6. Pasacalles (4 hands) (originally for the *16S conic bellophone*, Pr. 8)	Sc. 6	DVD1-tk 6 (s. AV-score)	CD-tk 6 (sampled)	2006
	Study No 7. Mollienaire (4 hands) (originally for the *16S conic bellophone*, Pr. 8)	Sc. 7	DVD1-tk 7 (s. AV-score)	CD-tk 7 (sampled)	2006
Improv. Patterns	*Improv. patterns I. Duet* (*cb.* 4 hands) (originally for the *16S conic bellophone*, Pr. 8)	Sc. 8	DVD1-tk 8 (live, Wild Dog)	CD-tk 8 (live, Wild Dog)	2005
	Imrpov. patterns II. Soleá (*cb*, 96-et Gt) (originally for the *16S conic bellophone*, Pr. 8)	Sc. 9	DVD1-tk 9 (live, MAN) DVD1-tk 14 (live, UKM2)	CD-tk 9 (live, MAN) CD-tk 14 (live, UKM2)	2007
Ensemble works	*Autumn* (originally for the *16S conic bellophone*, Pr. 8)	Sc. 10	DVD1-tk 10 (live, UKM2)	CD-tk.10 (live, UKM2)	2004-2007
	Seasons (originally for the *extended conic bellophone*, Pr. 9)	Sc. 12	-	-	2007-
Preludes	*Prelude No 1* (originally for the *extended conic bellophone*, Pr. 9)	Sc. 11	DVD1-tk 11 (s. AV-score)	CD-tk 11 (sampled)	2003-2009

Conic bellophone studies

(Sc. 1 - Sc. 7)

Study No 1

One row study

♩=120

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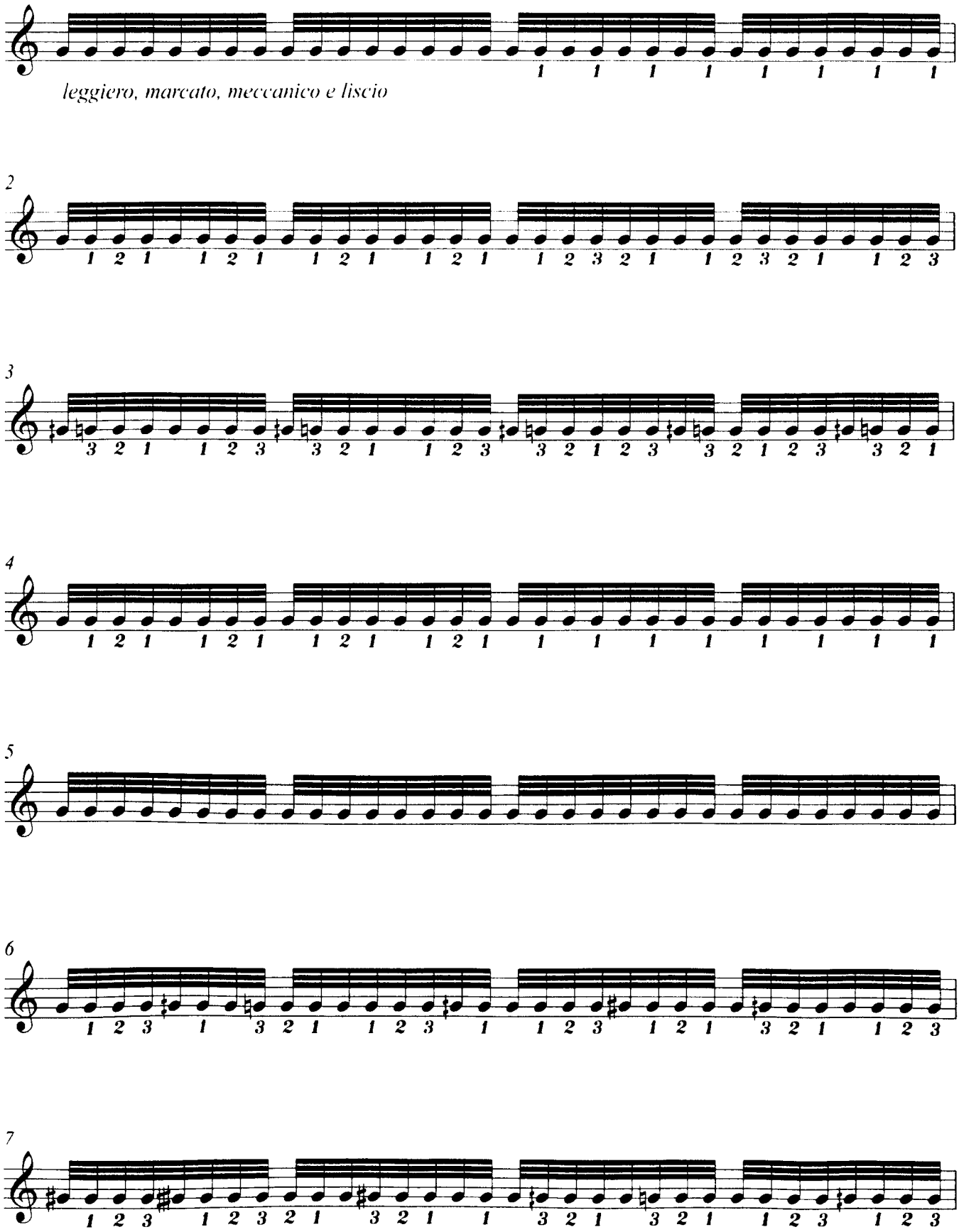
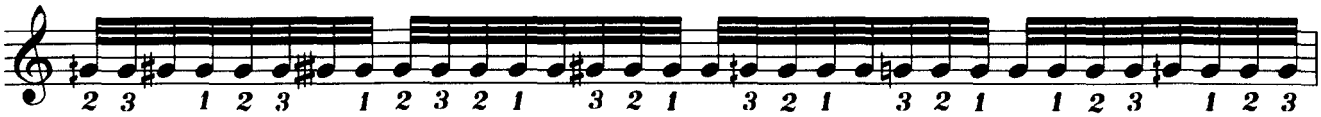


written: 2004	DVD1-tk 1 (s. AV-score) DVD1-tk 12 (live. 3rd row) DVD1-tk 13 (live. 1st row)	CD-tk 1 (sampled) CD-tk 12 (live. 3rd row) CD-tk 13 (live. 1st row)	Sc. 1

8



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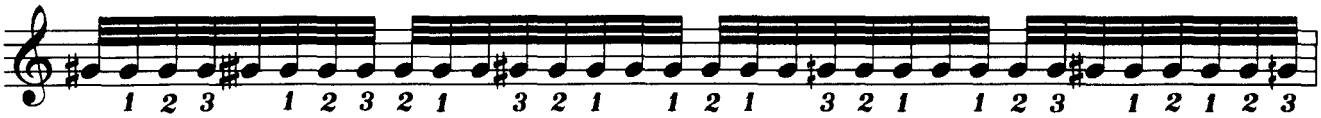

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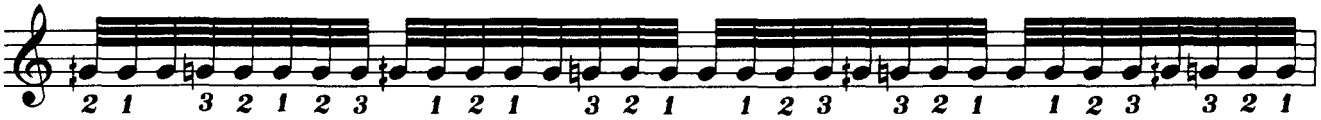

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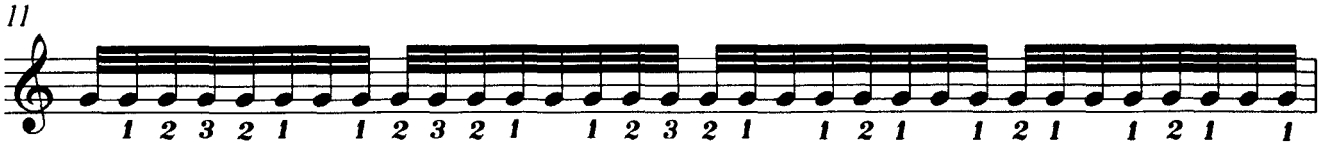

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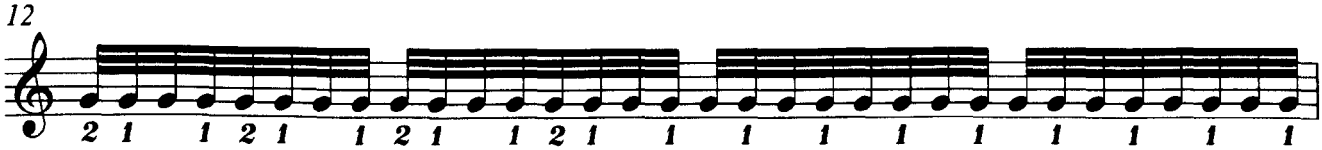

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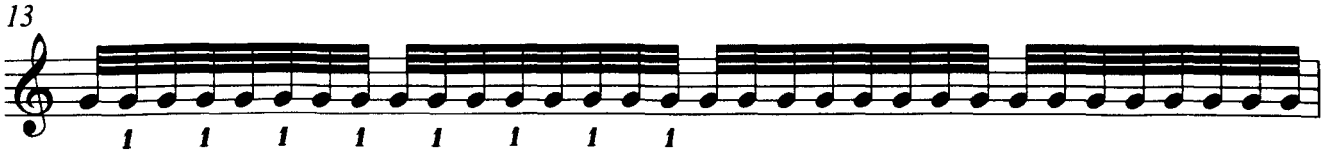

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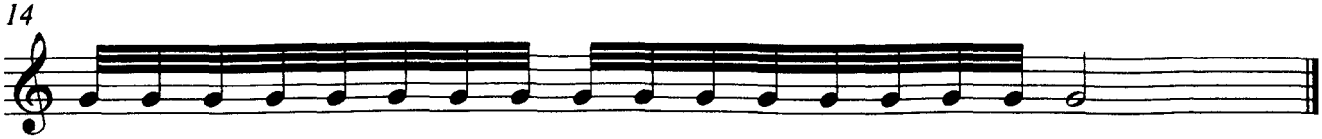

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Study No 2

Chess study

(numerical notation)

Moderato ♩ = **108**

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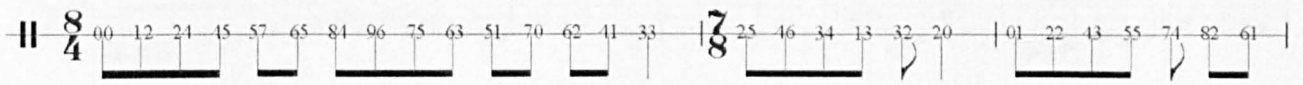

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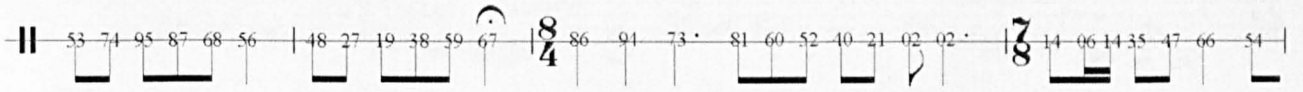

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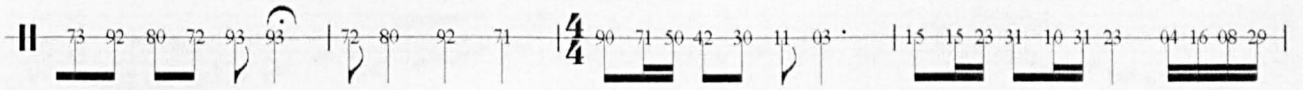

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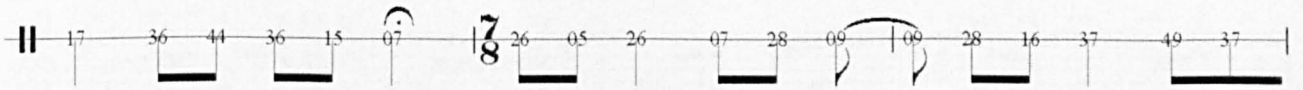

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DVD1-tk 2 (s. AV-layout) CD-tk 2 (sampled) written: 2004	Sc. 2(a)

Study No 2

Chess study

(Reinhard notation)

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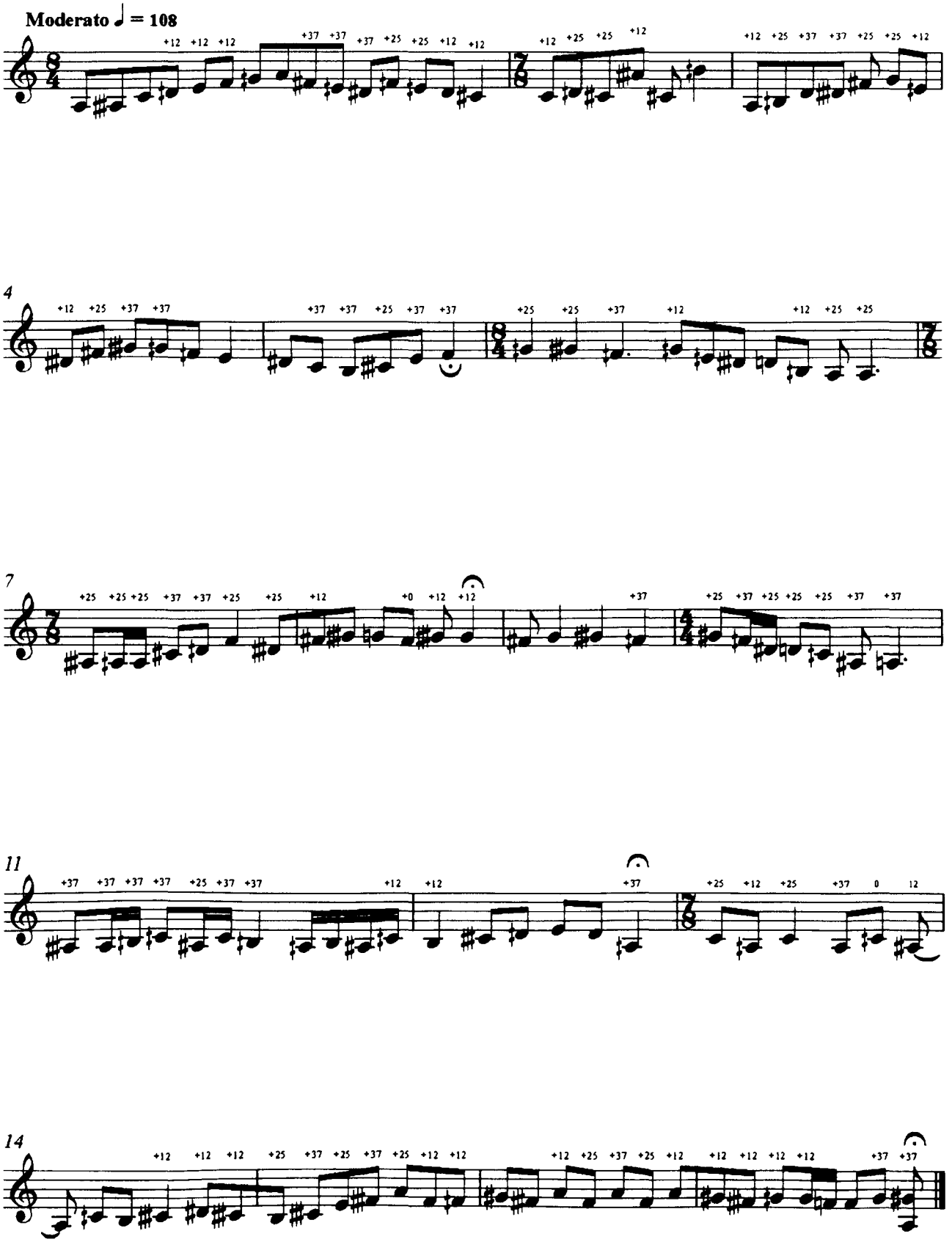

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DVD1-tk 2 (s. AV-layout)
CD-tk 2 (sampled)
written: 2004

Sc. 2(b)

Study No 3

Glissando study

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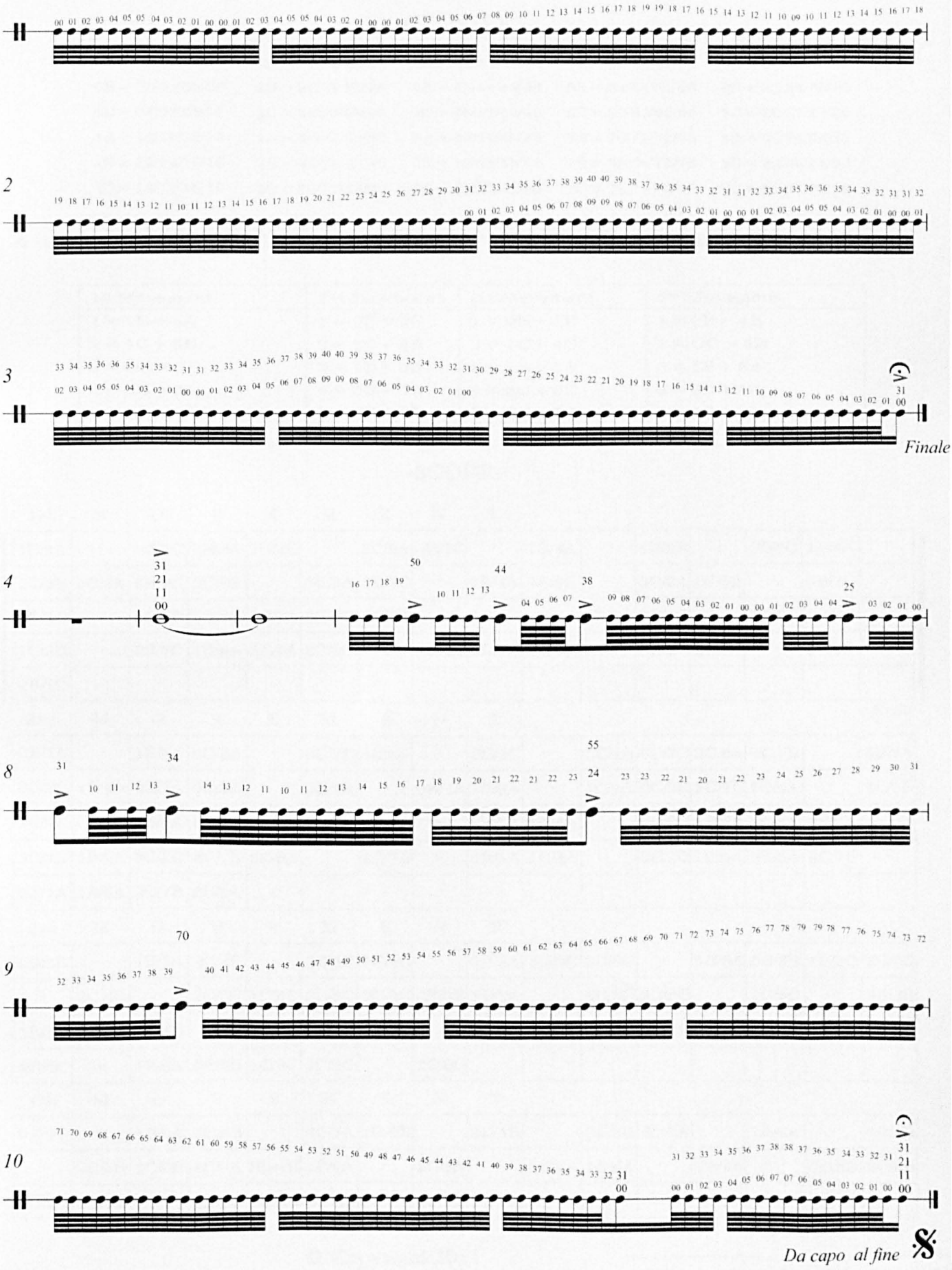

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DVD1-tk 3 (s. AV-score)
CD-tk 3 (sampled)
written: 2005

Sc. 3

Study No 4

Timbral study

(cluster-boxed notation)

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-CLUSTERS-

0A = 00/01/02/03	2A = 20/21/22/23	4A = 40/41/42/43	6A = 60/61/62/63	8A = 80/81/82/83
0B = 03/04/05/06	2B = 23/24/25/26	4B = 43/44/45/46	6B = 63/64/65/66	8B = 83/84/85/86
0C = 06/07/08/09	2C = 26/27/28/29	4C = 46/47/48/49	6C = 66/67/68/69	8C = 86/87/88/89
1A = 10/11/12/13	3A = 30/31/32/33	5A = 50/51/52/53	7A = 70/71/72/73	9A = 90/91/92/93
1B = 13/14/15/16	3B = 33/34/35/36	5B = 53/54/55/56	7B = 73/74/75/76	9B = 93/94/95/96
1C = 16/17/18/19	3C = 36/37/38/39	5C = 56/57/58/59	7C = 76/77/78/79	9C = 96/97/98/99

-A SUGGESTION FOR SUBSTITUTING 2 CLUSTER COMBINATIONS FOR NUMBERS IN THE SCORE-

1st Movement	2nd Movement	3rd Movement	4th Movement
1 = 1B + 4A	1 = 0C + 2C	1 = 0B + 3B	1 = 0B + 4B
2 = 1C + 6B	2 = 1C + 4A	2 = 1C + 4C	2 = OC + 5B
3 = OB + 7C	3 = 1B + 5A	3 = 1B + 5A	3 = 1B + 6A
4 = 3C + 9A	4 = 0B + 7A	4 = 2C + 6C	4 = 3C + 7A
5 = 2C + 9C	5 = 3C + 7B	5 = 3C + 8C	5 = 2C + 8B
	6 = 2C + 8A		6 = 1C + 9B

-SCORE-

1st M O V E M E N T

1B/4A	-	0B/7C	1B/4A	2C/9C	-	3C/9A	0B/7C	-	1B/4A	-	1C/6B	-	0B/7C	1B/4A	-
1C/6B	3C/9A	0B/7C	2C/9C	-	3C/9A	0B/7C	-	1B/4A	2C/9C	-	3C/9A	1C/6B	-	0B/7C	-
1B/4A	-	1C/6B	0B/7C	3C/9A	2C/9C	3C/9A	-	1C/6B	-	1B/4A	2C/9C	-	3C/9A	0B/7C	-
1C/6B	-	0B/7C	1B/4A	3C/9A	2C/9C	-	1C/6B	0B/7C	1B/4A	-	2C/9C	3C/9A	-	1C/6B	-
0B/7C	-	-	-												

finale

2nd M O V E M E N T

0B/7A	-	1B/5A	2C/8A	-	3C/7B	1C/4A	-	0C/2C	-	1C/4A	0C/2C	2C/8A	3C/7B	-	0B/7A
0C/2C	1C/4A	0B/7A	2C/8A	-	3C/7B	-	0B/7A	1B/5A	-	1C/4A	0C/2C	3C/7B	2C/8A	-	3C/7B
1C/4A	-	1B/5A	0B/7A	1C/4A	2C/8A	3C/7B	-	0B/7A	1C/4A	-	0C/2C	1B/5A	2C/8A	0B/7A	-
3C/7B	1B/5A	0C/2C	3C/7B	2C/8A	-	3C/7B	-	1B/5A	1C/4A	-	0C/2C	1C/4A	2C/8A	3C/7B	-
0B/7A	1B/5A	3C/7B	2C/8A	-	-	-	-								

3rd M O V E M E N T

0B/3B	-	1B/5A	2C/6C	-	3C/8C	1C/4C	-	1B/5A	3C/8C	2C/6C	-	1B/5A	0B/3B	1C/4C	2C/6C
-	3C/8C	-	2C/6C	1C/4C	3C/8C	2C/6C	0B/3B	1B/5A	-	3C/8C	2C/6C	-	1C/4C	-	0B/3B
1B/5A	2C/6C	3C/8C	-	1C/4C	0B/3B	1B/5A	-	2C/6C	3C/8C	-	1C/4C	-	1B/5A	0B/3B	3C/8C
2C/6C	-	1B/5A	0B/3B	1C/4C	3C/8C	-	2C/6C	-	-	-	-				

4th M O V E M E N T

0B/4B	-	1B/6A	2C/8B	-	3C/7A	1C/9B	-	0C/5B	-	2C/8B	3C/7A	-	1B/6A	-	0B/4B
-	0C/5B	1C/9B	3C/7A	0B/4B	1B/6A	-	2C/8B	-	3C/7A	1B/6A	-	0B/4B	-	0C/5B	2C/8B
3C/7A	1C/9B	-	0B/4B	1B/6A	2C/8B	-	1C/9B	3C/7A	-	0C/5B	-	-	-	-	-

Da capo al fine 𝄋

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DVD1-tk 4 (s. AV-layout)
CD-tk 4 (sampled)
written: 2005

Sc. 4

Study No 5

Polyrhythmic study

(numerical notation)

