

# T-aje % MAN-aje

- RAFAEL LIÑAN -  
'89

16 **ENERGICO** **AEREO** (Senza Misura) **VIBRATO** (Aeolian)

28" 1 2 3 4

Fl. *agress. dolce* *vib.* *Flz.* *GLOO.VIB.* *l.v.*

Bsn. *agress. dolce* *vib.* *Flz.* *GLOO.VIB.* *l.v.*

Perc. *vib.* *sfffz* *mf* *pp* *f* *mp*

P.f. *sfffz* *pp* *mp* *p* *f* *mp* *l.v.*

Synth **SOUND-1** *f* *ped.*

Guit. 28" 1 2 3 4

Vln. *s. pont.* *ord.* *N.V.* *Poco vib.* *vib.* *gliss.* *ord.* *pont.*

Vla. *s.p.* *ord.* *N.V.* *vib.* *POCO A POCO* *ord.* *pont.* *ord.*

Cello *s.p.* *ord.* *N.V.* *vib.* *POCO A POCO* *ord.* *pont.* *ord.* *ben articolato*

D-bass *s.p.* *ord.* *N.V.* *Poco vib.* *vib.* *gliss.* *ord.* *pont.* *ord.* *ben articolato*

Sound Processor

ANDANTE ♩ = 60

SENZA MISURA

2

3

FR. *pizz ord. poco vib.* *MOLTO vib. poco vib.*

*mf < sfz PPP* *sfz PPP*

Bsn *p. v.* *MOLTO vib. poco vib.*

*mf < sfz PPP* *sfz PPP*

Perc. (vib.)

*f = mp*

P.f.

*f = mp*

Synth WITH MOD. WHEEL

*pp* *mp* *p (Stop playing, l. vib.)*

Guit. *ord. golpe s.p. > pont.*

*mp* *ff* *mf*

*molto tenuto bocca* *poco al pont.* *Prepare bottle neck* *bocca* *sonoro* *Pizz Bartok*

*mp* *ff* *mp* *mf* *p sfz*

Vln *senza vib.* *MOLTO vib. poco vib.*

*< sfz PPP* *sfz PPP*

Vla *ord. flaut.* *ord. s. vib.* *ord.* *pont.*

*5x ↓* *PPP* *sempre*

Cello *pont. flaut.* *ord.* *s. vib.* *ord.* *pont.*

*5x ↓* *PPP* *sempre*

D-bass *Poco vib.* *MOLTO vib. poco vib.*

*sfz PPP* *sfz PPP*

S.P. INPUT 100% OUTPUT  $\emptyset$

PROGRAM 1: STEREO DELAY

L: 2,000 m.s.

R: 1,000 m.s.

*mf* *BYPASS*

4      ①      2      17"

Fl. OSC. mp

Bsn. OSC. mp

Perc.

P.f.

Synth.

Guit. ord. poco al pont. with bottle neck irregolare! gliss. rapido poss. rall. accel. 17"

P      ff      ①      pp      mp      2 pp      mf      pp      mp

Vln. OSC. mp

Vla. pont. ord. vibrato mfz p

Cello. pont. ord. #8 vibrato mfz p

D-bass OSC. mp

S-P. PROGRAM 2: STEREO DELAY mp



(A)

ADAGIO MOLTO RUBATO  $\text{♩} = 44$  circa

*accelerando poco...*

Fl. *smorz. ebisp* *Flz.* *trun* *ad - pizz*

Bsn

Perc. *MARIMBA* *> > rall. il tremolo*

P.f.

Synth

Guit. *(b<sub>2</sub>) > > rallentando il tremolo* *(mp)*

Vln *ord.* *5* *ord.* *3* *pont.* *bon ant.* *ord.* *irregolare!*

Vla *tasto* *5* *pont* *5* *col legno batt.* *irregolare!* *ord.* *pont.*

Cello *CON SORDINO* *3* *tasto* *(ord.)* *s. pont.* *3* *s. pont.* *3* *irregolare!* *ordinario* *pont.*

D-bass *CON SORDINO* *3* *tasto* *3* *pont.* *3* *ord.* *irregolare!* *ord.*

S.P. *mp* *perdendosi*



a poco - - - - - molto rit. - - - - - POCO PIÙ MOSSO  $\downarrow = 48c.$

Fl.  $\overset{\text{Flz.}}{\text{5:4}} \rightarrow \text{senza Flz.}$   $\overset{\text{vib.}}{\text{MOLTO VIB.}} \text{trm}$   
 pp < mp > p P > pp < mp

Bsn

Perc  $\text{MUTA IN GLOCKENSPIEL}$   $\overset{\text{5:4}}{\text{3}}$   $\overset{\text{5:4}}{\text{6}}$   $\overset{\text{MUTA IN BONGOS (2) + TOMS (3)}}{\text{d}}$   $\text{mf} > \text{pp} < \text{mf}$