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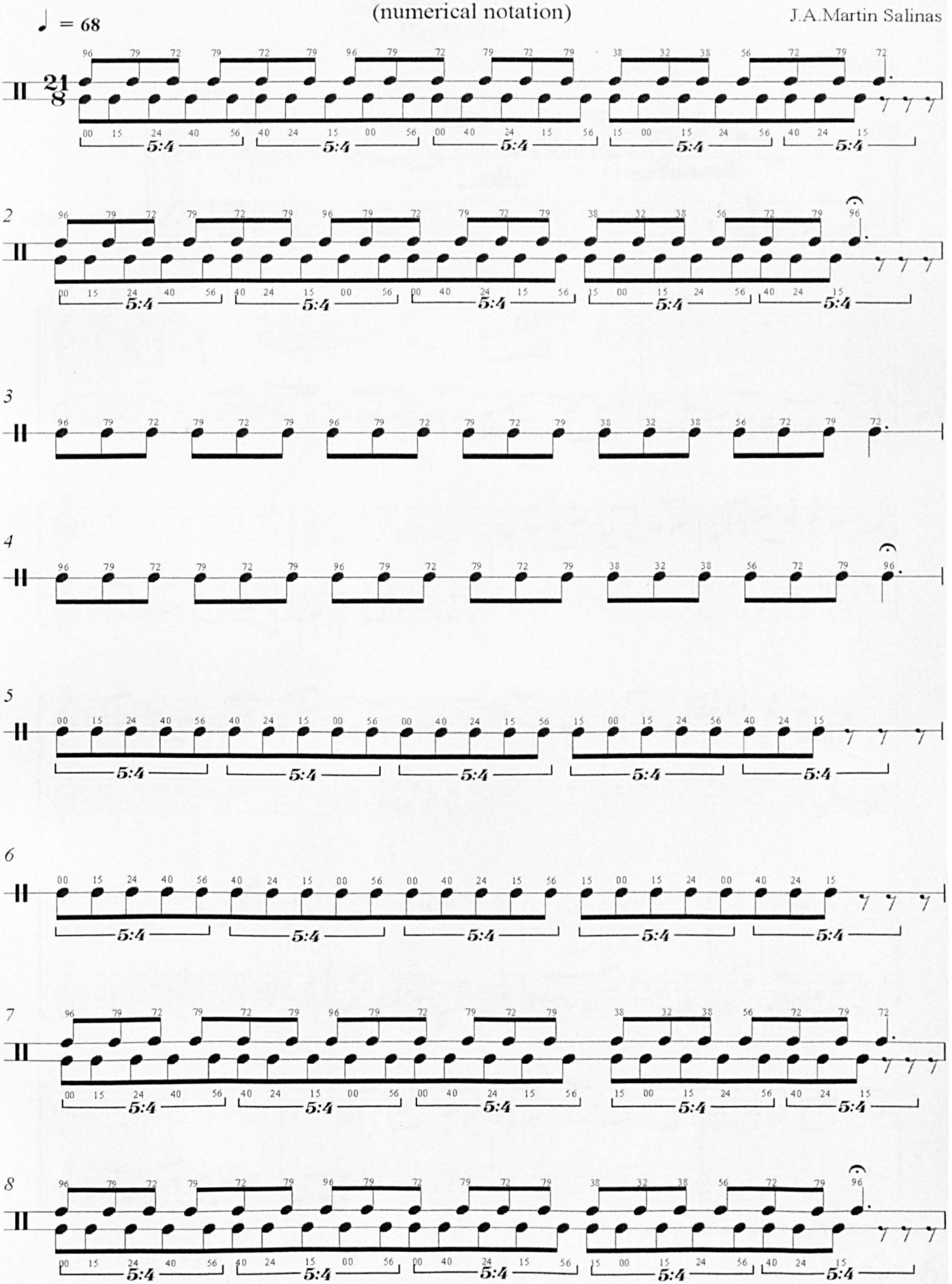

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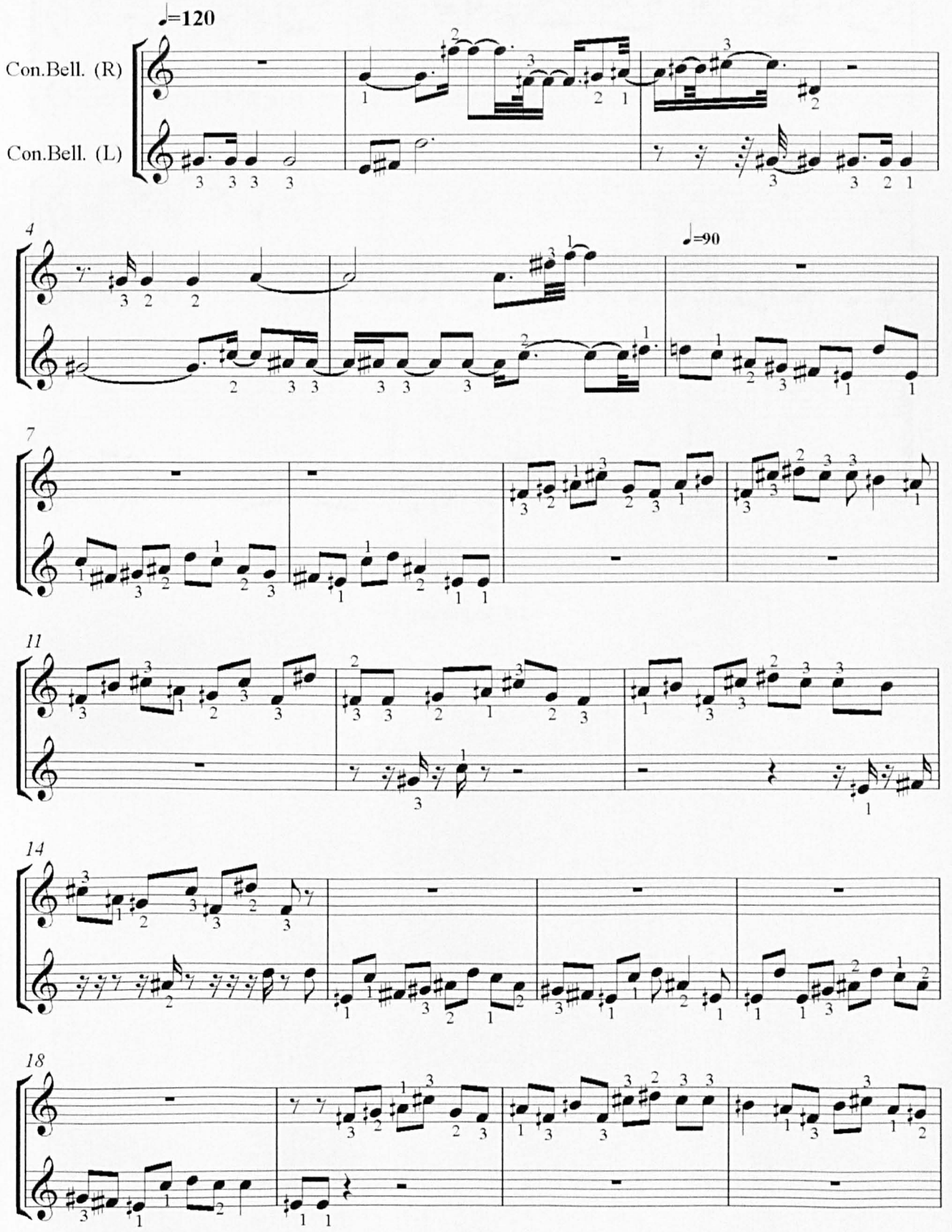
DVD1-tk 5 (s. AV-score)
CD-tk 5 (sampled)
written: 2005

Sc. 5

Study No 6

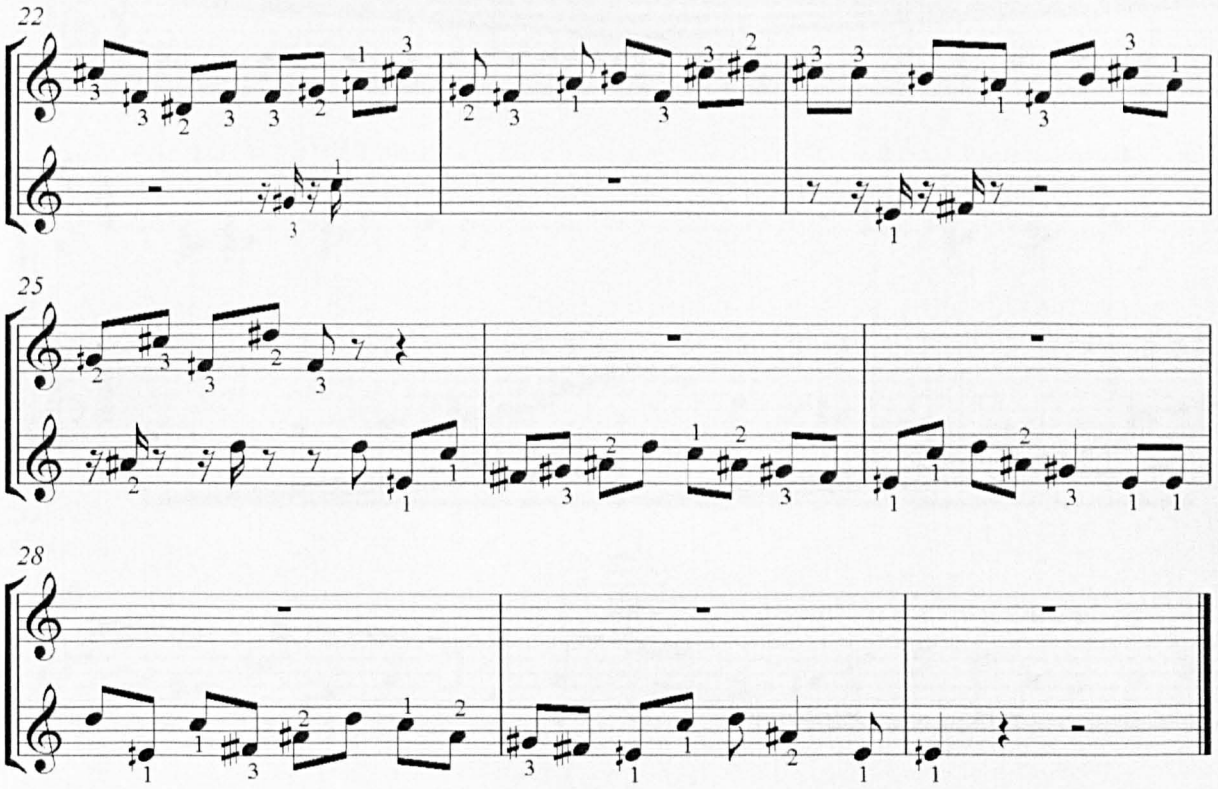
Pasacalles

J.A.Martin Salinas



DVD1-tk 6 (s. AV-score)
CD-tk 6 (sampled)
written: 2006

Sc. 6



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Study No 7

Mollienaire

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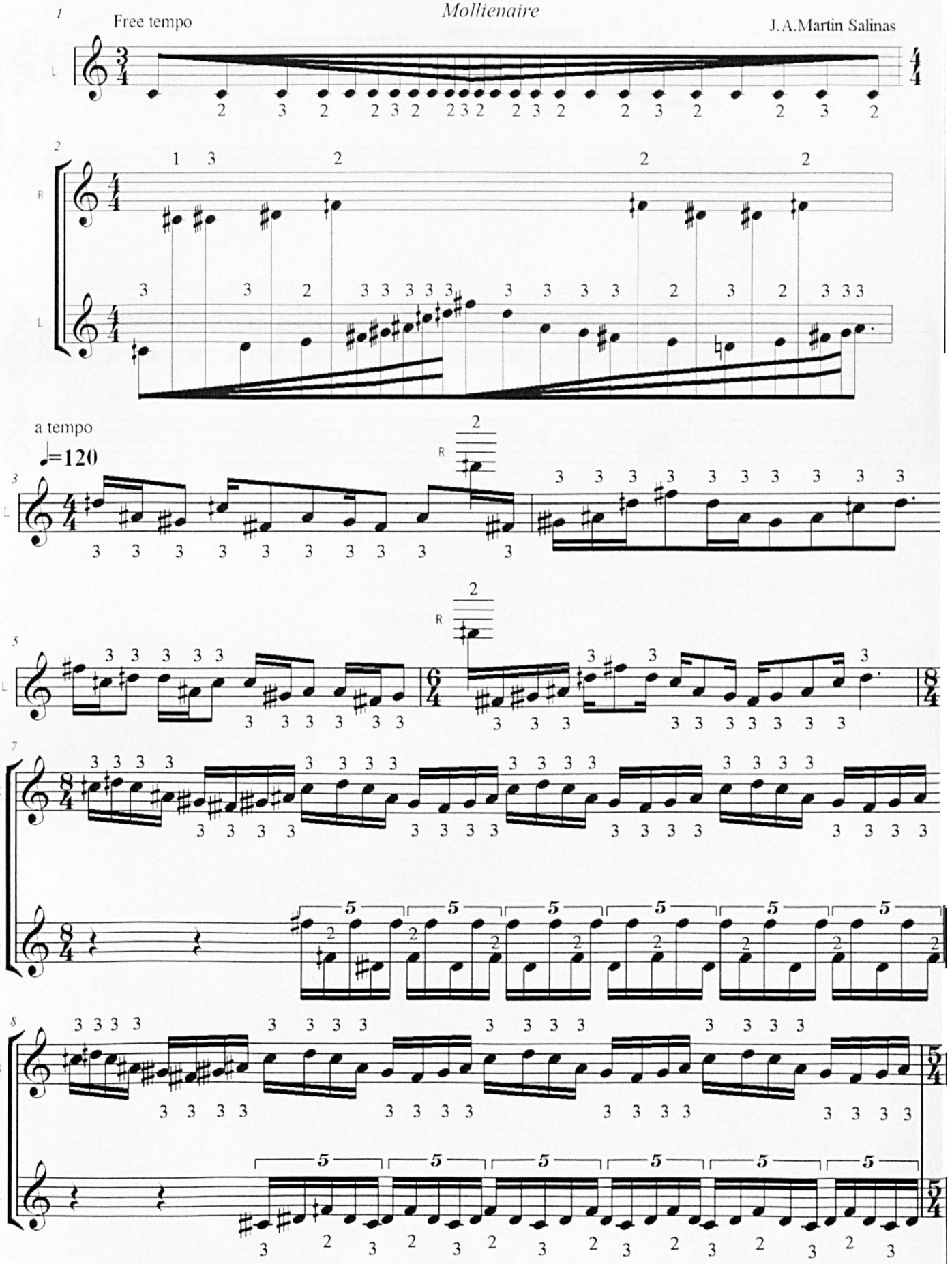
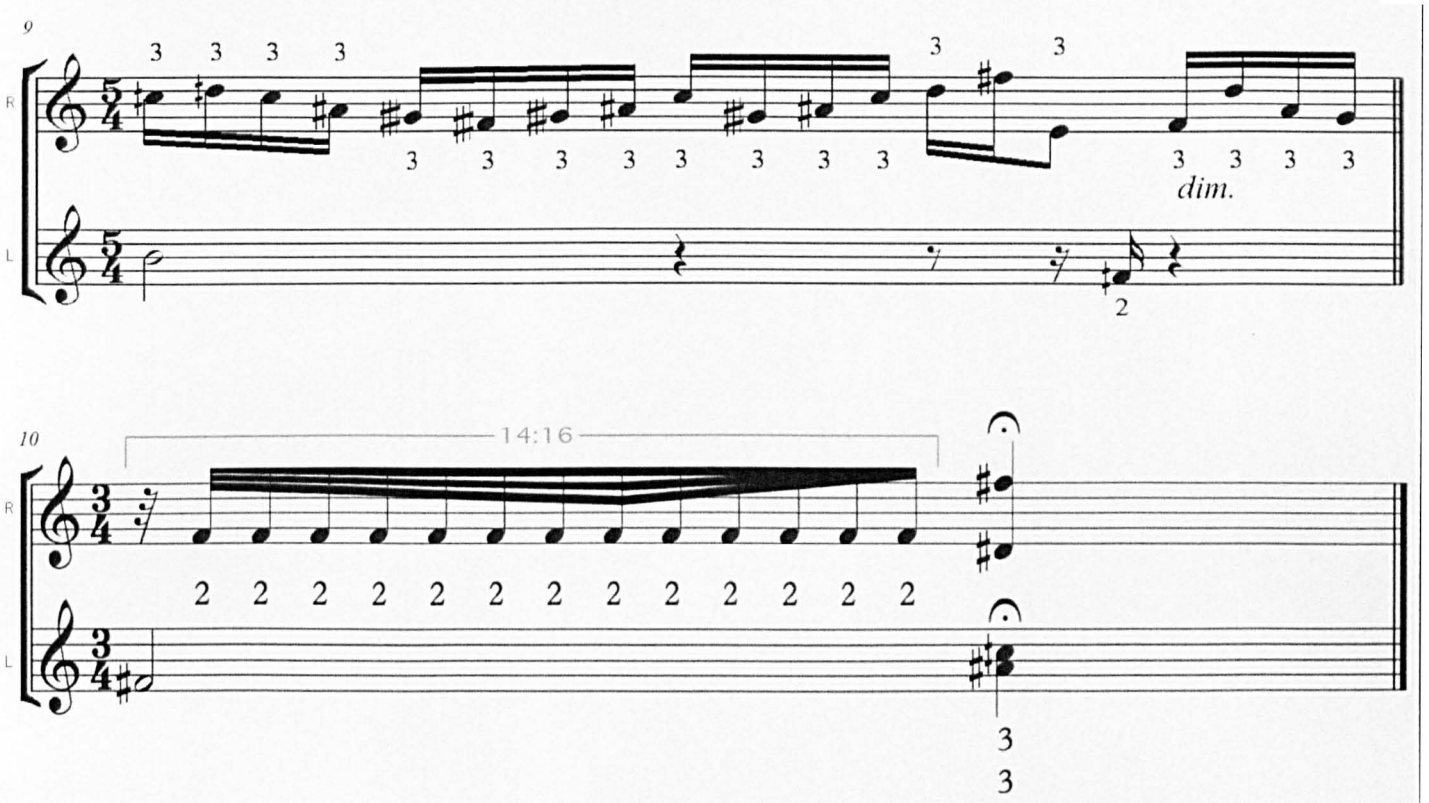


DVD1-tk 7 (s. AV-score)
CD-tk 7 (sampled)
written: 2006

Sc. 7



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Improvisatory patterns

(Sc. 8 / Sc. 9)

Improvisatory patterns I

Duet

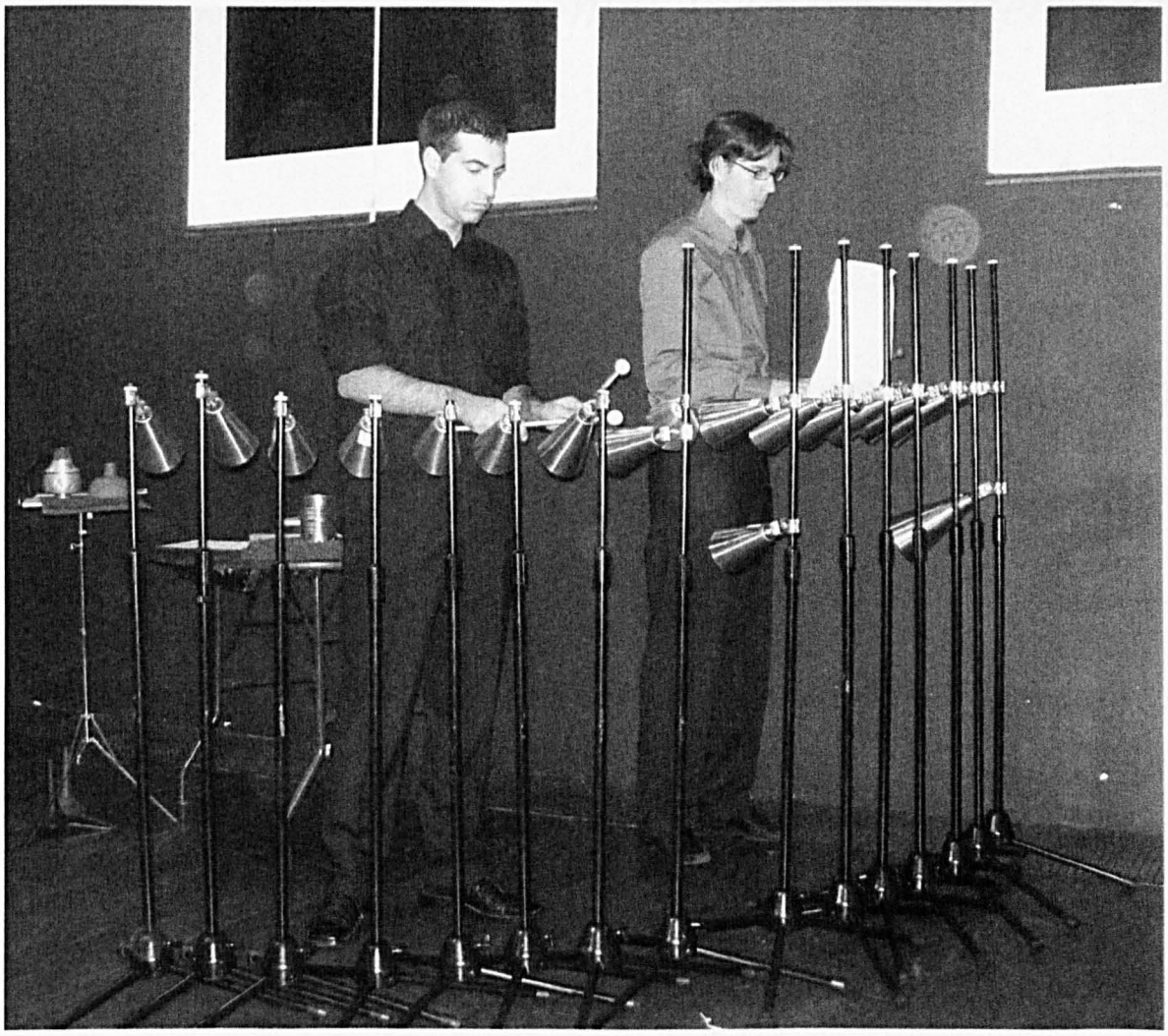
(*conic bellophone* four hands, Sc. 8)

Improvisatory Patterns I. Duet

(*conic bellophone* 4 hands)

Both players, with a row of 8 bells each, the lowest row in quartertone steps and the higher row (a third above) in eighthtone steps, were asked to improvise with parallel exercises going up and down the pitch range at different speeds.

The notes and exercises were not written but discussed with the players so there is no score as such, but the documented performance on DVD1-tk. 8 and CD-tk. 8.



Petar Curic and Lee Ferguson (from left to right) playing the *Improvisatory pattern I (Duet).*

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DVD1-tk 8 (live, Wild Dog) CD-tk 8 (live, Wild Dog) written: 2005	Sc. 8

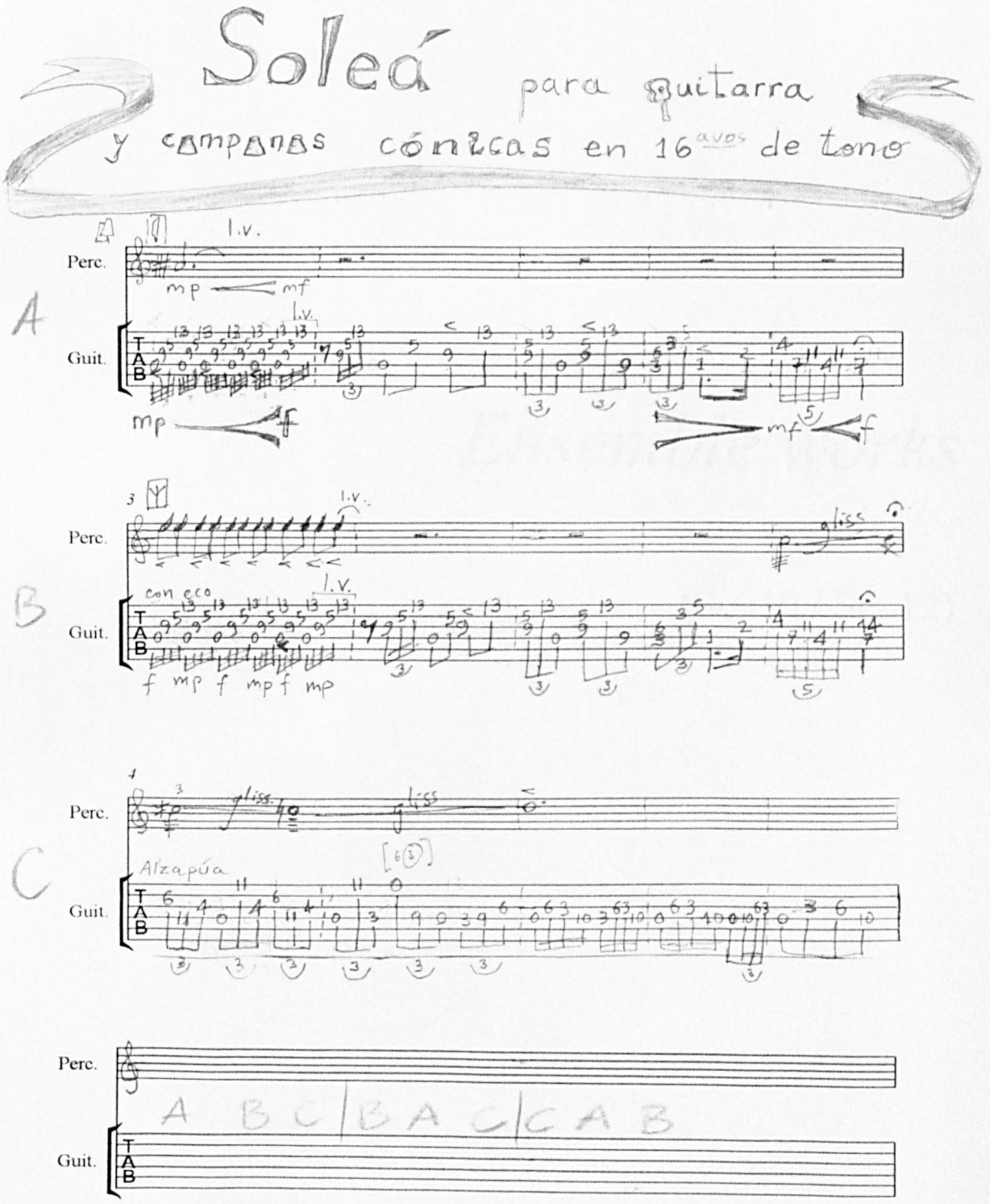
Improvisatory patterns II

Soleá

(*conic bellophone* and 1/16th-tone Guitar, Sc. 9)

Improvisatory patterns II. Soleá.