P.f.  $\overset{\text{8a}}{\text{f}}$   $\text{ff poss.}$   $\overset{\text{7:4}}$   $\overset{\text{5:4}}{\text{sfz}}$

Synth

a poco - - - - - molto rit. - - - - -

Guit.  $\overset{\text{r 3}}{\text{7}}$   $\text{pp}$

Vln  $\overset{\text{5:4}}{\text{(ord.)}}$   $\text{mf} < \text{f}$   $\text{poco}$   $\text{p}$   $\overset{\text{5x d}}{\text{ord.}}$   $\overset{\text{vib. poco a poco gliss. trm}}{\text{pp}} < \text{mp} > \text{mf}$   $\text{pp}$

Vla  $\text{pont.}$   $\text{ord. c. leg. batt.}$   $\text{d.}$   $\text{ord.}$   $\text{II}$   $\text{ord.}$   $\text{trm}$   $\text{poco s. tasto}$   $\text{pp} < \text{mp} > \text{mf}$

Cello  $\text{(pont.)}$   $\text{ord.}$   $\text{via SORD.}$   $\overset{\text{ord.}}{\text{r 3 7}}$   $\text{pp} < \text{mp}$

D-bass  $\text{pont.}$   $\text{ord.}$   $\text{via SORD.}$   $\overset{\text{ord.}}{\text{5:4}}$   $\text{mp}$

S.P.

rallentando

Fl. *mp* *pp* *mp* *pp* *mp* *pp*

Bsn *p* *f* *p* *pp* *mf* *pp* *mp* *pp* *mp*

DRUMS

Perc. *(mf)* *pp* *mf* *pp* *mp* *p* *mp* *pppp* *mf* *f* *pp* *p*

*Tempo indipendente del direttore, fin al (B)*

*near rim* → *centre* → *ord.*

*bisbigl. (with finger tips)*

P.f.

Synth.

rallentando

Guit. *mf* *f* *mp* *mf* *pp*

Vln *pp* *mp* *ppp* *mfz* *f* *pp*

Vla *mf* *pp* *mp* *mf*

Cello *(mp)* *pp* *f* *mp* *f* *p* *mf*

D-bass *p* *pp* *f* *f* *pp* *mp*

*espress.* *poco s. pont.* → *ord.* *3 2 1* *d.* *5x d.*

*accél. il tem.* → *3* → *rallent. il tem.* → *pizz.*

*tasto* *s. pont.* → *ord.* *5*

*ord.* *d.* *5:4* *tr.* → *pont.* → *ord.*

*pizz.* *arg.* *ord.* *5* *arco* *ord.* → *pont.* → *ord.* → *pont.*



(B)

AD LIBITUM

SCHERZANDO  $\text{♩} = 50 \text{ c.}$

rall - - - - -

FL. *smorz. e bisb.*  
*N.v.* *tr*  
*ppp* *mf* *ppp* *mp*

Bsn *N.v.* *vib.* *MOLTO vib.*  
*pp* *mp* *mf* *p* *mp* *p*

Perc. *DRUMS + WOOD-BLOCKS*  
*w-b* *DRUMS*  
*with fingertips* *with mallets* *DAMPING ACTION* *secco poss.*  
*pp* *mf* *pp* *mf* *pp* *f* *mp*

P.f. *5-4*  
*mf* *pp* *mf*

Synth *SOUND-2*  
*p* *mp* *pp*

Guit. *pont.* *tasto*  
*mp* *pp*

Vln. *tasto* *ord. 3* *pont.* *ord.*  
*ppp* *mp* *pp*

Vla. *ord.* *5* *MOLTO vib.* *5 (ord.)* *pont.* *ord.*  
*ppp* *mp* *pp* *p*

Cello *ord.* *gliss.* *5* *vib.* *(ord.)* *5* *pont.* *ord.*  
*ppp* *mf* *p* *mf* *pp* *p*

D-bass *ord.* *N.v.* *poco vib.* *vib.* *5* *MOLTO vib. s. pont.*  
*ppp* *mp* *p*

PROGRAM 3: FREQ. MODULATION (STEREO FLANGER)

S.P.

↑ *mp*



(rall)

A TEMPO (♩=50 c.)

accelerando

poco

Fl.

Bsn.

tr. rall... vib.

MOLTO VIB

5

3

Flz.

P > PP < mp > PP < mf > PP < mf > PPP

Per.

TRIANGLE

l.v.

TAM-TAM

3:2

VIBRAPHONE

B.D. mp

f

PP < mf > P < mf >

P.f.

8<sup>a</sup>

mf

5

Trem. with plectrum on string

with plectrum

P < mf >

Synth

MOD. WHEEL

bassa ped.

MOD. WHEEL

PP < mp > PPP < mf >

rall

A TEMPO

accelerando

poco

Guit

LIBERO

XIX XIII

bocca

vib bocca

XIII

part.

mf

sfz

mp

mf subito

pp

mf

s. pont.

poco vib.

5

mf

mf

Vln

ord.

pont.

ord.

PPP < P >

s. pont. > ord.

Vla

ord.

pont.

ord.

PPP < P >

Cello

PPP < P >

D-bass

5

s. pont > ord.

rall

mp

mf

5

s. pont > ord.

pp

mf

pp

ord.

ord.

ord.

S.P.

FREQ MODULATION (STEREO FLANGER)

PROGRAM 4 (STEREO FLANGER)

mf

(C)

a poco rallentando

SENZA MISURA

Handwritten musical score for various instruments:

- Fl.**: v.m., tremolando, MOLTO VIB, sfz, sfz
- Bsn.**: sfz, sfz, sfz, sfz, sfz
- Perc.**: TAM-TAM, 5, 5, 2.v., sfz, sfz
- P.f.**: Trem. with plectrum >, 3:2, sfz, sfz
- Synth.**: 3, 3<sup>rd</sup> Ped., SOUND-3, sfz
- Guit.**: s. pont., 5 7 3 7, 5 7, P, mf, sfz, sfz, XVI, s. pont., mp, f, poco agitato
- Vln.**: P, mfz, sfz
- Vla.**: sfz, P, mf, f, PPP, sfz
- Cello**: sfz, P, mf, f, PPP, sfz
- D-bass**: s. pont., ord. 3:2, mf, PPP, sfz

S.P. PROGRAM 4 (STEREO FLANGER)

BYPASS

① ↓

2 ↓

① ↓

AGITATO MOLTO

Fl.

Bsn

Per.

GLOCK

MARIMBA  
regolare → irregolare

mp mf pp subito p

P.f.

capolare → irregolare

martellato

mp mf ff

8<sup>a</sup> bassa

Synth

mp p f

Guit.

Amplified

golpe ord.