(*conic bellophone* and 96-et Guitar)



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DVD1-tk 9 (live, MAN) CD-tk 9 (live, MAN) written: 2007	DVD1-tk 14 (live, UKM2) CD-tk 14 (live, UKM2)	Sc. 9

Ensemble works

(Sc. 10 / Sc. 12)

Autumn

(for *conic bellophone* and mixed quintet, Sc. 10)

Autumn

for *conic bellophone* and mixed quintet

DVD1-tk 10 (live, UKM2) CD-tk 10 (live, UKM2) written: 2004-2007	Sc. 10

Performance Notes

	Conic Bellophone
	Hand Bell/s
30"	Timpani (30 inches diametre)
	Triangle
	Mokusho (Japanese temple block)
	Cymbal
	Cymbal a due
	Tree branch
	Plaque (Lastra)
	Dabachi (Japanese temple bell)
	Wind Chimes

	Soft beater
	Medium beater
	Hard beater
	Wood beater
	Soft timpani stick
	Medium timpani stick
	Hard timpani stick
	Wood timpani stick
	Soft yarn beater
	Triangle beater
	Bow
	Hand or fingers

Autumn

for *conic bellophone* and mixed quintet

J.A.Martin Salinas (2007)

1st Movement

♩ = 60

B. Cl.

Trum.

Trom.

Perc.1

Perc.2

Vc.

Slap key

molto vib.

Plunger mute:

mute:

vib.pedal

trem.on plaque

cresc. acc.

(Mokusho)

Flutter tongue

(Kazoo)

lasc vi./2

trem.shaking the branch on timp. surface

(or in C)

mouth contr. vib.

l.v.(end open)

pizz. sul G

arco

pizz. 7:8

arco sul G

lasc vibrare

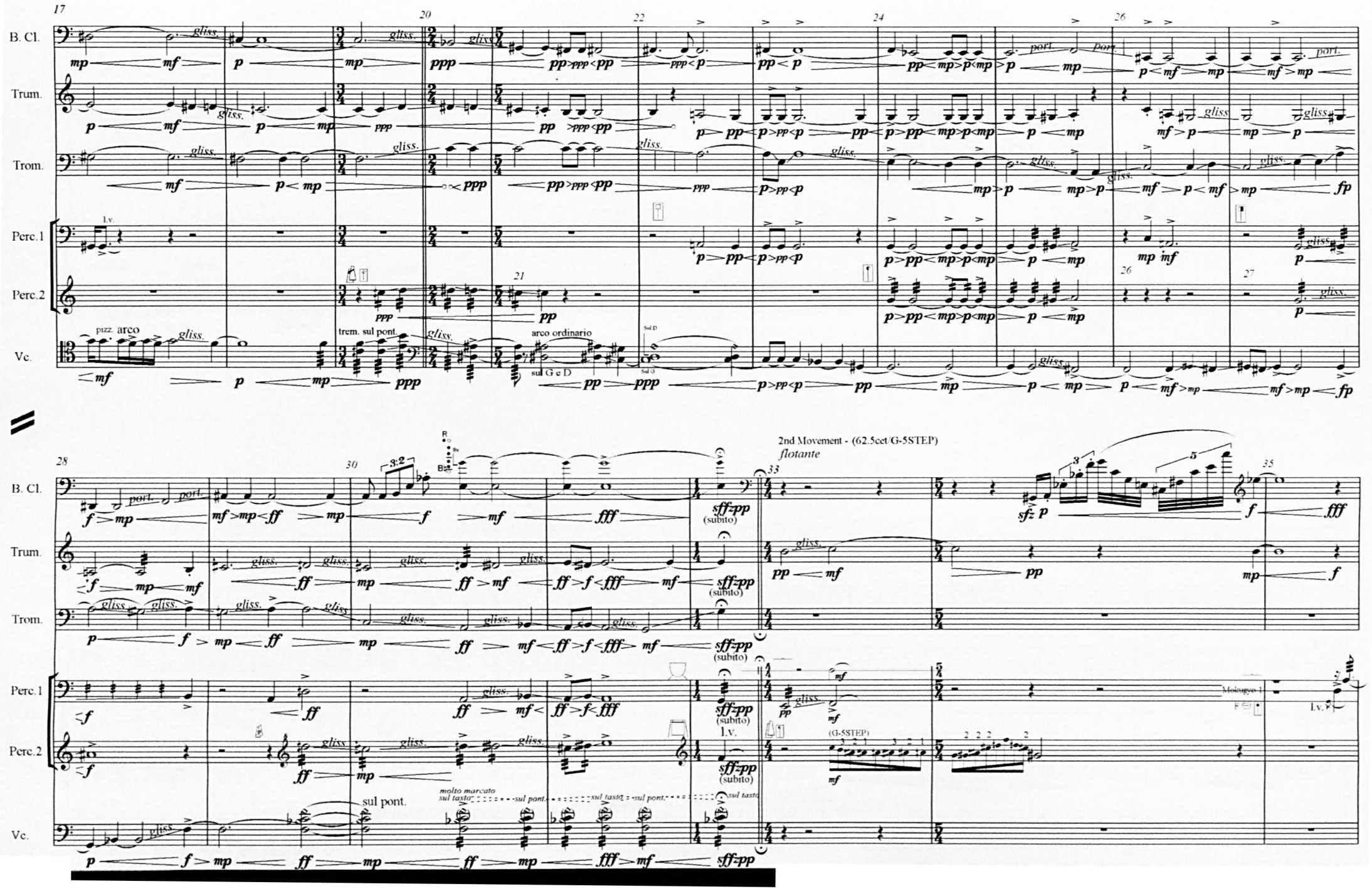
lasciar vibrare

pizz. vib.

vib.lento(+/-50c)

sul pont.

sul tasto


B. Cl.
Trum.
Trom.
Perc.1
Perc.2
Vc.
pizz.
arco
trem. sul pont.
arco ordinario
sul G e D
2nd Movement - (62.5cet/G-5STEP)
flotante
(subito)
(G-5STEP)
molto marcato
sul tasto
sul pont.

36

B. Cl.

flutter tongue

Trum.

Trom.

Perc.1

rubato a tempo

l.v.

7:4

11:12

gliss.

marcato

Perc.2

rubato a tempo

l.v.

7:4

(20 STEP-250CET)

5-STEPS

Vc.

pizz.

43

B. Cl.

Trum.

Trom.

Perc.1

l.v.

Perc.2

gliss.

arco

37:40

tempo libro

5-step sc.
(accidentals only
affect indiv. notes)

a tempo

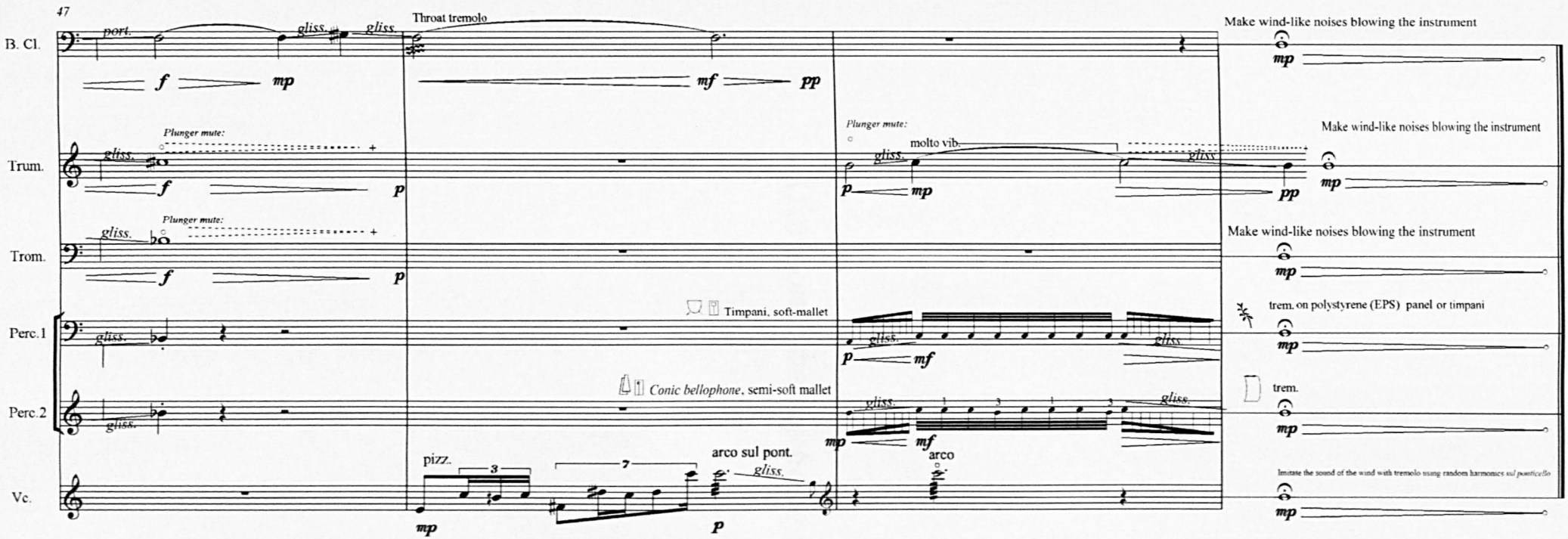
gliding

a tempo

jap.temple handbell 8
or

l.v.

Vc.


47
B. Cl.
port.
gliss.
Throat tremolo
Make wind-like noises blowing the instrument
Trum.
Plunger mute:
molto vib.
Trom.
Perc.1
Timpani, soft-mallet
trem. on polystyrene (EPS) panel or timpani
Perc.2
Conic bellophone, semi-soft mallet
trem.
Vc.
pizz.
arco sul pont.
arco
Imitate the sound of the wind with tremolo using random harmonics sul ponticello

Seasons

(for *conic bellophone* and mixed quintet, Sc. 12)

Seasons

for *conic bellophone* and mixed quintet

Work in progress 2007-	Sc. 12

Performance Notes

	Conic Bellophone
	Hand Bell/s
30"	Timpani (30 inches diametre)
	Triangle
	Mokusho (Japanese temple block)
	Cymbal
	Cymbal a due
	Tree branch
	Plaque (Lastra)
	Dabachi (Japanese temple bell)
	Wind Chimes

	Soft beater
	Medium beater
	Hard beater
	Wood beater
	Soft timpani stick
	Medium timpani stick
	Hard timpani stick
	Wood timpani stick
	Soft yarn beater
	Triangle beater
	Bow
	Hand or fingers

Seasons

for *conic bellophone* and mixed quintet

1st movement: *Season I*

J.A.Martin Salinas (W.P.)

1 ♩ = 60

B. Cl. — Slap key — port.

Trum. — molto vib. — gliss. — Plunger mute:

Trom. — mute: — gliss.

Perc.1 — vib.pedal — trem.on plaque — (Kazoo) — Flutter tongue — wind chimes — (Mokusho) — lasc vi. — trem.shaking the branch on timp. surface

Perc.2 — mouth contr. vib. — l.v.(end open) — (or in C)

Vc. — pizz. sul G — arco — pizz. 7:8 — arco sul G

9

B. Cl. — port.

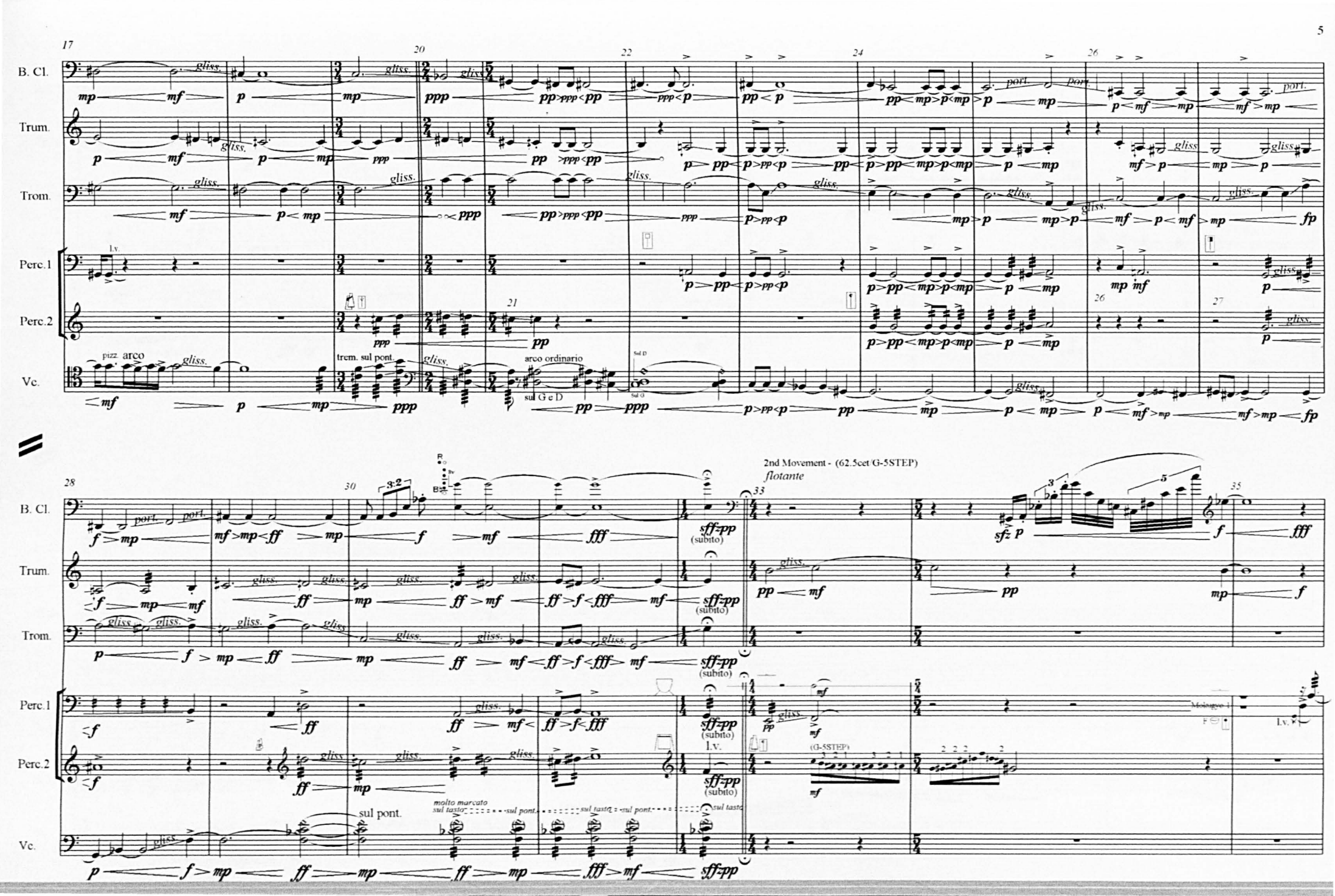
Trum. — molto vib. — gliss.

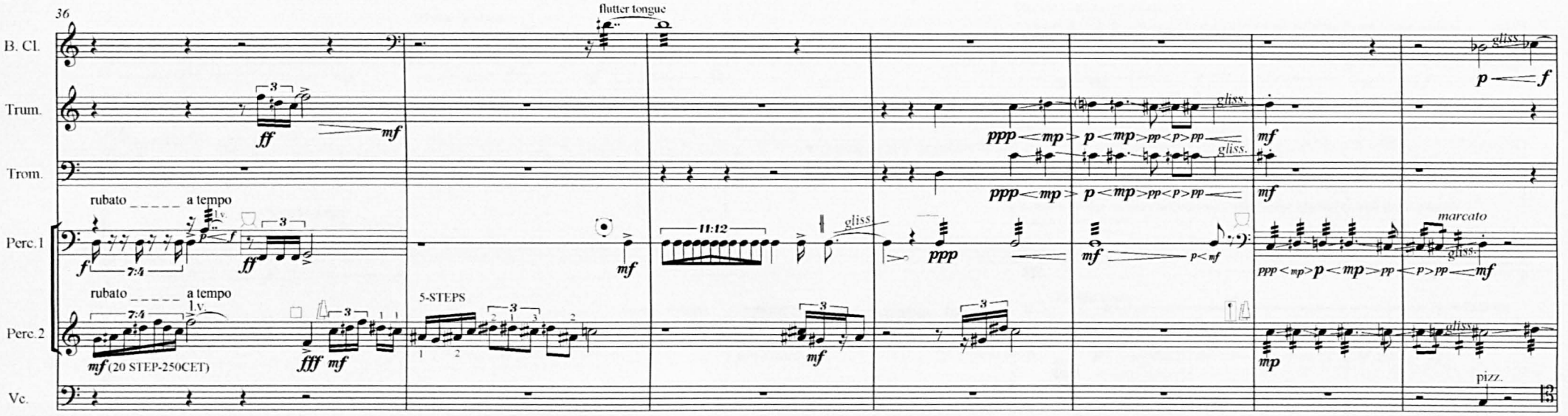
Trom. — gliss.

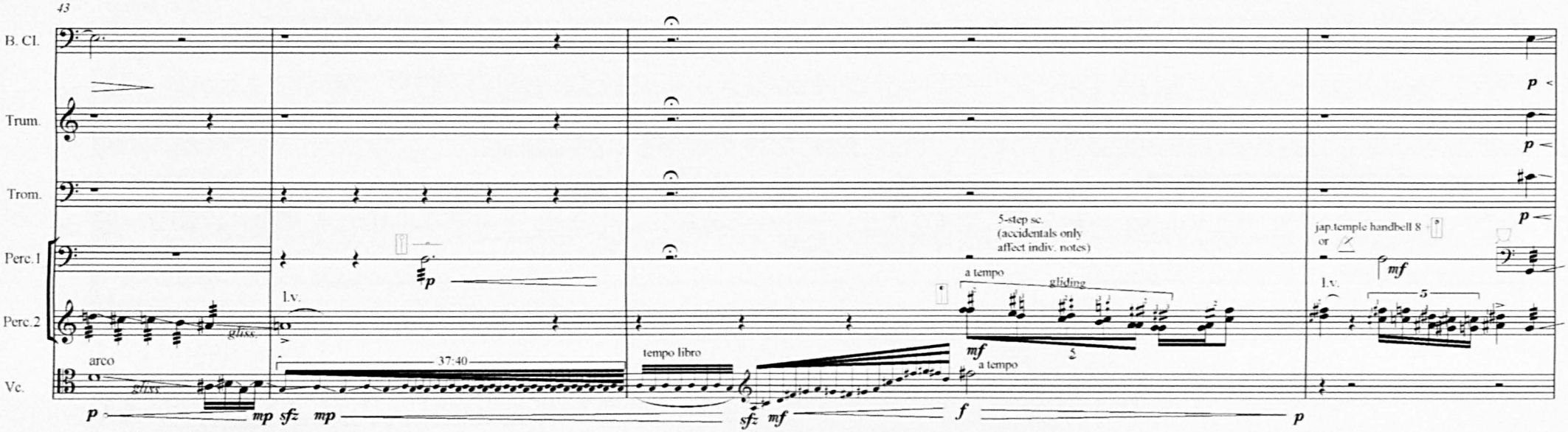
Perc.1 — lasc.vibrare — lasciar vibrare — cresc. acc.

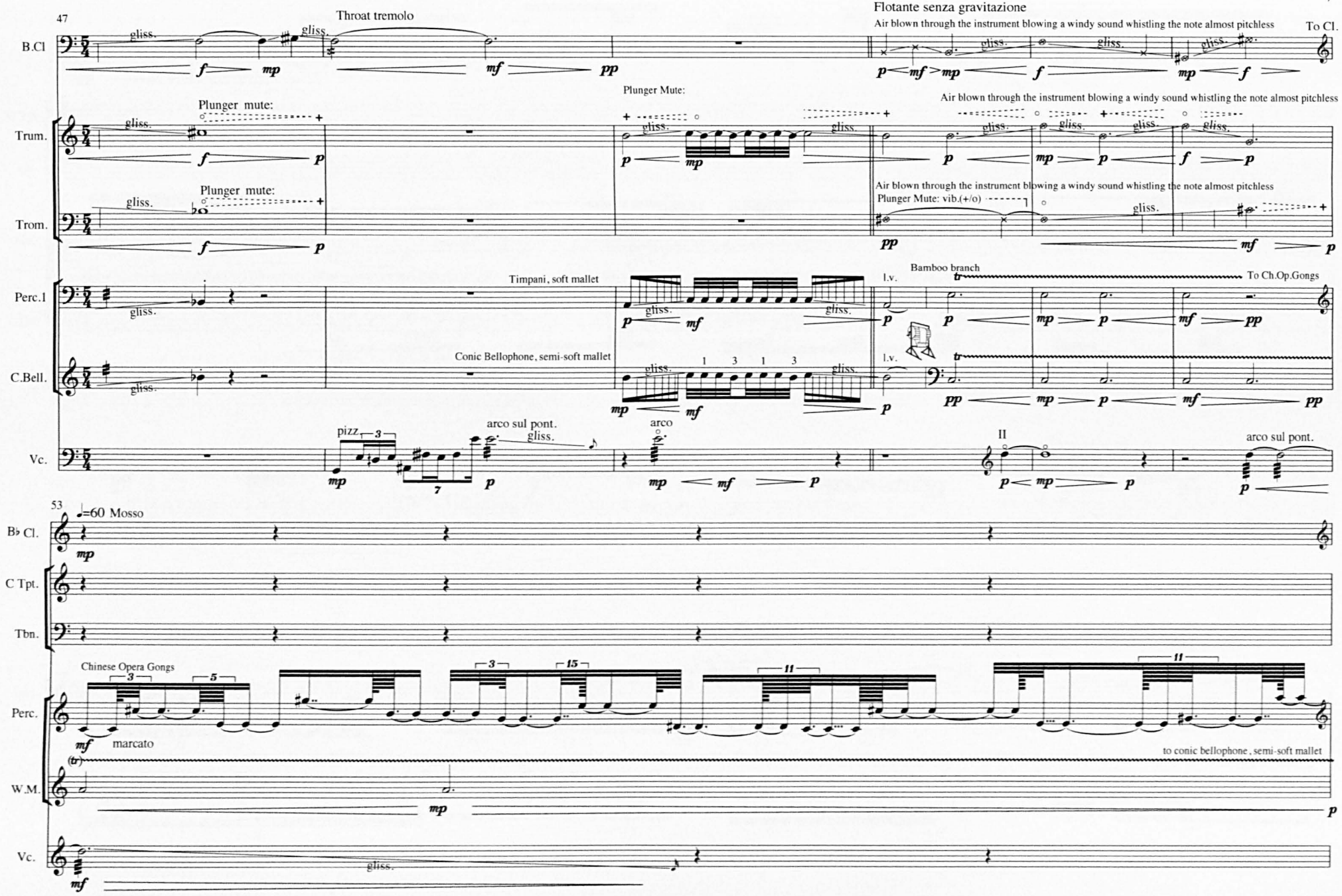
Perc.2 — lasciar vibrare — lasc.vibrare

Vc. — pizz. vib. — arco — vib.lento(+/-50c) — pizz. — sul pont. — sul tasto


17
20
22
24
26
B. Cl.
Trum.
Trom.
Perc.1
Perc.2
Vc.
pizz.
arco
trem. sul pont.
arco ordinario
sul G e D
Sul D
Sul G
21
26
27
28
30
33
35
2nd Movement - (62.5cet/G-5STEP)
flotante
(subito)
(G-5STEP)
molto marcato
sul tasto
sul pont.
sul pont.
sul tasto
sul tasto


36
B. Cl.
Trum.
Trom.
Perc.1
Perc.2
Vc.
flutter tongue
rubato
a tempo
l.v.
5-STEPS
(20 STEP-250CET)
gliss.
marcato
pizz.


43
B. Cl.
Trum.
Trom.
Perc.1
Perc.2
Vc.
arco
l.v.
gliss.
tempo libro
5-step sc.
(accidentals only
affect indiv. notes)
a tempo
gliding
jap.temple handbell 8
or


47
Throat tremolo
B.Cl
gliss.
To Cl.
Air blown through the instrument blowing a windy sound whistling the note almost pitchless
Trum.
Plunger mute:
Plunger Mute:
Trom.
Plunger Mute: vib.(+/o)
Perc.1
Timpani, soft mallet
l.v.
Bamboo branch
To Ch.Op.Gongs
C.Bell.
Conic Bellophone, semi-soft mallet
Vc.
pizz
arco sul pont.
arco
II
53
♩=60 Mosso
B♭ Cl.
C Tpt.
Tbn.
Perc.
Chinese Opera Gongs
marcato
W.M.
to conic bellophone, semi-soft mallet

Mind change from extended Tartini-Couper notation to Ferguson notation on clar. (to sort)

54

Cl.

gliss.

pp

p

C Tpt.

A few indication indications for scale use still remain here, so they need to be deleted

Tbn.

Perc.

T2 (Timbral patterns with 7-14-21-28-STEPS = 87.5cet/175cet / 262.5cet/350cet/437.5/525/612.5/700/787.5/875 /962.5/1050/1137.5/1225/1312.5/1400/1487.5/1575/1662.5/1750=> C/C+"/C^"/D+'/D^/E"/E^/F#'/G / G+"/ G^"/ A+'/ A^/B"/C"/C#'/D/D+"/D^"/E+'/F+/F#"/G"/G#'/A/A+"/A^"/B+'/C+)

C.Bell.

Vc.

55

Cl.

C Tpt.

Tbn.

Perc.

To Cym.

Vc.

56

Cl.

flutter tongue

gliss.

C Tpt.

Tbn.

Perc.

NO2 (7-14-21-28-STEPS = 87.5cet/175cet /262.5cet/350/437.5/525/612.5/700/787.5/875 /962.5/1050/1137.5/1225/1312.5/1400/1487.5/1575/1662.5/1750=>
=> C/C+"'/C^"/D+'/D^/E"'/F"/F#'/G / G+"' / G^"/ A+'/ A^/B"'/C"'/C#'/D/D+"'/D^"/E+'/F+/F#"'/G"/G#'/A/A+"'/A^"/B+'/C+/C#"'/D")

C.Bell.

Woodblock acceleration!

NO3 (9-18-27-STEPS=112.5cet

6D5(24)

arco

Vc.

From here onwards the isolated notes from the streatched pattern A4 are adjusted to the closest note in the microtonal non-octal scale that is used on the bellophone straight after they are used.

61

Cl.

To B.Cl.

Consider using a sixteenthtone trumpet until the end of this first part of Seaons II to satisfy fine sustains in sixteenthtones and with a slide for possible ornamentation

C Tpt.