mf f sfz pp mf

Vln

Vla

Cello

trem. irregolare (1) with fingertips between bridge and sound holes

PPP mp

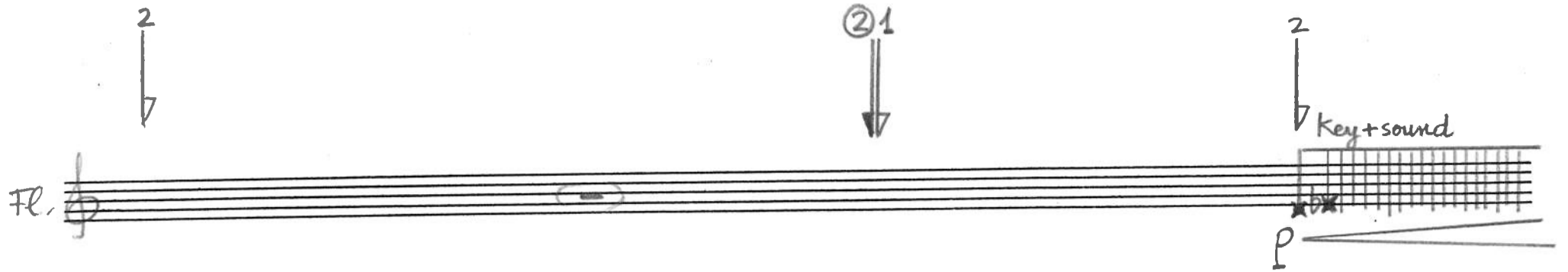
D-bass


trem. irregolare (1) with fingertips on back of instrument

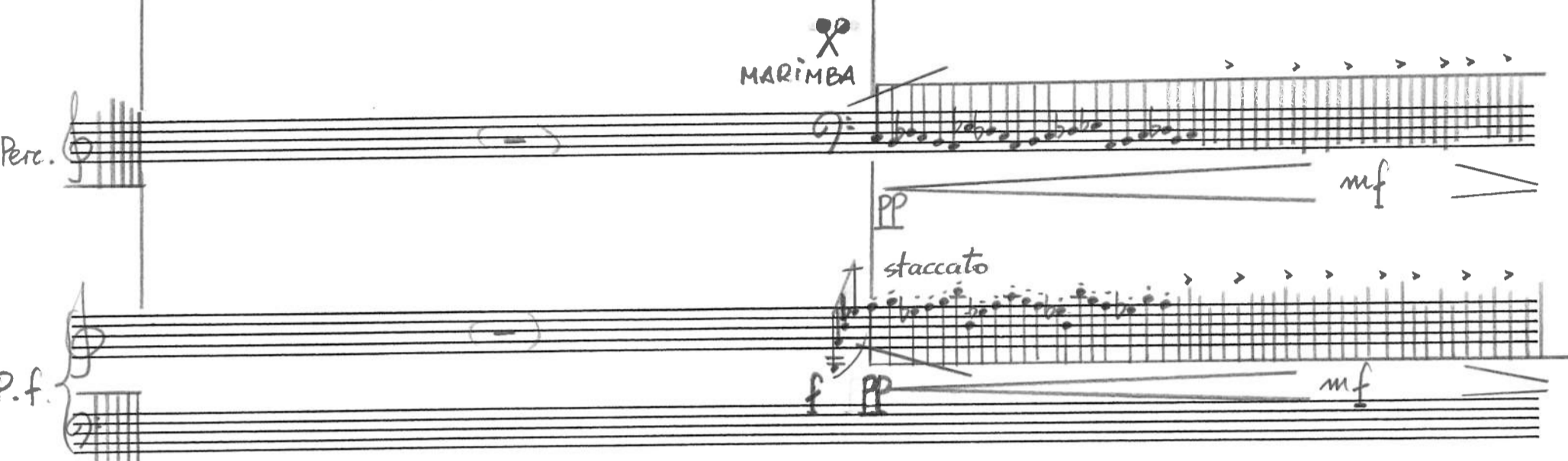
PPP mp

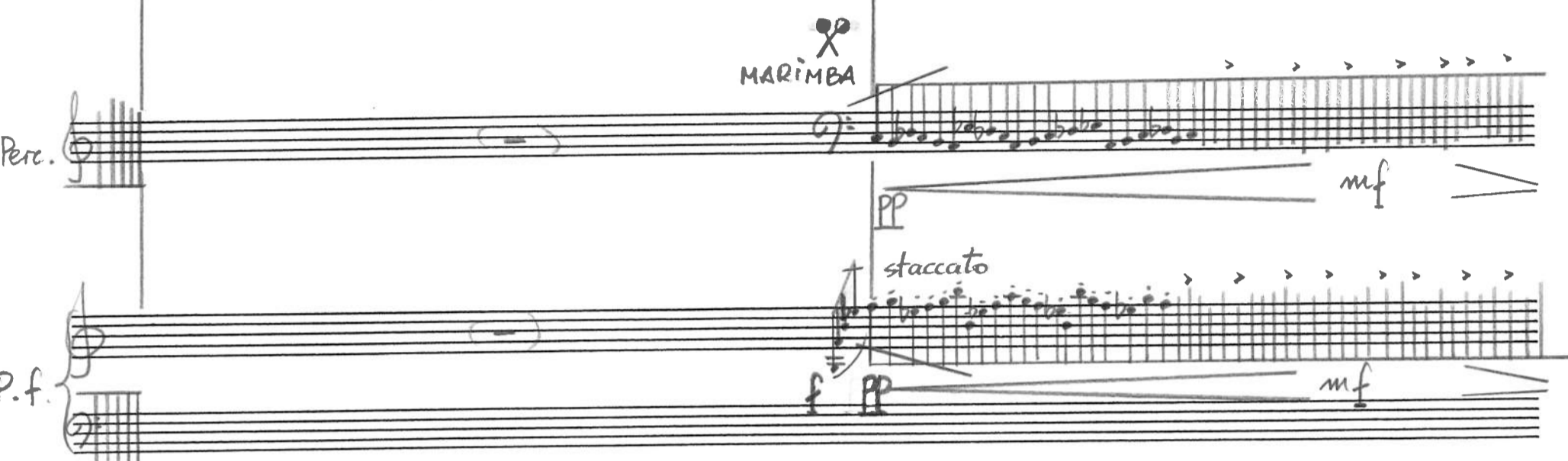
S.P.

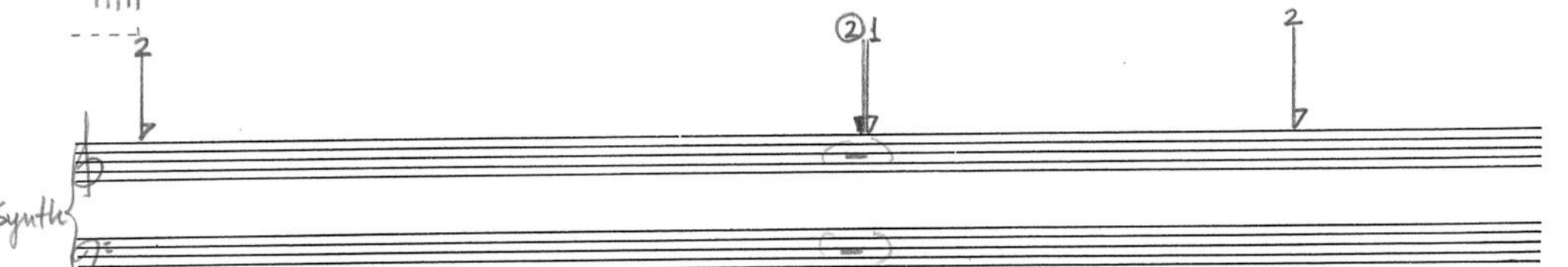


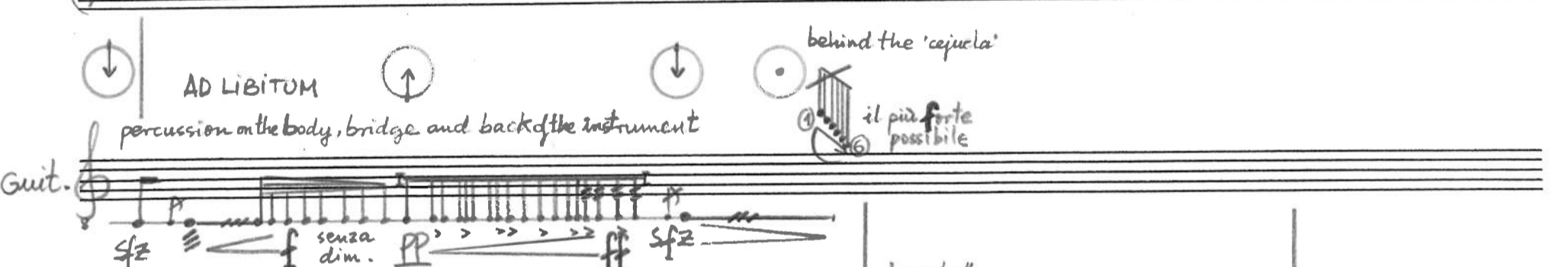
FL. 

Bsn 

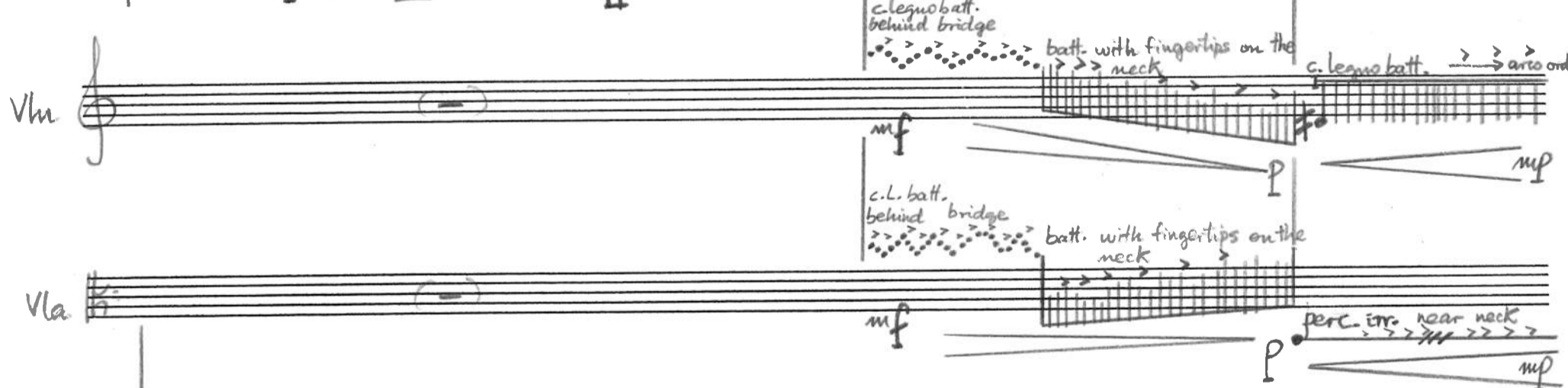
Perc. 

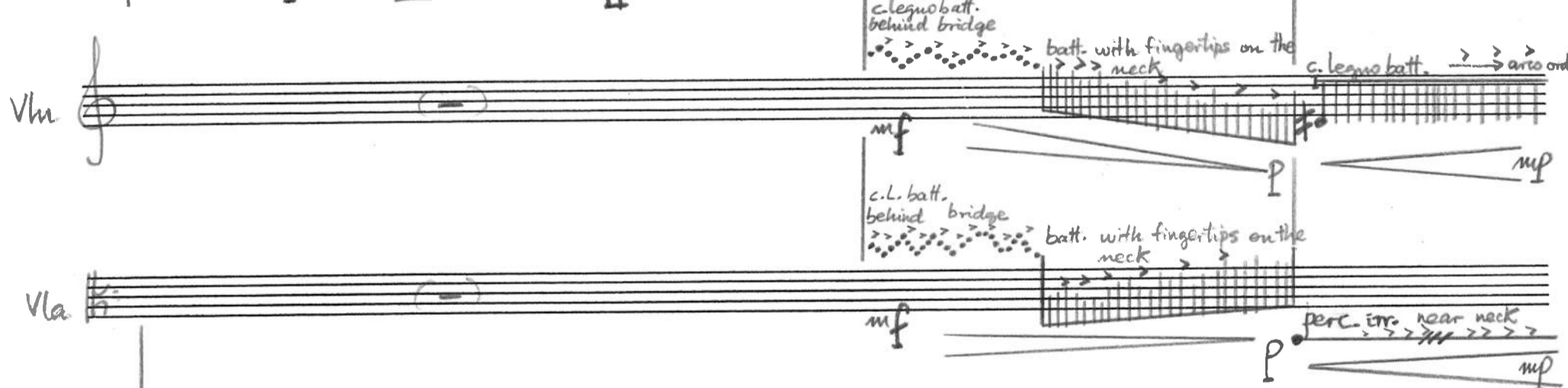
P.f. 