Tbn.

Perc.

Cymbal

To Cym.

From here onwards the notes for each instrument can be played doing diagonal movements accross the staves to ornament the conic bellophone part (and remember these notes in the pattern Ax4 are to be adjusted to the closest note on the non-octal scale corresponding to this area!

NO3 (9-18-27-STEPS=112.5cet

NO3 (9-18-27-STEPS=112.5cet/225cet/337.5cet/450/562.5/675/787.5/900/1012.5/1125/1237.5/1350/1462.5/1575/1687.5=B'/C"/C#"'/D+/D^"/E+"/F+"'/G/G#'/A"/A#"'/B+/...

C.Bell.

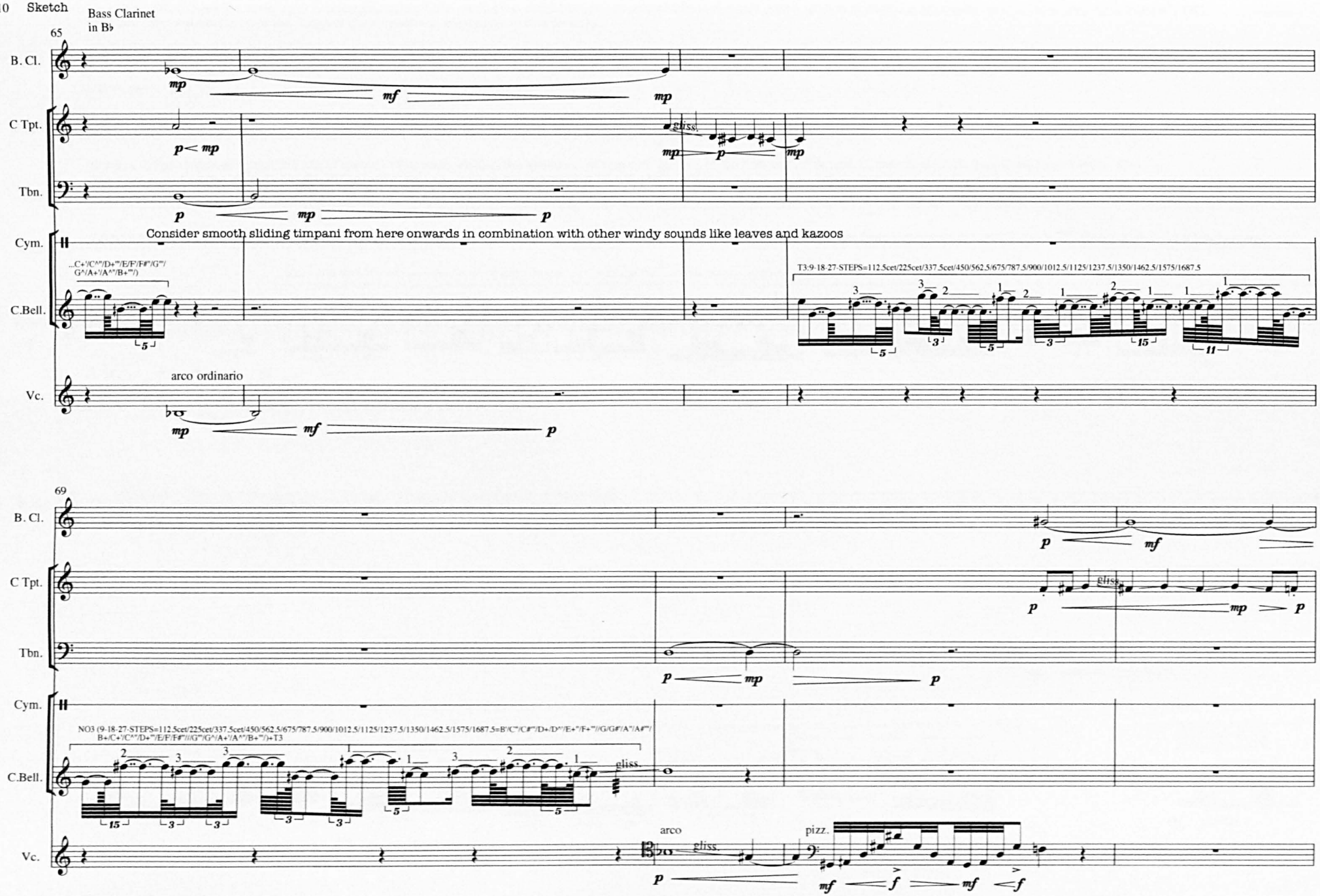
marcato

Vc.

sul pont.

pizz.

Consider using a Cello with undulated fretboard until the end of this first part of Seaons II to satisfy fine sustains in sixteenthtones


Bass Clarinet in B♭
65
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
Consider smooth sliding timpani from here onwards in combination with other windy sounds like leaves and kazoos
..C+'/C^''/D+'''/E/F/F#''/G'''/G^/A+'/A^''/B+'''/)
T3:9-18-27-STEPS=112.5cet/225cet/337.5cet/450/562.5/675/787.5/900/1012.5/1125/1237.5/1350/1462.5/1575/1687.5
arco ordinario
69
NO3 (9-18-27-STEPS=112.5cet/225cet/337.5cet/450/562.5/675/787.5/900/1012.5/1125/1237.5/1350/1462.5/1575/1687.5=B'/C'''/C#'''/D+/D^''/E+''/F+'''//G/G#'/A''/A#''/B+/C+'/C^''/D+'''/E/F/F#'''//G'''/G^/A+'/A^''/B+'''/)+T3
gliss.
arco
pizz.

From here (N04 there is a build up of ornamentating and decorating the conic bellophone solo reaching climax by T5 and then descending gradually back to basic level by the end of N08)
This also involves a build up of the range of pitch spectrum in parallel to this process.

73

B. Cl.

p

C Tpt.

Change to Bass trombone until the end of section T7 so as to widden the spectrum of this central area of the first part of Season II, then back to Bb Trombone from Section N08
Mind ornamenting the bellophone solo in the lowest octave, not just the volume but also the scale which is non-octal (so approximating and sliding with the timpani)

Tbn.

Cym.

Combine Timpani with Bass drum and leave some gaps to add the sopranino conic bellophone to ornament the conic bellophone from here onwards until section T7, then carry on with the Timpani only

C.Bell.

NO4(11-22-33-STEPS:137.5cet/275cet/412.5cet/550/687.5/825/962.5/1100/1237.5/1375/1512.5/1650/1787.5=G/G#"/A+"/B'/C+/C^"/D#"/E+'/F#/G"/G^"/A#'/B+/C+")

mf marcato

Vc.

75

B. Cl.

C Tpt.

mp

Tbn.

mp

Cym.

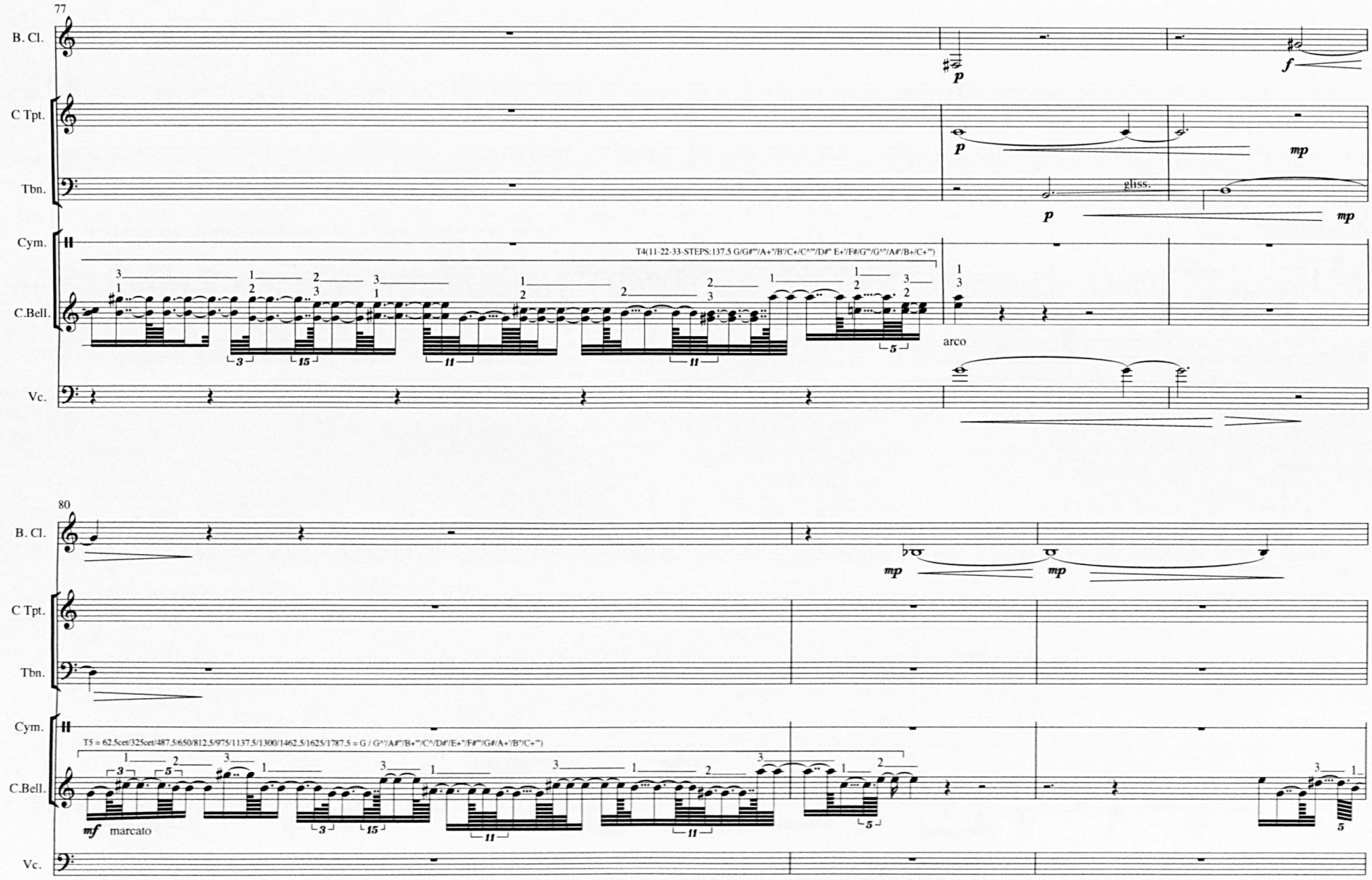
C.Bell.

NO4(11-22-33-STEPS:137.5cet/275cet/412.5cet/550/687.5/825/962.5/1100/1237.5/1375/1512.5/1650/1787.5=G/G#"/A+"/B'/C+/C^"/D#"/E+'/F#/G"/G^"/A#'/B+/C+")

T4(11-22-33-STEPS:137.5
G/G#"/A+"/B'/C+/C^"/D#"
E+'/F#/G"/G^"/A#'/B+/C+")

mf marcato

Vc.


77
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
p
f
p
mp
gliss.
p
mp
T4(11-22-33-STEPS:137.5 G/G#"'/A+'/B'/C+/C^"'/D#" E+'/F#/G"'/G^"/A#'/B+/C+"')
arco
80
B. Cl.
mp
mp
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
T5 = 62.5cet/325cet/487.5/650/812.5/975/1137.5/1300/1462.5/1625/1787.5 = G / G^'/A#"/B+"'/C^/D#'/E+"/F#"'/G#/A+'/B"/C+"')
mf marcato

83

B. Cl.

C Tpt.

Tbn.

Cym.

T5 = 62.5cet/325cet/487.5/650/812.5/975/1137.5/1300/1462.5/1625/1787.5 = G / G^'/A#"/B+'"/C^/D#'/E+"/F#'"/G#/A+'/B"/C+'"

C.Bell.

sul pont.

NO5 = G / G^'/A#"/B+'"/C^/D#'/E+"/F#'"/G#/A+'/B"/C+'"

mf marcato

Vc.

86

B. Cl.

6F#3(24)

Bbtr

2sdv

G#
or F

mf

C Tpt.

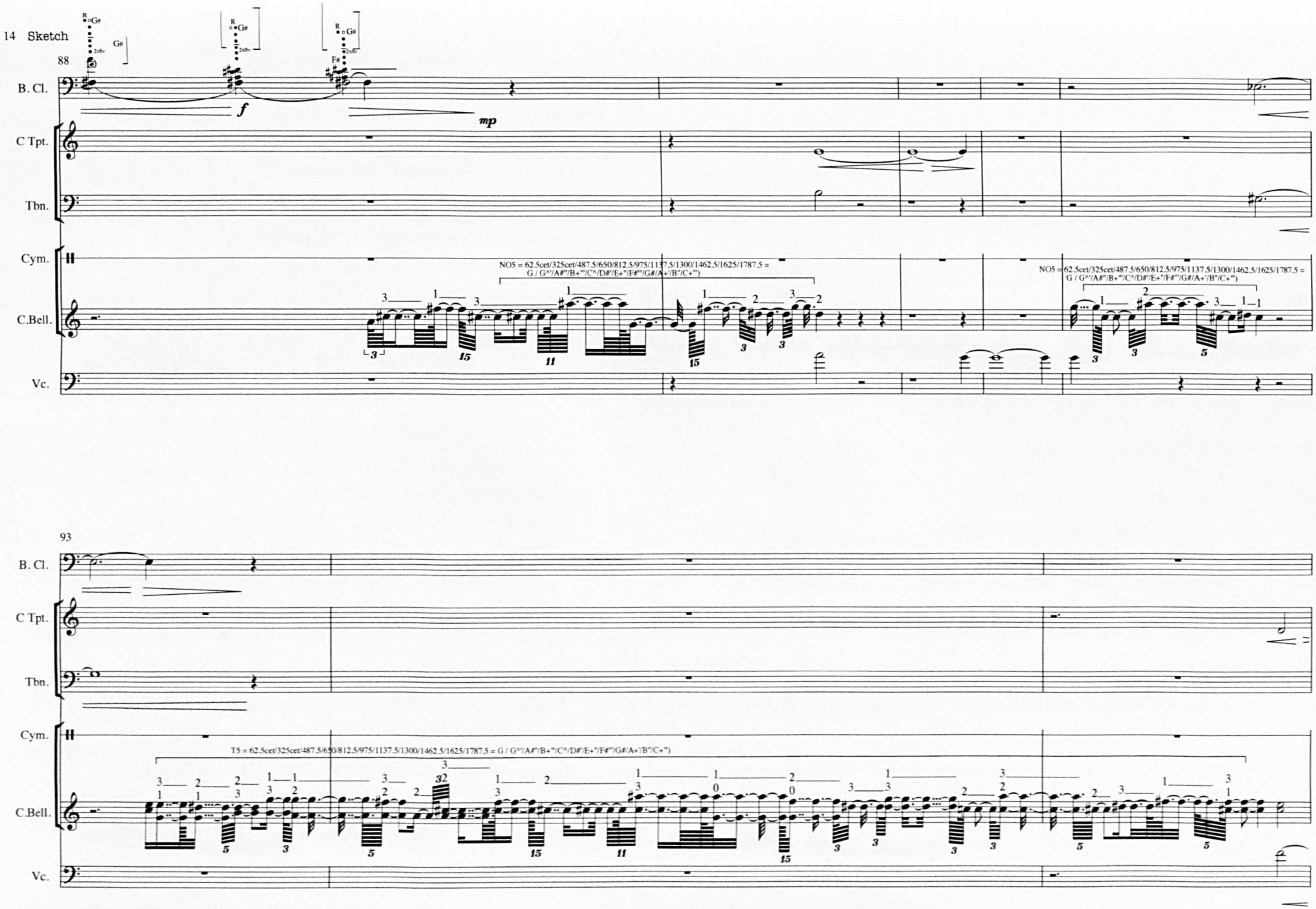
Tbn.

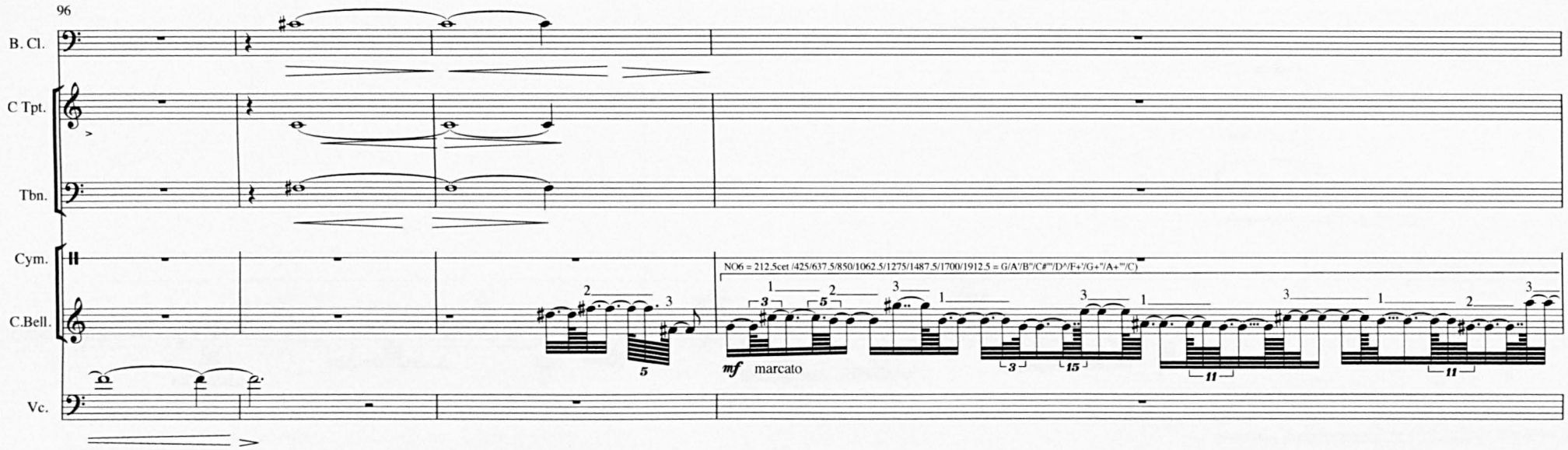
Cym.

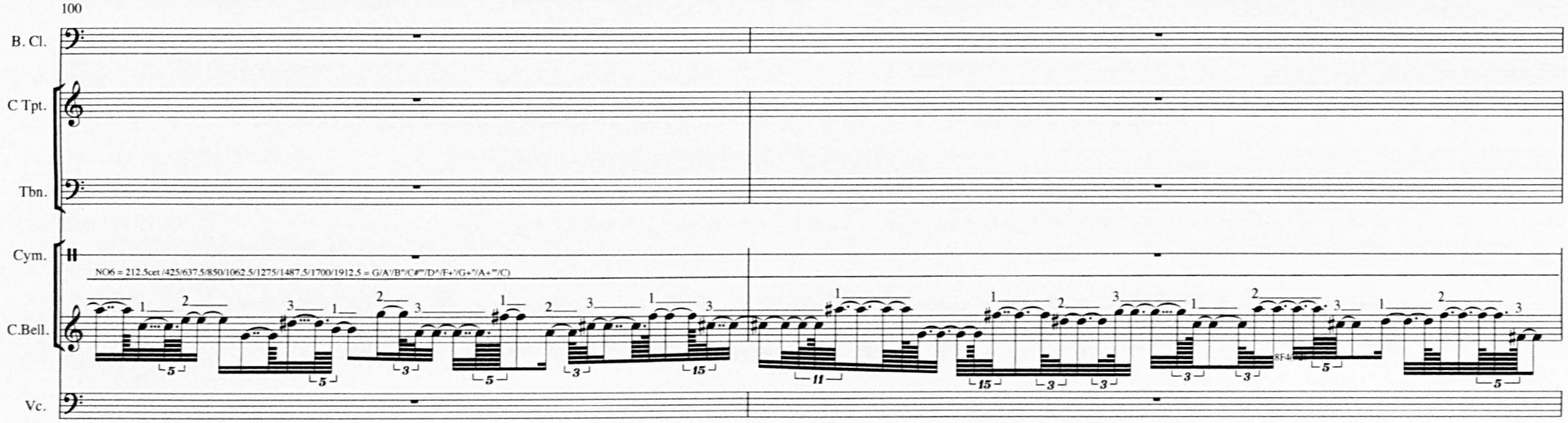
NO5 = 62.5cet/325cet/487.5/650/812.5/975/1137.5/1300/1462.5/1625/1787.5 = G / G^'/A#"/B+'"/C^/D#'/E+"/F#'"/G#/A+'/B"/C+'"

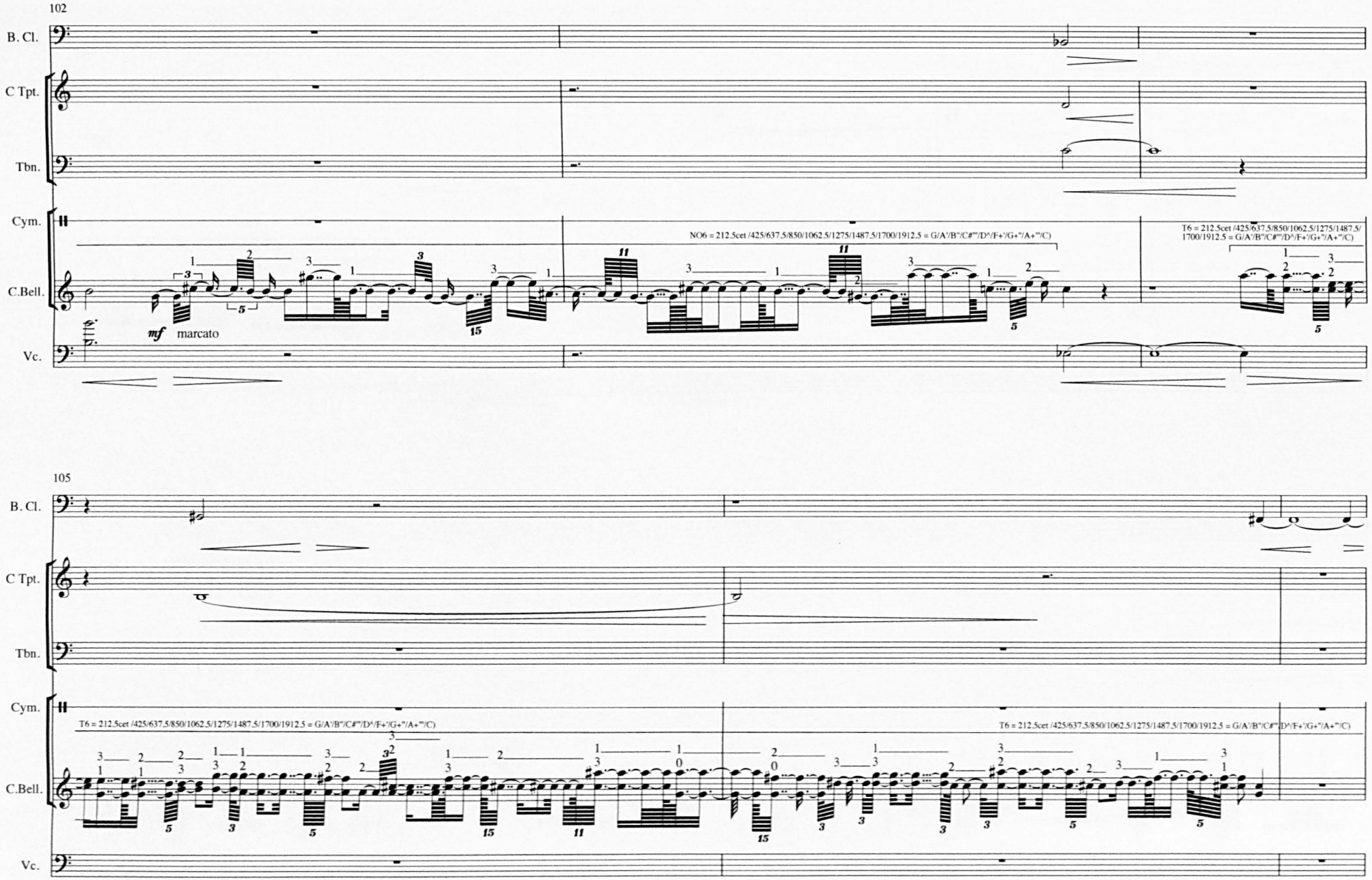
C.Bell.

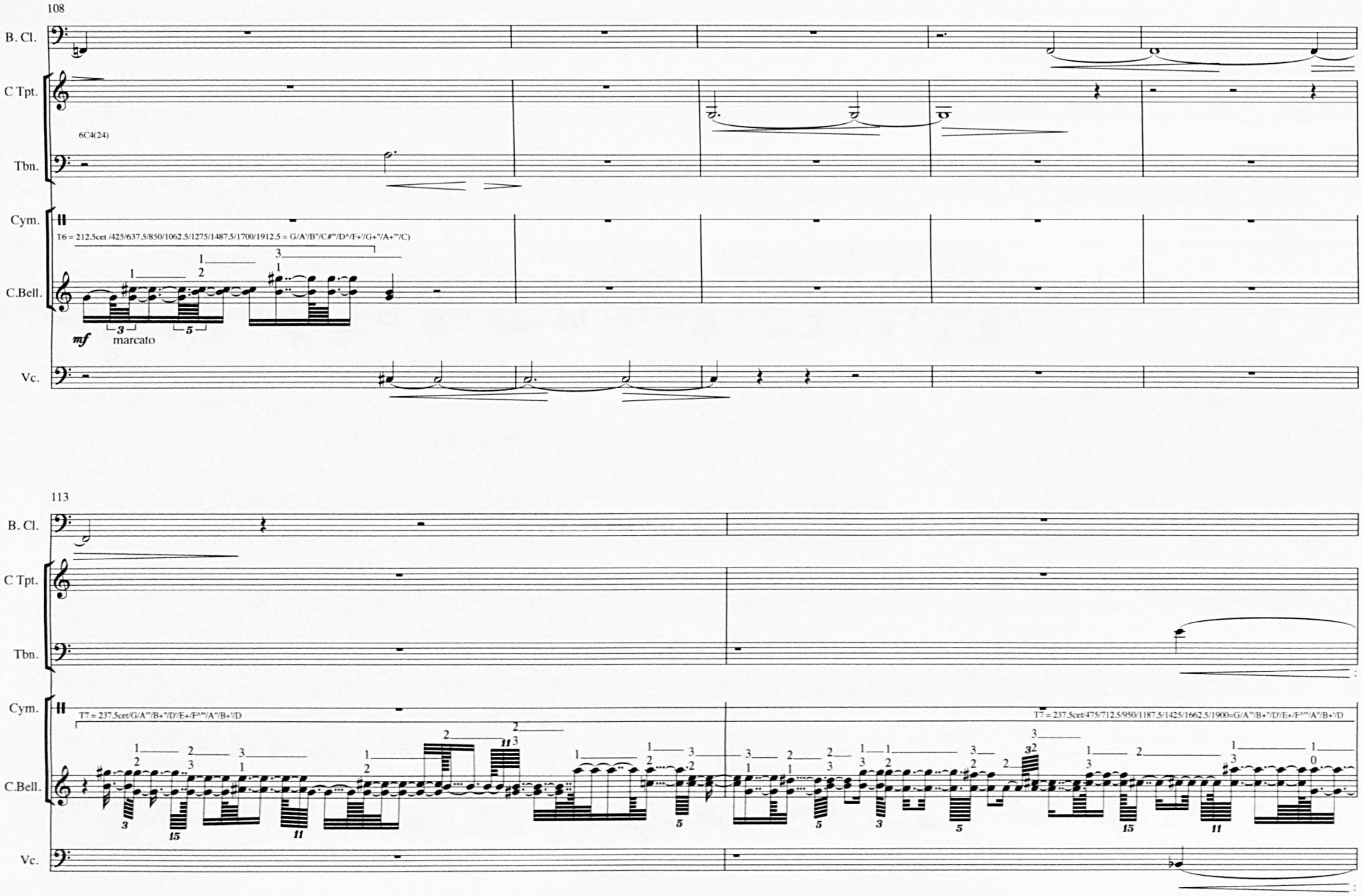
Vc.

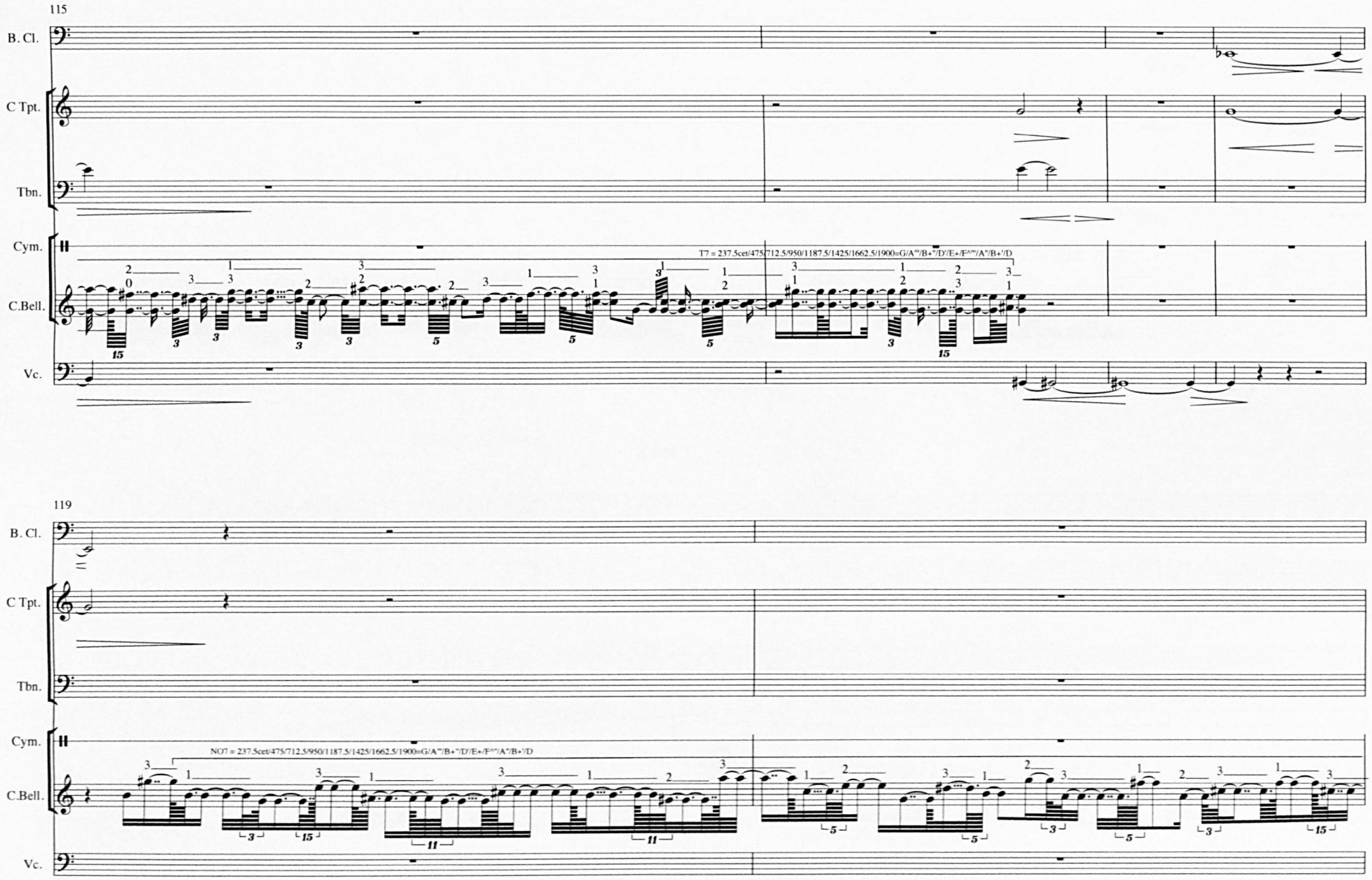

88
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
f
mp
NO5 = 62.5cet/325cet/487.5/650/812.5/975/1137.5/1300/1462.5/1625/1787.5 =
G / G^'/A#"/B+'"/C^/D#'/E+"/F#'"/G#/A+'/B"/C+'")
93
T5 = 62.5cet/325cet/487.5/650/812.5/975/1137.5/1300/1462.5/1625/1787.5 = G / G^'/A#"/B+'"/C^/D#'/E+"/F#'"/G#/A+'/B"/C+'")

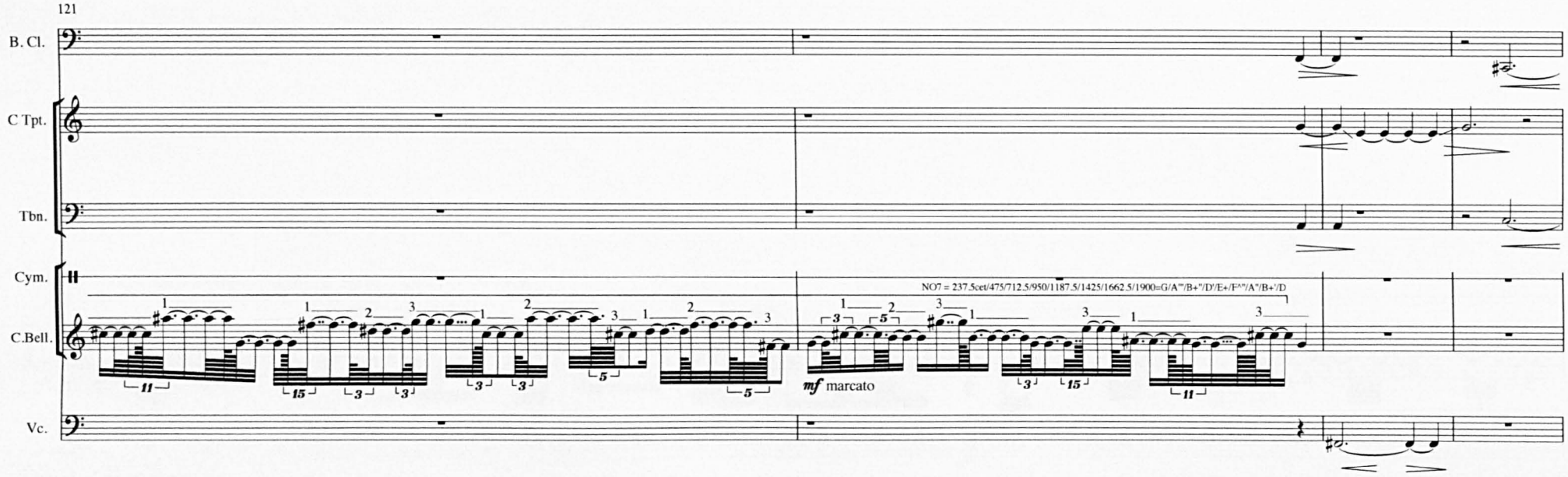

96
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
NO6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)
mf marcato


100
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
NO6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)

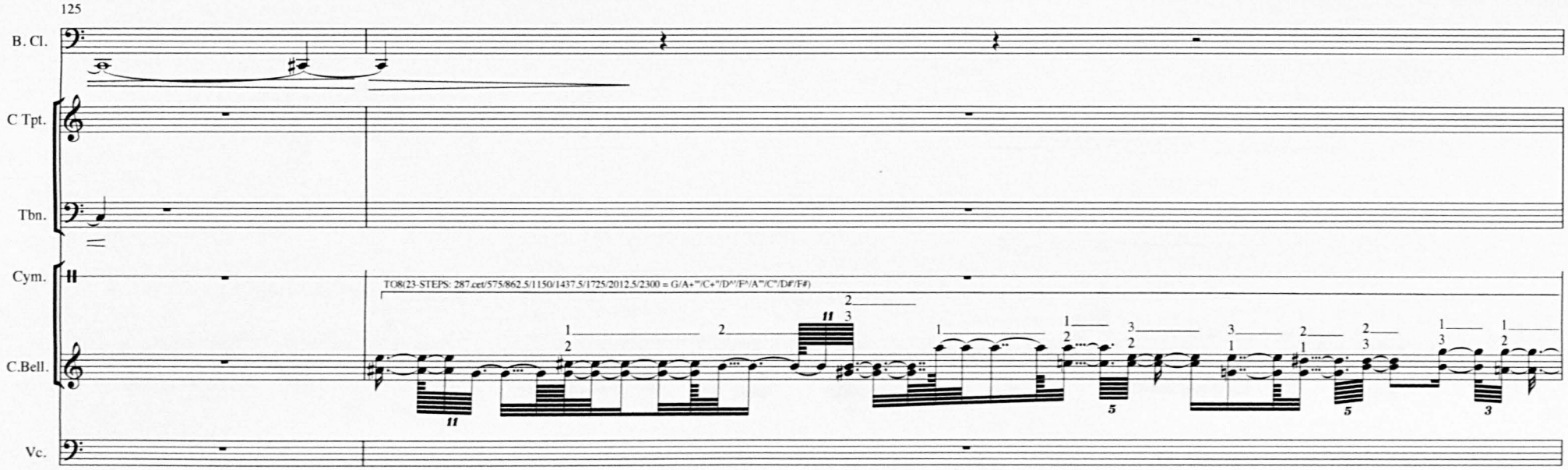

102
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
mf marcato
NO6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)
T6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)
105
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
T6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)
T6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A'/B"/C#"'/D^/F+'/G+"/A+"'/C)

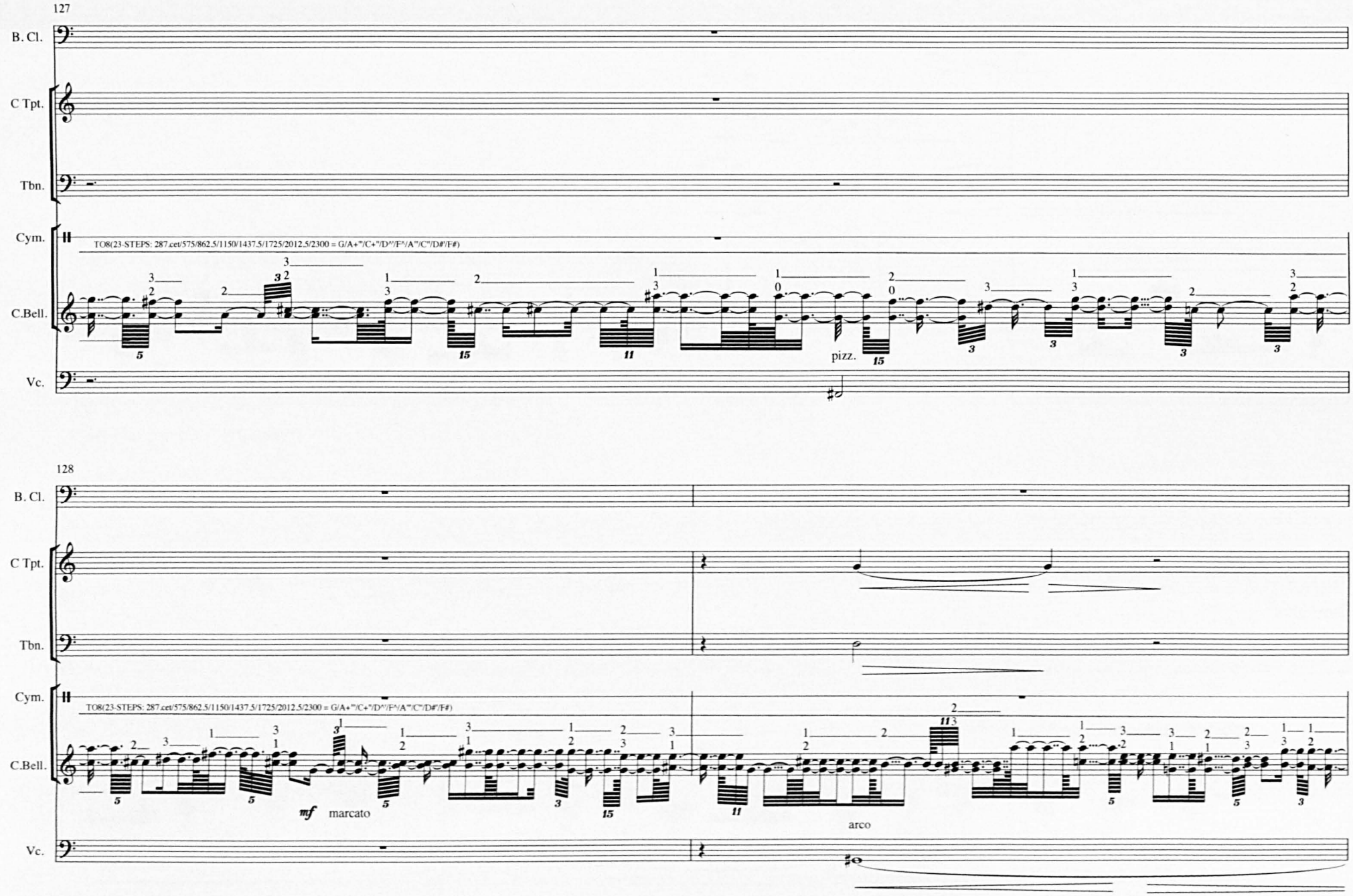

108
B. Cl.
C Tpt.
6C4(24)
Tbn.
Cym.
T6 = 212.5cet /425/637.5/850/1062.5/1275/1487.5/1700/1912.5 = G/A^/B"/C#"'/D^/F+'/G+"/A+"'/C)
C.Bell.
mf
marcato
Vc.
113
B. Cl.
C Tpt.
Tbn.
Cym.
T7 = 237.5cet/G/A"'/B+"/D'/E+/F^"'/A"/B+'/D
T7 = 237.5cet/475/712.5/950/1187.5/1425/1662.5/1900=G/A"'/B+"/D'/E+/F^"'/A"/B+'/D
C.Bell.
Vc.

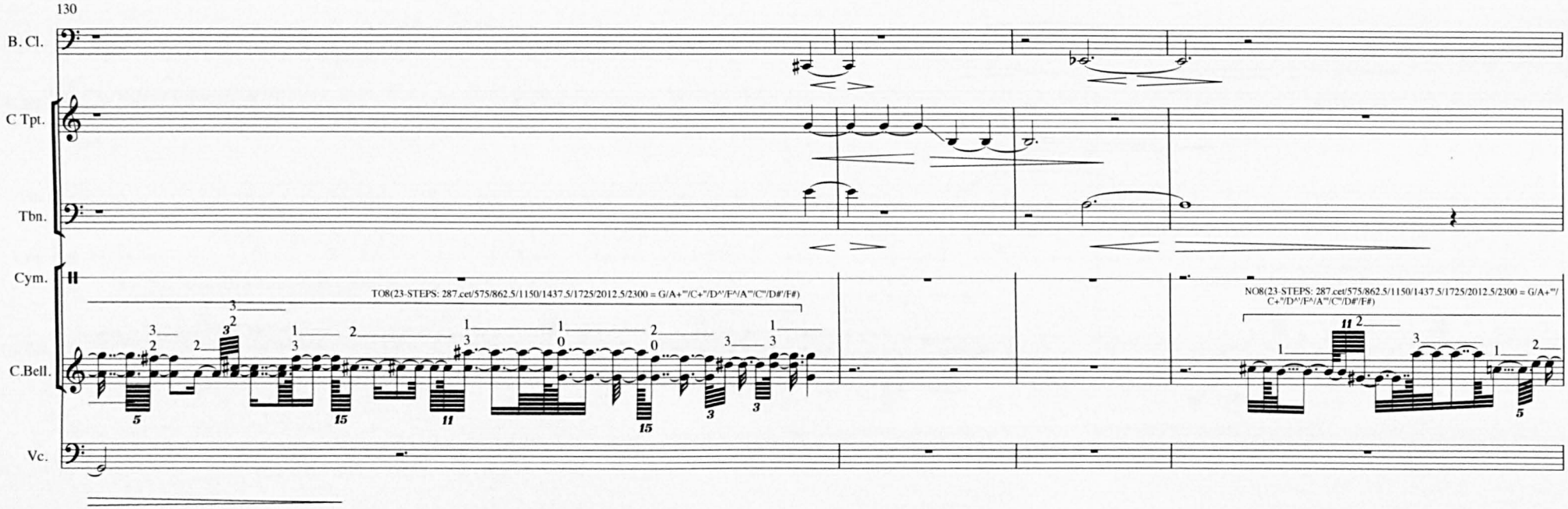

115
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
T7 = 237.5cet/475/712.5/950/1187.5/1425/1662.5/1900=G/A^^/B+^/D^/E+/F^^/A^/B+^/D
119
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
NO7 = 237.5cet/475/712.5/950/1187.5/1425/1662.5/1900=G/A^^/B+^/D^/E+/F^^/A^/B+^/D

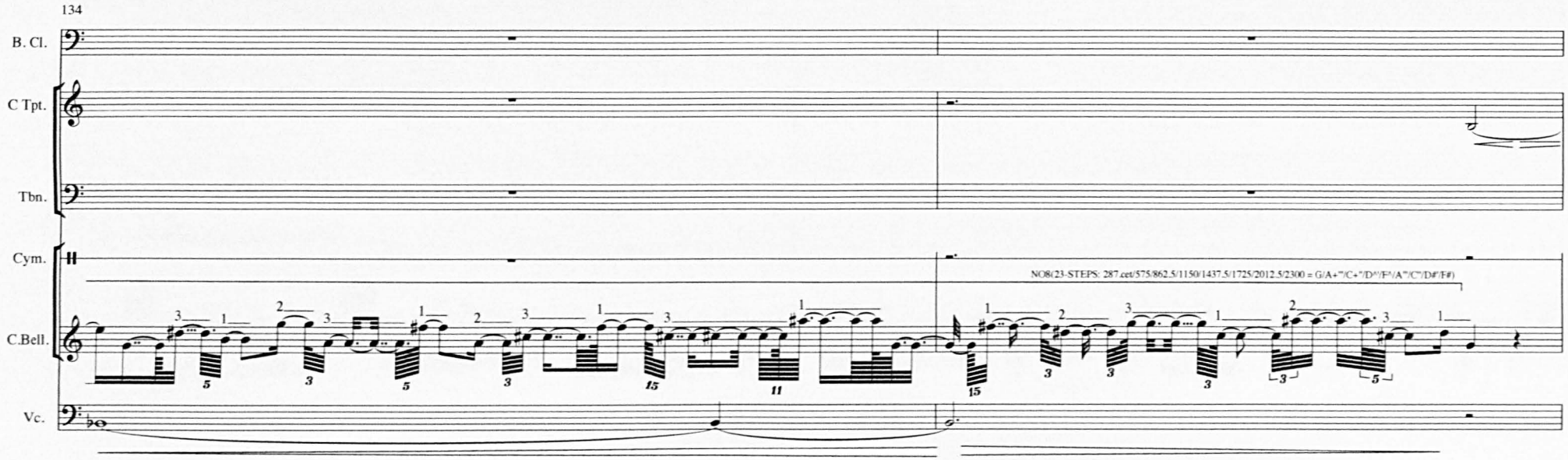

121
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
NO7 = 237.5cet/475/712.5/950/1187.5/1425/1662.5/1900=G/A'''/B+''/D'/E+/F^''/A''/B+'/D
mf marcato

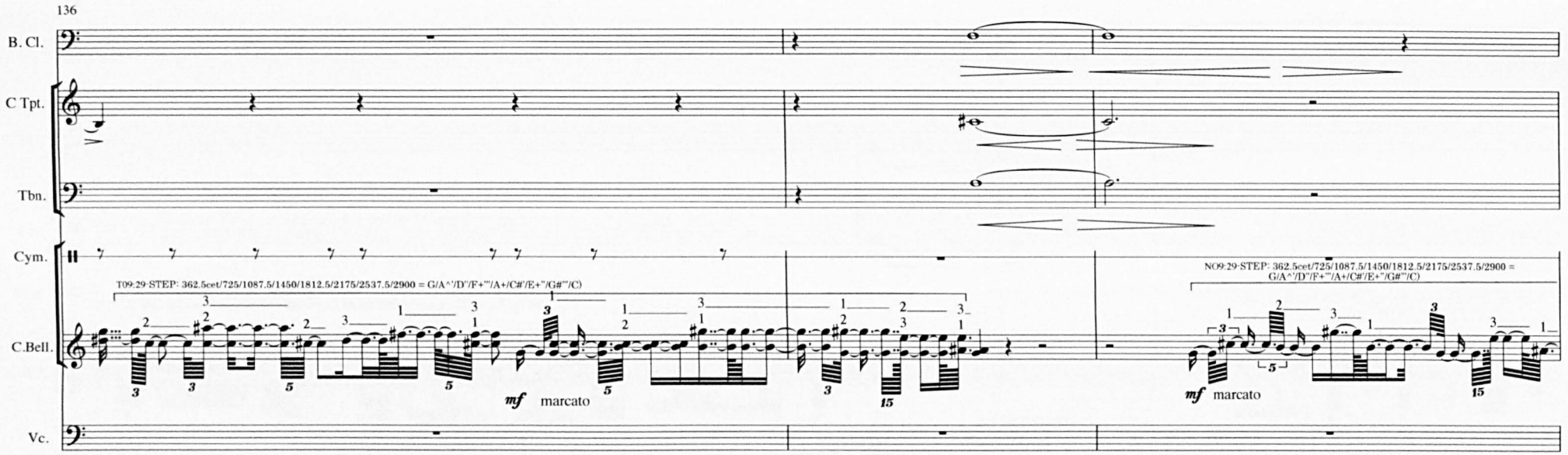
Sketch

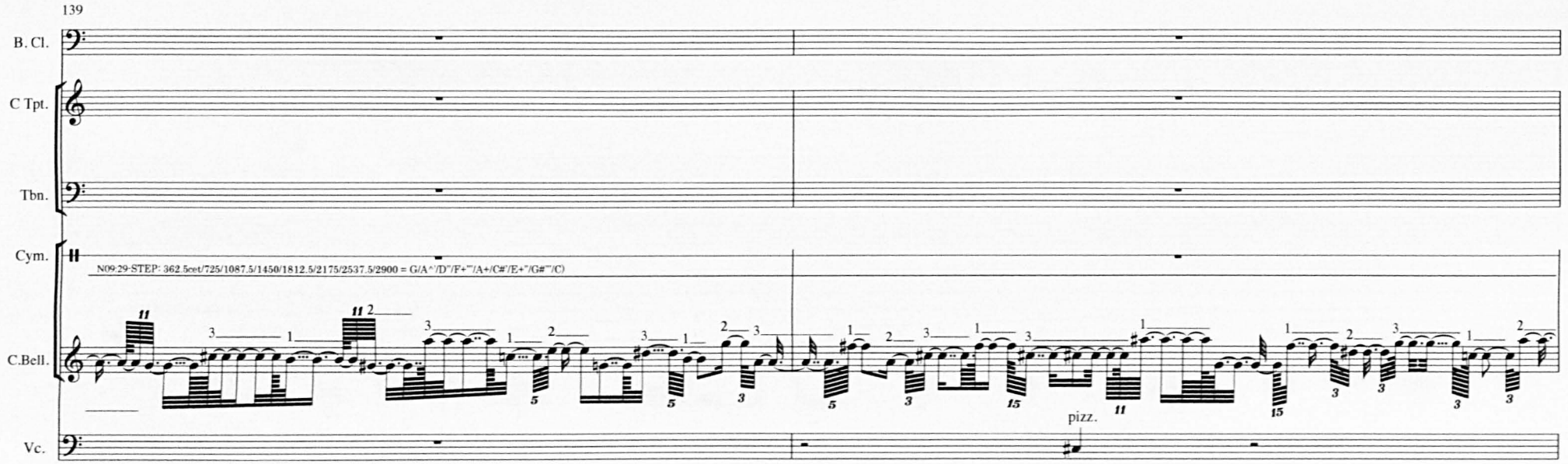

125
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
TO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+''/C+''/D^'/F^/A''/C''/D#'/F#)


127
B. Cl.
C Tpt.
Tbn.
Cym.
TO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+"/C+"/D^"/F^/A"/C"/D#'/F#)
C.Bell.
pizz.
Vc.
128
B. Cl.
C Tpt.
Tbn.
Cym.
TO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+"/C+"/D^"/F^/A"/C"/D#'/F#)
C.Bell.
mf marcato
arco
Vc.