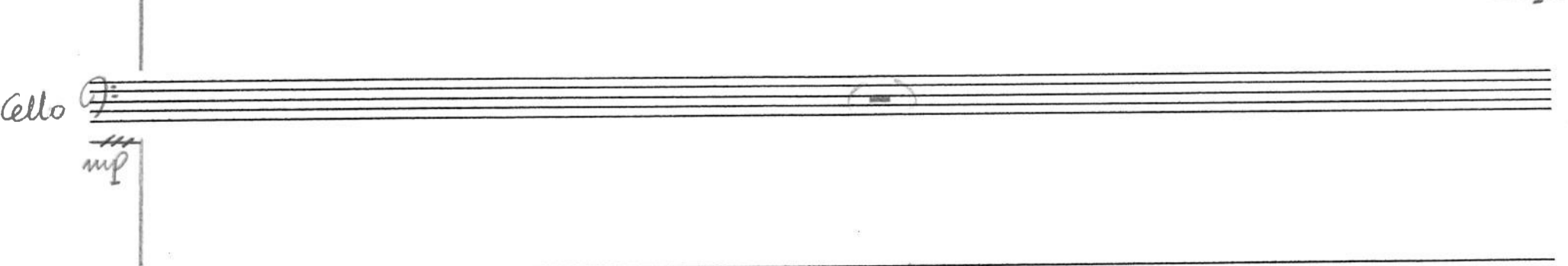
Synths 

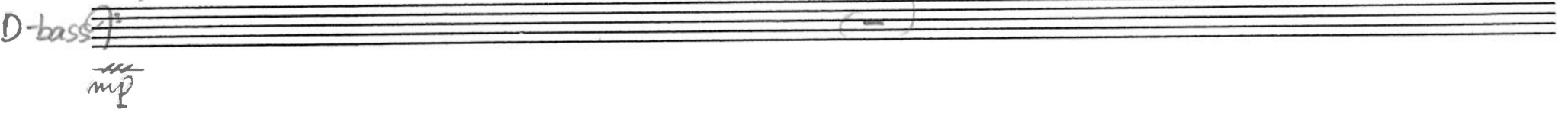
Guit. 

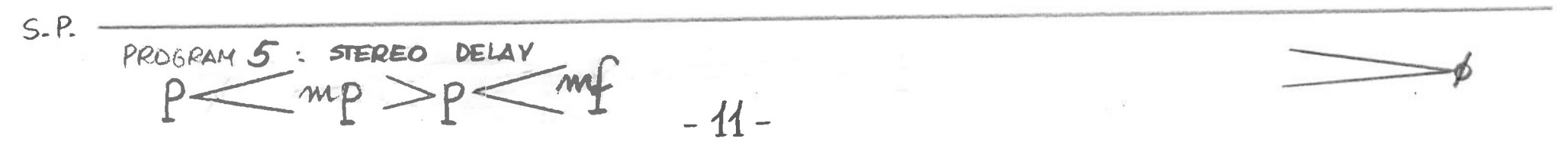
Annotations: "percuSSION on the body, bridge and back of the instrument", "behind the 'cejuela'", "il più forte possibile".

Vln 

Vla 

Cello 

D-bass 

S.P. 

PROGRAM 5 : STEREO DELAY  
 P < mp > P < mf

3 ↓  
 ③ 1 ↓

Fl. (Aedlian) f

Bsn. f

Per. MARIMBA  
 pp

P.f. pp

Synth. SOUND-4 \*  
 ③ 1 ↓  
 MOLTO RUBATO  
 20"  
 mf P sfz PP mf mp

Guit. \*  
 Amplified  
 MOLTO RUBATO  
 s. pont. ord. bocca  
 f P sfz PP sfz P mf mp

Vn. ord. → s. pont.  
 mp f

Vla. piumato (excess pressure)  
 mp f

Cello

D-bass

S.P. BYPASS  
 φ

PROGRAM 6  
 PITCH CHANGE  
 (-7 semitones)  
 f

\* Synthesizer and Guitar spin in synchronous -although reverse- mode, at least twice, from slow to fast.

④ 1  
↓

senza indicazione dal direttore\*

S.P. PROGRAM 6

(f) \* Piano and Percussion play clearly audible chords which are starting indications for other instruments.



51  
D  
LENTO

10"

Fl. Flz. mf Flz. Flz. fff (poss.)