130
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
TO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+"/C+"/D^/F^/A"/C"/D#'/F#)
NO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+"/C+"/D^/F^/A"/C"/D#'/F#)


134
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
NO8(23-STEPS: 287.cet/575/862.5/1150/1437.5/1725/2012.5/2300 = G/A+"/C+"/D^/F^/A"/C"/D#'/F#)


136
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
T09:29-STEP: 362.5cet/725/1087.5/1450/1812.5/2175/2537.5/2900 = G/A^'/D''/F+'''/A+/C#'/E+''/G#'''/C)
mf marcato
N09:29-STEP: 362.5cet/725/1087.5/1450/1812.5/2175/2537.5/2900 = G/A^'/D''/F+'''/A+/C#'/E+''/G#'''/C)
mf marcato


139
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
N09:29-STEP: 362.5cet/725/1087.5/1450/1812.5/2175/2537.5/2900 = G/A^'/D''/F+'''/A+/C#'/E+''/G#'''/C)
pizz.

141

B. Cl.

C Tpt.

Tbn.

Cym.

NO9:29-STEP: 362.5cet/725/1087.5/1450/1812.5/2175/2537.5/2900 = G/A^'/D"/F+"/A+/C#'/E+"/G#""/C)

STORM SECTION

T10 (31-STEPS: 387.5cet/775/1162.5/1550/1937.5/2325/2712.5/3100 = G/A^"/D+"/F^'/A^/D"/F#"/A#'/D)

C.Bell.

pizz.

pizz.

arco sul ponticelo

Vc.

145

B. Cl.

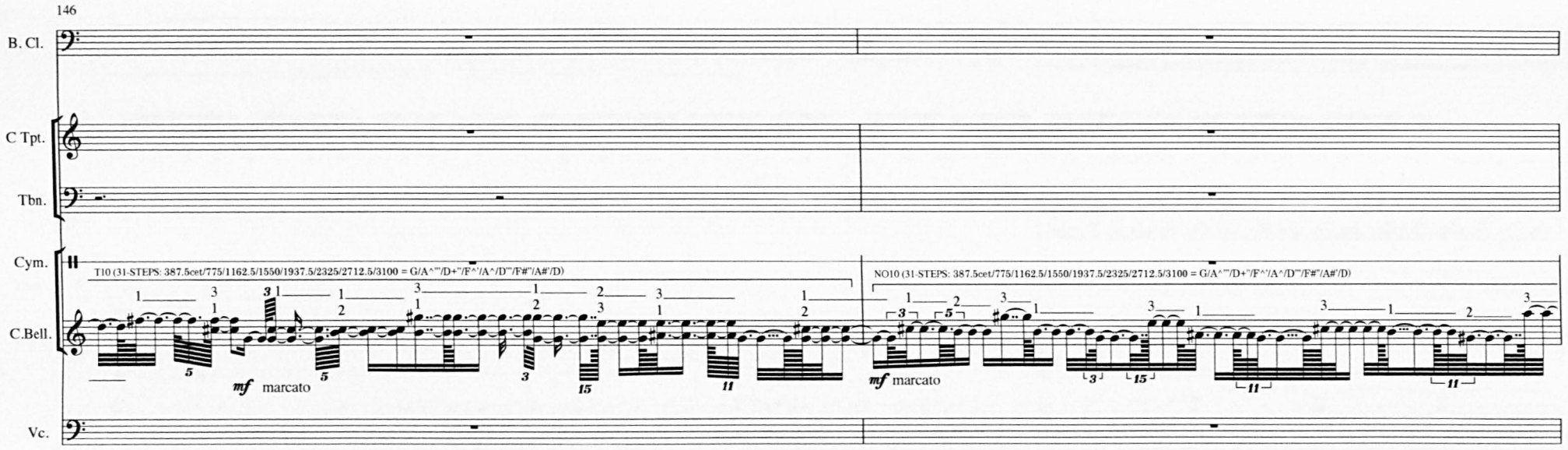
C Tpt.

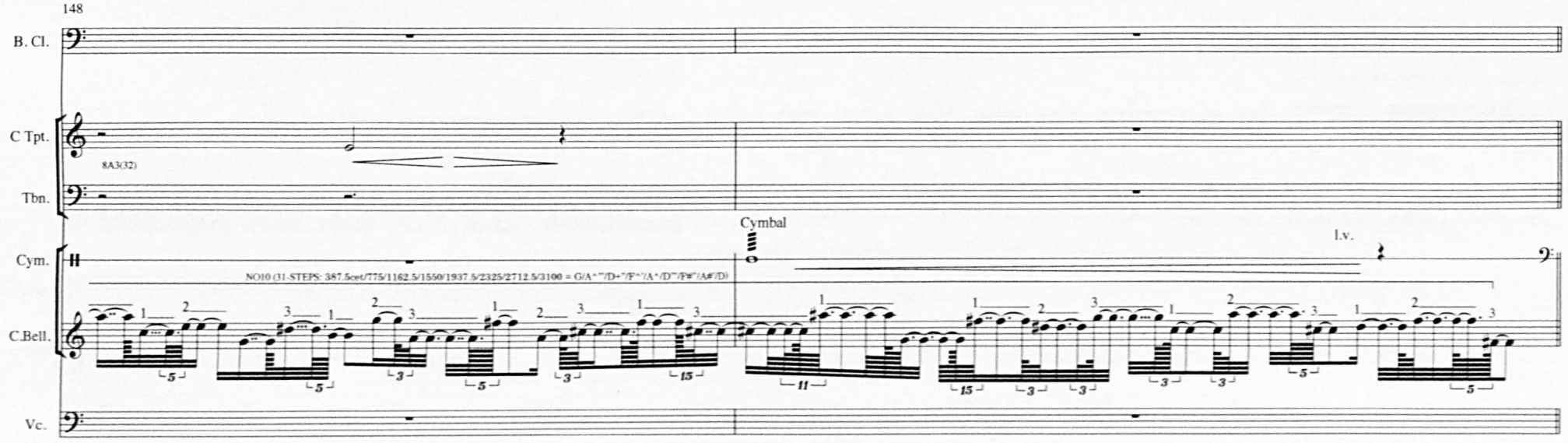
Tbn.

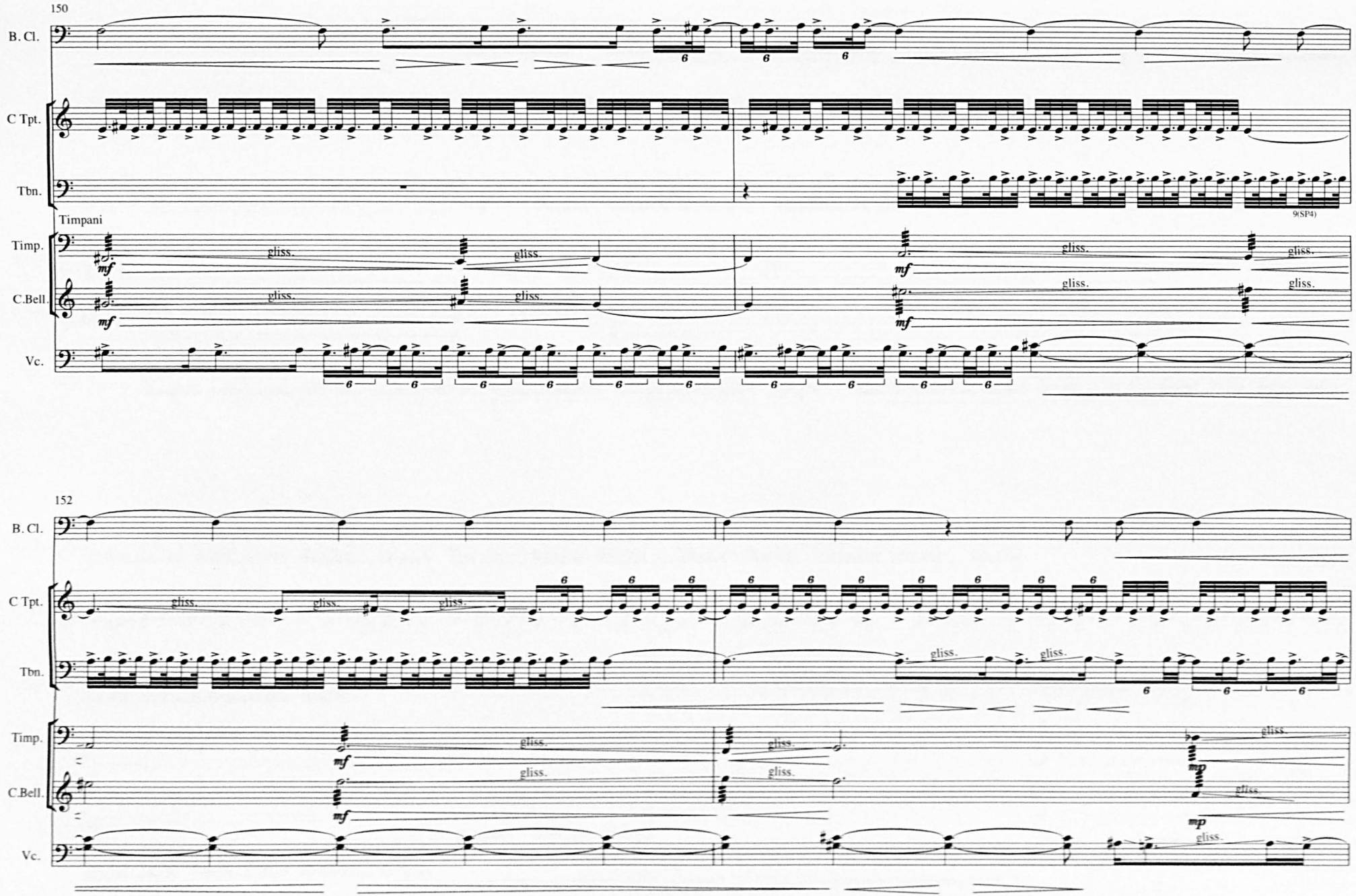
Cym.

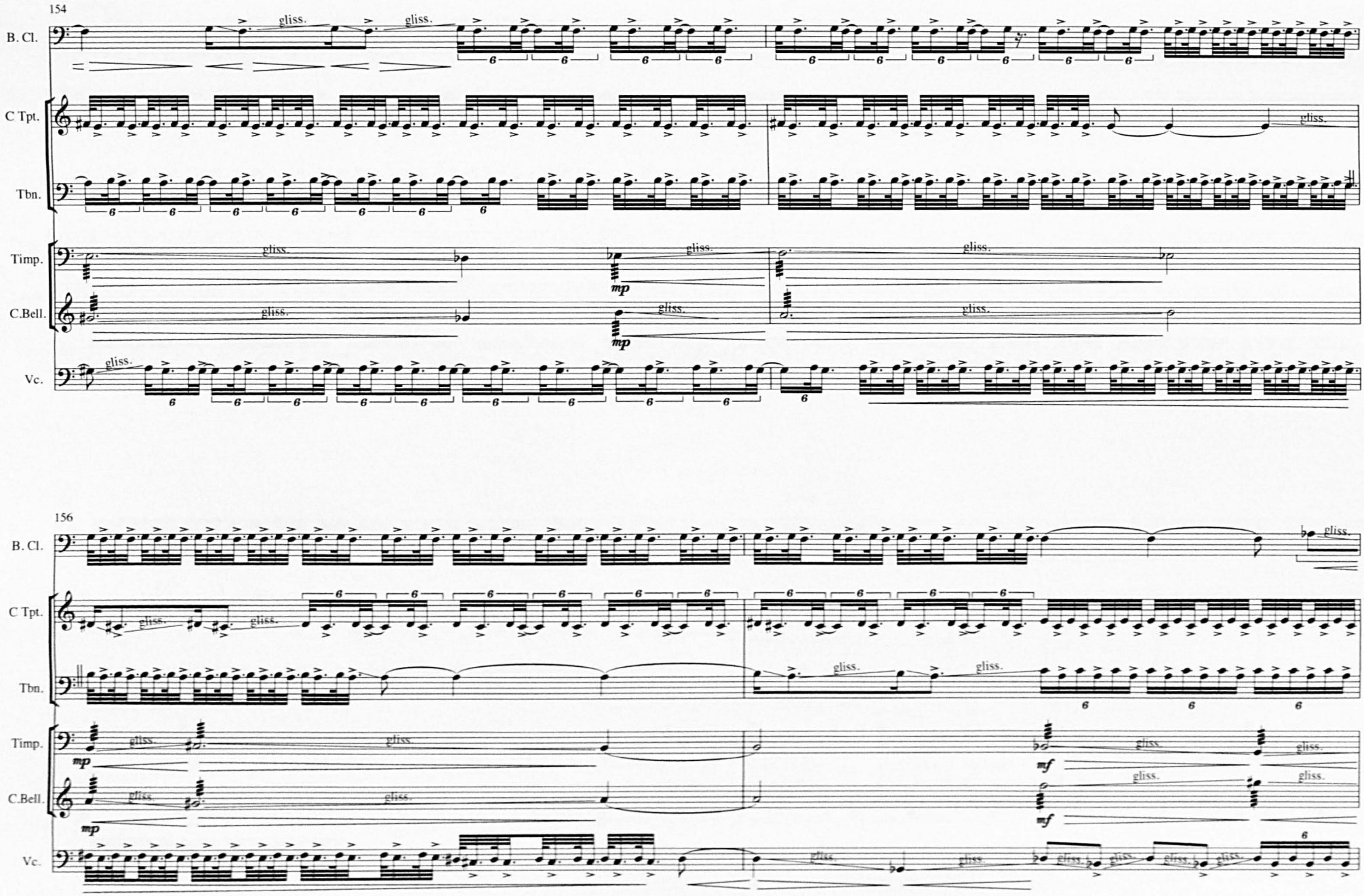
C.Bell.

Vc.


146
B. Cl.
C Tpt.
Tbn.
Cym.
C.Bell.
Vc.
T10 (31-STEPS: 387.5cet/775/1162.5/1550/1937.5/2325/2712.5/3100 = G/A^"/D+"/F^/A^/D"/F#"/A#'/D)
mf marcato
NO10 (31-STEPS: 387.5cet/775/1162.5/1550/1937.5/2325/2712.5/3100 = G/A^"/D+"/F^/A^/D"/F#"/A#'/D)
mf marcato


148
B. Cl.
C Tpt.
8A3(32)
Tbn.
Cymbal
l.v.
Cym.
C.Bell.
Vc.
NO10 (31-STEPS: 387.5cet/775/1162.5/1550/1937.5/2325/2712.5/3100 = G/A^"/D+"/F^/A^/D"/F#"/A#'/D)


150
B. Cl.
C Tpt.
Tbn.
9(SP4)
Timpani
Timp.
C.Bell.
Vc.
gliss.
mf
152
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
gliss.
mf
mp


154
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
gliss.
mp
156
mf

158 Sketch

B. Cl.

C Tpt.

Tbn.

Timp.

C.Bell.

Vc.

160

B. Cl.

C Tpt.

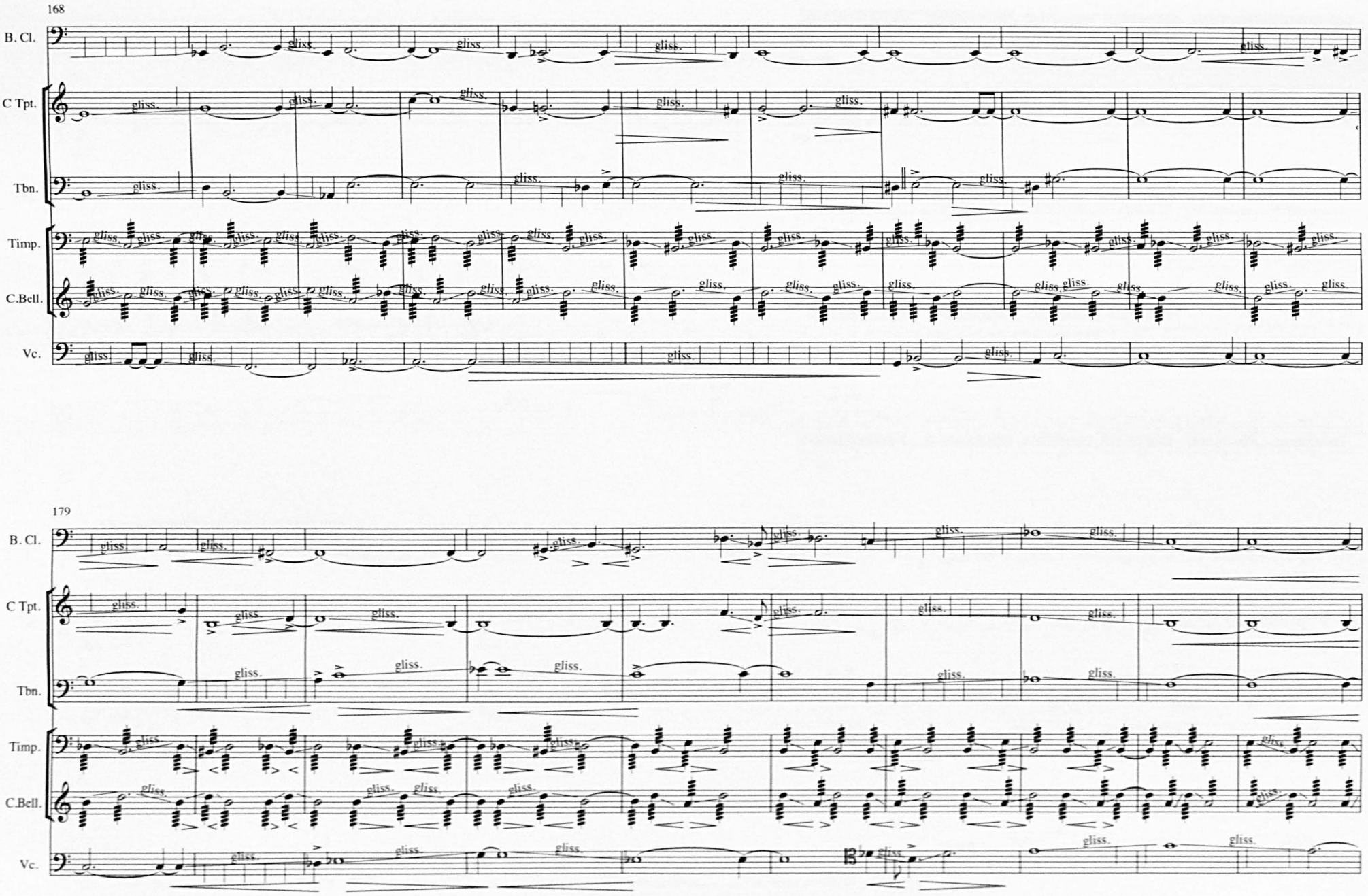
5(SP4)

Tbn.

Timp.

C.Bell.

Vc.


168
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
179
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.

3rd Movement: Season III

Granulante con leigera gravitazione

♩ = 45

189

B. Cl.

C Tpt.

Tbn.

Timp.

C.Bell.

Vc.

gliss.

p dim.

mp cresc.

dim.

p cresc.

Cymbals (a due)

To Timp.

l.v.

cresc.

Perc.1

Hard Mallets on Conic Bellophone

1 2 1 2 3 2 3 3 1 1 2 1 2 3 2 3 2 1 2 3 1 2 3 1 2 3

mf

mp cresc.

1 2 3 1 2 3 1 2 3 1 2 3

pizz.

arco sul pont.

f dim.

195

B. Cl.

mf dim.

C Tpt.

mp cresc.

dim.

Tbn.

mf dim.

To A. Cym.

cresc.

Antique Cymbals

Perc.

f

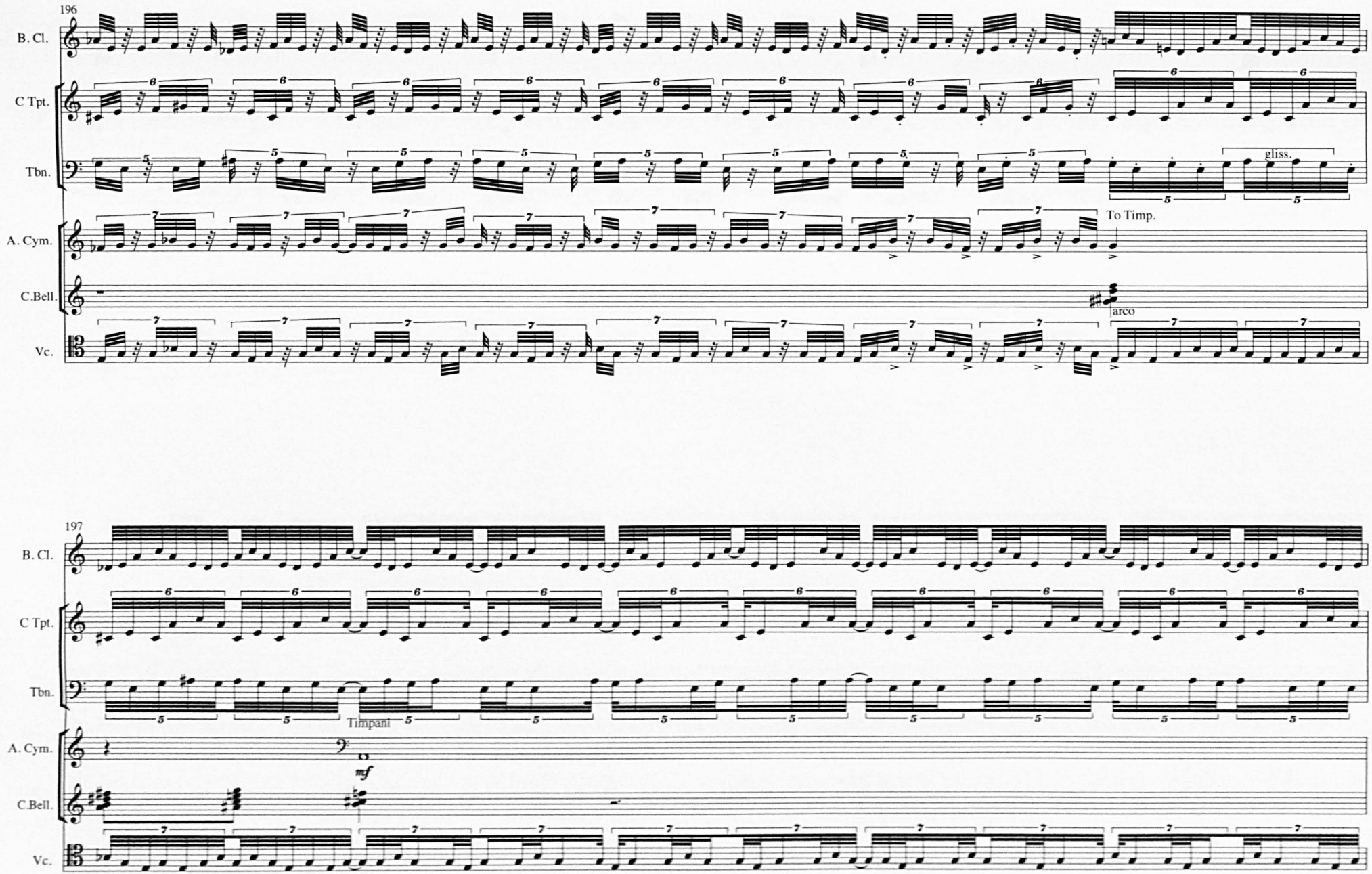
mp

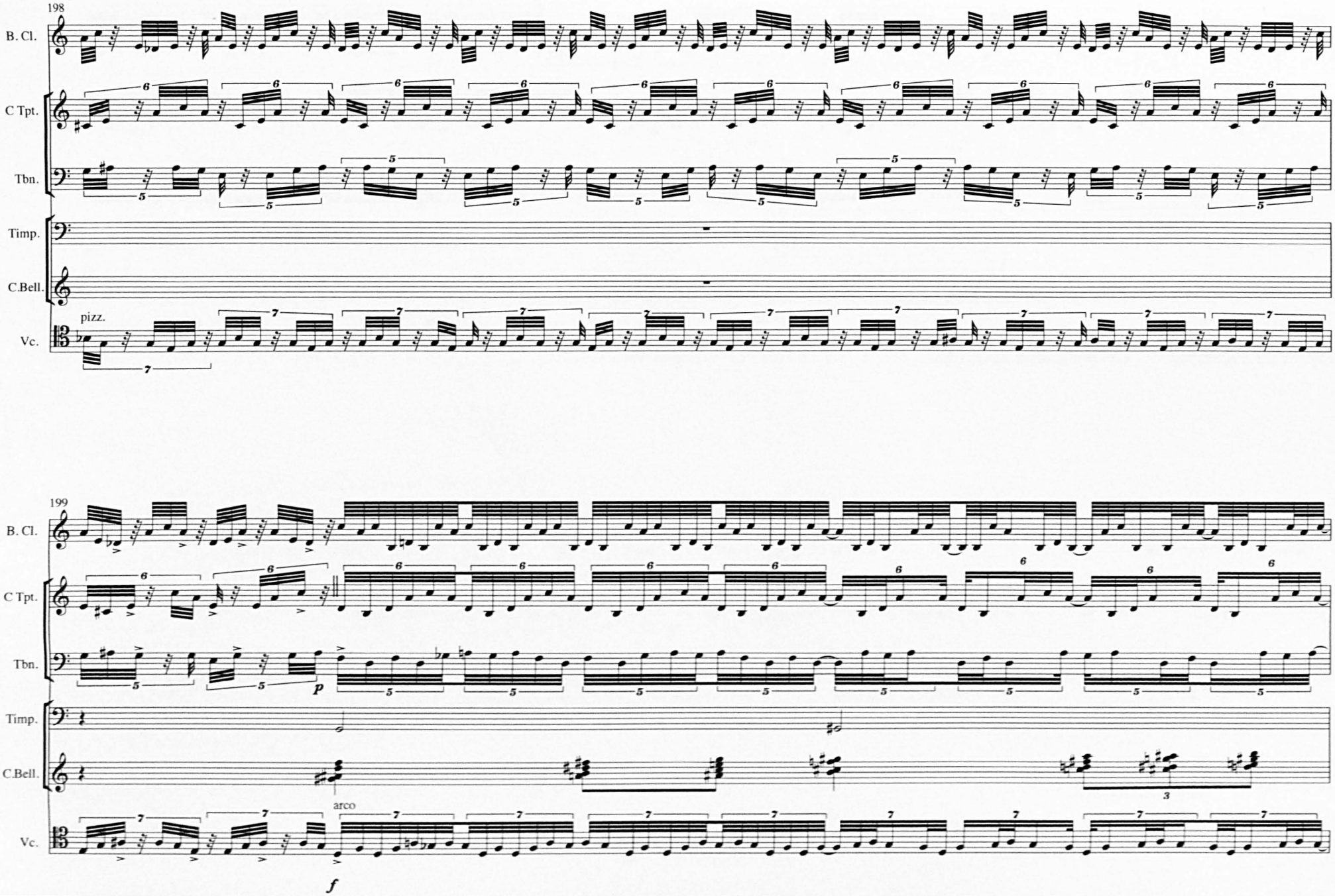
C.Bell.

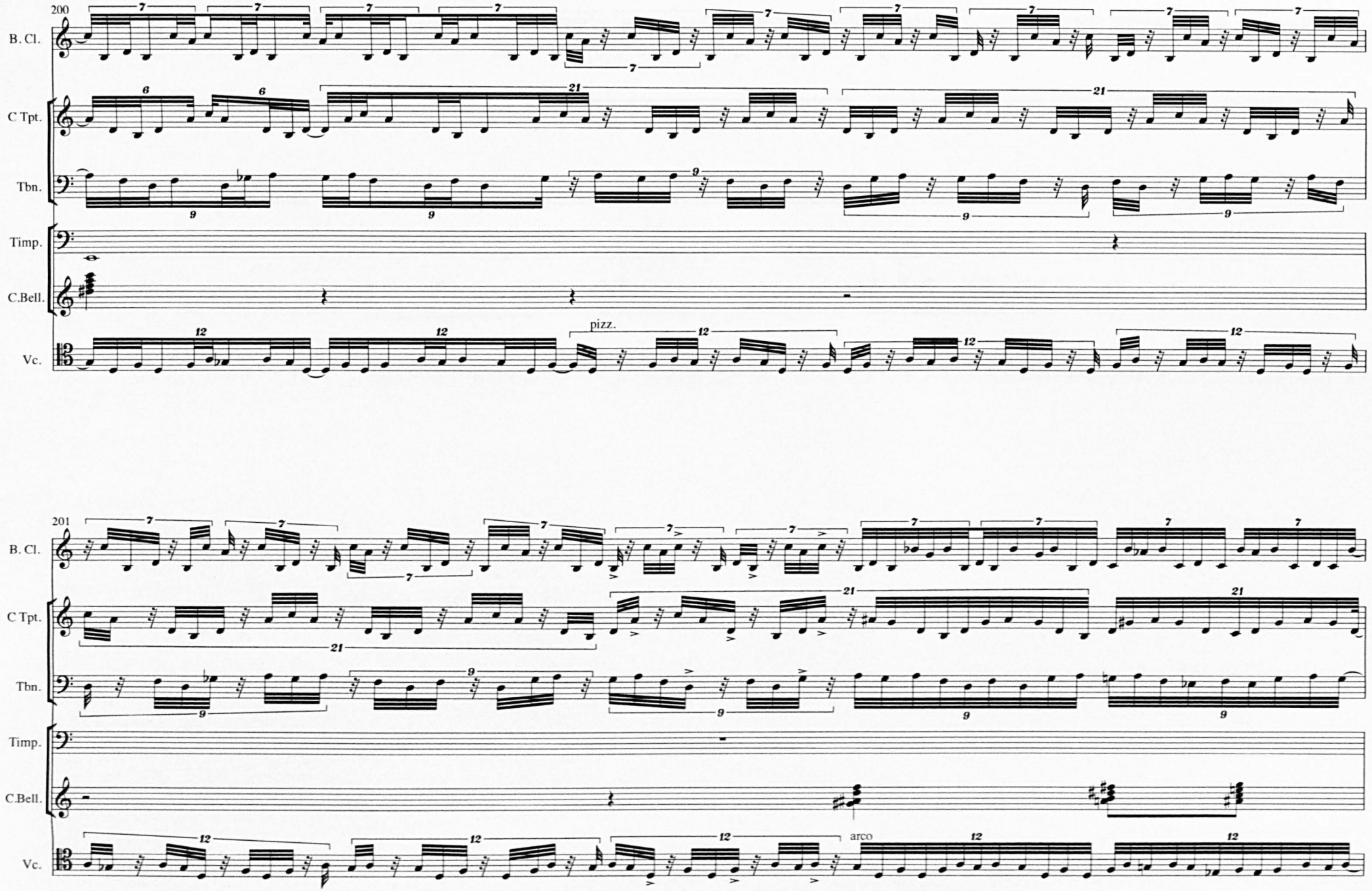
Vc.

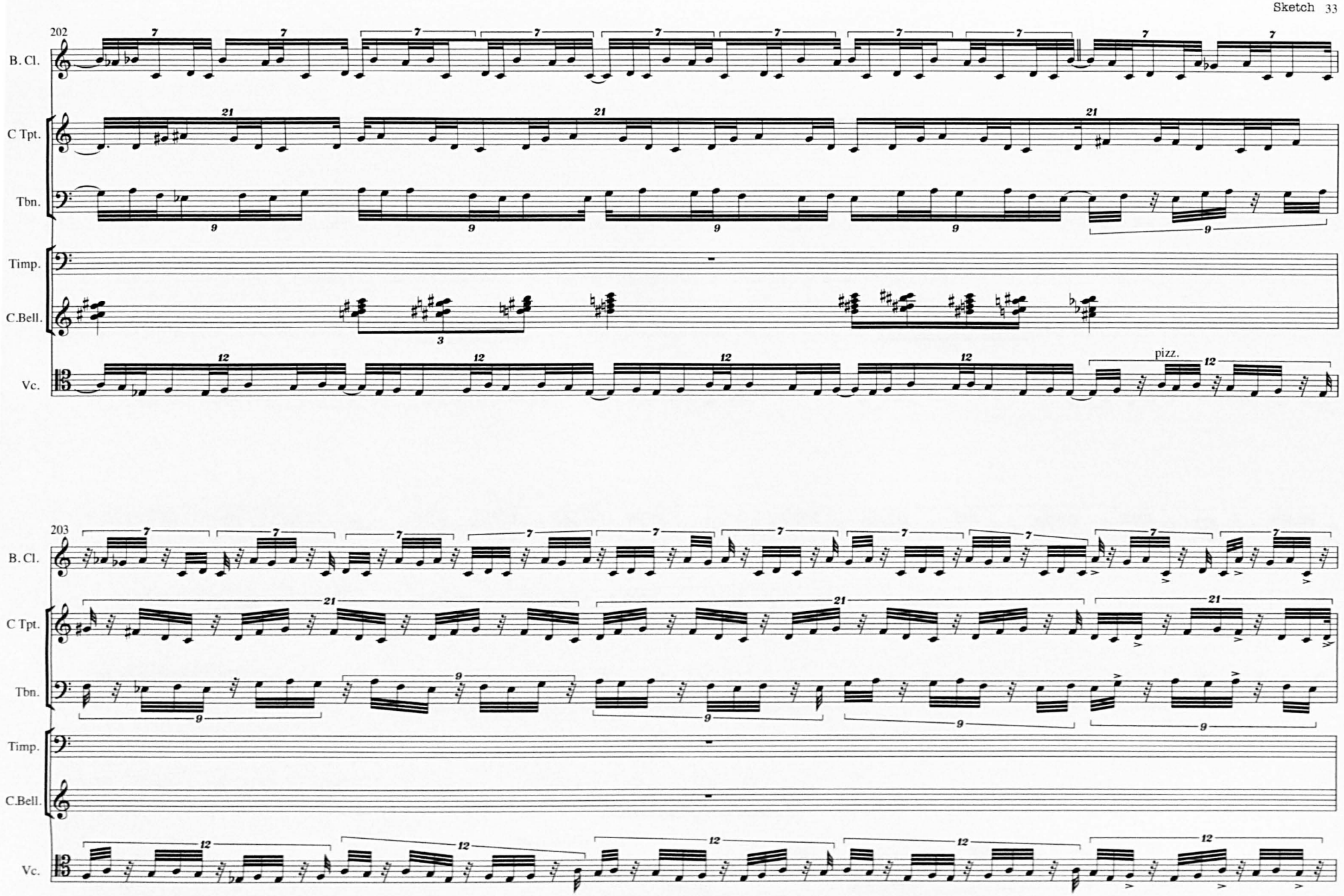
f cresc.

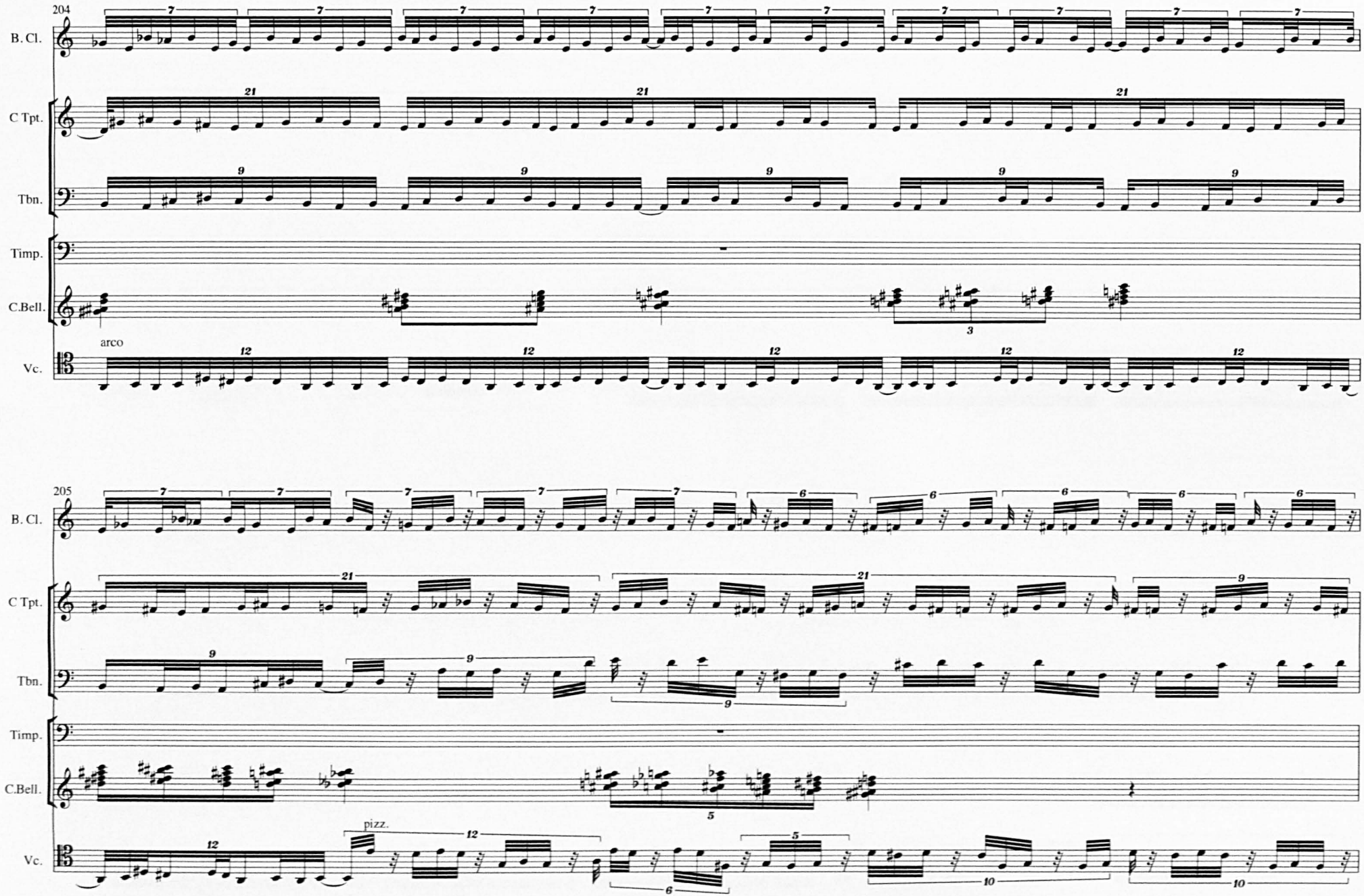
pizz.

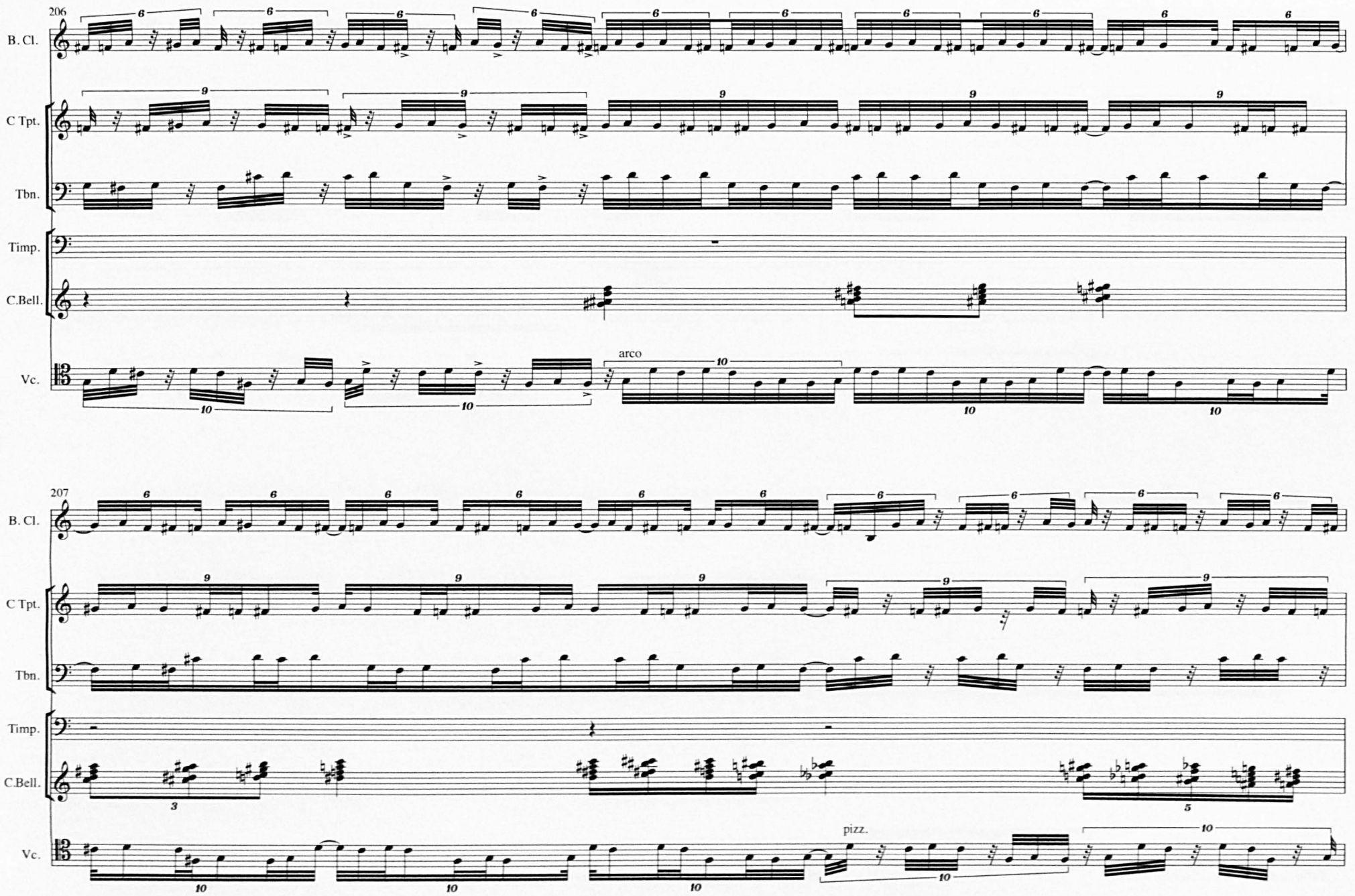

196
B. Cl.
C Tpt.
Tbn.
gliss.
A. Cym.
To Timp.
C.Bell.
arco
Vc.
197
B. Cl.
C Tpt.
Tbn.
Timpani
A. Cym.
mf
C.Bell.
Vc.

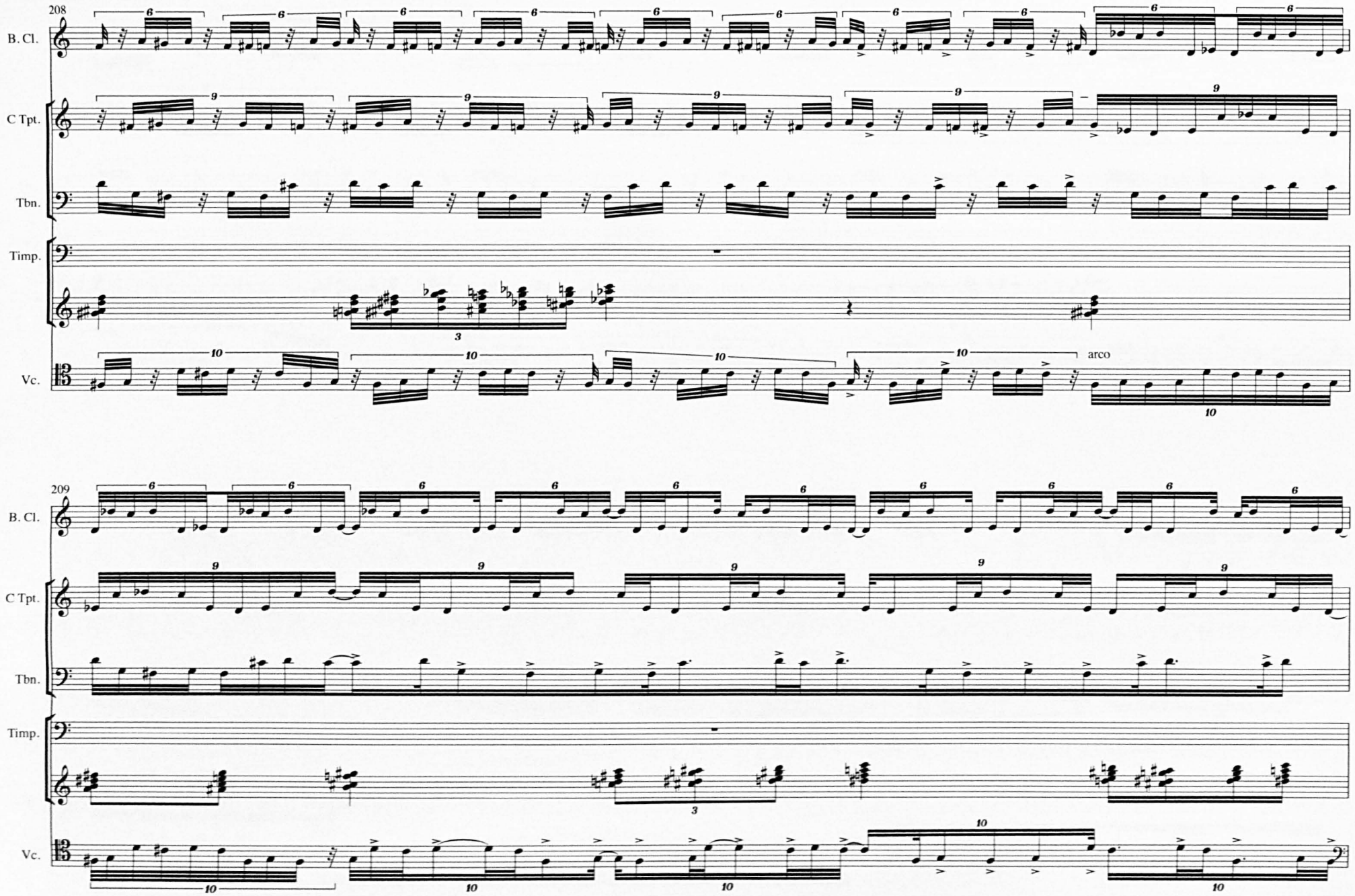

198
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
pizz.
Vc.
199
B. Cl.
C Tpt.
Tbn.
p
Timp.
C.Bell.
arco
Vc.
f

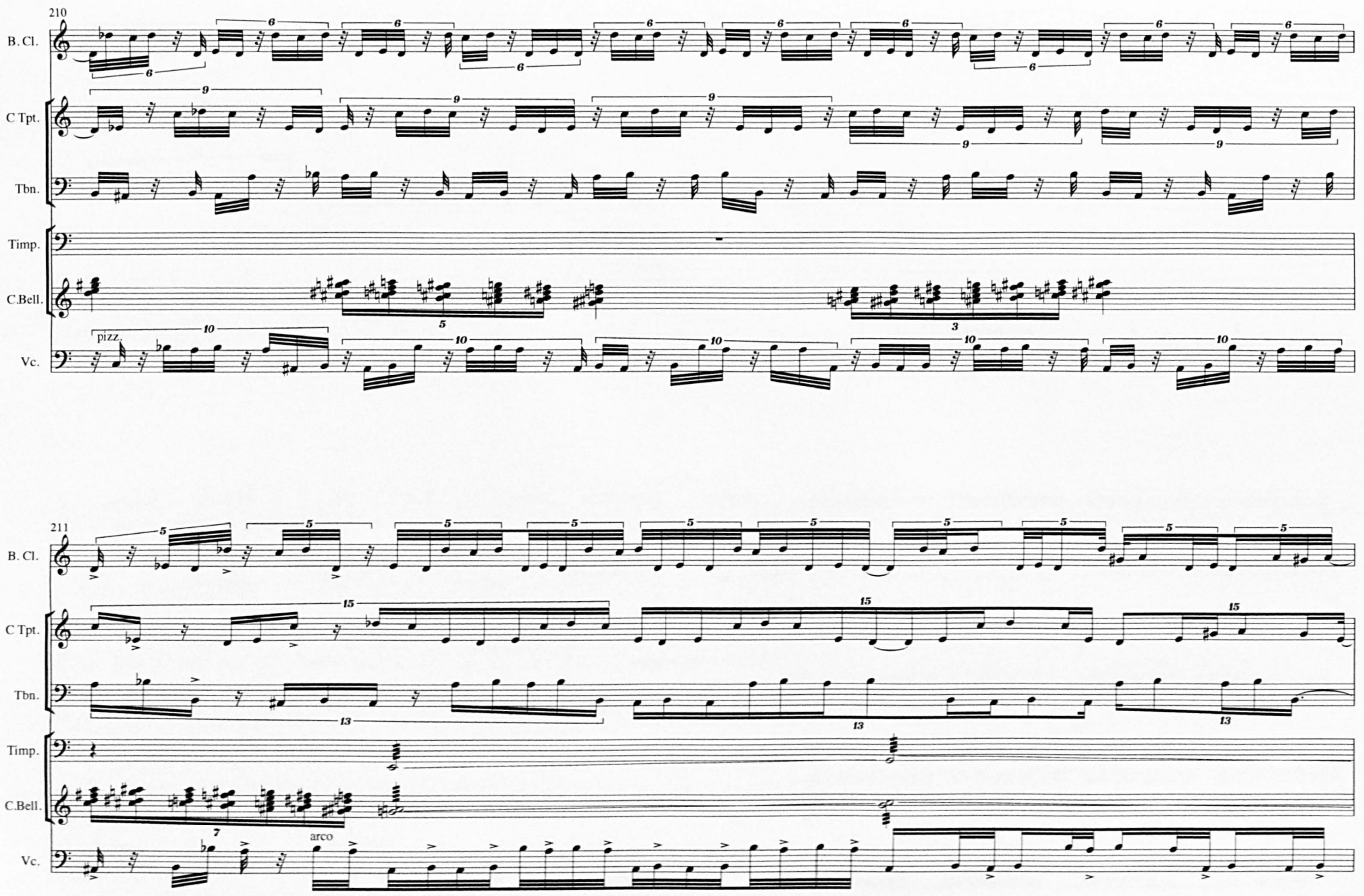

200
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
pizz.
201
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
arco

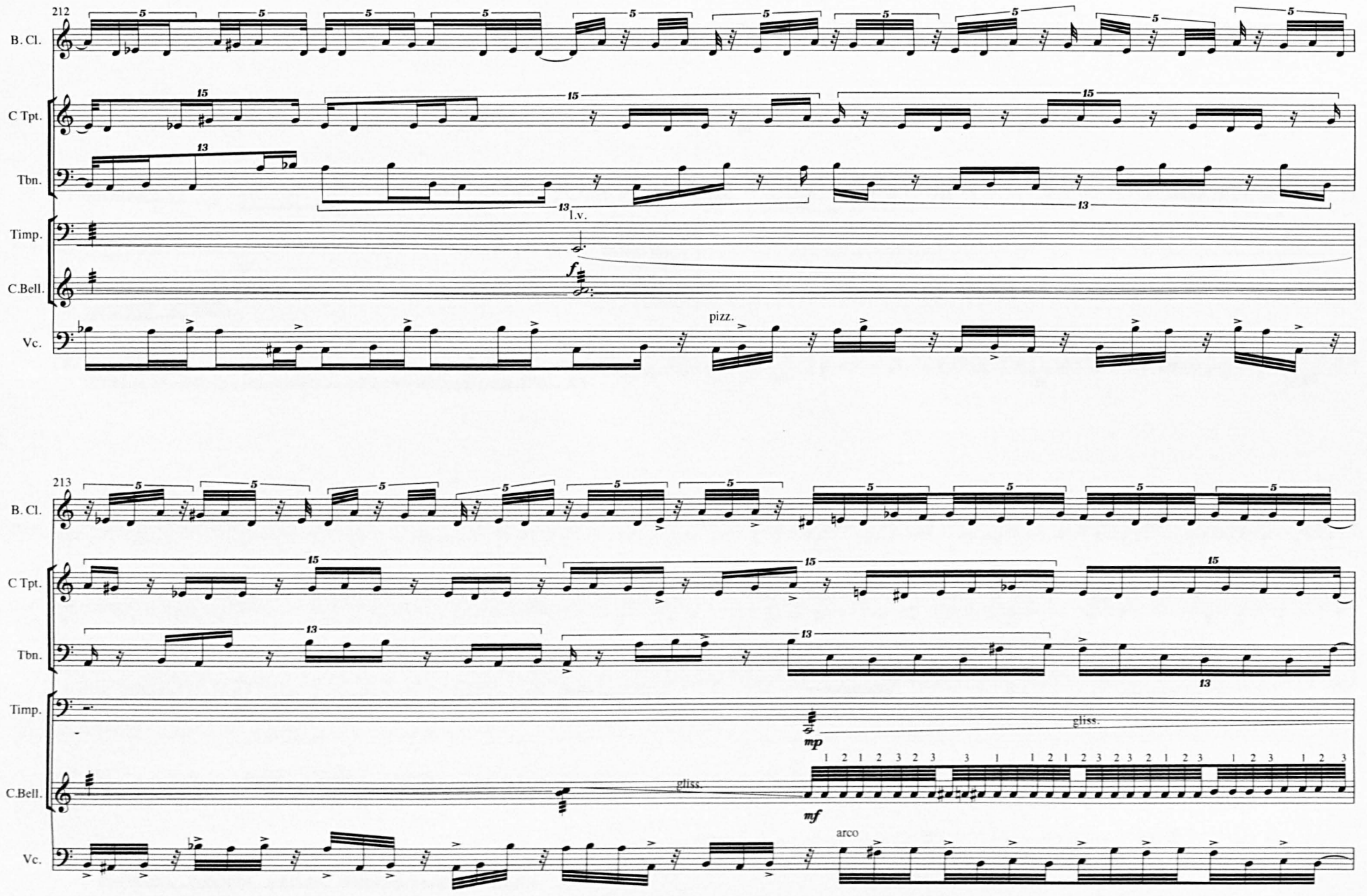

202
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
pizz.
203
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.