Bsn. mf Flz. fff (poss.)

Perc. p TRIANGLE l.v.

P.f. f 8va fff l.v.

Synth. SOUND-5 Ad libitum mf

Guit.

Vln. mf fff (poss.)

Vla. mf fff (poss.)

Cello. mf fff (poss.)

D-bass. mf fff (poss.)

S.P.

PROGRAM 7: STEREO FLANGER



ADAGIO  $\text{♩} = 72 \text{ c.}$

Fl.  $\text{Flz.}$   $\text{Flz.}$   $\text{Flz.}$   
 Musical notation for Flute with dynamics:  $\text{pp}$ ,  $\text{mp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$

Bsn.  $\text{Flz.}$   $\text{Flz.}$   
 Musical notation for Bassoon with dynamics:  $\text{mp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$

Perc. VIBRAPHONE  
 Musical notation for Vibraphone with dynamics:  $\text{mp}$ ,  $\text{mf}$

P.f.  $\text{Ped.}$   $\text{Ped.}$   
 Musical notation for Piano with dynamics:  $\text{ppp}$ ,  $\text{mf}$ ,  $\text{mp}$ ,  $\text{mf}$

Synth  $\text{P}$   $\text{SOUND-6}$   
 Musical notation for Synthesizer with dynamics:  $\text{pppp}$

Guit.  $\text{pont.}$   $\text{bisbigliando}$   $\text{bocca}$   $\text{rasqueado}$   
 Musical notation for Guitar with dynamics:  $\text{ppp}$ ,  $\text{mp}$ ,  $\text{mf}$ ,  $\text{pp}$ ,  $\text{f}$

Vln.  $\text{pizz.}$   $\text{M. vib.}$   $\text{arco}$   
 Musical notation for Violin with dynamics:  $\text{ppp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$

Vla.  $\text{con sordino}$   
 Musical notation for Viola with dynamics:  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$

Cello  $\text{con sordino}$   
 Musical notation for Cello with dynamics:  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$

D-bass  $\text{pizz.}$   $\text{M. vib.}$   $\text{arco}$   $\text{con sord.}$   
 Musical notation for Double Bass with dynamics:  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$

S.P. (PROGRAM 7)  $\text{BYPASS}$

LENTO ♩ = 60 c.

3/4 4/4

Fl. *pp* *ppp* *crescendo* *poco* *a*

Bsn. *ppp* *cresc.*

Perc. *LIBERAMENTE*  
*CON ARCO*  
*Vibraphone & Piano together*  
*pp* *mp*

P.f. *ppp* *p*  
*Ped* - - - - -

Synth. *MODULATION WHEEL*  
*(WITH SUSTAIN & VOLUME PEDALS)*  
*pppp* *ppp*

Guit.

Vln. (Sord.) *poco s. tasto* *poco vib.*  
*ppp* *sempre*

Vla. (Sord.) *poco s. tasto* *poco vib.*  
*ppp* *crescendo* *poco* *a*

Cello (Sord.) *poco s. tasto* *poco vib.*  
*ppp* *sempre*

D-bass (Sord.) *poco s. tasto* *poco vib.*  
*ppp* *crescendo* *poco* *a*

S.P.



Handwritten musical score for a full orchestra, including woodwinds, strings, percussion, and piano.

**Flute (Fl.):** *poco*, *vib.*, *mp*, *p*, *mp*. Includes triplets and vibrato markings.

**Bassoon (Bsu):** *poco*, *a poco*, *mp*, *pp*, *mf*. Includes triplets and vibrato markings.

**Percussion (Perc.):** *p*, *pp*, *mf*, *pp*. Includes *TAM-TAM (con arco)* and *(op)* markings.

**Piano (P.f.):** *pp*, *mf*. Includes *Ped* (pedal) markings.

**Synth:** *mp*. Includes wavy lines indicating sustained or tremolo textures.

**Guitar (Guit.):** *ppp*.

**Violin (Vm):** *pp*, *espress.*, *mf*, *p*, *mf*, *p*. Includes triplets and *ord.* (ordine) markings.

**Viola (Vla):** *poco*, *mp*, *ppp*, *senza cresc.*. Includes *Via sordino* (mute) and *ord.* markings.

**Cello:** *vib.*, *mp*, *mf*, *ppp*, *senza cresc.*. Includes *Via sordino* and *ord.* markings.

**Double Bass (D-bass):** *poco*, *mp*, *p*, *mf*, *pp*. Includes *vib.* and *ord.* markings.

**S.P. (Soprano):** *(-)*

(E) LIBERO

1 2  
↓ ↓

2  
4

Fl. *Flz.*  
3  
mf *p*

Bsn. *Flz.*  
5  
mf *p*

Perc. TAM-TAM  
mf  
l.v.

P.f.