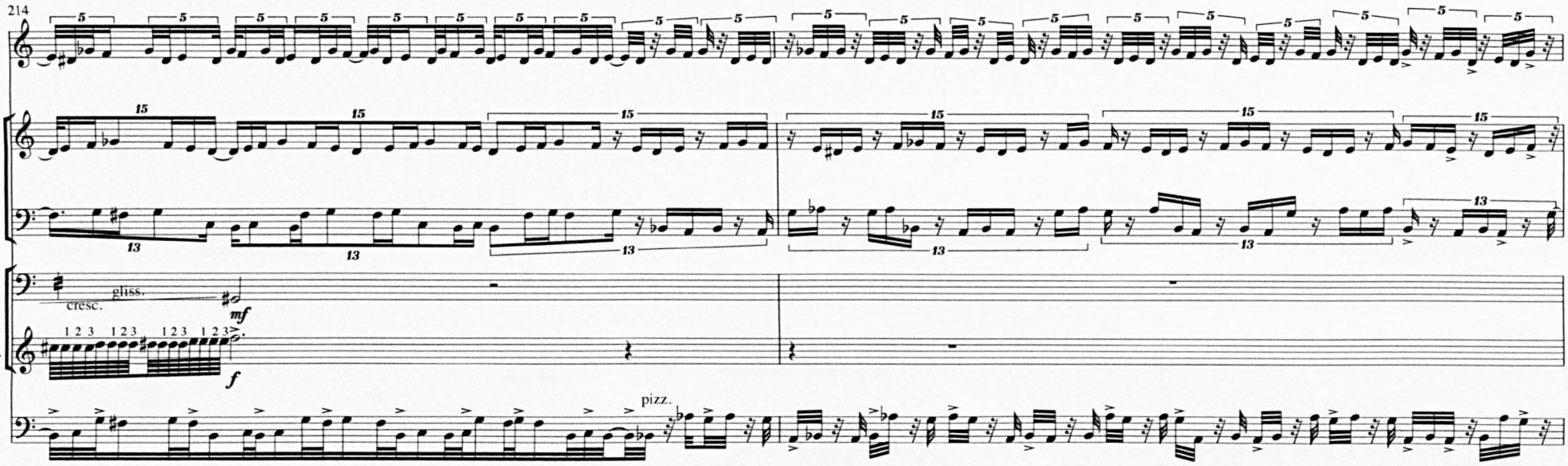

204
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
arco
Vc.
205
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
pizz.
Vc.

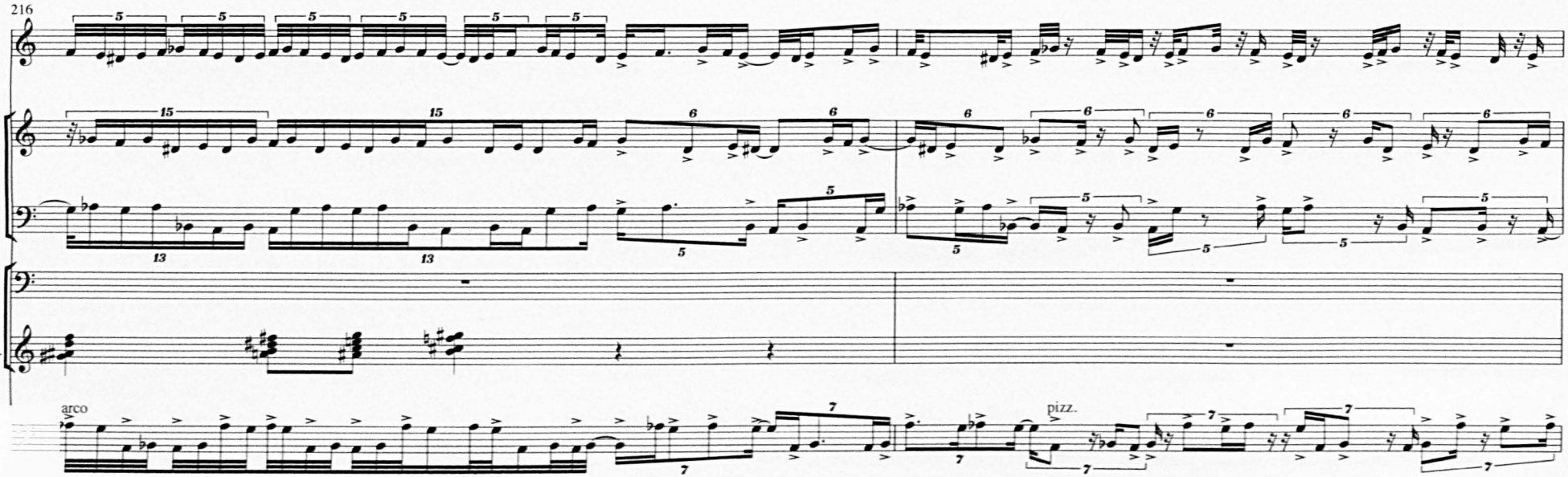

206
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
arco
207
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
pizz.

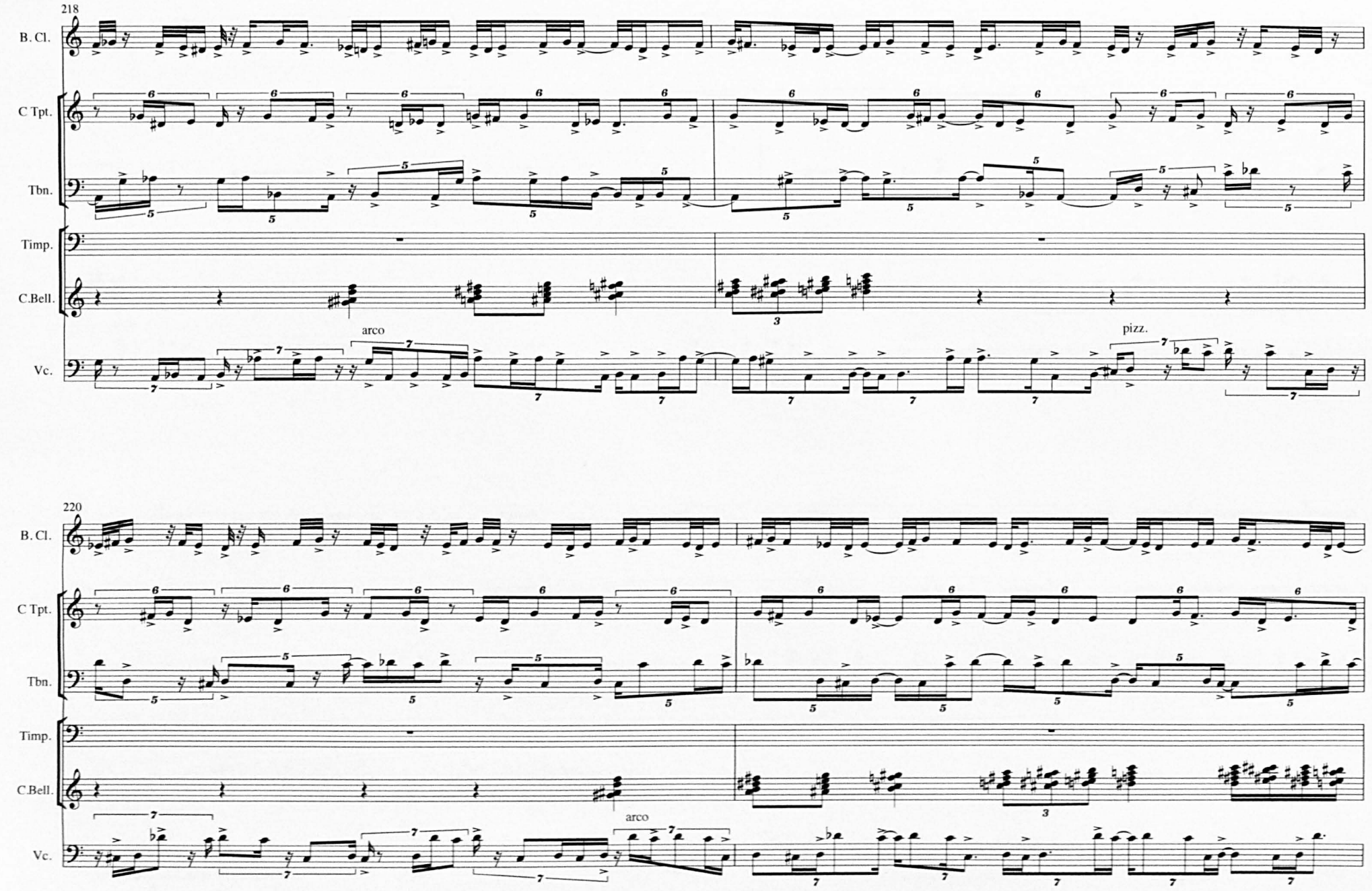

208
B. Cl.
C Tpt.
Tbn.
Timp.
Vc.
arco
209
B. Cl.
C Tpt.
Tbn.
Timp.
Vc.

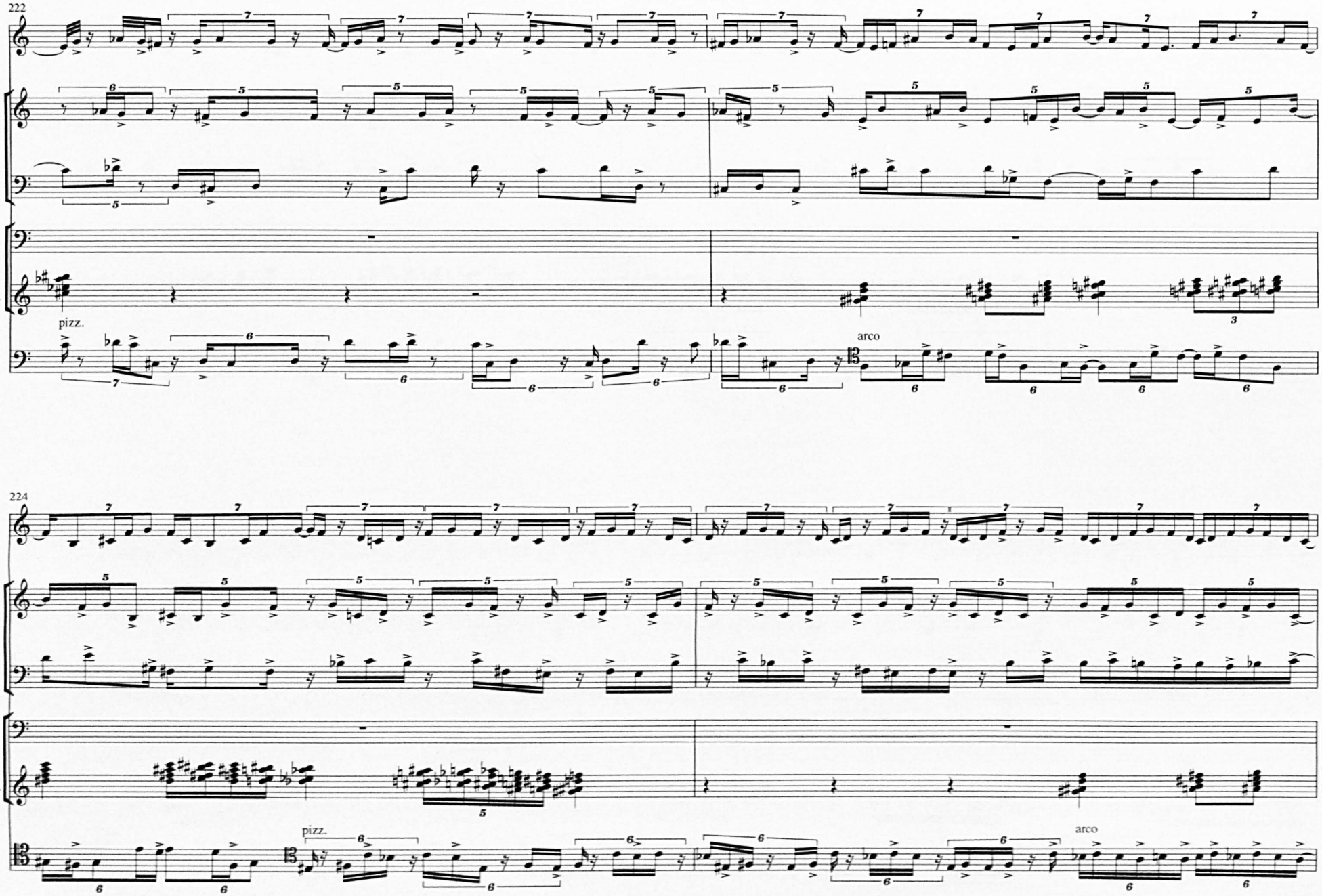

210
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
pizz.
211
arco

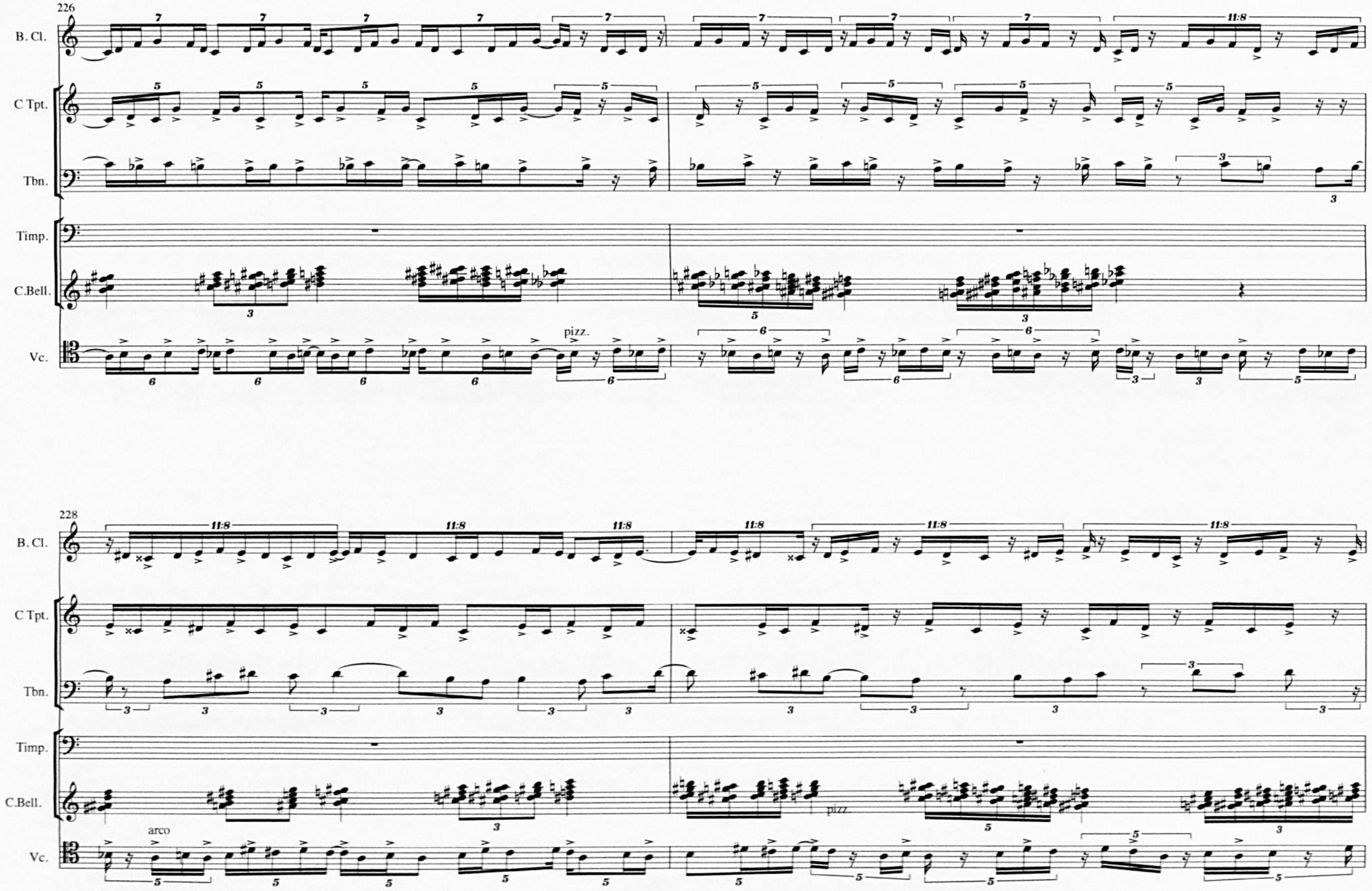

212
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
l.v.
f
pizz.
213
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
mp
gliss.
mf
arco


214
B. Cl.
C Tpt.
Tbn.
Timp.
cresc.
gliss.
mf
C.Bell.
1 2 3 1 2 3 1 2 3 1 2 3
f
Vc.
pizz.


216
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
arco
pizz.


218
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
arco
pizz.
220
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
arco


222
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
pizz.
Vc.
arco
224
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
pizz.
Vc.
arco


226
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
pizz.
228
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
arco
pizz.

230

B. Cl.

C Tpt.

Tbn.

Timp.

C.Bell.

Vc.

arco

pizz.

To Chinese Opera Gongs

arco

233

rit.

B. Cl.

C Tpt.

Tbn.

Timp.

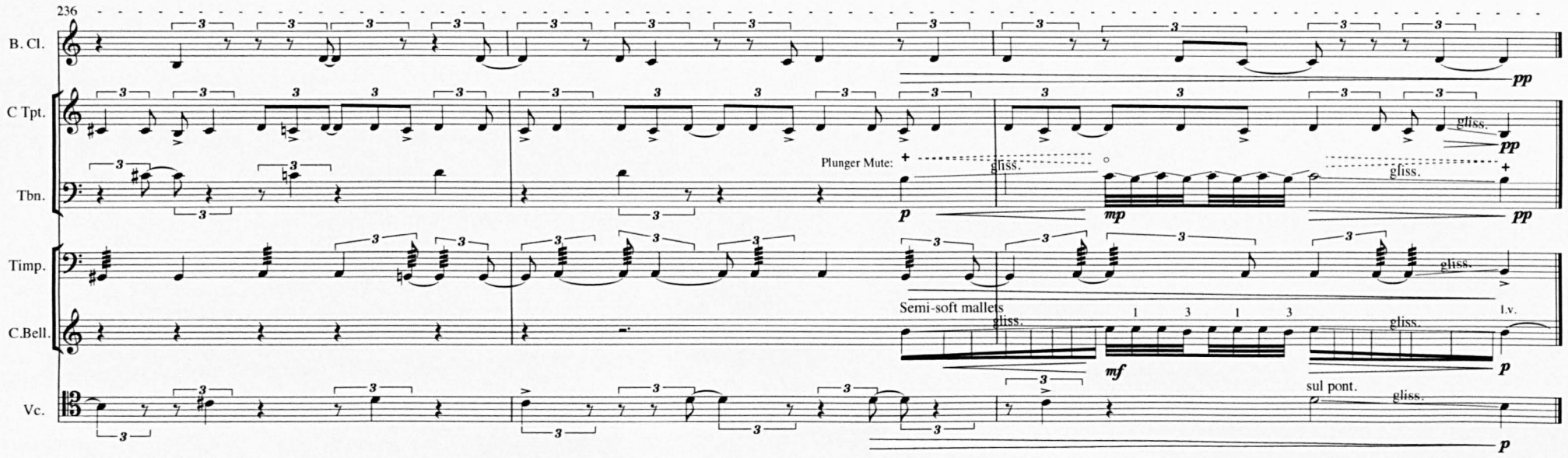
Timpani

To Conic Bellophone

C.Bell.

pizz.

Vc.


236
B. Cl.
C Tpt.
Tbn.
Timp.
C.Bell.
Vc.
Plunger Mute:
gliss.
Semi-soft mallets
sul pont.
l.v.

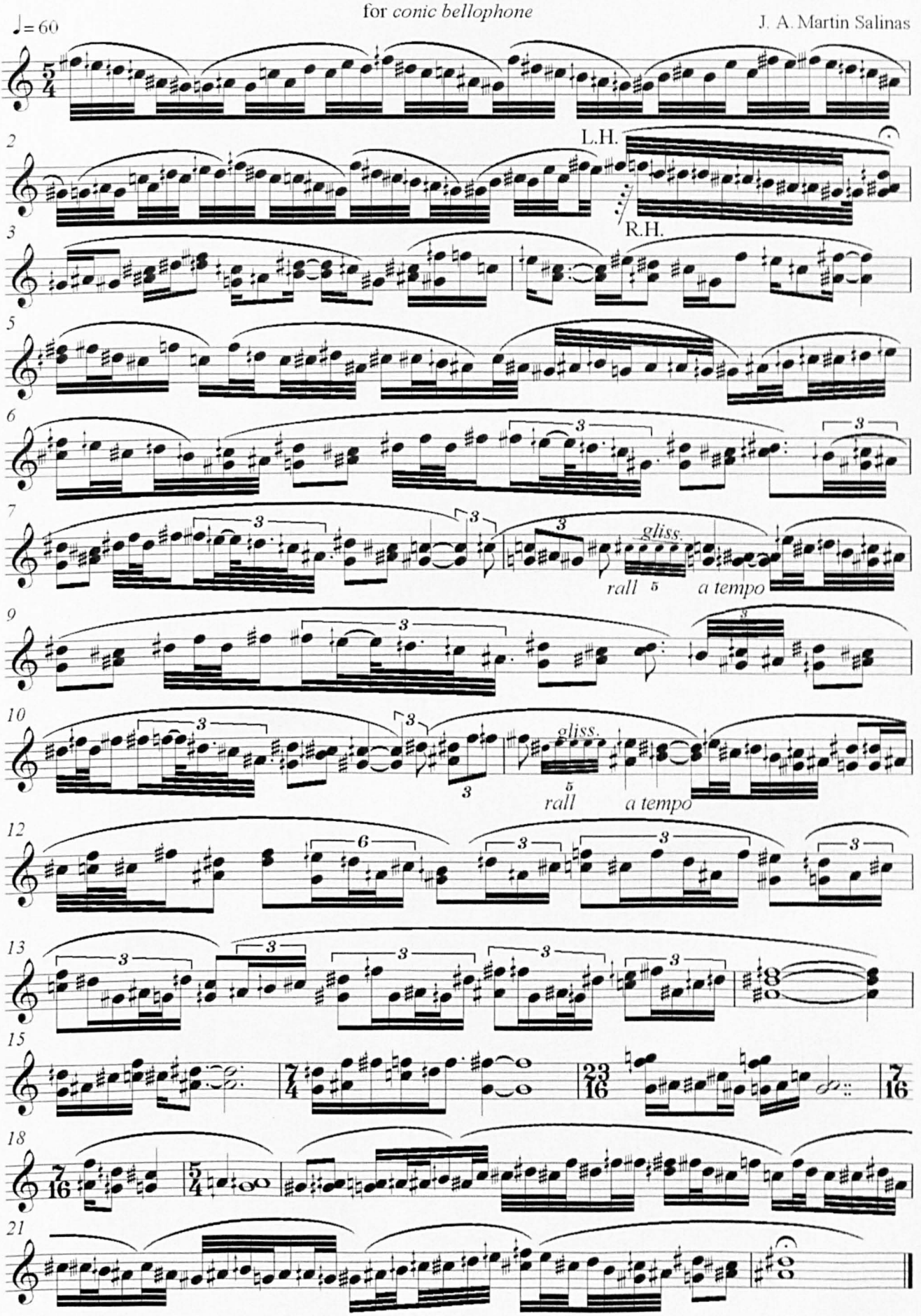
Preludes

(Sc. 11)

Prelude No 1

for *conic bellophone*

J. A. Martin Salinas



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DVD1-tk 11 (s. AV-score)
CD-tk 11 (sampled)
written: 2003 - 2009

Sc. 11