Synth  
mf *p*

Guit  
mf *p*

Vln  
ord. *poco sul pont.*  
Via sordino  
ord. *p* *mf*

Vla  
ord. *poco sul pont.*  
Intenso  
ord. *f* *sfz* *p* *mf* *mp* *p*  
Fine ad lib.

Cello  
ord. *poco sul pont.*  
Intenso  
ord. *f* *sfz* *p* *mf* *f* *p* *mp* *p*  
Fine ad lib.

D-bass  
ord. *poco sul pont.*  
Via sordino  
*p* *mf*

S.P. PROGRAM 9

# Cadenza

3 4 ① 1

**Perc.** BONGOS + TOM-TOMS  
 OPEN HI-HAT  
 WOOD-BLOCKS + DRUMS (lines)  
 secco! (Damping)

**Guit.** XIII vib.  
 sul pont. estremo  
 bocca  
 ord  
 XII

**S.P.** PROGRAM 8

**Perc.** W-B.  
 DRUMS  
 Moving from centre to side  
 Hi-HAT  
 UPPER  
 LOWER

**Guit.** with bottle neck  
 loco  
 with bottle neck  
 bisbigliando (with fingernail)  
 Move peg

**S.P.** PROGRAM 8  
 STEREO DELAY  
 CHANGE TO P-9

**Perc.** MARIMBA  
 gliss.

**Guit.** percussion on the body of the instrument  
 golpe s.p. (perc.)  
 SULLA

**S.P.** PROGRAM 9  
 (ST. PITCH CHANGE) LEFT: -12st.-100 cents  
 RIGHT: -8 semitones

**Perc.** rallentando

**Guit.** BYPASS

\* The processed guitar sound moves randomly back and forth



**F** AGITATO  $\text{♩} = 100 \text{ c.}$

1/8 2/8 3/8 5/8 8/8

Fl. *Flz.* *sffz p* *mp* *p* *sffz* *sffz* *mp* *sffz*

Bsn. *Flz.* *sffz p* *senza Flz.* *3:2* *p* *sffz p*

Perc. *GLOCK.* *sffz* *pp* *mf* *pp*

P.f. *sffz* *SOUND-7* *ppp* *mf*

Synth. *mf*

Conductore *clap* *f*

Guit. *sffz* *mf* *5x* *p*

Vln. *in silico* *mf* *f* *p*

Vla. *arco sul pont. ord.* *un poco col legno batt.* *arco ord.* *pp* *5x* *mp* *mf*

Cello *arco s. pont. ord.* *un poco col legno batt.* *arco ord.* *pp* *5x* *mp* *mf*

D-bass *s. pont.* *pp* *mf* *pizz. sonoro*

S.P.

*rallentando* *rallentando*

13 poco - - - a - - - poco - - - 21 allora - - -

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

Bsu *P* *mfz p* *P* *mf* *pp* *pp*

Perc. *pp* *mf subito* *f* *mp* *pp* *mfz*

P.f. *mf* *mfz* *pp* *f* *mfz*

Synth *mp* *f*

Guit. poco - - - a - - - poco - - - *trinquado* allora - - -

Vnu *mf* *P* *mf* *P* *mf* *mp* *pp*

Vla *P* *mp* *pp* *mf* *p* *mf* *pp*

Cello *s. pont.* *P* *ord.* *sfz* *mf* *mp* *mfz* *pp*

D-bass *pizz* *ord.* *pp* *f* *P* *s. pont.* *pizz* *mp* *pp*

S.P. ( - )

poco accelerando

MENO MOSSO  $\text{♩} = 92 \text{ c.}$

$\frac{3}{4}$   
8d

Fl. *Flz*  
*pp* *mfz p*  
*Flz*  
*mfz p*

Bsn *mfz p*

*sfz*  
*sfz*

Perc. *mf* *mf* *f*

P.f. *mf* *f* *mp* *sfz*

*Ped*

Synth (4)

- poco con espressione accelerando

Guit *mf* *f* *pp* *senza diminuire*

Vln *pp* *mf* *p* *f*

Vla *pp* *mp* *mf*

Cello *pp* *mp* *mf*

D-bas *pp* *mf* *p* *f*

S.P. PROGRAM 6: LONG REVERB (99 seconds)



\* *rallentando* -----

Fl. *mp* *pp* *f* *fff* Flz

Bsn *f* *fff* Flz

Perc. MUTA IN BASS DRUM

P.f.

Synthe SOUND - 8 *f* CONDUCTOR (clap) *f* 3

Guit. *mf* \* *rallentando* -----

Vln *mp* *mf* *p* *f* *fff* ord. pont.

Vla *mf* *p* *f* *fff* ord. 17x *p* staccato

Cello *mf* *p* *f* *fff* ord. 15x *p* staccato

D.bass *mf* *p* *f* *fff* ord. 9x *p* staccato

S.P. LONG REVERB

\* The conductor slows down the beat, but the instrumentalists continue playing their figures as last as before

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